



1. GENERAL INFORMATION			
1.1. Course teacher	Ass. Prof. mr. art. Viktorija Čop	1.6. Year of the study programme	2 nd
1.2. Name of the course	Harmony II	1.7. Credits (ECTS)	6
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	60 hours - lectures
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate Study Programme in Church Music	1.9. Expected enrolment in the course	
1.5. Status of the course	Obligatory	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	
2. COUSE DESCRIPTION			
2.1. Course objectives	To familiarise students with the classical harmonic language in artistic practice, including elements and characteristics of diatonic (1st year), chromatic and enharmonic (2nd year), chord, and non-chord structures (stance, material, sequencing, and connecting chords, their mutual relations and role within a bigger musical whole). To develop students' ability to recognise and understand specific musical phenomena, characteristics, chord structures, i.e. the harmonic aspect of a musical piece that is being analysed, listened to, or conducted on an instrument. To develop students' skill to independently harmonise a melodic line in diatonic tonality-functional relations.		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exam in the course "Harmony I".		
2.3. Learning outcomes at the level of the programme to which the course contributes			
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<ul style="list-style-type: none"> - to understand and argumentatively present the basic terms: chromatics and alteration; enharmony: alternated chords of diatonic and chromatic type; secondary dominants; affinity (chromatic) and connecting of chords; sequence; non-chordic tones; enharmonic change (switch) of chords - to understand and describe multiple conditioning of the logic of harmonic flow in relation to tonality, functions, grades, and types of chords - to know how to differentiate between various harmonic melodic lines and to apply them in practical (written) work - to recognise and analyse various harmonic forms on the basis of auditory sample and/or note record - to be capable to independently make written harmonic upgrade of melodic line for base and/or soprano in diatonic quadraphonic syllable, while applying chromatics and enharmony and while using non-chordic tones - to be capable to practically apply harmonic knowledge in terms of independent work of a free harmonic (module) item in quadraphonic music 		
2.5. Course content broken down in	- non-chordic tones (practical work and analysis from literature)		



detail by weekly class schedule (syllabus)	<ul style="list-style-type: none"> - making of module paragraph by using non-chordic tones in diatonic - the concept of alteration, alternated chords and chords of diatonic and chromatic type, the concept of contrast - secondary dominants - affinity of chords in chromatics - chromatic modulations (by using quint, major third affinity, by using change in chords) - chromatic sequences - Napoli's sextachord and modulation by using Napoli's sextachord - alternated chords of chromatic type: enlarged sextachord, quintsextachord, thirdquartachord - enharmonic modulations by using enharmonic switch and enharmonic change of chords (enlarged thirdquartachord; diminished septachord); - enlarged secundachord, alternated dominant non-chord, variations of alternated chords - harmonisation of a given base and soprano (throughout the whole year, successively enriched by new chords from course materials); - harmonic analysis of examples from literature 					
2.6. Format of instruction:	1. lectures 2. exercises		3. independent study	2.7. Comments:		
2.8. Student responsibilities	Regular class attendance, working on individual tasks/exercises for each class, passing of preliminary exams at the end of a semester.					
2.9. Screening student work (<i>name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course</i>)	Class attendance	2	Research		Practical training	2
	Experimental work		Report		(Other—describe)	
	Essay		Seminar essay		(Other—describe)	
	Preliminary exams	1	Oral exam		(Other—describe)	
	Written exam	1	Project		(Other—describe)	
2.10. Grading and evaluating student work in class and at the final exam	The work of a student is evaluated during classes (preliminary exams) and at the end of a year (written and oral exam).					
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Natko Devčić: <i>Harmonija</i> , Školska knjiga, Zagreb, 1975.					
2.12. Optional literature (at the time of submission of study programme proposal)	<ol style="list-style-type: none"> 1. W. Piston: <i>Harmony</i>, W.W. Norton & Company, New York, 1987. 2. F. Lučić: <i>Harmonija: nauka o sazvučju</i>, St. Kugli, 1924. 					
2.13. Quality assurance methods that ensure the acquisition of exit competences						
2.14. Other (as the proposer wishes to add)						