



JAZZ HARMONY AND COMPOSITION 3

Jazz Composition and Harmony 3 will help you to learn harmony so that you hear and recognize chord progressions and use them creatively in your playing and writing.

Jazz Composition and Harmony 3 is designed to take you from a strong review of *Music Theory and Composition 1 & 2* topics, including major key, minor key, blues, modal interchange, secondary dominants, approach notes, non-harmonic tones, voice leading and guide tone lines. The course will then move into extended dominants, related II chords, substitute dominant chords, diminished seventh chords, modal minor, and a thorough look at modulation.

Enclosed in each topic are a number of activities and exercises designed to help you more thoroughly experience and understand the material presented. Each week there will be a composition assignment, many of which will give you the opportunity to practice writing to short film cues.

Requirements:

- **Notation Software:** MuseScore, Finale, Dorico or Sibelius.
- **Textbooks:**
 - *The Berklee Book of Jazz Harmony* by Joe Mulholland and Tom Hojnacki. Berklee Press
 - *Jazz Composition. Theory and Practice* by Ted Pease. Berklee Press



SYLLABUS

Lesson 1.- Substitute Dominant Chords. Chord scales and tensions

Lesson 2.- Substitute Dominant Chords and related II. Extended Substitute Dominants.

Lesson 3.- Minor key harmony II: Melodic Minor, Dorian, Phrygian

Lesson 4.- Minor key dominant function V⁷ and VII^{o7}

Lesson 5.- Substitute dominants in minor key

Lesson 6.- The diminished seventh chord in a diatonic context. Chord Scales

Lesson 7.- Modulation techniques

Lesson 8.- The standard deceptive resolution of V. Primary and Secondary Dominants. Non resolving dominant chords.

Lesson 9.- Musical forms: Theme and Variations, Introduction to Sonata Form: Theme A and Theme B

Lesson 10.- Two-part Soli Writing, Background writing, Intros, Interludes and Endings

Lesson 11.- Minor Key Revisited: Review of Minor key functions, Dorian and Phrygian Modal Choices

Lesson 12.- Blues II:

- Review of the Basic 12 Bar Concept
- Minor blues: *The thrill is gone* B.B King
- Modal blues: *So what* Miles Davies
- Blues for Bird: the Bebop Blues