



UNIVERSITY OF NICOSIA

ΠΑΝΕΠΙΣΤΗΜΙΟ ΛΕΥΚΩΣΙΑΣ

MUS-112 Harmony II

Course Code MUS-112	Course Title Harmony II	ECTS Credits 6
Department Music & Dance	Semester Spring	Prerequisites None
Type of Course Required	Field Music Theory	Language of Instruction English
Level of Course 1 st Cycle	Year of Study	Lecturer(s) Dr Vasilis Kallis
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course

The main objectives of the course are to:

1. 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
2. Introduce the students to the harmonic function of chromatic harmonies of both modulatory and non-modulatory orientation
3. Introduce the rules that govern voice-leading, harmonic progression, and melodic motion in chromatic harmony
4. 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
5. Prepare students to engage in the harmonic analysis of music written in the 19th-century chromatic tonality style.

Learning Outcomes

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

1. Demonstrate thorough knowledge of the rules that govern harmonic progression, melodic motion, and voice leading in the tonal system
2. Write four-part chromatic harmony either by harmonizing a given melody or realizing a given bass line (figured and unfigured)
3. Analyze works or excerpts from works from the standard repertoire that include the fundamental and specific advanced aspects and elements of chromatic harmony
4. Manage harmony exercises that include the fundamental and specific advanced aspects and elements of chromatic harmony including all types of modulation

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Course Contents

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| <ul style="list-style-type: none">• Chromatic voice-leading in a four-voice texture• Various types of modulation including pivot chord, common-tone and abrupt modulation• Structural chromaticism, modulatory and non-modulatory• Altered and extended harmonic structures• Harmonic analysis• Writing four-voice chromatic harmony including harmonizing a given melody and the treatment of figure bass |
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Learning Activities and Teaching Method

Lectures; Discussion with students; Class Assignments

Assessment Methods

Weekly Assignments; Mid-Term Exam; Final Exam; 1 Project; Class Participation

Required Textbooks/Reading

Authors	Title	Publisher	Year	ISBN
Stefan Kostka and Dorothy Payne	<i>Tonal Harmony with an Introduction to Twentieth-Century Music</i>	McGraw Hill	2004	0-07-285260-7

Recommended Textbooks/Reading

Authors	Title	Publisher	Year	ISBN
Robert Gauldin	<i>Harmonic Practice in Tonal Music</i>	W. W. Norton & Company	2004	0-393-97666-1