

Piano Harmony III

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Christian Mejía

Course presentation

Tonal Harmony: modulating progressions, chromatic harmony, diminished chords, enharmonic modulations. Modal harmony: Debussy and Satie, jazz fusion, dominants by extension, flamenco and bimodalism. Chord and chord extension: fourth and fifth chords, parallel chord, polychords, sound blocks, fingering. Advanced sight-reading techniques, voice accompaniment and improvisation.

Student competencies

CG01	Manage information from different sources and apply it to the area of musical creation.
CG03	Apply the most appropriate working methods to overcome the challenges of the study and practice of individual and/ or collective music, seeking excellence and quality.
CG04	Know the technological resources typical for the discipline and its applications in the musical creation, assimilating innovations that appear
CG07	Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correct technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the musical industry.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE01	Develop skills for identifying, understanding and memorizing musical material.
CE02	Identify and appreciate in auditory and intellectual ways different types of musical and sound structures.
CE03	Know the fundamentals and structure of musical language and apply them to interpretative, creative and research practice.
CE04	Know the main repertoires and musical stylistic resources, extracting techniques and structures for their application.
CE05	Know the most recent trends and proposals in different fields of musical creation.
CE06	Interpret in an analytical way all the musical resources of a piece of any style, as well as connect and apply those features in one's own and others' music.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Use the piano as an ideal instrument for music composition and analysis.
2. Take on a broad repertoire where they can recognize complex tonal and non-tonal harmonic structures.
3. Analyze advanced harmony and voice leading, and transfer these to piano practice.
4. Chronologically classify and compare piano, harmony and melody techniques of different styles and periods.
5. Employ knowledge of advanced tonal, modal and non-tonal harmony in own works and arrangements.
6. Sight-read advanced-level sheet music.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and discussion.
<i>MD5</i>	Cooperative and collaborative learning.

Course content

<i>Content</i>	<ol style="list-style-type: none"> 1. Tonal harmony. Modulating progressions. Chromatic harmony. Diminished chords. Enharmonic modulations. 2. Modal harmony. Debussy and Satie. Jazz fusion. Dominants by extension. Flamenco and bimodalism. 3. Chord and chord extension. Fourth and fifth chords. Parallel chords. polychords. Sound blocks. Fingering. 4. Repertoire and sight reading. Advanced sight-reading techniques. Voice accompaniment (II). Improvisation (II).
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	36 horas
<i>AF2</i>	Classroom/lab exercises and practice.	30 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	18 horas
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 horas

AF7	Assessment	6 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	160 horas

** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/reassessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	-Block I: Yes	Yes (minimum mark 5)	40%
	-Block II: Yes	Yes (minimum mark 5)	25%
	-Block III: No	No	20% (total 85%)
SE5 Attitude and participation.	No	No	15%
			100%

(*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

COMPULSORY BIBLIOGRAPHY

Chiantore, L. (2001). *Historia de la Técnica Pianística*. Alianza Editorial.
Fine, L. (2001). *The Piano Book*. Brookside Press.
Levine, M. (1989). *The Jazz Piano Book*. Sher Music.
Neuhaus, H. (2004). *El arte del piano*. Real Musical.
Sher, Ch. (2000). *The New Real Book, Volúmenes I, II y III*. Sher Music Co.

RECOMMENDED FILMOGRAPHY

Bardet, P.; Wright, S. [Productores]; Sturrok, D. [Director] (2011). *The Art Of Piano*. Kultur Video.
Burns , K.; Novick y L. [Productores]; Burns , K. [Director]. (2012) *Jazz La Historia [DVD]*. Divisa Red, S.A.U.

WEBSITES OF INTEREST

Jazz on the Tube. (2016). JazzontheTube.com. Recuperado de <http://jazzontheTube.com>

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

These will be communicated throughout the course. Attendance is compulsory.