

Course Title	Music in Practice III: Chromatic Harmony				
Course Code	MTC200				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	2 nd Year / 3 rd Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 Hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	Explore further the principles of harmony and voice leading. Compose four-voice textures using common elements of nineteenth-century chromaticism, including the use of mode mixture, augmented sixth chords and Neapolitan chords, enharmonic modulations, chord substitutions, and extended chords.				
Learning Outcomes	<p>Upon successful completion of this course students should be able to:</p> <ul style="list-style-type: none"> • Demonstrate the practice of more complex four-part harmonic writing. • Create four-part textures using all diatonic and chromatic chords. • Analyze harmonic procedures in musical compositions of the Romantic era. • Acquire the stylistic features of harmonic writing in the 19th century. • Utilize the mechanisms of tonicization, as well as modulation to closely-related or distant keys. • Use in a creative manner of all 19th century harmonic tools. • Facilitate the aural perception of chord progressions and tonality through listening to selected recordings of representative pieces. 				
Prerequisites	MTC105	Co-requisites	None		

Course Content	<ul style="list-style-type: none"> • Advanced melodic and rhythmic figuration: suspensions, arpeggios, passing and neighboring (auxiliary) notes, pedal points. • Mode exchange, mixture chords in major and minor. • The diminished and half-diminished seventh chords. • Tonicization. Chords applied to V and other degrees of major or minor scales. • Modulation to closely related keys, tonal schemes within a movement. • Dominant and non-dominant ninth chords, eleventh and thirteenth chords, added 6ths and 9ths. • The Neapolitan chord, its notation and function. • Augmented sixth chords: notation of Italian, German, and French augmented sixth chords, their function in major and minor modes. • Augmented triads as passing or neighboring (auxiliary) chords, altered V⁷ chords, common-tone augmented sixth chords, chromaticism and modal ambiguity. • Short-term prolongation of the V⁷; dominant prolongations in introductions and retransitions, and of the 6/4 cadential formula. • Modulation to foreign keys by direct mode change, relations in thirds, by pivot notes, the minor mode, and uses in development schemes. • Fifth-related harmonic sequences and chromatic elaborations. • Chromaticism by parallel and contrary motion. • Enharmonic modulation, chromatic alterations of diminished seventh chords. 										
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	<table border="1"> <tr> <td data-bbox="467 1535 667 1570">Examinations</td> <td data-bbox="997 1535 1208 1570">Final: 40%</td> </tr> <tr> <td data-bbox="467 1612 656 1648">Assignments</td> <td data-bbox="997 1570 1208 1606">Mid-term: 20%</td> </tr> <tr> <td data-bbox="467 1648 971 1684">Class Participation and Attendance</td> <td data-bbox="1133 1606 1208 1642">30%</td> </tr> <tr> <td></td> <td data-bbox="1133 1642 1208 1677">10%</td> </tr> <tr> <td></td> <td data-bbox="1122 1677 1208 1713">100%</td> </tr> </table>	Examinations	Final: 40%	Assignments	Mid-term: 20%	Class Participation and Attendance	30%		10%		100%
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Language	English										