

Harmony 2

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| Course Objectives | To present the characteristics and provide a general overview of the 20th-century harmonics, to introduce key harmonic phenomena after 1900, and to equip the students with the basic terminological tools required to describe them. |
| Course Content | <p>Semester 1</p> <ol style="list-style-type: none"> 1. The 20th-century harmonics vs the harmonic systems of the past. The transformation of the 19th-century chromatic tonality. 2. The development and transformation of diatonic material. The ninth chord, pedal notes and ostinatos, parallel motion, the augmented triad and whole-tone scale, the pentatonic scale and modal scales, the fourth and fifth chords, polychords, bitonality and polytonality. Debussy, Ravel, Stravinsky (from the Russian creative period), Scriabin and his centric system. 3. Negation of the tonal idea in the Second Viennese School. The emancipation of dissonance and free atonality, dodecaphonic and serial idiom. <p>Semester 2</p> <ol style="list-style-type: none"> 1. Individual approaches: the harmonic systems of Bartók, Hindemith, Messiaen and Lutosławski. 2. Harmonics in serial, group, statistical and stochastic compositions. The sonoristic harmony. 3. New tonality after 1970. |
| Teaching Methods | <p>Discussion, group work, students' own work (analyses, tasks)</p> <p>Practical teaching methods: an aural analysis of fragments of music, on-sight realization of fragments of musical pieces, students' own compositional attempts expressed in the predefined sound language.</p> |