

SUBJECT: Improvisation I

SUBJECT IDENTIFICATION

Code	CS1N05	
Type	CS (Compulsory within the speciality)	
Character	Non-instrumental teaching	
Speciality/itinerary/instrument	Performance/ Itinerary of Jazz and Contemporary Music / All Big Band instruments and Voice	
Main subject	Music languages and techniques	
Period of time	1 st Course	
Number of credits	4 ECTS	
Number of hours	Total number: 180 hours	In-person: 36 hours
Department	Music languages and techniques	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and first name	Email address
Pascual Gordillo, Francisco Javier	patxipascual@musicacreativa.com

COURSE LEARNING OUTCOMES

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

- Play, sing the scales and arpeggios proposed in the course
- Control the techniques of phrases production to create a controlled improvisation
- Use of appropriate materials to create improvisations over a rhythmic-harmonic accompaniment
- Develop, in a creative way, vocal or instrumental solos over the proposed structures
- Transfer the musical phrases
- Transcribe and memorize solos and phrases
- Improvise smoothly over minor blues and modal themes in different tonalities
- Control the rhythm, phrasing, articulation, and dynamics of improvisations.
- Improvise by ear over rhythmic-harmonic sequences
- Improvise freely without pulse nor proposed harmony
- Improvise by sight over harmonic chord symbols

COURSE CONTENT

Thematic block	Themes / Repertoire
I. – Minor blues	THEME 1: Minor blues resources
II.- Rhythm Changes and Standards forms	THEME 2: Stylistics resources
III. – Hexatonics	THEME 3: Use of major triads a whole-step apart
	THEME 4: Study of the rest of options more frequently used pair triads
IV. – Outlines	THEME 5: II-, V, I Outlines in minor keys and in circle of fifths harmonic connections
	THEME 6: Modification of outlines thought passing notes, 3579 and enclosures and minor key
V.- Bebop	THEME 7: Melodic minor mode, Mixolidian b9 b13, locrian mode
	THEME 8: Bebop resources in minor tonality
	THEME 9: Use of altered, diminished and hexatonic scales
VI. – Digital patterns	THEME 10: 1235 and 1345 patterns starting from the 5th and 9th. Other 4-note formulas. Basic inversions
VII. – Pentatonics	THEME 11: Pentatonic m7b5, major b6, major b2, whole tone pentatonic, poli pentatonics
VIII. –Melodic rhythm resources	THEME 12: Development and application of swing 8th notes vs. even 8th notes, phrasing, use of silence as a creative tool to improvise, dynamic and density design of the solos.
	THEME 13: Improvisation with rhythmic fragmentation in 3,5 y 7. Rhythm displacements
	THEME 14: Rhythm displacements, augmentation, and diminishment. Motivic improvisation.
IX. – Free improvisation resources	THEME 15: Free group improvisation
	THEME 16: Improvisation by ear
	THEME 17: Sight-reading Improvisation
X. – Transcriptions	THEME 18: Memorization of solos and solo fragments in different styles and over the worked forms during the academic course
XI. –Improvisation analysis and exercises	THEME 19: Melodic analysis of solos and transcriptions

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	6 hours
Practice activities	43 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	3 hours
Student self-study hours	100 hours
Practice preparation	26 hours
Total student working hours	54+126 = 180 hours

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 transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms and melodies composition and improvisation
Other training mandatory activities (workshops, seminars, etc.)	Thematic sessions with visiting professors

CALIFICATION CRITERIA AND 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 in 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 events as considered by the instructor or by Degree the coordinators.</p>

EVALUATION CRITERIA

Theoretical activities	To develop in a reasoned way, a conceptual/ theoretical framework and analyse consequently examples of the most relevant music styles and the personal performing techniques
Practical activities	To apply the theory studied in class through transcriptions, group intonation, performance with instrument, sight-reading and composition of rhythms and melodies.
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	20%
Mid-term exam	20%
Final exam	50%
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	20%
Final exam	50%
Total	100%

RESOURCES AND BIBLIOGRAPHY

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

Bibliography

Title	Jazz theory resources volumen 1 y 2
Author	Bert Ligon
Publisher	Hal-Leonard

Title	Melodic structures
Author	Jerry Bergonzi
Publisher	Advance Music

Title	Pentatonics
Author	Jerry Bergonzi
Publisher	Advance Music

Complementary bibliography

Title	Melodic Rhythms
Author	Jerry Bergonzi
Publisher	Advance Music

Title	How to Improvise
Author	Hal Crook
Publisher	Advance Music

Title	Hexatonics
Author	Jerry Bergonzi
Publisher	Advance Music

Webpages of interest

Address 1	www.jazzstandards.com
Address 2	www.learnjazzstandards.com

Other materials and didactic resources

Transcriptions	www.es.scribd.com
Playalongs	www.irealpro.com
Discs information	www.allmusic.com
Loops	www.wikiloops.com