

## SUBJECT: Improvisation III

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N07	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	Non-instrumental teaching/ Group tuition	
<b>Speciality/itinerary/instrument</b>	Performance/ Itinerary of Jazz and Contemporary Music / All instruments and voice	
<b>Main subject</b>	Music languages and techniques	
<b>Period of time</b>	3 <sup>rd</sup> Course	
<b>Number of credits</b>	4 ECTS	
<b>Number of hours</b>	Total number: 120 hours	In-person: 54 hours
<b>Department</b>	Music languages and techniques	
<b>Previous requirements</b>	Improvisation II	
<b>Instruction language</b>	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 and sing the scales, cells and arpeggios proposed during the course;
- have full control of the phrases production techniques in order to create a controlled improvisation;
- use appropriate materials in order to create improvisations over rhythmic-harmonic comping;
- develop vocal or instrumental solos in a creative way over the proposed structures;
- transfer the musical phrases;
- transcribe and memorize solos and phrases;
- improvise with ease over minor blues and modal themes in different tones;
- control the rhythm, phrasing, articulation and dynamics in the improvisations;
- improvise by ear rhythmic-harmonic sequences;
- improvise freely without pulse nor proposed harmony;
- improvise at sight over complex structures: rhythm changes in all the tones, Coltrane changes, 4-part harmonies (from 'So What' to McCoy, Tyner and fusion) and with amalgamas.

## COURSE CONTENT

Thematic block	Themes / Repertoire
<b>I. Theoretical review of the tools acquired in previous years</b>	<b>THEME 1:</b> Application of the techniques acquired in previous courses in a more rhythmic-harmonic complex context.
<b>II. <i>Rhythm Changes</i> in all the tones</b>	<b>THEME 2:</b> Stylistic resources
<b>III. <i>Coltrane changes</i></b>	<b>THEME 3:</b> <i>Countdown</i>
	<b>THEME 4:</b> <i>Giant Steps</i>
	<b>THEME 5:</b> 26-2
	<b>THEME 6:</b> Superposition of <i>Coltrane Changes</i> in standard progressions
<b>IV. Introduction to improvisation using fourths</b>	<b>THEME 7:</b> <i>So What</i> and <i>Impressions</i>
	<b>THEME 8:</b> Improvisations using fourths
<b>V. Improvise with amalgamas</b>	<b>THEME 9:</b> <i>Odd meters</i>
	<b>THEME 10:</b> <i>Counter meters</i>
	<b>THEME 11:</b> Applied improvisation
<b>VI. The sound</b>	<b>THEME 12:</b> Projection, listening and analysis of sounds from relevant soloists, personal search, exercises and strategies for the development of the student's personal sound.
<b>VII. Narrative and composition tools within improvisation</b>	<b>THEME 13:</b> Dynamics, silences, questions and answers, motivic development vs. <i>through-composed</i> , balance, melodic curve.
<b>VIII. Introduction to extended techniques</b>	<b>THEME 14:</b> Listening and analysis of extended techniques in different instruments applied to the improvisation.
	<b>THEME 15:</b> Improvisation practice with extended techniques
<b>IX. Free improvisation introduction</b>	<b>THEME 16:</b> Free improvisation
	<b>THEME 16:</b> <i>Sound painting</i>
	<b>THEME 17:</b> Other improvisation parameters
<b>X. Other styles</b>	<b>THEME 18:</b> Improvisation in other music styles
<b>XI. Introduction to the use of electronics in improvisation</b>	<b>THEME 19:</b> Analysis of new tendencies
	<b>THEME 20:</b> How to improvise with effects and electronics: other way of <i>interplay</i>

## 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
<b>Total student working hours</b>	<b>54+126 = 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 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 relevant events as considered by the instructor or by Degree the coordinators.</p>

## EVALUATION CRITERIA

<b>Theoretical activities</b>	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
<b>Practical activities</b>	To apply the theory studied in class through transcriptions, group intonation, performance with instrument, sight-reading and composition of rhythms and melodies.
<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
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

<b>Title</b>	Jazz theory resources volumen 1 y 2
<b>Author</b>	Bert Ligon
<b>Publisher</b>	Hal-Leonard

<b>Title</b>	Melodic structures
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

<b>Title</b>	Pentatonics
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

### Complementary bibliography

<b>Title</b>	Melodic Rhythms
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

<b>Title</b>	How to Improvise
<b>Author</b>	Hal Crook
<b>Publisher</b>	Advance Music

<b>Title</b>	Hexatonics
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

### Webpages of interest

<b>Address 1</b>	<a href="http://www.jazzstandards.com">www.jazzstandards.com</a>
<b>Address 2</b>	<a href="http://www.learnjazzstandards.com">www.learnjazzstandards.com</a>

### Other materials and didactic resources

<b>Transcriptions</b>	<a href="http://www.es.scribd.com">www.es.scribd.com</a>
<b>Playalongs</b>	<a href="http://www.irealpro.com">www.irealpro.com</a>
<b>Discs information</b>	<a href="http://www.allmusic.com">www.allmusic.com</a>

