

## SUBJECT: Modern Singing I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1N09	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	One to one tuition	
<b>Speciality/itinerary/instrument</b>	Performance /Jazz and Contemporary Music / Modern Singing	
<b>Main subject</b>	Instrument/ Voice	
<b>Period of time</b>	1 <sup>st</sup> Course	
<b>Number of credits</b>	18 ECTS	
<b>Number of hours</b>	Total number: 540 hours	In-person: 36 hours
<b>Department</b>	Instrument/ Voice	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>E-mail address</b>
Arteaga Álvarez, Aurora	aurora.arteaga@gmail.com
Gómez, Belén	belengomezmusica@gmail.com

### COURSE LEARNING OUTCOMES

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

- show a correct vocal technique.
- Hold a correct singing posture and breathing technique.
- Know the different vocal registers and the anatomy related to the use of the voice.
- Perform in a coherent way using different styles within Jazz and contemporary music.
- Apply vocal improvisation tools to the repertoire used, starting from bass lines and arpeggios.
- Sight-sing simple melodies.
- Transcribe and perform vocal or simple instrumental solos, integrating the acquired resources.
- Create a *lead-sheet* or script (score with Melody, harmony and lyrics) in the adequate tonality, including an introduction and an ending/coda
- Analyse and recognise stylistic resources in recording of referential jazz and contemporary music singers or instrumentalists.
- Develop a personal performing style.

## COURSE CONTENT

Thematic block	Theme/Repertoire
<b>I.- Scales</b>	Theme 1. Major and natural minor scales
	Theme 2. Melodic and harmonic minor scales
	Theme 3. Intervallic exercises in all the studied major and minor scales: 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup>
	Theme 4. Pentatonic scale and blues
<b>II. – Arpeggios</b>	Theme 1. Triads (plus all inversions): major, minor, augmented, diminished, sus4
	Theme 2. Tetrads: Maj7; m7; m7b5; dim7; 7; 7sus4; m6
	Theme 3. Arpeggio sequences per cycles of descendant fifths
<b>III. – Arpeggios y guide tones in basic harmonic progressions</b>	Theme 1. In major key: IV, V, I - II, V, I - I, VI, II, V and minor key: I-, bVI, II <sup>o</sup> , V, I with voice conduction (all the tones)
	Theme 2. Twelve bars blues.
<b>IV. – Repertoire performance</b>	Performance of the jazz repertoire and related styles, applying the corresponding technical, rhythmic, stylistic and expressive resources in each case.
<b>V. – Improvisation</b>	Work based on bass lines and arpeggios. Delivery of (at least) an harmonic scheme of two worked themes in order to use them to study, including bass lines and arpeggios. Use of the blues pentatonic scale over 12 bars progression.
<b>VI. – Reading</b>	Singing at first sight simple melodies in different tonalities
<b>VII. – Ear education applied to the instrument</b>	Reconocimiento de intervalos y arpeggios
<b>VIII. – Transcription</b>	Work on one transcription per semester (at least), to be presented both orally and written. The final objective is to integrate some of the identified resources in the solo part.
<b>IX. – Scores /arrangements</b>	Delivery of two scores elaborated during the semester with a small arrangement including an introduction and an ending, transposed to the adequate student tone.

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	5 hours
Practice activities	25 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	4 hours
Student self-study hours	484 hours
Practice preparation	20 hours
<b>Total studying hours</b>	<b>36+504 = 540 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 composition.
Other training mandatory activities (workshops, seminars, etc.)	Attend and participate in the events considered relevant for their training (Meet the Artists sessions, concerts, rehearsals 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 linked to 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 the degree coordinators.</p>

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	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
<b>Practical activities</b>	To prove technical and performing skills through performing tests and through technical, sight-reading and improvisation exercises that will enable the identification of problematics and the improvement and development of new tools.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	To attend and participate events considered relevant for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

## GRADE DETERMINATION SYSTEM

### Grade determination system in continuous assessment

	Grade percentage
Continuous assessment	20%
Mid-term exam	30%
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
Continuous evaluation	20%
Mid-term exam	30%
Final exam	50%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

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

### Bibliography

<b>Titlle</b>	<i>Blues Scattitudes: Vocal Improvisations on the Blues</i>
<b>Author</b>	Bob Stoloff
<b>Publisher</b>	Gerard & Sarzin Publishing Co.
<b>Titlle</b>	<i>Hear it and Sing it!</i>
<b>Author</b>	Judy Niemack
<b>Publisher</b>	Second Floor Music / Hal Leonard
<b>Titlle</b>	SCAT! Vocal Improvisation Techniques
<b>Author</b>	Bob Stoloff
<b>Publisher</b>	Gerard & Sarzin Publishing Co.

### Complementary bibliography

<b>Titlle</b>	<i>Jazz Singer's Handbook</i>
<b>Author</b>	Michele Weir
<b>Publisher</b>	Alfred Music Publishing
<b>Titlle</b>	<i>Real Vocal Book / Real Books (se pueden consultar en el centro)</i>
<b>Author</b>	Varios
<b>Publisher</b>	<i>Jazz Singer's Handbook</i>
<b>Titlle</b>	Songbooks específicos por autores...
<b>Author</b>	... <i>Cole Porter Songbook, Jobim Songbooks</i>
<b>Publisher</b>	Music Sales, Alfred Publishing, Faber Music, etc.

### Webpages of interest

<b>Address 1</b>	<a href="http://www.jobim.org">www.jobim.org</a>
<b>Address 2</b>	<a href="http://www.jazzinamerica.org">www.jazzinamerica.org</a>
<b>Address 3</b>	<a href="http://www.imslp.org">www.imslp.org</a>

### Other materials and didactic resources

Musical bibliography of Madrid	Calle Conde Duque, 9 / <a href="http://www.madrid.es/bibliotecamusical">http://www.madrid.es/bibliotecamusical</a>
IReal	Aplicación para el estudio de jazz y música moderna