

## SUBJECT: Improvisation and comping

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1C08	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	Instrumental tuition	
<b>Speciality</b>	Composition	
<b>Main subject</b>	Complementary instrumental training	
<b>Period of time</b>	1 <sup>st</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>	Improvisation	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Richie Ferrer	Richie_ferrer@hotmail.com

### COURSE LEARNING OUTCOMES

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

- produce effective performative messages in real time in different music styles;
- distinguish the essential elements of the improvisation language of diverse genres;
- incorporate the results of the improvisations created to the compositive language.

### COURSE CONTENT

Thematic Block	Themes/ Repertoire
<b>I. Introduction to the subject. General improvisation basic elements</b>	Theme 1. Introduction to the subject; pacing
	Theme 2. Modification of the melody
	Theme 3. Rhythmic density
<b>II. Basic music progressions and basic comping</b>	Theme 1 Basic music progressions
	Theme 2 Comping basic patterns

<b>III. Construction of bass lines</b>	<p>Theme I - Lines of traditional genres and rhythms.</p> <p>Theme II Lines with triads. Lines based in Riffs. <i>Calipso</i>, Blues, Rhythm´&amp; Blues</p> <p>Theme III Lines with arpeggios, scales and chromatisms of abstract conception. Lines of Walkin´</p>
<b>IV. Blues</b>	<p>Theme I Tools to create an improvised discourse; traditional Blues</p> <p>Theme II Jazz Blues</p> <p>Theme III Bebop Blues</p>
<b>V. Tonal harmony</b>	<p>Theme I The modes in the tonal context</p> <p>Theme II Improvisation with scales and chords</p> <p>Theme III Explanation of the pentatonic scales</p> <p>Theme IV Improvisation with pentatonic scales in the tonal context</p>
<b>VI. Modal harmony</b>	<p>Theme I Tonal improvisation; Improvisation and concept</p> <p>Theme II Ionian mode in the modal context</p> <p>Theme III Dorian mode in the modal context</p> <p>Theme IV Phrygian mode in the modal context</p> <p>Theme V Lydian mode in the modal context</p> <p>Theme VI Mixolydian mode in the modal context</p> <p>Theme VII Aeolian mode in the modal context</p>
<b>VII. Improvisation in the classic context</b>	<p>Theme I Improvisation in the Baroque period; Bach</p> <p>Theme II Improvisation in the Classicism period; Mozart</p> <p>Theme III Improvisation in the Romanticism period; Beethoven, Liszt; Chopin</p> <p>Theme IV Harmonic concepts from Debussy, Ravel, Satie and its influence in jazz</p>

## STUDENT´S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	20 hours
Practice activities	25 hours
Other mandatory training activities (seminars, workshops etc.)	6 hours
Test taking	3 hours
Student self-study hours	62 hours
Practice preparation	4 hours
<b>Total studying hours</b>	<b>54+68 = 120 hours</b>

## METHODOLOGY

<b>Theoretical activities</b>	Master/ demonstrative classes, study of texts and illustrative examples
<b>Practical activities</b>	Analysis of practical examples, construction of solos and lines, in-class practice with the proposed examples and creations with the proposed themes
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Meet the Artist sessions, Master classes with invited professors etc.

## 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>Theory exams</u>: The students must take at least two exams throughout the course in order to prove 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>	The student must recognise and analyse the harmonic and linguistic contexts of and improvised message.
<b>Practical activities</b>	<p>The student must create improvisations of at least two minutes over different music styles as proposed by the instruction.</p> <p>The student must identify the essential elements of the improvisation language of the diverse proposed genres.</p>
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	To participate in the relevant events (Meet the artists sessions, invited professors sessions, etc.) organised within the framework of the subject.

## GRADE DETERMINATION SYSTEM

### Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous evaluation and weekly assignments	40%
Mid-term exam	20%
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 and weekly assignments	40%
Mid-term exam	20%
Final exam	30%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

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

### Bibliography

<b>Title</b>	How to improvise
<b>Author</b>	H. Crook
<b>Publisher</b>	Advance Music

<b>Title</b>	Pentatonic scales for Jazz improvisation
<b>Author</b>	R. Ricker
<b>Publisher</b>	Alfred Publishing CO.

<b>Title</b>	Jazz Theory
<b>Author</b>	M. Levine
<b>Publisher</b>	Sher Music

<b>Title</b>	Pentatonic scales for Jazz improvisation
<b>Author</b>	R. Miller
<b>Publisher</b>	Advance music

<b>Title</b>	Pentatonic scales for Jazz improvisation
<b>Author</b>	R. Ricker
<b>Publisher</b>	Patxi

### Complementary bibliography

<b>Title</b>	Ready, aim, improvise
<b>Author</b>	H. Crook
<b>Publisher</b>	Advance Music

<b>Title</b>	El bajista completo
<b>Author</b>	R. De la Vega
<b>Publisher</b>	Rellenar

<b>Title</b>	The improviser's Bass method
<b>Author</b>	Ch. Sher
<b>Publisher</b>	Sher Music Co.

<b>Title</b>	The improviser's Bass method
<b>Author</b>	Ch. Sher
<b>Publisher</b>	Sher Music Co.

<b>Title</b>	The improviser's Bass method
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### Other materials and didactic resources

Aebersold play along series	
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