

HARMONY

Course Objectives	To acquire theoretical knowledge and the ability to apply it in practice as regards the harmony of the broadly understood functional major/minor system
Course Content	<p>Semester 1</p> <p>The place of the study of harmony in the broadly understood theory of music and in the context of the European education system.</p> <p>Refreshing the basic theoretical knowledge of the study of harmony.</p> <p>The functional major/minor system - diatonicism and chromaticism:</p> <ul style="list-style-type: none"> - modulations (theoretical knowledge and practical realization on an instrument), - practising the ability to harmonize the melody of the soprano or bass in four voices, in styles between late Baroque and late Romanticism - the realization of harmonic progressions. <p>A harmonic analysis of examples from the musical literature of the 18th and 19th centuries.</p> <p>Introduction to <i>basso continuo</i> practice and practical realisation.</p> <p>Semester 2</p> <p>Enharmonics: modulations (theoretical knowledge and practical realization on an instrument).</p> <p>A harmonic analysis of examples from the musical literature of the 19th century and the late 19th/early 20th century.</p> <p>Improvising harmonic constructions and practising the ability to harmonise melodies in styles between early Classicism and late Romanticism in different textures.</p> <p>The mature and proficient realization of <i>basso continuo</i>.</p> <p>A formal and harmonic analysis of selected variation cycles.</p> <p>Independent “creativity”:</p> <ul style="list-style-type: none"> - harmonization of a selected song for choral ensemble, - a cycle of variations in major/minor tonality (any type of cast).
Teaching Methods	<ul style="list-style-type: none"> - a problem-centred lecture - discussions and case studies - practising in groups - stimulation of individual activity (papers, presentations) - practising with an instrument