

## SUBJECT: Analysis I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1C02	
<b>Type</b>	BT (Basic Training)	
<b>Character</b>	Group tuition	
<b>Speciality</b>	Composition	
<b>Main subject</b>	Music language and techniques	
<b>Period of time</b>	1 <sup>st</sup> Course	
<b>Number of credits</b>	6 ECTS	
<b>Number of hours</b>	Total number: 180 hours	In-person: 72 hours
<b>Department</b>	Music languages and techniques	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>Email address</b>
Gutiérrez Calvo, Pablo	thegupi@hotmail.com
Carla F. Benedicto	carla@carlafbenedicto.com

### COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- analyse the elements of the different music styles;
- connect concepts and apply them to their own music;
- understand the sound characteristics of a music piece by reading;
- recognise and use the harmonic and melodic resources of contemporary music;
- develop a personal aesthetic wealth.

## COURSE CONTENT

### Classic Syllabus

Thematic block	Theme/Repertoire
<b>I. Introduction and basic concepts.</b>	Theme 1: Elements of the music language
	Theme 2: Music analysis typologies
<b>II. Music technique in the Middle ages</b>	Theme 3: The Gregorian chant and the modal system
	Theme 4: The primitive <i>polyphonia</i>
<b>III. Music in the Renaissance period</b>	Theme 5: The Renaissance vocal music
	Theme 6: The birth of instrumental music
<b>IV. Music in Baroque period</b>	Theme 7: Baroque vocal music
	Theme 8: Contrapuntal forms
	Theme 9: The fugue
	Theme 10: Other Baroque instrumental forms
	Theme 11: The influence of Baroque in contemporary music
<b>V. Musical Classicism and the classical forms</b>	Theme 12: The transition towards Classicism
	Theme 13: The Sonnet form
	Theme 14: The classic symphony
	Theme 15: Other forms and classic genres
	Theme 16: Influence of Classicism in the music from the XX and XXI centuries
<b>VI. Late Classicism and pre-Romanticism period</b>	Theme 17: The sonata form from Beethoven
	Theme 18: Other instrumental forms
	Theme 19: Scenic music and instrumental music
<b>VII. Romanticism (I)</b>	Theme 20: The Romantic piano and the new music forms
	Theme 21: The influence of the Romantic Piano in the Music of the XX and XXI Century.

## Modern syllabus

Thematic block	Theme/Repertoire
<b>I. Presentation</b>	Theme 1. Explanation of the course catalogue, evaluation criteria and class dynamics.
<b>II. Introduction</b>	Theme 2. Assessment of the students common knowledge
	Theme 3. Nomenclature and symbology
	Theme 4. Synthesis of the harmonic elements that will be covered during the course
<b>III. Jazz precedents</b>	Theme 5. Physic-harmonic phenomenon. Pentatonic scales.
	Theme 6. Spirituals
	Theme 7. Gospel
	Theme 8. Blues
<b>IV. Jazz (harmony)</b>	Theme 9. Diatonic movements. Cadences. Modulations.
	Theme 10. Secondary dominants and by extension. Modal exchange (I).
	Theme 11. Replacements. Altered chords. Replacements by tritones. II relative. V/III to I and V/VI to IV
	Theme 12. Diminished chords
	Theme 13. Modal harmony. Modal exchange (II).
	Theme 14. Constant structure. Polychords. Hybrid chords. 4 <sup>th</sup> and 5 <sup>th</sup> chords. Non-functional harmony.
<b>V. Jazz (melody)</b>	Theme 16. Notes of the chords tensions and notes to be avoided
	Theme 17. Ornaments
	Theme 18. Pentatonic. superimposed progressions. Blues.
	Theme 19. Bebop melodies
<b>VI. Other ´modern´ music</b>	Theme 20. Harmonic particularities and melodies of Pop, Soul and Rock.
	Theme 21. From The Beatles to Radiohead and their influence in contemporary jazz.

<b>VII. Introduction to classic music from the XX Century and Soundtracks</b>	Theme 22. Introduction of the Classical music of the XX Century. Crisis of tonality and precedents.
	Theme 23. Impressionism
	Theme 24. Atonality, twelve-tone technique and Serialism.
	Theme 25. Cinematographic music.
<b>VIII. Summary and review</b>	Review of the material covered throughout the academic year.
<b>IX. Exam</b>	Evaluation test of all the knowledge acquired during the course.

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	60 hours
Practice activities	8 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	4 hours
Student self-study hours	106 hours
<b>Total studying hours</b>	<b>72+106 = 178 hours</b>

## METHODOLOGY

<b>Theoretical activities</b>	The instructor will present the corresponding content as described in the course chronogram. Beside the corresponding explanations, the students will make use of auditions, music scores etc.
<b>Practical activities</b>	The student will present individual written assignments linked to the proposed tasks in each case, in combination with group assignments when applicable.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Workshops, Meet the Artist sessions and other events related to the subject topics.

## ASSESSMENT TOOLS

<b>Theoretical activities</b>	Analysis and theory mid-term exam Analysis and theory final exam
<b>Practical activities</b>	Weekly assignments proposed by the instructor
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	Attendance and participation in the workshops, Meet the Artist Sessions and other events related to the subject topics.

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	<ul style="list-style-type: none"> <li>- Analyse correctly the harmony of any classic and jazz progression proposed</li> <li>- Analyse correctly the melodic material proposed, keeping in mind the corresponding stylistic characteristics in each case</li> <li>- Answer correctly the theory questions in the evaluation exams</li> <li>- Prove in each analysis deep understanding of the content</li> </ul>
<b>Practical activities</b>	<ul style="list-style-type: none"> <li>- To fulfil the proposed assignment in the indicated timeframe with creativity and aesthetic criteria</li> </ul>
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	<ul style="list-style-type: none"> <li>- To attend and participate in the relevant events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)</li> </ul>

## GRADE DETERMINATION SYSTEM

### Grade determination system in continuous assessment

	Grade percentage
Participation	5%
Continuous assessment	20%
Mid-term exam	15%
Final exam	60%
Total	100%

### Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

### Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

### Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will consider the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous evaluation	20%
Mid-term exam	15%
Final exam	60%
Total	100%

## RESOURCES AND DIDACTIC MATERIAL

Campus virtual <https://musicacreativa.classlife.education/>

### Bibliography

<b>Title</b>	The Berklee Book of Jazz Harmony
<b>Author</b>	MULHOLLAND, J.; HOJNACKI, T
<b>Publisher</b>	Berklee Press

<b>Title</b>	The Jazz harmony book
<b>Author</b>	David Berkman
<b>Publisher</b>	Sher Music Co.

<b>Title</b>	La música del siglo XX
<b>Author</b>	Robert P. Morgan
<b>Publisher</b>	Akal

<b>Title</b>	El ruido eterno: Escuchar al siglo XX a través de su música
<b>Author</b>	Alex Ross
<b>Publisher</b>	Seix Barral

### Complementary bibliography

<b>Title</b>	Materials and Techniques of 20th Century Music
<b>Author</b>	Stefan Kostka
<b>Publisher</b>	Routledge Member of the Taylor and Francis Group

<b>Title</b>	Cómo escuchar la música
<b>Author</b>	Aaron Copland
<b>Publisher</b>	Fondo de Cultura Económica

<b>Tittle</b>	Teoría completa de la música Vol. 1 y 2
<b>Author</b>	Dionisio de Pedro
<b>Publisher</b>	Real Musical

<b>Tittle</b>	Teoría musical y armonía moderna Vol. 1 y 2
<b>Author</b>	Enric Herrera
<b>Publisher</b>	Antoni Bosch Editor
<b>Tittle</b>	Tratado de armonía
<b>Author</b>	Heinrich Shenker
<b>Publisher</b>	Real Musical

#### **Other materials and didactic resourses**

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