

## SUBJECT: Harmony II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2N01	
<b>Type</b>	BT (Basic Training)	
<b>Character</b>	Group tuition	
<b>Speciality/itinerary/instrument</b>	Performance /Jazz and Contemporary Music / All instruments and Voice	
<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: 54 hours
<b>Department</b>	Music languages and techniques	
<b>Previous requirements</b>	Harmony I	
<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 Jazz music
- Connect the music theory with its spelling and sonority

### COURSE CONTENT

<b>Thematic block</b>	<b>Theme/Repertoire</b>
I. Revision and deepening – Tonal harmony basic concepts	THEME 1: Secondary and extended dominant chords
	THEME 2: tritonal substitute and II relative.
	THEME 3: passing diminished tones, approximation
	THEME 4: // - V Contiguous
	THEME 5: Modulation

	THEME 6: Modal Exchange with the degrees in major scale
II. Advanced modal Exchange	THEME 7: Harmonic and melodic minor scales degrees
	THEME 8: Harmonic major scale degrees
	THEME 9: Modal exchange with the modes of the melodic minor scale and harmonic minor and major scale.
	THEME 10: The twelve dominant chords in a key
III. Total harmony conclusion	THEME 11: The Greek modes in detail: characteristic notes, basic modal cadences.
IV. Modes	THEME 12: Hybrid chords I: formations from the studied scales
	THEME 13: Modal chords: <i>IVmaj7b5, bIIIImaj7#5</i>
	THEME 14: Hybrid chords II: progressions
	THEME 15: Extended modal exchange: progressions. Table of tetrads modally arranged.
V. Modal Exchange	THEME 16: Modal Exchange without tonal reference.
	THEME 17: Complex modality: Wayne Shorter
	THEME 18: Multiple tonic systems: Coltrane changes, systems of 4 tonics
VI. Advanced melodic and harmonic concepts and resources	THEME 19: Major and minor pentatonic scales. Use in tonal and modal contexts.
VII. Pentatonics	THEME 20: Altered pentatonic scales. Use in tonal and modal contexts.
	THEME 21: Diminished and whole tones scales, Hexatonic keys.
VIII. Other scales	THEME 22: Common techniques for reharmonization.
IX. Reharmonization	THEME 23: Pedals and ostinatos, constant structures
	THEME 24: Polychords
	THEME 26: Polymodality
	THEME 25: Mirror harmony

## STUDENT'S STUDY HOURS PLANNING

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

## 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 in order 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 prove the knowledge acquired throughout the course and to prove its integration in the composition and analysis of music pieces.
<b>Practical activities</b>	To apply with ease the harmonic and compositive tools studied through exercises of analysis, free composition, and the given harmonic structures.
<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 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	30%
Mid-term exam	30%
Final exam	30%
Total	100%

## RESOURCES AND DIDACTIC MATERIAL

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

### Bibliography

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

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

<b>Title</b>	Armonía
<b>Author</b>	Arnold Schönberg
<b>Publisher</b>	Real musical, 1974

### Complementary bibliography

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

### Webpages of interest

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