UNIVERSIDADE LUSÍADA
LISBOA

Course Unit Program
Harmony III

Academic Year 2023/2024

1. Organic Unit

Faculty of Architecture and Arts

2. Course

JAZZ AND MODERN MUSIC

3. Cycle

1st

4. Course Unit

Harmony III (C6115)

5. Scientific Area

6. Curricular Year

2nd

7. Type of Curricular Unit / Semester

1st Semester

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8. Class type and workload (work time)

Theoretical classes:	
Practical classes:	
Theoretical-Practical Classes	30,00
Tutorial Guidance:	20,00

9. ECTS Credits

6,00

10. Scientific Area Coordinator

11. Regent

Prof. Doutor MASSIMO CAVALLI

12. Assistants

13. Teaching Language

Portuguese

14. General Objectives

Analysis and discussion of the harmonic processes characteristic of the Jazz idiom, in the context of the expansion of the harmonic language of tonalism and the main forms of post-Tonal harmony.

15. Specific Objectives

Development of the ability to identify the vertical structures, harmonic progressions and melodic treatment characteristic of chromatic and expanded tonalism.

16. Skills to be acquired

Recognition of characteristic chaining in chromatic tonal progressions; recognition of chromatic chords and apogiatures, and of principles of vertical dissonance treatment; identification of tonal polarization processes characteristic of chromatic tonalism and post-tonal modalism; performance of detailed harmonic analysis of short and medium passages; ability to construct idiomatic melodic lines and harmonic progressions.

17. Teaching Methodology

Presencial model consisting of theoretical-practical classes and tutorial guidance. Discussion of repertoire cases/examples; discussion of exercises and projects of reharmonization and melodic realization on proposed harmonic progressions.

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18. Course Unit Program

1. minor harmonic/major harmonic scales: chords and derived modes.
2. Appoggiatura chords
3. Post-Tonalism I: Octatonicism/Hexatonicism
4. Post Tonalism II: Axes System/Coltrane Changes
5. Post-Thonalism III: Polytonalism/Polychords

19. Assessment Methods

Final exam.
Periodic evaluation of the resolution of proposed exercises.
Oral participation.

20. Didactic Resources

In addition to the recommended bibliography, exercises and excerpts from the repertoire relevant to the subjects analyzed will be provided throughout the semester.

21. Sustainability Objectives

Increased use of digital platforms such as Teams to provide didactic materials to students and clarify doubts through videoconferences, thus limiting travel and the use of paper copies. Attendance control of teachers and students by means of digital equipment, thus contributing to a reduction in the use of paper. Use of specific software for musical notation with reduced use of paper support, and implementation of energy and resource reduction in the University's facilities.

22. Keywords

Post-Tonalism
Polytonalism
Musical Analysis
Octatonicism

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23. Main Bibliography

Author(s):	Bochmann, Christopher		
Title:	A Linguagem Harmónica do Tonalismo		
Edition:	1ª Edição	Year:	2003
Local:	Lisboa		
Publisher:	Juventude Musical Portuguesa		

Author(s):	Aldwell, Edward & Schachter, Carl		
Title:	Harmony and Voice Leading		
Edition:	3ª Edição	Year:	2002
Local:	Fort Worth		
Publisher:	Harcourt College Publishers		

Author(s):	Mulholland, Joe & Hojnacki, Tom		
Title:	The Berklee Book of Jazz Harmony		
Edition:	1ª Edição	Year:	2013
Local:	Boston		
Publisher:	Berklee Press		

24. Complementary Bibliography

Author(s):	Taylor, Eric		
Title:	The AB Guide to Music Theory - parts I & II		
Edition:	6ª Edição	Year:	2000
Local:	London		
Publisher:	ABRSM Publishing		

Author(s):	Terefenko, Darius		
Title:	Jazz Theory		
Edition:	2ª Edição	Year:	2018
Local:	New York		
Publisher:	Routledge		

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Ficha técnica MIP / MIP Datasheet	
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Autor / Author	Prof. Doutor MASSIMO CAVALLI
Classificação / Classification	-
Descritores / Descriptors	-
Colaborador(es) / Colaborator(s)	-
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