

## SUBJECT: Ensembles III

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N05	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	Group tuition	
<b>Speciality/itinerary/instrument</b>	Performance / Jazz and Contemporary Music / All instruments and voice	
<b>Main subject</b>	Music ensemble	
<b>Period of time</b>	Course 3º	
<b>Number of credits</b>	6 ECTS	
<b>Number of hours</b>	Total number: 180 hours	In-person: 54 hours
<b>Department</b>	Ensembles	
<b>Previous requirements</b>	Ensembles II	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Larcher, Ernesto	ernestolarcher@ernestolarcher.com

### ADDITIONAL INSTRUCTORS

Surname and name	Email address
Verde López, Luis	luisverde7@gmail.com
Moreno, Javier	javybass@gmail.com

### COURSE LEARNING OUTCOMES

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

- Sight-read a score with rhythmic-melodic arrangements
- Memorize a theme, supported by its harmonic understanding
- Improvise with ease over complex structures
- Understand and analyse, through collective study and team work, the evolution of the repertoire of jazz from the 60s to the current times, including its different incursions within the folk music from different regions.
- Understand and analyse through collective study and team work, the evolution of the contemporary jazz repertoire, interacting in real time with the students compositions.

- Understand and analyse, through collective study and team work, the evolution of the contemporary jazz repertoire, interacting in real time with compositions from the contemporary scene of EEUU, Latin America and Europe: irregular metrics, free jazz, non-conventional notations etc.

## COURSE CONTENT

Thematic block	Theme/ Repertoire
<b>I. Basic repertoire</b>	Theme 1. Latin jazz (Chick Corea)
	Theme 2. Modal (Wayne Shorter)
	Theme 3. Standard intermediate level (Cole Porter)
	Theme 4. Jazz fusion (Weather Report)
<b>II. Advanced repertoire</b>	Theme 5. Latin jazz (Chico Pinheiro)
	Theme 6. Coltrane
	Theme 7. Standard advanced level (Thelonious Monk)
	Theme 8. Jazz fusion (Javier Malosetti)
<b>III. Functionality of each instrument</b>	To assume the function of each instrument at collective level, depending on the music style and the group instrumentation.
<b>IV. Active listening</b>	How to interact, what to offer as a soloist and/or accompaniment and how to recognise which music part has more relevance at collective level.
	Current music structures, artistic scenes (Cuba, Brazil, India, Mediterranean area) and the rhythmic development of music.

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
<b>Theoretic activities</b>	4 hours
<b>Practice activities</b>	46 hours
<b>Other mandatory training activities (seminars, workshops etc.)</b>	2 hours
<b>Test taking</b>	2 hours
<b>Student self-study hours</b>	106 hours
<b>Practice preparation</b>	20 hours
<b>Total studying hours</b>	54+126 = 180 hours

## METHODOLOGY

<b>Theoretical activities</b>	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
<b>Practical activities</b>	Practical application of what has been studied in class through transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms, and melodies composition
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Meet the Artist session, invited professors, concerts and rehearsals

## ASSESSMENT TOOLS

<b>Theoretical activities</b>	<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 in performance.</p> <p><u>Theoretical exams</u>: The students must take at least two exams during the academic course to show the theoretical knowledge acquired.</p>
<b>Practical activities</b>	<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>
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	<p><u>Participation</u>: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.</p>

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	To prove the knowledge acquired during the course through evaluation activities and assigned homework.
<b>Practical activities</b>	To prove technical and performing skills through performing tests and through the assigned homework.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	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
Continuous assessment	60%
Mid-term exam	20%
Final exam	20%
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
Continuous evaluation	60%
Mid-term exam	20%
Final exam	60%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

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

### Bibliography

<b>Title</b>	<i>New Real Book II, II, III</i>
<b>Author</b>	-
<b>Publisher</b>	Sher Music Co.

<b>Title</b>	<i>Real Latin Book</i>
<b>Author</b>	-
<b>Publisher</b>	Sher Music Co.

### Complementary bibliography

<b>Title</b>	<i>Thelonious Monk Compositions</i>
<b>Author</b>	Cardenas, S.
<b>Publisher</b>	Hal Leonard

<b>Title</b>	<i>John Coltrane Omnibook</i>
<b>Author</b>	
<b>Publisher</b>	Hal Leonard

### Webpages of interest

<b>Address 1</b>	<a href="https://www.chicopinheiro.com/">https://www.chicopinheiro.com/</a>
<b>Address 2</b>	<a href="http://javiermalosetti.blogspot.com/">http://javiermalosetti.blogspot.com/</a>