

IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Course Name	Classical Harmony	ECTS Credits	2
Course Coordinator	dr hab. Barbara Kaszuba	Credit Hours Total	60
Faculty of	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	Course Type	Lecture
Institute of	Composition and Music Theory	Mode of Study	Full-Time Programme
Major	Composition and Music Theory	Profile of Study	General Academic
Specialisation	Composition, Music Theory, Eurhythmics, Music Journalism	Language of Instruction	English
Cycle	First-Cycle Studies	Course Group	Core/Elective

COURSE PLACEMENT IN THE STUDY PLAN			
Semester 1	30 hours, Graded Test basis, 1 ECTS (for C, MT, E)	Semester 2	30 hours, Graded Test basis, 1 ECTS (for C, MT, E)
Semester 3		Semester 4	
Semester 5	30 hours, Graded Test basis, 1 ECTS (for MJ)	Semester 6	30 hours, Graded Test basis, 1 ECTS (for MJ)

Instructor	dr hab. Barbara Kaszuba
Learning Aims and Objectives	The aim of the program is to deepen knowledge of classical harmony, improve skills in creating harmonic structures, and develop skills in writing, reading, and performing symbolic harmonic notation.
Prerequisites	Student should have a basic knowledge of classical harmony.

COURSE CONTENT	
Semester 1	<ul style="list-style-type: none"> The origins of polyphonic music Tonal system – historical overview Notation of classical four-part harmony, taking into account the rules of classical harmony Exercises – harmonizing a single sound in different ways Figured bass – recording and performance techniques (exercises) Rhetorical figures in J.S. Bach's Passions Practical attempts at harmonizing ready-made melodies
Semester 2	<ul style="list-style-type: none"> Functional system, cadence characteristics Alterations – overview, exercises Different types of modulation. Exercises in free transitioning between different keys Creating harmonic sequences and their modification. Characteristics of chord structures in jazz harmony, notation. Extended tonality – unusual chord structures, attempts to harmonize melodies in various ways

	Learning Outcome Reference Code	LEARNING OUTCOMES	Description	
			STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W0 5	Student knows basic musical terminology	P6S_WG	P6U_W
	KTM1_W0 2	Student has general knowledge of basic concepts, theories and principles, theoretical approaches, research paradigms, and concepts relevant to musical art in the field of composition, music theory, and eurhythmics, specific to their major	P6S_WG	P6U_W
	KTM1_W0 6	Student demonstrates knowledge of basic creative methods, techniques, technologies, tools, and ways of organizing sound material necessary in the process of composing a musical work and its analysis and interpretation	P6S_WG	P6U_W
Skills	KTM1_U06	Student has basic skills in evaluating musical works	P6S_U W P6S_U K	P6U_U
	KTM1_U07	Student has basic skills in auditory recognition of musical material, memorizing it, and working with it	P6S_U W	P6U_U
	KTM1_U05	Student has mastered effective techniques for practicing workshop skills, enabling continuous development through independent work	P6S_U U	P6U_U
Competence	KTM1_K01	Student is ready to collect, analyse, and interpret the necessary information	P6S_K K	P6U_K
	KTM1_K10	Student effectively uses imagination, intuition, creativity, and independent thinking when faced with the need to solve problems	P6S_K K	P6U_K
	KTM1_K02	Student implements their own artistic concepts and activities based on diverse styles – resulting from the use of knowledge and creative imagination	P6S_K K	P6U_K

TEACHING METHODS
lecture case study analysis task solving artistic task solving individual work presentation of CD and DVD recordings distance learning

LEARNING OUTCOME VERIFICATION METHODS	
Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
Written Graded Test	KTM1_K01 KTM1_K02
completion of the assigned task	KTM1_K01 KTM1_W0 5
all other methods used by the instructor	KTM1_U05 KTM1_K01 KTM1_K02 KTM1_W0 5

ASSESSMENT METHODS AND CRITERIA

Course Completion Requirements	The requirement for passing the course is attendance and achievement of the learning outcomes set for the first-cycle studies
Graded Test Requirements	To pass the graded test, the student must obtain more than 50% of the points on the applicable scale

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
Contact hours with the instructor (classes, consultations)	64	2
Hours of independent student work (preparing for classes, graded test, exam, presentation, concert)	90	

Recommended Reading

- Jacek Targoszcz *Podstawy harmonii funkcyjnej*, PWM, Kraków 1993
- Franciszek Wesołowski *Nauka Harmonii*, Akademia Muzyczna, Łódź 1997
- Antoni Poszowski *Harmonia systemu tonalnego dur-moll*, Gdańsk 2001
- Aleksander Frąckiewicz, Maria Fieldorf *Zasady modulacji, podręcznik pomocniczy do nauki harmonii*, PWM, Kraków 1988
- Wojciech K. Olszewski *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*, PWM Kraków 2009
- Jacek Glenc *Harmonia jazzowa, kluczowa problematyka stylistyczno – estetyczna*, Akademia Muzyczna, Katowice 2015

Supplementary Reading

- Jan Gawlas *Harmonia funkcyjna*, PWM, Kraków, 1973
- Gesualdo da Venosa, *Madrigale*, Breitkopf & Härtel, Leipzig, 2002
- Anna Kisiel *Koncepcja retoryczna :Pasji według Św. Mateusza” Jana Sebastiana Bacha*, Wydawnictwo Akademii Muzycznej, Poznań, 2003
- Hans Pischner, *Die Harmonielehre Jean-Philippe Rameaus*, Breitkopf & Härtel, Leipzig, 1963
- Jan Sebastian Bach *Pasja wg Św. Mateusza*, BWV 244, Ernst Eulenburg, Leipzig, Georg Schumann, Berlin 1938,
- Jan Sebastian Bach, *Pasja według Św. Mateusza*, BACH : MATTHAUS-PASSION COLLEGIUM VOCALE GENT, Philippe HERREWEGHE, CD Harmonia Mundi, Saarbrücken, 1993
- Ludwig van Beethoven, *Symphonien für Orchester: in Partitur : neu revidierte Ausgabe / von Ludwig van Beethoven*, Edition Peters, Berlin,1925
- Fryderyk Chopin, *Mazurki*, Instytut Fryderyka Chopina, Warszawa, PWM, Kraków, 1953
- Fryderyk Chopin *Preludia*, op. 28, PWM, Kraków 1998
- Fryderyk Chopin *Preludia*, Rafał Blechacz, CD Deutsche Grammophon, Berlin, 2010
- Mieczysław Tomaszewski *Chopin, człowiek, dzieło, rezonans*, PWM, Kraków 2005
- Max Reger, *Wariacje na temat Mozarta*, op. 132, Edition Peters, Berlin, 1914
- Piotr Kałużny *Skale muzyczne we współczesnej harmonii tonalnej*, Wydawnictwo Akademii Muzycznej, Poznań 1994
- C. Roemer, C. Brandt – *Standardized Chord Symbol Notation*, Roerick Mistic Co., Sherman Oaks, 1976
- Tadeusz .Andrzej Zieliński *Problemy harmoniki nowoczesnej*, PWM, Kraków, 1983
- Elliot Antokoletz *Muzyka XX Wieku*, Poznań, Inowrocław 2009
- Henryk Mikołaj Górecki *Trzy utwory w dawnym stylu*, PWM, Kraków 1978
- Witold Lutosławski *20 Kolęd* na głos i fortepian, PWM, Kraków 1997

Virtual Libraries and On-Line Resources (optional)

- www.scorser.pl
- www.imslp.org
- www.youtube.com
- www.muzyka.ofm.pl/bach/pasja/
- www.ninateka.pl
- www.spotify.com