

Course Title	Music in Practice IV: Introduction to Composition				
Course Code	MTC215				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	2 nd Year / 4 th Semester				
Teacher's Name	TBA				
ECTS	3	Lectures / week	2 Hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	Introduce students to the Art of Composition by exploring the style of common practice European Music. Develop an awareness of compositional concepts such as <i>form</i> , <i>idea</i> , and <i>material</i> and their inter-relation during the creative process. Creatively explore the stylistic writing and techniques applied into genres and forms of the Western musical canon within the time span of 16 th to early 20 th centuries. Compose original works within stylistic restrictions.				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Create original compositions for instrumental or vocal ensembles in consistent musical styles • Develop awareness on basic creative concepts • Use in an original manner compositional tools of the common practice period • Apply the principles of both diatonic and chromatic harmony into a creative context • Demonstrate the practice of developing musical material into forming a musical structure • Apply the knowledge of <i>material processing</i> in preparation for the Composition course 				
Prerequisites	MTC205, MTC120	Co-requisites	None		

Course Content	<ul style="list-style-type: none"> • The concepts of <i>form, idea</i> and <i>material</i> • Melodic development: Cell. Centonization. Sequence • Rhythmic organization and symmetries/assymetries. • Phrase, motive. Construction of simple themes • Repetition and Development: concepts of <i>paraphrasing, isorhythm, augmentation</i> and <i>diminution</i> • The <i>cantus firmus</i> and ideas on processing it. • Repetition and Variation: <i>Chaconne/Passacaglia</i> and <i>Theme and Variations</i> • The Sonata form: working on its sections and its compositional components • The accompaniment: Types, voice-leading and treatment • Strophic Songs in the style of Schubert • Concept of harmonic planing (The Debussy paradigm) • Modality, Polytonality. 												
Teaching Methodology	Face to face												
Bibliography	<p>Baur, John. 1995. <i>Music theory through literature</i>. Englewood Cliffs, N.J: Prentice-Hall (Vol. I and II)</p> <p>Cope, David. 1997. <i>Techniques of the contemporary composer</i>. Belmont, CA: Schirmer Books.</p> <p>Lester, Joel. 1989. <i>Analytic approaches to twentieth-century music</i>. New York: W.W. Norton.</p> <p>Schoenberg, Arnold, and Gerald Strang. 1999. <i>Fundamentals of musical composition</i>. New York: St. Martin's Press.</p>												
Assessment	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 60%;">Examinations</td> <td style="width: 40%;">Final: 40%</td> </tr> <tr> <td></td> <td>Mid-term: 20%</td> </tr> <tr> <td>Assignments</td> <td>20%</td> </tr> <tr> <td>Concert Attendance/Diary Log</td> <td>10%</td> </tr> <tr> <td>Class Participation and Attendance</td> <td>10%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>	Examinations	Final: 40%		Mid-term: 20%	Assignments	20%	Concert Attendance/Diary Log	10%	Class Participation and Attendance	10%		100%
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Language	English												