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subject catalogue S23 K24

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course code MTM210

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name of course

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Harmony II

specification

for Vocal and Music Education specialty

academic instructor

A.Tool

prerequisite course

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no of terms

2

contact hr/total

60.0

hr/term

30.0

hr/week

2.0

ECTS/total

4.00

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Lect

0.0

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Grp

60.0

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Ind

0.0

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Sem

0.0

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Pract

0.0

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**graded or pass/fail exams**

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A

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E

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**term**

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2

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**ECTS**

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2.00

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2.00

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**aim of the subject**

The aim of the course is to learn the foundations of voice leading and the main concepts of tonal harmony, with an emphasis on chromatic harmony (tonicization, altered chords, non-major/minor scales). In the course, music examples will be analyzed, composed, and performed.

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**content**

- The acoustic foundations of the major triad. Harmonic series
- Digital notation
- The foundations of counterpoint in two-voice texture
- Embellishing tones

- Practical assignments of composing in two-voice texture (chromatic tones included)
- Altered triads and seventh chords
- Concepts of efficient (minimal) voice leading in diatonic and chromatic sequences
- The foundations of 'extended' tonal practices
- Practical assignments of composing in three- and four-voice textures
- Some basics of figured bass (basso continuo)
- Efficient voice leading in four-voice texture
- Tonicization and modulation in the context of sonata form
- Augmented sixth chords
- Non-major/minor scales. Modes of limited transposition
- Concepts of tonality and the modes of limited transposition in the music of the second half of the 19th century.

Transformational (neo-Riemannian) methods of harmonic analysis.

- Concepts of efficient voice leading
- An introduction to the methods of music analysis

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### **learning outcomes**

As an outcome of the course, the student will be familiar with the above-mentioned topics, including the basics of voice leading, and the concepts of 'extended' tonal harmony.

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### **assessment**

Mid-term pass/fail exam and the final exam. In the mid-term pass/fail exam, familiarity with the basic concepts discussed in the autumn semester is assessed.

The final exam is graded in view of the following components:

- 30% - attendance and practical assignments
- 30% - presentation (an analysis of music examples of choice)
- 40% - final exam

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**assessment criteria**

A: Familiarity with all of the topics discussed in the course, combined with a creative way of music analysis and the ability to implement that knowledge in the student's main field of studies.

B: Familiarity with all of the topics discussed in the course, combined with a creative way of music analysis.

C: Familiarity with the concepts of voice leading and tonal harmony.

D: Familiarity with the concepts of voice leading.

E: Some familiarity with the main topics discussed in the course.

0: Insufficient knowledge of the topics discussed in the course and/or not qualified for the final exam.

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**course reading material**

Robert Gauldin, Harmonic Practice in Tonal Music. New York: W. W. Norton, 2004.

Kerri Kotta, Muusikateooria õpik. <http://mt.ema.edu.ee>

Johan Sundberg, Õpetus muusikahelidest. Tallinn: Scripta Musicalia, 1995.

Aare Tool, Piiratud transponeeritavusega heliread ja vorm Eduard Oja muusikas. Tallinn: Eesti Muusika- ja Teatriakadeemia, 2016.

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**author of course description**

Aare Tool