

Course Title	Advanced Jazz Harmony				
Course Code	MTC335				
Course Type	Elective				
Level	Bachelor (1st Cycle)				
Year / Semester	3rd or 4 <sup>th</sup> Year /5th-8 <sup>th</sup> Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>The aim of this course is to provide student with the theoretical and aural knowledge to understand more advanced concepts of jazz harmony. At the same time students are acquainted with the terminology and symbols used in Jazz and are taught how to analyze less-standard jazz forms, typically found in post-modern styles. Additionally student understanding of jazz harmony is increased, as opposed to traditional harmony and demonstrate differences and similarities; whilst at the same time students are prepared for more creative musical challenges such as arranging for different sizes of ensembles and composition.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Practice jazz harmony, as it relates to the complex subtleties of jazz improvisation, arranging and composition</li> <li>• Analyze the harmony of any jazz composition using the Roman numeral method. By identifying and examining commonly used harmonic progressions, they will be able to reproduce them and apply them to their own music</li> <li>• Discuss and analyze advanced concepts of jazz harmony, such as modal interchange, multi-tonic systems and constant structures and integrate them into their basic harmony skills, acquired from previous courses</li> </ul>				
Prerequisites	MTC330	Co-requisites	None		
Course Content	<p><b>Description:</b></p> <ul style="list-style-type: none"> <li>• Dominant chords with special functions: Special functions for secondary dominants.</li> <li>• Modal interchange: Parallel diatonic keys. Common interchange chords. Other possible chords.</li> <li>• Voicing specific chord symbols and structures: Inversions. Upper structure triads. Hybrids. Polychords. Pedal point-ostinato.</li> <li>• Modulations: Considerations. Direct modulations. Pivot chord.</li> <li>• Dominant chord.</li> <li>• Modal systems: Chord progressions. Voicings. Poly-modality.</li> </ul>				

	<ul style="list-style-type: none"> <li>• Non-functional harmony: Multi-tonic systems. Contiguous dominants. Constant structures. Patterned chord progressions.</li> </ul>								
Teaching Methodology	Face to face								
Bibliography	<p>Nettles, B. &amp; Graf, R. (2015). <i>The Chord Scale Theory and Jazz Harmony</i>. Series: Advance Music. Publisher: Alfred Music.</p> <p>Levine, M. (2005) <i>The Jazz Piano Book</i>. Sher Music</p> <p>Jaffe, A. (2015) <i>Jazz Harmony</i>. Series: Advance Music. Publisher: Alfred Music.</p> <p>Miller, R. (2015). <i>Modal Jazz Composition and Harmony</i>. Publisher: Advance music GmbH.</p> <p>Ulehla, L. (2015). <i>Contemporary Harmony Romanticism Through the Twelve-Tone Row</i>. Publisher: Alfred Music.</p> <p>Liebman, D. (2015) <i>A Chromatic Approach to Jazz Harmony and Melody</i>. Publisher: Alfred Music.</p> <p>Houghton, S. &amp; Warrington, T. (1996). <i>Essential Styles For The Drummer and Bassist</i>. Alfred Publishing</p>								
Assessment	<table border="1"> <tr> <td>Exams</td> <td>50%</td> </tr> <tr> <td>Assignments</td> <td>40%</td> </tr> <tr> <td>Class Participation and Attendance</td> <td>10%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>	Exams	50%	Assignments	40%	Class Participation and Attendance	10%		100%
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Language	English								