

## SUBJECT: Harmony I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1C03	
<b>Type</b>	BT (Basic Training)	
<b>Character</b>	Group tuition	
<b>Speciality</b>	Composition	
<b>Main subject</b>	Music language and techniques	
<b>Period of time</b>	1 <sup>st</sup> Course	
<b>Number of credits</b>	6 ECTS	
<b>Number of hours</b>	Total number: 180 hours	In-person: 72 hours
<b>Department</b>	Music languages and techniques	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>Email address</b>
Cañada, Pedro	pedrocanada@yahoo.es
Benedicto, Carla F. (Classical module)	carlafbenedicto@gmail.com

### 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
<b>I. Basic Harmony in major key</b>	THEME 1: General introduction and basic concepts: intervals, types of chords, chord symbols, 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.
	THEME 3: Major mode: diatonic 4-part chords, harmonic connection. Most common chords progressions.
	THEME 4: Concept of <i>chords scale</i> . Basic tones definition, guide tones, tensions and <i>avoidable tones</i> .
	THEME 5: <i>Chords scales</i> in major key: tensions and <i>avoid tones</i> .
<b>II. Basic Harmony in minor key</b>	THEME 6: Harmony in minor keys: diatonic triads, tonal functions, harmonic connection. Dominant chords. Cadences and most common chords progressions. Natural minor scale, harmonic minor and melodic minor.
	THEME 7: Minor mode: diatonic 4-part chords, harmonic connection. Progressions of the most common chords.
	THEME 8: <i>Chords scales</i> in minor key: diatonic tensions and <i>avoid tones</i> .
<b>III. Secondary dominants chords and by extension</b>	THEME 9: Secondary dominant chords, concept of harmonic rhythm.
	THEME 10: <i>Chords scales</i> of secondary dominants: tensions and <i>avoid tones</i> .
	THEME 11: Dominants by extension: <i>chords scales</i> .
	THEME 12: The relative of secondary and extended dominants.
<b>IV. Blues</b>	THEME 13: Blues: structure, basic chords, <i>chords scales</i> .
<b>V. Modal exchange</b>	THEME 14: modal exchange between major mode and minor mode: IVm7, bIIImaj7, bVIImaj7, bVII7.
	THEME 15: modal exchange between minor scales: bIIImaj7 , bVIIImaj7, bVIIImin7, bVII7.
	THEME 16: Chords of II related to dominants in modal exchanges.
<b>VI. Cliché lines</b>	THEME 17: Cliché lines in static harmonies.

<b>VII. Broken Cadences</b>	THEME 18: Broken cadences to diatonic chords and to modal exchange chords.
<b>VIII. Substitute Dominants</b>	THEME 19: Substitute dominant in major and minor mode; <i>chords scales</i> .
	THEME 20: Substitute dominants by extension.
	THEME 21: Chords of II relative in substitute dominants.
<b>IX. Diminished Chords</b>	THEME 22: Diminished chords with a dominant function: <i>chords scales</i> .
	THEME 23: Diminished chords: Auxiliary and passing tones; <i>chords scales</i> .
	THEME 24: Jazz Blues: harmonic progressions, scales, tensions
<b>X. Altered Dominants</b>	THEME 25: Altered dominants: <i>chords scales</i> .
<b>XI. Form</b>	THEME 26: Formal analysis and melodic analysis of standards.

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	60 hours
Practice activities	6 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	4 hours
Student self-study hours	100 hours
Practice preparation	26 hours
<b>Total studying hours</b>	<b>54+126 = 180 hours</b>

## METHODOLOGY

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

## ASSESSMENT TOOLS

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

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	To develop in a reasonable way a conceptual-theoretical framework and analyse consequently examples from the most relevant music styles
<b>Practical activities</b>	To apply practically the skills developed in class through transcriptions, group intonation, instrument performance, sight-reading and through rhythms and melodies composition.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	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 consider 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

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

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

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

### Complementary bibliography

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

### Direcciones web de interés

<b>Address 1</b>	<a href="http://www.teoria.com">www.teoria.com</a>
------------------	--

### Other materials and didactic resources

<b>App</b>	Ireal
<b>App</b>	Tonal Harmony