



Duration:	6 weeks (double classes)
Course:	Music Theory 3 – An Advanced Study
Instructor:	George Botly

Bio: Berklee College of Music Graduate. Musician / Composer / Arranger / Teacher in the U.S.A. and Canada. Member of Screen Composers Guild of Canada (SCGC). Post Graduate study of Composition and Arranging with Gordon Delamont. Bass-Line Composition / Bass Playing Technique with Internationally acclaimed Jazz Bassist Vaughan Misener.

Do not miss any classes! - Attendance Counts – Hand in Assignments This course is designed to provide a working knowledge of Music Theory at an advanced level. **Memorized Major & Minor Scales with their Key Signatures, and Spelling 7th Chords in all Keys is Essential and Mandatory.** Some ear training exercises will be included. The material may not be presented in the order of sequence as stated. **The progressive nature of this Course requires consistent attendance. BRING YOUR HANDED-OUT MUSIC THEORY COURSE STUDY MATERIAL VOLUMES 7 - 10 TO EVERY CLASS.**

STUDY TOPICS

Week 1	In the beginning: The Harmonic Overtone Series & Undertone Harmonic Series – An advanced Study. Review – Blues Chord Progression Development and Analysis. Blues Scales for song composition & Improvisation. (Audio Examples) Classes may include Fundamental Piano Playing Techniques to help facilitate the understanding of Music Theory Concepts and Protocols.
Week 2	7 th , 9 th , 11 th , 13 th Chords – Four, Five, Six, and 7 Note Harmony – Chord Inversions - Conventional and Jazz Chord Symbols – DIATONIC HARMONY (Harmonizing Major Scales with 3 to 7-note Chordal Harmony) Chord Progression Development & Analysis in Major Keys and Minor Keys COUNTERPOINT, SECTIONAL WRITING and PART WRITING SONG FORMS
Week 3	AEOLIAN MODE Minor Scales ‘Musica Ficta’ Natural Minor & 2 ‘Artificial’ Aeolian Modal Scales, Harmonic Minor & Melodic Minor with 3 to 7-note Chordal Harmony) PENTATONIC MAJOR & PENTATONIC MINOR Scales TETRACHORD SCALE CONSTRUCTION RELATIVE Minor and PARALLEL Minor Keys COMPOSITE MINOR PRIMARY & SECONDARY ROOT MOVEMENT TONICIZATION (Secondary Dominant Chords) Composing Chord Progressions using Tonicization Techniques. MODULATION - Composing Chord Progressions using DIRECT and COMMON CHORD Modulation Techniques LINE WRITING - Obbligato OSTINATO – Ground Bass PEDAL POINT – Organ Point AUGMENTED 6 th GROUP of Harmonic Derivatives EQUAL DIVISION of the OCTAVE 12 TONE TECHNIQUE - Serial Composition
Week 4	MIXED MODE TECHNIQUE (Modal Interchange) – an Examination of ‘Mixed’ Mode Scales Harmonized with 3 to 7-note Chordal Harmony (Audio Examples) MIRROR MODAL EQUIVILANTS MUSICAL PALINDROMES MIXED MODE PALINDROMES
Week 5	MICRO TUNING, Tuning Systems, An Advanced Tetrachord Study, Advanced Pentatonic Scales and an Examination of Exotic Scales. (Audio Examples)
Week 6	REVIEW FINAL EXAM TBA