

Course Title	Music in Practice II: Diatonic Harmony				
Course Code	MTC120				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	1 st Year / 2 nd Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 Hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	This course aims to allow students to become familiar with the principles of harmony and voice leading. Also, to acquire the practical ability to harmonize in four parts. Moreover, to Increase facility in the realization of tonality through the proper application of the principles of chord progression.				
Learning Outcomes	<p>Upon succesful completion of this course students should be able to:</p> <ul style="list-style-type: none"> • Demonstrate the practice of four-part harmonic writing. • Create four-part textures using all diatonic chords. • Analyze harmonic procedures in musical compositions of the Classical era. • Develop one's practical ability in the treatment of four-part harmony with or without a given figured bass. • Recognize the differences between the harmonic functions of various degrees of major and minor scales. • Utilize the above functions in developing musically convincing chord progressions. • Facilitate the aural perception of chord progressions and tonality through listening to selected recordings of representative pieces. 				
Prerequisites	MTC100	Co-requisites	None		
Course Content	<ul style="list-style-type: none"> • Chord construction. Voice leading. • Figured bass. Roman numerals. • Tonic and dominant chords in root position. • I⁶, V⁶ and vii⁶ chords. • The dominant 7th chord, its preparation and resolution. Inversions of the V⁷. • The functionality of the I⁶ and IV⁶ chords, IV as an embellishing chord. • Pre-dominant ii⁶ and ii^{6/5} in cadential formulas; embellishment, prolongation and analysis of the supertonic. • Suspensions in two-voice textures. • The cadential, passing, neighboring (auxiliary) and arpeggiated 6/4 chords. • The functionality of submediant and mediant triads in major and minor keys. 				

Teaching Methodology	Face to face											
Bibliography	<p>Aldwell, E. and Schachter, C., (2010). <i>Harmony and Voice Leading</i>. 4th ed. New York: Schirmer.</p> <p>Aldwell, E. and Schachter, C. <i>Harmony and Voice Leading: Workbook</i></p> <p>Aldwell, E. and Schachter, C. <i>Harmony and Voice Leading: Accompanying CD (with music examples from text)</i></p> <p>Gauldin, Robert. (2004). <i>Harmonic practice in tonal music</i>. New York: W.W. Norton.</p> <p>Kostka, S., and Payne, D., (2017). <i>Tonal Harmony (with workbook)</i>. New York: McGraw-Hill.</p>											
Assessment	<p>Examinations</p> <p>Assignments</p> <p>Class Participation and Attendance</p>	<table border="1"> <tr> <td data-bbox="990 722 1133 758">Final:</td> <td data-bbox="1143 722 1208 758">40%</td> </tr> <tr> <td data-bbox="990 758 1133 793">Mid-term:</td> <td data-bbox="1143 758 1208 793">20%</td> </tr> <tr> <td data-bbox="990 793 1133 829"></td> <td data-bbox="1143 793 1208 829">30%</td> </tr> <tr> <td data-bbox="990 829 1133 865"></td> <td data-bbox="1143 829 1208 865">10%</td> </tr> <tr> <td data-bbox="990 865 1133 900"></td> <td data-bbox="1143 865 1208 900">100%</td> </tr> </table>	Final:	40%	Mid-term:	20%		30%		10%		100%
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Language	English											