

SUBJECT: Composition for Jazz and Modern Music I

SUBJECT IDENTIFICATION

Code	CS3N04	
Type	CS (Compulsory within the speciality)	
Character	Group tuition	
Speciality/itinerary/instrument	Performance/ Itinerary of Jazz and Contemporary Music / All instruments and voice	
Main subject	Music languages and techniques	
Period of time	3 rd Course	
Number of credits	4 ECTS	
Number of hours	Total number: 120 hours	In-person: 36 hours
Department	Music languages and techniques	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Moreno, Javier	javybass@gmail.com

COURSE LEARNING OUTCOMES

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

- Use different writing techniques: retrograde, retrograde inversion, augmentation, melodic inversion, etc.
- Write without any instrument or sound support, using melodic, rhythmic, and harmonic techniques.
- Use of idiomatic language according to genre or style (jazz, pop flamenco, fusion, etc.)
- Use of the most common additive and divisive rhythms.
- Analyse folklore repertoire (world music, etc..) and XXth Century academic music.
- Develop ear intuition, applied to melody: creation of melodies using the voice (with or without pre-existing harmonic pattern), motivic analysis through the knowledge of intervals and melodic direction.
- Develop ear intuition, applied to harmony: harmonization, and dictation, to recognize modulations by ear.
- Develop ear intuition, applied to rhythmic: creation of rhythmic patterns, dictation, and transcription.
- Develop ear intuition, applied to form in different genres or styles.
- Understand and know the chronological development of classic and contemporary jazz forms, as well as ostinatos, and grooves.
- Use of Sibelius.
- Arrange for typical ensembles and create non-conventional ones.

COURSE CONTENT

Thematic block	Unit
Composition Thinking 1. (Preparation of the final project)	Theme 1. <i>La Suite</i> , the desired form
	Theme 2. The timeline and structures based on it
	Theme 3. Writing by panels
	Theme 4. The rhythmic character
Techniques and elements of composition in the 20th Century	Theme 1. The rhythm in the motive and development
	Theme 2. The intervals in the motive and development
	Theme 3. The modes
	Theme 4. Pentatonic and hexatonic scales
	Theme 5. Other scales
	Theme 6. Chords in 3 rd and 4 th
	Theme 7. Chords in 2 nd and chords with added notes
	Theme 8. Polychords

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	50 hours
Practice activities	44 hours
Other mandatory training activities (seminars, workshops etc.)	8 hours
Test taking	6 hours
Student self-study hours	120 hours
Practice preparation	42 hours
Total studying hours	108+162 = 270 hours

METHODOLOGY

Theoretical activities	<ul style="list-style-type: none"> - Explanation of different techniques and elements for composition - Proposal of mid-term assignments
Practical activities	<ul style="list-style-type: none"> - Listening and reading of diverse music pieces XX and XXI century. - Correction and follow-up of mid-term and final assignments.
Other training mandatory activities (workshops, seminars, etc.)	<ul style="list-style-type: none"> - Meet the Artists (MTA) sessions, concerts, rehearsals and other relevant events linked to the subject.

ASSESSMENT TOOLS

Theoretical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts linked to performance.</p>
Practical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested practical assignments during the whole academic course based on to team-work dynamics and also prove writing and oral skills, beside performing skills.</p> <p><u>Performance exams</u>: The students must take at least two exams during the academic course in order to show the practical skills acquired and the practical assimilation of the course contents, following the tests instructions.</p>
Other educational mandatory activities (workshops, seminars, etc.)	<p><u>Participation</u>: The students must actively participate in the different relevant events as considered by the subject instructor or by the degree coordinators.</p>

ASSESSMENT CRITERIA

Theoretical activities	To prove knowledge of the techniques explained in class and be able to provide detailed information about each of them.
Practical activities	<p>To compose 12 short music pieces with different instrumentation, applying the acquired knowledge to each piece.</p> <p>For each theme, the student will have to compose 1 or 2 pieces of 2 minutes each. The instrumentation for each piece will include percussion, solo piano, string duet, wood winds trio, trio with piano, wind quintet, ensemble and two marimbas.</p>
Other training mandatory activities (workshops, seminars, etc.)	To attend and participate in the relevant events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

GRADE DETERMINATION SYSTEM

Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous assessment	30%
Mid-term exam	30%
Final exam	30%
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	30%
Mid-term exam	30%
Final exam	30%
Total	100%

RESOURCES AND BIBLIOGRAPHY

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

General bibliography

Title	Armonía del siglo XX
Author	Vincent Persichetti
Publisher	Real Musical

Title	Teoría completa de la música
Author	Dionisio de Pedro
Publisher	Real Musical

Title	Elementos constitutivos de la música
Author	Ernst Toch
Publisher	Idea Música

Additional bibliography

Title	La Técnica de la orquesta contemporánea
Author	Casella-Mortari
Publisher	Ricordi

Title	Tratado de armonía
Author	Arnold Schönberg
Publisher	Real Musical

Title	Tratado de armonía
Author	Walter Piston
Publisher	Labor

Webpages of interest

Address 1	www.teoria.com
Address 2	imslp.org
Address 3	www.antonioblancotejero.com

Other materials and didactic resources

materials	Projector
materials	Blackboard
materials	Computer
materials	Video and audio equipment