

**IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ**

<b>Course name</b>	Harmony	<b>ECTS CREDITS</b>	3
<b>Course coordinator</b>	mgr Mikołaj Macioszek	<b>Credit hours total</b>	60
<b>Faculty of</b>	Instrumental Studies, Historically Informed Performance, Jazz and Pop Music	<b>Course type</b>	applied course
<b>Institute of</b>	Jazz and Pop Music	<b>Mode of study</b>	full-time programme
<b>Major</b>	Jazz and Pop Music	<b>Profile of study</b>	general academic
<b>Specialisation</b>	all programmes	<b>Language of instruction</b>	Polish/English
<b>Cycle</b>	First-Cycle Studies	<b>Course group</b>	core

Course placement in the study plan			
<b>Semester 1</b>	30 hours, pass/fail, 1 ECTS	<b>Semester 2</b>	30 hours, exam, 2 ECTS
<b>Semester 3</b>		<b>Semester 4</b>	
<b>Semester 5</b>		<b>Semester 6</b>	

<b>Teacher</b>	mgr Mikołaj Macioszek
<b>Learning Aims and Objectives</b>	The aim of the course is to deepen the student's understanding of harmony in music, with particular emphasis on jazz and related genres, especially aspects concerning contemporary trends in its interpretation, formation, notation, and development. Emphasis is placed on the practical application of this knowledge and its relevance to expanding improvisational, compositional, arranging, and interpretative skills.
<b>Prerequisites</b>	<ul style="list-style-type: none"> <li>• Solid understanding of music theory and harmony at level equivalent to secondary music school</li> <li>• A general understanding of jazz stylistic principles</li> </ul>

**COURSE CONTENT**
**Semester 1**

This course covers:

- Comparison of classical and jazz harmony: tonality, tonal centres, rhythm
- Fundamentals of harmonic notation using letter–number symbols
- Details of symbolic harmonic notation: mode, function, alterations, added tones, etc.
- Scales: medieval, major, and minor with their variants General overview of their characteristic features and sound qualities
- Practical applications of scales
- Building chords within major and minor scales and their variants Theory of tertian structures derived from the overtone series
- Tonic, dominant, tonal centre, II–V–I cadence
- Common cadences built on major and minor scales and their variants: structure and sound characteristics
- Voicing: arrangement of chord tones and voice leading
- Diminished seventh chords and their role in harmony
- Dominant scales and their applications
- Alternative chords for harmonic functions, polytonal passages

**Semester 2**

- Blues form and its harmonic development Blues scale, approach notes, and tensions
- Rhythm Changes as a form and chord progression
- Melodic minor scale and its variants: analysis and application
- Comparison of scales: Locrian vs. Locrian #2, Lydian vs. Lydian dominant, and Phrygian vs. melodic minor b7
- Tritone substitutions for dominants and their applications; tonic chord substitutions
- Upper Structures: practical exercises and implementation in improvisation
- Bitonal chords: origin, notation issues, and performance aspects
- The role of harmonization and reharmonization in music; techniques for enriching harmonic texture
- Harmonizing melodies and the role of counterpoint in harmony
- The 6th diminished scale Two methods of chord construction within scales and resulting tonal possibilities
- Coltrane changes and the AXIS system
- Symmetrical and unusual scales
- Types of voicing in jazz and pop music: Upper Structures, So What voicing, quartal chords
- Pentatonics and their applications
- Extended (borderline) possibilities of tonal harmony Extended harmony in the works of Kenny Kirkland and Herbie Hancock Analysis of notation and its relationship to scales

**Semester 3**
**Semester 4**
**Semester 5**
**Semester 6**

	Learning outcome reference code	LEARNING OUTCOMES	Descriptors	
			PQF STAGE 2	PQF STAGE 1
		The student knows and understands:		

Knowledge	JiME1_W03	various elements of music works, as well as formal structural patterns of jazz music works	P6S_WG	P6U_W
	JiME1_W06	mutual intricacies between theoretical and practical course components		
	JiME1_W07	music styles and their corresponding performance traditions		
	JiME1_W08	current trends in jazz and pop music	P6S_WG	P6U_W
	JiME1_W11	aspects of practical application of harmony and related methods of analysis pertaining to the performed repertoire		
	JiME1_W12	fundamental patterns of improvisation and arrangement		
	The student is able to:			
Skills	JiME_U05	use the knowledge on basic stylistic performance criteria	P6S_UW	P6U_U
	JiME_U10	shape and create music as well as to improvise in a way that deviates from the written notation in a certain style,		
	JiME_U13	aurally identify music material, memorise it and employ it, as well as to sight-play		
	JiME_U16	formulate oral and written opinions as regards interpretation, creation and reproduction of music as well as formulate opinions on issues broadly related to the humanities in general	P6S_UK	
			P6S_UO	
			P6S_UU	
Competence	JiME1_K10	communicatively apply professional musical terminology	P6S_KO P6S_KR	P6U_K

#### TEACHING METHODS

Lectures, reading comprehension and discussion, case study analysis, addressing artistic challenges, individual work, group work and collaborative exercises, presentation and analysis of audio and video recordings (CD/DVD), active learning techniques (e.g. brainstorming, snowball method, mind mapping), problem-solving sessions, any other assessment methods applied by the course instructor, remote and online learning format

#### LEARNING OUTCOME VERIFICATION METHODS

Final requirements – successfully completed year, grading criteria	Learning outcome reference code
Exam	JiME1_W03, JiME1_W06, JiME1_W07, JiME1_W08, JiME1_W11, JiME1_U13, JiME1_K10

#### ASSESSMENT METHODS AND CRITERIA

<b>Course Completion Requirements</b>	<ul style="list-style-type: none"> <li>Attendance and active participation in classes</li> <li>Timely submission of all assignments and projects</li> </ul>
<b>Exam Requirements</b>	To be eligible for the final examination, students must obtain a course credit (pass). The examination will assess both theoretical understanding and practical skills as specified by the curriculum.

#### STUDENT WORKLOAD

	Credit hours total	ECTS CREDITS
Contact hours with the instructor	60	3
Hours of independent student work	30	

#### Recommended reading

- Hołownia, Bogdan. *O harmonii jazzowej: Zapiski z szuflady*. HoBo Records.
- Kałużny, Piotr. *Skale muzyczne we współczesnej harmonii tonalnej*. Poznań: Wydawnictwo Akademii Muzycznej, 1994.
- Levine, Mark. *The Jazz Piano Book*. Petaluma: Sher Music Co., 1989.
- Levine, Mark. *The Jazz Theory Book*. Petaluma: Sher Music Co., 1995.
- Olszewski, Wojciech K. *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*. Kraków: PWM, 2009.
- Olszewski, Wojciech K. *Podstawy improwizacji jazzowej*. Kraków: PWM, 2012.
- Russell, George. *Lydian Chromatic Concept of Tonal Organization*. Brooklyn: Concept Publishing Company, 2001

#### Supplementary reading

- Garcia, Russel. *The Professional Arranger Composer*. New York: Criterion Music Corp. , 1975
- New Real Book* (vol. 1-3)
- Pease, Ted and Pullig, Ken. *Modern Jazz Voicings*. Boston: Berklee Press, 1997.
- Real Books* (vol. 1-3)

#### On-line resources (optional)