



1. GENERAL INFORMATION			
1.1. Course teacher	Ass. prof. mr. art. Viktorija Čop	1.6. Year of the study programme	1 st
1.2. Name of the course	Harmony I	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	<p>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.</p>		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed preliminary exam in Institute of church music "Albe Vidaković"		
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: homophonic/polyphonic syllable; chord and forms of its appearance in quadraphonic singing; affinity among and connecting of chords; sequences; non-chord tones - 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, in congruence with covered themes - to be capable to practically apply harmonic knowledge in terms of independent work of a free harmonic (module) item in quadraphonic music 		



<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<ul style="list-style-type: none"> - The concept of harmony, i.e. polyphonic-homophonic syllable - The placement of chords in quadraphonic music: main and ancillary grades (the function of chords within tonality) - Quintal chords (types, affinity of quintal chords, connections (strict, free, semi-free), change of a syllable, good-bad sound: parallel movements of quintals and octaves (accents and hereditary octaves and quintals, anti-parallel octaves and quintals, hidden octaves and quintals, auditory octaves and quintals) - Cadences (authentic, plagal, perfect, male-female, mixed, halfway, tricky, missed) - Sextachord (positioning, splitting, connecting sextachord and quintal chord, sequence of more sextachords (affiliated ones or non-affiliated ones) - Non-chordic tones (a first information); Quartsextachords (fallen back, alternating (on lying base or on moving base), passable (on lying base or on moving base), chordic) - Harmonisation of melodic and natural minor (typical progressions), the concept of contrast - Dominant septachord and inversions - Decreased septachord - Dominant non-chord and inversions - Sixte ajoutee - Diatonic modulations - Ancillary septachords in major and minor - Minor-major - Sequence - Ancillary non-chord - Harmonisation of a given base and soprano (throughout the whole year these are successively enriched by new chords from course materials) - Harmonic analysis of examples from the literature 					
<p>2.6. Format of instruction:</p>	<p>1. lectures 2. exercises</p>		<p>3. independent study</p>		<p>2.7. Comments:</p>	
<p>2.8. Student responsibilities</p>	<p>Class attendance, work on individual tasks/exercises for each class, preliminary exams at the end of a semester.</p>					
<p>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>)</p>	<p>Class attendance</p>	<p>2</p>	<p>Research</p>		<p>Practical training</p>	<p>2</p>
	<p>Experimental work</p>		<p>Report</p>		<p>(Other—describe)</p>	
	<p>Essay</p>		<p>Seminar essay</p>		<p>(Other—describe)</p>	
	<p>Preliminary exams</p>	<p>1</p>	<p>Oral exam</p>		<p>(Other—describe)</p>	
	<p>Written exam</p>	<p>1</p>	<p>Project</p>		<p>(Other—describe)</p>	
<p>2.10. Grading and evaluating student work in class and at the final</p>	<p>The work of students is evaluated and graded during classes (preliminary exams) and at the end of a year (written and oral exam).</p>					



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)	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)			