

## SUBJECT: Modern Singing III

### SUBJECT IDENTIFICATION

<b>code</b>	CS3V01	
<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>	3 <sup>rd</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>	Modern Singing II	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

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

### COURSE LEARNING OUTCOMES

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

- use a correct vocal technique;
- apply correctly they know-how and technical skills to the repertoire covered in class;
- keep a correct singing breathing technique and posture;
- perform correctly in different styles within the field of jazz and modern music;
- recognise and sing the different modes of the major scale;
- apply vocal improvisation tools to the repertoire covered in class, starting from bass lines, arpeggios and guide notes. Use the major scale modes following the relation between scale and chord;
- recognise and sing the intervals and arpeggios demanded in the corresponding level;
- formally and structurally analyse music pieces from the jazz and blues repertoire;
- transcribe and perform vocal or instrumental solos integrating the resources learnt;
- recognise harmonic progressions of medium complexity ;
- analyse, recognise and incorporate specific stylistic resources from referential singers or instrumentalists within the field of jazz and modern music;
- develop a personal performing style;

- create an articulated arrangement, providing personal ideas and keeping the essence of the original composition;
- sing melodies of medium complexity at first-sight.

## COURSE CONTENTS

Thematic block	Theme/Repertoire
<b>I. Scales</b>	<i>Theme 1.</i> Symmetric diminished half-whole and whole-half, harmonic major, whole tone.
<b>II. Arpeggios</b>	Theme 2. Review of the arpeggios learnt in previous years.
<b>III. Arpeggios and guide tones in harmonic progressions</b>	Theme 3. Jazz Blues, Rhythm changes and Coltrane Changes.
	Theme 4. Study of standard and/or progressions in other music styles using <i>odd meters</i>
<b>IV. Repertoire performance</b>	Performance of the jazz repertoire and related styles, applying the technical, rhythmic, stylistic aesthetic and expressive resources adequate for each case.
<b>V. Improvisation</b>	Work from bass lines, arpeggios and guide tones. Use of modes of the major scales. Delivery of an harmonic scheme of (at least) two themes in order to use them as case study, including bass lines, arpeggios and guide tones. Improvisation over <i>rhythm changes</i> and <i>Coltrane Changes</i>
<b>VI. Reading</b>	Singing at first sight melodies in simple tonalities including intervallic shifts in 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> and 7 <sup>th</sup> .
<b>VII. Ear training applied to the instrument</b>	Recognition and practice of intervals, arpeggios and scales.
<b>VIII. Concepts</b>	As proposed by the instructor or based on the suggestions made by the student
<b>IX. Styles</b>	Practice of different styles
<b>X. Personal sound research</b>	Individual tutorial class to address the research and work in order to develop a personal sound/style

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
<b>Theoretic activities</b>	5 hours
<b>Practice activities</b>	25 hours
<b>Other mandatory training activities (seminars, workshops etc.)</b>	2 hours
<b>Test taking</b>	4 hours
<b>Student self-study hours</b>	484 hours
<b>Practice preparation</b>	20 hours

Total studying hours

36+504 = 540 hours

## METHODOLOGY

<b>Theoretical activities</b>	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
<b>Practical activities</b>	Practical application of what has been studied in class through transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms composition.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Attend and participate in the events considered relevant for their training (Meet the Artists sessions, concerts, rehearsals 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 linked to performance.</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>	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.

**Other training mandatory activities (workshops, seminars, etc.)**

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>Tiitle</b>	<i>Hear it and Sing it!</i>
<b>Author</b>	Judy Niemack
<b>Publisher</b>	Second Floor Music / Hal Leonard
<b>Tiitle</b>	Charlie Parker / Omnibook for C Instruments
<b>Author</b>	Charlie Parker (ed. Jamey Aebersold)
<b>Publisher</b>	Atlantic Music Corporation
<b>Tiitle</b>	SCAT! Vocal Improvisation Techniques
<b>Author</b>	Bob Stoloff
<b>Publisher</b>	Gerard & Sarzin Publishing Co.

### Complementary bibliography

<b>Tiitle</b>	Vocal Improvisation
<b>Author</b>	Michele Weir
<b>Publisher</b>	Advance Music
<b>Tiitle</b>	Jazz Conception – 21 solo Studies
<b>Author</b>	Jim Snidero
<b>Publisher</b>	Advance Music
<b>Tiitle</b>	<i>Songbooks</i> 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

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