**MUS 1201 Advanced Harmony, Counterpoint and Ethnic Music Writing**

**Descriptio**n:

The pre-requisite course is MUS 1106. This course offers music writing skills in advanced tonal harmony and orchestration to enable students compose music, both in western tonal musical and ethnic music styles. In this course, theory acquisition is the access to the practical skill; theory and practice work closely together.

***Objectives:***

1. To equip students with skills of advanced tonal harmony, so as to write and arrange music in Western art musical style
2. To equip students with skills to write poems on given ethnic topics and to set ethnic music to these poems.
3. To equip students with skills to compose music informed by African contemporary art musical style
4. To equip students with skills to compose music style based on the indigenous musical styles of the Ugandan people

*Course Outline*

Western

Topic 1: Non-harmonic Tones in Tonal Harmony

* Use and Function of Six-four Chords in Tonal Harmony
* Cadencial Six-four, Appoggiatura Six-four, Auxiliary six-four, and the Passing Six-four (in major and minor keys)

Topic 2: Seventh Chords in All Positions in Tonal Harmony (In Major and Minor Keys)

* Dominant Seven
* Major Seven
* Minor Seven
* Half-diminished Seven
* Diminished Seven

Topic 3: Secondary Dominant and Secondary Dominant Seven Chords in Major and Minor Keys

* Harmonizing a chorale melody in the style of J S Bach

Topic 4: Chromatic Sixth Chords in Major and Minor Keys

* Italian Sixth (It+6)
* French Sixth (Fre+6)
* German Sixth (Gr+6)
* Neapolitan Sixth Chord

Topic 5: Three-part, Two-part and One-part Harmony

* Using Triads in all Their Inversions
* Using all Seventh Chords and Their Inversions
* Secondary Dominant and Secondary Dominant Seventh Chords
* Chromatic Sixth Chords
* Use of First, Second, Third, Fourth, and Fifth Species

Topic 6: Woodwinds in the Orchestra

* Commonly Used Instruments
* Transposing Instruments
* Arranging a Chorale for the Woodwinds

Ugandan Ethnic Music

Topic 7: String Section of Ethnic Music

* Harp, Fiddle, and Lyre from Selected Ugandan Cultures (ennanga, endongo, endingidi)
* Their Pitch Relationship to Voice and Drums
* Appropriate Way of Scoring Them

Topic 8: Wind Section of Ethnic Music from Selected Uganda Cultures

* Flutes, Pan Pipes, Horns (endere, omukuri, enkwanzi, engombe, etc.)
* Their Pitch Relationship to Voice and Drums
* Appropriate Way of Scoring Them

Topic 9: Using Ethnic Languages to Write Short Poems on a Given Topic

*Learning Outcomes*

1. Ability to competently use non-harmonic tones, six-four chords, seventh chords, secondary dominant and secondary dominant seventh chords, chromatic sixth chords in the composition
2. Ability to arrange a given chorale/hymn for winds
3. Ability to transcribe ethnic children’s play songs and set them to music with the accompaniment of ethnic strings, winds, drums, and voice
4. Ability to write poems on a given topic using at least one ethnic language

*Methods of Teaching/Delivery*

Lectures, tutorials, demonstrations, singing, group and individual assignments, and individual instruction

*Modes of Assessment*

Course Work:

Attendance and Participation in class Discussions: 5%

Weekly composition assignments: 20%

Mid-semester test: 15%

Final Examination

Written: 60%

*Selected Readings*

Benjamin, Thomas. 1986. *Counterpoint in the Style of J.S. Bach*.   
New York. Schirmer Books.

# Charles Horton and Lawrence Ritche. 2000. *Harmony Through Melody*. New York: Ardsley House Publishers, Inc.

# Gauldin, Robert. 1995. *A Practical Approach to Eighteenth-Century Counterpoint.* Waveland Press.

Piston, Walter. 1976. *Orchestration*. London. Victor Gollancz.

Schachter, Carl. Hedi Siegel. 1999. *Schenker Studies 2: Cambridge Composer Studies.* Cambridge, Cambridge University Press.

# Wilson, Mortimer. 2009. *The Rhetoric of Music: Harmony, Counterpoint, Musical Form.* New York: BiblioLife.