



Course Syllabus

Course Code	Course Title	ECTS Credits
MUCT-112	Music Theory 2: Chromatic Tonal Theory	6
Prerequisites	Department	Semester
MUCT-111	Music & Dance	Fall/Spring
Type of Course	Field	Language of Instruction
Core requirement	Music Theory	English
Level of Course	Lecturer(s)	Year of Study
1 st Cycle	Vasilis Kallis	1 st
Mode of Delivery	Work Placement	Corequisites
Face-to-face	N/A	N/A

Course Objectives:

The main objectives of the course are to:

- Equip the students with the ability to treat four-voice textures that include common elements of nineteenth-century chromaticism, including the use of mode mixture, augmented sixth chords, Neapolitan chords, enharmonic modulations, chord substitutions, and extended chords
- Introduce the students to the harmonic function of chromatic harmonies of both modulatory and non-modulatory orientation
- Introduce the rules that govern voice-leading, harmonic progression, and melodic motion in chromatic harmony
- Extend the perspective on the fundamental distinction between consonance and dissonance in relation to harmonic membership to cover harmonic progressions of the 19th-century chromatic tonality
- Prepare students to engage in the harmonic analysis of music written in the 19th-century chromatic tonality style
- Prepare students to engage in the harmonic analysis of jazz standards

Learning Outcomes:

After completion of the course students are expected to be able to:

- Underline the chromatic chords (and the principles behind their usage) studied during the course

- Demonstrate thorough knowledge of the rules that govern harmonic progression, melodic motion, and voice leading in the tonal system
- Recite the specific 'rules of practice' that govern the usage of common aspects of chromatic harmony including mode mixture, augmented sixth chords, Neapolitan chords, enharmonic modulations, chord substitutions, and extended chords
- Compose four-part chromatic harmony either by harmonizing a given melody or realizing a given bass line (figured and unfigured)
- Analyse works or excerpts from works from the standard repertoire that include the common aspects and elements of chromatic harmony
- Analyse works or excerpts from works from jazz music that include the common aspects and elements of chromatic harmony
- Complete harmony exercises that treat common aspects and elements of chromatic harmony including various types of modulation and chromatic harmonies
- Construct harmonic analyses of short tonal works from the 18th and 19th centuries

Course Content:

- Chromatic voice-leading in a four-voice texture
- Chromaticism, modulatory and non-modulatory
- Secondary dominants
- Various types of modulation including pivot chord, common-tone and abrupt modulation
- Mode mixture
- Augmented-sixth chords
- The Neapolitan harmony
- Altered and extended harmonic structures
- Harmonic analysis
- Writing of four-voice chromatic harmony including harmonizing a given melody and the treatment of figure bass

Learning Activities and Teaching Methods:

Lectures; Discussion with students; Writing four-part harmony; Analyses of musical excerpts; Class Assignments

Assessment Methods:

Mid-Term Exam; Final Exam; Project; Class Participation; Quizzes Weekly exercises

Required Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>Tonal Harmony</i>	Stefan Kostka & Dorothy Payne	McGraw Hill	2012	0078025141

Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>Concise Introduction to Tonal Harmony</i>	L. P. Burstein and J. Straus	W. W. Norton & Company	2016	0393600467
<i>Harmonic Practice in Tonal Music</i>	Robert Gauldin	W. W. Norton & Company	2004	0-393-97666-1