

SUBJECT: MUSIC HISTORY I

SUBJECT IDENTIFICATION

Code	CS1C07	
Type	Basic training (BF)	
Character	Group tuition	
Speciality	Composition	
Main subject	Culture, thinking and history	
Period of time	1 st Course	
Number of credits	6 ECTS	
Number of hours	Total number: 180 hours	In-person: 72 hours
Department	History	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Peyrou, Mariano	marianopeyrou@hotmail.com

COURSE LEARNING OUTCOMES

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

- recognize the different styles within jazz music by listening and analysing its most significant characteristics;
- contextualize jazz music in the historical and cultural context when the different styles emerged;
- produce a written dissertation about a covered topic.

COURSE CONTENT

Thematic block	Theme/Repertoire
I.a. The concept of history	Reach and limitations. Methodology and research sources. The ethnomusicology
I.b. Classical block	<ol style="list-style-type: none"> 1. Strauss and Mahler 2. Schönberg and Debussy 3. Webern and Berg 4. Stravinsky 5. Messiaen 6. Ligeti 7. Boulez and Stockhausen
II. African cultures	The aim of art and music. United States as the “melting pot”. The origins of jazz
III. Blues	Blues. The ragtime. Nueva Orleans style. The Dixieland. Chicago style. Aesthetic and technical principles, Relevant musicians.
IV. Swing	Swing and the rise of the ‘big bands’. Aesthetic and technical principles. Relevant musicians.
V. Bebop	Bebop. Aesthetic and technical principles. Relevant musicians.
VI. Cool and Hard Bop	Aesthetic and technical principles. Relevant musicians.
VII. Free Jazz and Fusion	Aesthetic and technical principles. Relevant musicians.
VIII. European Jazz	Jazz music in Europe and Spain.

STUDENT’S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	63 hours
Practice activities	7.5 hours
Other mandatory training activities (seminars, workshops etc.)	-
Test taking	1.5 hours
Student self-study hours	120 hours
Practice preparation	6 hours
Total studying 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 listening exercises and test analysis
Other training mandatory activities (workshops, seminars, etc.)	Thematic sessions with visiting professors

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> <p><u>Theoretical exams</u>: The students must take at least two exams during the academic course to show the theoretical knowledge acquired.</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 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 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

Theoretical activities	To show the knowledge acquired through the evaluation activities.
Practical activities	To prove understanding and knowledge of the main styles and performers of jazz history through critical debate and written assignments. To be able to identify them and deduce the music and style characteristics from listening music pieces.
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 and continuous assessment	10%
Written assessment	20%
Final audition	30%
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 consider 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 DIDACTIC MATERIALS

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

Bibliography

Title	El jazz. Su origen y desarrollo.
Author	J. Berendt
Publisher	Fondo de Cultura Económica.

Title	Blues: la música del delta del Mississippi
Author	T. Gioia
Publisher	Turner

Title	Historia del jazz
Author	T. Gioia
Publisher	Turner

Complementary bibliography

Title	Landing on the Wrong Note. Jazz, Dissonance and Critical Practice
Author	A. Heble
Publisher	Routledge

Title	Arcana. Musicians on Music
Author	J. Zorn
Publisher	Granary Books