

Course Unit	Composition	Field of study	Music
Bachelor in	Music in Community Contexts	School	School of Education
Academic Year	2022/2023	Year of study	3
Type	Semestral	Semester	2
Workload (hours)	162	Contact hours	T - TP 50 PL - TC - S - E - OT 22 O -
Level	1-3	ECTS credits	6.0
Code	9175-659-3201-00-22		

T - Lectures; TP - Lectures and problem-solving; PL - Problem-solving, project or laboratory; TC - Fieldwork; S - Seminar; E - Placement; OT - Tutorial; O - Other

Name(s) of lecturer(s) **Mario Anibal Goncalves Rego Cardoso**

Learning outcomes and competences

At the end of the course unit the learner is expected to be able to:

1. Knows and applies the principles of tonal harmony
2. Decipher the underlying harmonic progressions established melodies
3. Constructs melodies based on harmonic progressions established
4. Performs a piano accompaniment to a melody, making respect the character of the instrument and type of musical discourse
5. Know how to apply theoretical knowledge to the level of development of original musical discourse
6. Fits the creative musical discourse demands technical and expressive instruments

Prerequisites

Before the course unit the learner is expected to be able to:
Not Applicable

Course contents

1. Principles of Tonal harmony. 2. Instrumentation and Orchestration. 3. Modal and Tonal Counterpoint.

Course contents (extended version)

1. Principles of Tonal harmony
 - Principles of harmonizing the four voices
 - Construction of harmonic melodies on base
 - Harmonization of melodies
 - Subscriptions piano melodies
2. Instrumentation and Orchestration
 - Musical instruments, characteristics and types of writing idiomatic
 - Orchestral and instrumental textures
3. Modal and Tonal Counterpoint
 - Two part counterpoint
 - Counterpoint of the first, second, third, fourth and fifth species
 - Three part counterpoint

Recommended reading

1. Bochmann, C. (2003). A linguagem harmónica do tonalismo. Lisboa: Juventude Musical Portuguesa.
2. Butterworth, A. (1994). Harmony in practice. London: ABRSM Publishing.
3. Schoenberg, A. (1997). Tratado de Armonia. Madrid: Real Musical.
4. Piston, W. (1955). Orchestration. New York: W. W. Norton.
5. Owen, H. (1992). Modal and Tonal Counterpoint, From Josquin to Stravinsky. New York: Schirmer.

Teaching and learning methods

Practical exercises in harmony, counterpoint and orchestration. Discussion and correction of exercises in the workshops. Listening, reading and analysis of works of different styles, genres and eras.

Assessment methods

1. Continuous evaluation - (Regular, Student Worker) (Final)
 - Reports and Guides - 50%
 - Projects - 50%
2. Exame evaluation - (Regular, Student Worker) (Supplementary, Special)
 - Final Written Exam - 100%

Language of instruction

1. Portuguese
2. Portuguese, with additional English support for foreign students.

Electronic validation

Mario Anibal Goncalves Rego Cardoso	Jacinta Helena Alves Lourenço Casimiro da Costa	Maria Isabel Ribeiro de Castro	Carlos Manuel Costa Teixeira
05-01-2023	18-01-2023	19-01-2023	20-01-2023