

## SUBJECT: Harmony II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2C02	
<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>	2 <sup>nd</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>
Rossi, Carlos	carlosrossibucho@hotmail.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 music;
- connect the music theory with its spelling and sonority.

## COURSE CONTENT

Thematic block	Theme/Repertoire
<b>I. Review and deepening in tonal harmony basic concepts</b>	THEME 1: Secondary and extended dominants.
	THEME 2: Tritonal and II relative substitute.
	THEME 3: Passing diminished, approximation.
	THEME 4: II- V adjacent
	THEME 5: Modulation.
	THEME 6: Modal Exchange with major scale degrees.
<b>II. Advanced modal exchange</b>	THEME 7: Melodic and harmonic minor scale degrees
	THEME 8: Harmonic major scale degrees
	THEME 9: Modal Exchange with modes of the melodic minor scale and the harmonic minor and major scales.
<b>III. Tonal harmonic conclusion</b>	THEME 10: The twelve dominants within a key
<b>IV. Modes</b>	THEME 11: The Greek modes: characteristic tones, modal cadences.
	THEME 12: Hybrid chords I: formation.
	THEME 13: Modal chords: IVmaj7b5, bIIImaj7#5.
	THEME 14: Hybrid chords II: progressions.
<b>V. Modal exchange</b>	THEME 15: Extended modal exchange: modal Exchange progressions. Table of 4-part chords modally ordered.
	THEME 16: Modal exchange without key reference.
	THEME 17: Complex modality: Wayne Shorter
<b>VI. Advanced resources</b>	THEME 18: Multitonic systems: <i>Coltrane changes</i> , systems of 4 tonic
<b>VII. Pentatonic scales</b>	THEME 19: Major and minor pentatonic scales.
	THEME 20: Altered pentatonic scales.
<b>VIII. Other scales</b>	THEME 21: Diminished scales and whole tone scales. Hexatonic scales.
<b>IX. Re-harmonization</b>	THEME 22: Re-harmonization common techniques
<b>X. Composition techniques</b>	THEME 23: Pedals and ostinatos, constant structures
	THEME 24: Polychords
	THEME 26: Polymodality
	THEME 25: Mirrored harmony

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	50 hours
Practice activities	14 hours
Other mandatory training activities (seminars, workshops etc.)	4 hours
Test taking	4 hours
Student self-study hours	108 hours
<b>Total studying hours</b>	<b>76+108 = 180 hours</b>

## 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> <p><u>Performance exams</u>: 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.</p>
Other educational mandatory activities (workshops, seminars, etc.)	<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	30%
Mid-term exam	30%
Final exam	30%
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	30%
Mid-term exam	30%
Final exam	30%
Total	100%

## RESOURCES AND DIDACTIC MATERIAL

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

### Bibliography

<b>Title</b>	<i>Teoría Musical y Armonía Moderna Vol. II</i>
<b>Author</b>	Herrera, E.
<b>Publisher</b>	Aula, 1987

<b>Title</b>	<i>Armonía del siglo XX</i>
<b>Author</b>	Persichetti, V.
<b>Publisher</b>	Real Musical, 1985

<b>Title</b>	<i>Armonía</i>
<b>Author</b>	Schönberg, A.
<b>Publisher</b>	Real musical, 1974

### Complementary bibliography

<b>Title</b>	<i>Pentatonic scales for Jazz Improvisation</i>
<b>Author</b>	Ricker, R.
<b>Publisher</b>	Studio 224, 1976

### Direcciones web de interés

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