

SUBJECT: Harmony I

SUBJECT IDENTIFICATION

Code	CS1N01	
Type	BT (Basic Training)	
Character	Group tuition	
Speciality/itinerary/instrument	Performance /Jazz and Contemporary Music / All the instrument for Big Band and Voice	
Main subject	Music language and techniques	
Period of time	1 st course	
Number of credits	6 ECTS	
Number of hours	Total number: 180 hours	In-person: 54 hours
Department	Music languages and techniques	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Cañada, Pedro	pedrocanada@yahoo.es

COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- Identify and understand through the analysis of music structures the context of the language of jazz and contemporary music, from the point of view of harmony, melody, rhythm and shape.
- Write personal compositions using the studied harmonic procedures
- Assess the quality and complexity of the most significant music structures within Jazz music
- Connect the music theory with its spelling and sonority

COURSE CONTENT

Thematic block	Theme/Repertoire
I.- Basic Harmony in major tonality	THEME 1: General introduction and basic concepts: intervals, types of chords, American coding, functional analysis with grades, symbols and nomenclature.
	THEME 2: Tonal harmony: major tonality. Diatonic triads, tonal functions, tonic, subdominant and dominant. Harmonic connection. Cadences and most common chords progressions.

	<p>THEME 3: Major mode: diatonic tetrads, harmonic connection. Most common chords progressions.</p>
	<p>THEME 4: Concept of <i>chord scale</i>. Basic tones definition, guide tones, tensions and 'avoidable' tones.</p>
	<p>THEME 5: <i>Chord scales</i> in major tonality and its tensions</p>
II. – Basic Harmony in minor tonality	<p>THEME 6: Harmony in minor tonality: diatonic triads, tonal functions, harmonic connection. Dominant chord. Cadences and most common chords progressions. Natural minor scale, harmonic minor and melodic minor.</p>
	<p>THEME 7: Minor mode: diatonic 4-part chords, harmonic connection. Progressions of the most common chords.</p>
	<p>THEME 8: <i>Chord scales</i> in minor key: diatonic tensions and avoid notes.</p>
III. – Secondary Dominants and by extention	<p>THEME 9: Secondary dominants, concept of harmonic rhythm.</p>
	<p>THEME 10: <i>Chord scales</i> of secondary dominants: tensions and avoid notes.</p>
	<p>THEME 11: Dominants by extension: <i>chord scales</i>.</p>
	<p>THEME 12: II relative of secondary dominant chords and of extended dominant chords.</p>
IV. – Blues	<p>THEME 13: Blues: structure, basic chords, <i>chord scales</i>.</p>
V. – Modal exchange	<p>THEME 14: modal exchange between major mode and minor mode: IVm7, bIIImaj7, bVIImaj7, bVII7.</p>
	<p>THEME 15: modal exchange between minor scales: bIIImaj7, bVIIImaj7, bVIIimin7, bVII7.</p>
	<p>THEME 16: Chords of II related to dominant chords in modal exchanges.</p>
VI. – Cliché lines	<p>THEME 17: Cliché lines in static harmonies.</p>
VII. – Broken Cadences	<p>THEME 18: Broken cadences to diatonic chords and to modal exchange chords.</p>
VIII. – Substitute Dominant chords	<p>THEME 19: Substitute dominant chords in major and minor mode; <i>chord scales</i>.</p>
	<p>THEME 20: Substitute dominant chords by extension.</p>
	<p>THEME 21: Chords of II relative in substitute dominants.</p>
IX. – Diminished Chords	<p>THEME 22: Diminished chords with a dominant function: <i>chord scales</i>.</p>

	THEME 23: Diminished chords: secondary and passing <i>chord scales</i> .
	THEME 24: Jazz Blues: harmonic progressions, scales, tensions.
X. – Altered Dominants	THEME 25: Altered dominant chords: <i>chord scales</i> .
XI. – Form	THEME 26: Formal analysis and melodic analysis of standards.

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	41 hours
Practice activities	10 hours
Other mandatory training activities (seminars, workshops etc.)	-
Test taking	3 hours
Student self-study hours	100 hours
Practice preparation	26 hours
Total studying hours	54+126 = 180 hours

METHODOLOGY

Theoretical activities	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
Practical activities	Practical application of what has been studied in class through transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms and melodies composition
Other training mandatory activities (workshops, seminars, etc.)	Thematic sessions with visiting professors

ASSESSMENT TOOLS

Theoretical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts in performance.</p>
Practical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested practical assignments during the whole academic course based on to team-work dynamics and also prove writing and oral skills.</p>

	Performance exams: The students must take at least two exams during the academic course in order to show the practical skills acquired and the practical assimilation of the course contents, following the tests instructions.
Other educational mandatory activities (workshops, seminars, etc.)	Participation: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.

ASSESSMENT CRITERIA

Theoretical activities	In order to develop in a reasonable way a conceptual-theoretical framework and analyse consequently examples from the most relevant music styles.
Practical activities	In order to apply practically the skills developed in class through transcriptions, group intonation, instrument performance, sight-reading and through rhythms and melodies composition.
Other training mandatory activities (workshops, seminars, etc.)	In order to attend and participate in the relevant events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

GRADE DETERMINATION SYSTEM

Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous assessment	20%
Mid-term exam	30%
Final exam	40%
Total	100%

Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will take into account the type of disability of the concerned

student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous evaluation	20%
Mid-term exam	30%
Final exam	40%
Total	100%

RESOURCES AND DIDACTIC MATERIAL

Campus virtual <https://musicacreativa.classlife.education/>

Bibliography

Title	<i>The Berklee Book of Jazz Harmony</i>
Author	Mulholland, J; Hojnacki, T
Publisher	Berklee Press, 2013

Title	<i>Harmony, vols. 1-4</i>
Author	Nettles, B, Ulanowsky, A
Publisher	Berklee College of Music, 1987

Title	<i>The chord scale theory & jazz harmony</i>
Author	Nettles, B; Graf, R
Publisher	Advance Music, 1997

Complementary bibliography

Title	The Jazz Theory Book
Author	Levine, M.
Publisher	USA, Sher Music Co, 1989

Websites of interest

Address 1	www.teoria.com
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Other materials and didactic resources

App	Ireal
App	Tonal Harmony