

## SUBJECT: Analysis II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2C01	
<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>	2 <sup>nd</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

### 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. Romanticism (II)</b>	Theme 1: Wagner
	Theme 2: Verdi, Liszt, Brahms y Bruckner
<b>II. Nacionalism</b>	Theme 3: Russian and zcech composers
	Theme 4: Spanish composers. EEUU and England
<b>III. Post-romanticism and Impressionism</b>	Theme 5: Tchaikovsky, Rakhmaninov, Scriabin
	Theme 6: Mahler, Strauss
	Theme 7: Satie, Debussy, Ravel
	Theme 8: Holst, Elgar

### Modern syllabus

Thematic block	Theme/Repertoire
<b>I. Presentation</b>	Theme 1. Explanation of the syllabus, assessment criteria and class dynamics.
<b>II. Introduction</b>	Theme 2. Previous knowledge assessment
	Theme 3. Nomenclature and symbology
	Theme 4. Synthesis of the harmonic elements that will be covered throughout the course
<b>III. Jazz</b>	Theme 1. Analysis of music pieces from relevant authors
<b>IV. Jazz big bands</b>	Theme 1. Analysis of music pieces from relevant authors
<b>V. Rock and Pop</b>	Theme 1. Analysis of music pieces from relevant authors
	Theme 2. Beatles
	Theme 3. Progressive music
	Theme 4. Electronic music

## 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+108 = 180 hours</b>

## METHODOLOGY

Theoretical activities	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
Practical activities	Practical application of what has been studied in class through listening exercises and test analysis
Other training mandatory activities (workshops, seminars, etc.)	Workshops, Meet the Artist sessions and other events related to the subject topics.

## ASSESSMENT TOOLS

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

## ASSESSMENT CRITERIA

Theoretical activities	<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>
Practical activities	<ul style="list-style-type: none"> <li>- To fulfil the proposed assignment in the indicated timeframe with creativity and aesthetic criteria</li> </ul>
Other training mandatory activities (workshops, seminars, etc.)	<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 take into account 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>Title</b>	Teoría completa de la música Vol. 1 y 2
<b>Author</b>	Dionisio de Pedro
<b>Publisher</b>	Real Musical

<b>Title</b>	Teoría musical y armonía moderna Vol. 1 y 2
<b>Author</b>	Enric Herrera
<b>Publisher</b>	Antoni Bosch Editor

<b>Title</b>	Tratado de armonía
<b>Author</b>	Heinrich Shenker
<b>Publisher</b>	Real Musical

**Other materials and didactic resources**

App	iRealB
-----	--------