

IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Course Name	Harmony in the 20th and 21st Century	ECTS Credits	3
Course Coordinator	dr hab. Katarzyna Taborowska-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	Language of Instruction	English
Cycle	First-Cycle Studies	Course Group	Core

COURSE PLACEMENT IN THE STUDY PLAN

Semester 3	30 hours, Graded Test basis, 1 ECTS	Semester 4	30 hours, Exam, 2 ECTS
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Instructor	dr hab. Katarzyna Taborowska-Kaszuba
Learning Aims and Objectives	The aim of the course is to deepen knowledge of harmony in 20 th - and 21 st -century music. The ability to define the structures and harmonic orders that appeared in 20 th -century music and to observe trends and tendencies in contemporary music
Prerequisites	<ul style="list-style-type: none"> • Knowledge of the concepts and rules of tonal harmony • Fluent use of musical text • Basic piano skills

COURSE CONTENT
Semester 3

- Breakdown of tonality
- Categorization of harmonic structures according to Tadeusz Zieliński
- Modality and its contemporary interpretations
- The twelve-tone system and its variants
- Analysis using H. Erpf's system
- Chord constructions and harmonic systems in jazz music

Semester 4

- Microtonal harmony and alternative tuning systems
- Elements of harmony in electroacoustic and spectral music
- The concept of harmony in selected musical cultures
- Students' own harmonic realizations in various genres

	Learning Outcome Reference Code	LEARNING OUTCOMES	Descriptor	
			PQF STAGE 2	PQF STAGE 1
Knowledge	KTM1_W03	the complexity and contextual nature of musical work and its historical variability	P6S_WG	P6U_W
	KTM1_W06	basic creative methods, techniques, technologies, tools and means to organise sound matter that are indispensable in the process of composing a musical work, its analysis and interpretation	P6S_WG	P6U_W
Skills	KiTM1_U03	Student possesses basic skills in the interpretation of pieces representing various musical styles.	P6S_UW	P6U_U
	KiTM1_U05	Student has mastered effective techniques for practicing workshop skills, enabling continuous development through independent work.	P6S_UU	P6U_U
Competence	KTM1_K01	Student is ready to collect, analyse and interpret the necessary information	P6S_KK	P6U_K
	KTM1_K05	Student is able to formulate their own judgments and reflections on academic and aesthetic topics and knows how to use them in their own artistic work.	P6S_KO	P6U_K

TEACHING METHODS

lecture, work with text and discussion, analysis (case study), solving tasks, solving artistic tasks, individual work, group work, presentation of CD and DVD recordings, distance learning

METHODS OF VERIFICATION OF LEARNING OUTCOMES

Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
Exam	KTM1_W03, KTM1_W06
Oral Graded Test	KTM1_W03, KTM1_W06
project, presentation	KTM1_W03, KTM1_W06, KTM1_K05
review of prepared projects	KTM1_W03, KTM1_W06, KTM1_K05
all other methods used by the instructor	KTM1_W03, KTM1_W06, KTM1_K05

ASSESSMENT METHODS AND CRITERIA

Course Completion Requirements	Attendance at classes for at least 50% of the time
Exam Requirements	Obtaining more than 50% of points on the applicable scale

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
Contact hours with the instructor <i>(classes, consultations)</i>	60	3
Hours of independent student work <i>(preparing for classes, graded test, exam, presentation, concert)</i>	30	

Recommended Reading

- Reti, Rudolph, *Tonality in modern music*, New York, Collier, 1962
- P. Hindemith, *A Concentrated Course in Traditional Harmony*, Schott 1970
- A. Schönberg, *Harmonielehre*, Universal 1922 (lub w tłumaczeniu angielskim: *Theory of Harmony*, Berkeley 1978)
- Aebersold, Jamey. *Jazz Handbook*. New Albany, IN: Jamey Aebersold Jazz, 2015

Recommended Reading

- Kostka, Stefan; Santa, Matthew. *Materials and Techniques of Post-Tonal Music*. 4th edition. New York–London: Routledge, 2018
- Tymoczko D., *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*, Oxford University Press, Oxford 2011

Virtual Libraries and On-Line Resources (optional)

- Microtonal Theory. (n.d.). *Microtonal TheIntroduction to the Pitch Organization of French Spectral Music, Perspectives of New Music No. 2* (Summer, 1996)International Music Score Library Project (IMSLP / Petrucci Music Library). Dostęp: 9.10.2025.
- <https://imslp.org>
- *Introduction to the Pitch Organization of French Spectral Music, Perspectives of New Music No. 2* (Summer, 1996) *International Music Score Library*