

SUBJECT: Improvisation IV

SUBJECT IDENTIFICATION

Code	CS4N05	
Type	CS (Compulsory within the speciality)	
Character	Non-instrumental teaching	
Speciality/itinerary/style/instrument	Performance/ Itinerary of Jazz and Contemporary Music / All the instrument for Big Band and Voice	
Main subject	Music languages and techniques	
Period of time	Course 4º	
Number of credits	4 ECTS	
Number of hours	Total number: 180 hours	In-person: 54 hours
Department	Music languages and techniques	
Previous requirements	Improvisation III	
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 and sing the scales and arpeggios proposed during the course;
- control the techniques of phrases production in order to create vocal or instrumental solos controlled over the proposed structures;
- use appropriate materials to create improvisations over a rhythmic-harmonic accompaniment.
- learn to use the improvisation techniques in-out;
- transfer the musical phrases;
- transcribe and memorize the proposed solos;
- improvise by ear over harmonic-rhythmic sequences;
- play or sing using the techniques learnt throughout the course over the free improvisation proposals;
- improvise at sight over harmonic complex structures;
- use with ease the rhythmic improvisation over amalgamas and polyrhythm. Use hemiolas in the improvisation;
- improvise with a dynamic and expressive control, developing a personal artistic language.

- use contemporary improvisation techniques in order to elaborate solos or compositions, using atonal tools;
- use electronic tools and effects as support for the creation of improvisations.

COURSE CONTENT

Thematic block	Themes / Repertoire
I. Theoretical - practical review of the tools acquired in the previous courses	Theme 1. Application of the techniques learnt in previous courses in a more rhythmic and harmonic complex context.
II. Review <i>Coltrane Changes</i>	Theme 2. Improvisation resources for compositions based in <i>Coltrane Changes</i> .
	Theme 3. Use of these harmonic changes over standard progressions.
III. Intervallic improvisation	Theme 4. Improvisation by fourths. <i>Hexatonics</i> (pair triads). <i>Tritonics</i> . Melodic cells.
IV. Rhythmic improvisation	Theme 5. Amalgamas, polyrhythms and melodic hemiolies. Theme 6. Improvisation over compositions or arrangements of standard themes in <i>odd meter and counter meters</i> .
V. Improvisation out	Theme 7. Improvisation techniques out. Superimposition, functional replacement, patterns, pentatonic chords and melodic cells
VI. Extended improvisation techniques	Theme 8. Introduction to the improvisation techniques based on non-diatonic materials: - <i>Tone Clock</i> (Peter Schat, O`Gallager) - <i>Triadic Chromatic</i> (Garzone) - <i>Theasaurus of intervallic melodies</i> (Bergonzi) - Messiaen modes
VII. Artistic development of the soloist	Theme 8. Motivic development, melodic curves, <i>contrafacts</i> , dynamics, <i>interplay</i> (conversation with the other musicians), search for personal sound.
VIII. Free improvisation resources	Theme 9. Roles in group free improvisation; scenes, emotions, paintings, imitation, motivic development, balance, tension-relaxing, free in time, free in tempo, free in the form. Creation of free improvisation sessions.
XIX. Use of electronics in improvisation – applications for the portfolio	Theme 10. Creation of improvisation using effects, electronic tools and music technology.

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 relevant 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	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

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

Bibliography

Title	Inside improvisation vol 1,2,3,4,5,6 y7
Author	BERGNZI, Jerry
Publisher	Advance music

Title	Jazz theory recourses vol 1 y 2
Author	LIGON, Bert
Publisher	Hal Leonard

Title	Intervalic Improvisation
Author	WEISKOPF, Wal
Publisher	Jamey Aebersold

Complementary bibliography

Title	Extensions
Author	CAMPBELL, Gary
Publisher	Houston Publishing

Title	How Aproach Standards Chromatically
Author	LIEBMAN, David
Publisher	Jamey Aebersold

Title	Beyond Time and Changes
Author	CROOK, Hal
Publisher	Advance music

Webpages of interest

Address 1	http://www.hoogstins.com/toonklok/artikel/tonecl-e.htm
Address 2	https://www.freeimprovisation.com/improvbook1
Address 3	https://nmbx.newmusicusa.org/live-sound-processing-and-improvisation/

Other materials and didactic resources

App	IReal Proo
App	ProMetronome

