

SUBJECT: Jazz historical repertoire I

SUBJECT IDENTIFICATION

Code	CS1N28	
Type	CS (Compulsory within the speciality)	
Character	Group tuition	
Speciality/itinerary/instrument	Performance / Jazz and Contemporary Music / All the instrument for Big Band and Voice	
Main subject	Complementary instrumental training	
Period of time	Course 1º	
Number of credits	4 ECTS	
Number of hours	Total number: 120 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Díaz, Mariano	marianodiaztoth@yahoo.es

COURSE LEARNING OUTCOMES

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

- Show optimal control of the harmonic analysis of material for 4 voices arrangements and of the repertoire appropriate for the level.
- Practically identify the correct conceptions of voices and chords connections within the studied material
- Analyse melodically, harmonically and formally the standard classic compositions and other genres and musical styles in a smooth way.

COURSE CONTENT

Thematic blocks	Themes/ Repertoires
I.- Blues	Listening and analysis of referential pieces
II. – Rhythm Changes	Listening and analysis of referential pieces
III. – Standards	Listening and analysis of referential pieces
IV. – Swing	Listening and analysis of referential pieces

VII. – Cool	Listening and analysis of referential pieces
VIII. – Contemporary Jazz	Listening and analysis of referential pieces

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	16 hours
Practice activities	16 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	2 hours
Student self-study hours	72 hours
Practice preparation	12 hours
Total student working hours	36+84 = 120 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
Other training mandatory activities (workshops, seminars, etc.)	Thematic sessions with visiting professors, workshops, concerts etc.

ASSESSMENT 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.)

Participation: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.

ASSESSMENT CRITERIA

Theoretical activities	To apply to the performance in a reasoned way, a conceptual/theoretical framework and analyse consequently examples from the most relevant music styles and from each performing technique
Practical activities	To prove technical and performing skills through collective and individual performance, analysis and commenting of music pieces and transcriptions interpretations.
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	20%
Final exam	40%
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	20%
Final exam	40%
Total	100%

RESOURCES AND BIBLIOGRAPHY

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

General Bibliography

Títple	The story of the blues
Author	Paul Oliver
Publisher	
Títple	Jazz composition. Theory and practice
Author	Ted Pease
Publisher	Berklee Press
Títple	A chromatic approach to jazz harmony and melody
Author	David Liebman
Publisher	Advance Music
Títple	How to improvise. Un approach to practicing improvisation
Author	Hal Crook
Publisher	Advance Music
Títple	Teoría musical y armonía moderna. Vol 1, vol 2
Author	Enrique Herrera
Publisher	Antoni Bosch
Títple	The jazz composers companion
Author	Gil Goldstein
Publisher	Advance Music
Títple	Real book
Author	Varios

Publisher	
Títlle	The Jazz improvisation series
Author	John Mehegan
Publisher	AMSCO PUBN
Títlle	THE JAZZ LINE
Author	Jerry Bergonzi
Publisher	Advance Music

Complementary Bibliography

Títlle	<i>Historia del jazz.</i>
Author	Ted Gioia
Publisher	Madrid, Turner
Títlle	<i>The imperfect Art: Reflections on jazz and Modern Culture</i>
Author	Ted Gioia
Publisher	Oxford University Press
Títlle	<i>La Era del Rock (1953-2003)</i>
Author	Jordi Sierra i Fabra
Publisher	Espasa Calpe

Webpages of interest

Dirección 1	https://planetamusik.com/blog/guitarristas-blues-siglo-xxi
Dirección 2	www.rockestatal.com/
Dirección 3	https://www.masjazzdigital.com/la-nueva-web-mas-jazz-abre-puertas/
Dirección 4	https://www accuradio.com/classic-soul-music

Other materials and didactic resources

DVD	Paul Justman. Standing in the shadows of Motown. Artisan Entertainment 2002
DVD	Burns, Ken. <i>Jazz, la historia.</i> Divisa home video 2004