

SUBJECT: MUSIC HISTORY II

SUBJECT IDENTIFICATION

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|--|--|---------------------|
| Code | CS2N05 | |
| Type | BT (Basic training) | |
| Character | Group tuition | |
| Speciality/itinerary/instrument | Performance /Jazz and Contemporary Music / All instruments and voice | |
| Main subject | Culture, thinking and history | |
| Period of time | 2 nd Course | |
| Number of credits | 6 ECTS | |
| Number of hours | Total number: 180 hours | In-person: 54 hours |
| Department | History | |
| Previous requirements | Music History I | |
| 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 of its most significant characteristics;
- contextualize jazz music in the historical and cultural context when the different styles emerged;
- understand the main parameters used to create a song in order to appreciate them and use them in the musical practice with freedom and creativity;
- elaborate a written dissertation about a covered theme and present it and defend it in public.
- Look for documental resources, both biographic and musical, in an autonomous way.

COURSE CONTENT

| Thematic block | Theme/repertoire |
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| I. The fragmentation of styles in jazz | THEME 1. The free jazz. Jazz rock, fusion and crossovers. |
| II. Popular music XX century. What is a song. The music and the lyrics. Aesthetic matters: divergences and contact points. | THEME 1. The Rock and Roll and its derivatives |
| | THEME 2. Symphonic rock and psychedelia |
| | THEME 3. Punk and heavy. |
| | THEME 4. The Latin-American song |
| | THEME 5. The French song. |
| | THEME 6. The Brazilian music. |
| | THEME 7. The <i>Fado</i> . |
| III. The Songs | THEME 1. Form |
| | THEME 2. Rhythms and dynamics |
| | THEME 3. Styles and timbres. |

STUDENT'S STUDY HOURS PLANNING

| Activity type | Total hours |
|--|---------------------------|
| Theoretic activities | 45 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

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| 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

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| 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 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

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|--|---|
| 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 assignment | 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 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 determination system in continuous assessment

| | Grade percentage |
|---|------------------|
| Participation and continuous assessment | 10% |
| Written assignment | 20% |
| Final audition | 30% |
| Final exam | 40% |
| Total | 100% |

RESOURCES AND DIDACTIC MATERIALS

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

Bibliography

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|------------------|--|
| Title | El jazz. Su origen y desarrollo. |
| Author | J. Berendt |
| Publisher | Fondo de Cultura Económica. |
| Title | Alternative Mainstream. Making Choices in Pop Music |
| Author | G. Keunen |
| Publisher | Antennae |
| Title | Every Song Ever. Twenty Ways to Listen in an Age of Musical Plenty |

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|------------------|------------|
| Author | B. Ratliff |
| Publisher | Picador |

Complementary bibliography

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|------------------|------------------|
| Title | La improvisación |
| Author | D. Bailey |
| Publisher | Trea |

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|------------------|---------------|
| Title | Talking Music |
| Author | W. Duckworth |
| Publisher | Da Capo |