

SUBJECT: Main instrument - Saxophone II

SUBJECT IDENTIFICATION

Code	CS2N25	
Type	CS (Compulsory within the speciality)	
Character	One to one tuition	
Speciality/itinerary/instrument	Performance /Jazz and Contemporary Music / Saxophone	
Main subject	Instrument	
Period of time	2 nd Course	
Number of credits	20 ECTS	
Number of hours	Total number: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	Saxophone I	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Verde López, Luis	info@luisverde.com

COURSE LEARNING OUTCOMES

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

- Improvise with fluidity over harmonic progressions based both on functional and modal harmony.
- master the instrument technically at an intermediate level (tuning, tempo, articulation, performance...)
- apply sophisticated rhythmic, melodic and harmonic concepts within the standard harmonic structures.
- improvise with fluidity over the standard rhythmical structures
- know in depth the bebop style
- perform with domain and style the 50s and 60s repertoire
- know in depth a repertoire of 100 standards.

COURSE CONTENT

Thematic block	Theme/ Repertoire
I. Scales	Theme 1. Modes of the major scale
	Theme 2. Chords scales: lidiab7, mixolidiab13, mixolidiab9b13, alteredad
	Theme 3. Intervallic exercises in all the studied scales: 3 rd , 4 th , 5 th , 6 th , 7 th , 8 th
II. Arpeggios	Theme 1. Triads (all inversions): major, minor, augmented, diminished, sus4
	Theme 2. Four-parts chords: maj7, m7, m7b5, dim7, 7, 7sus4, m6 m6 in two octaves in 8th notes. Minimum quarter note = 120 bpm.
	Theme 3. Arpeggios sequences by circles of fifths, descending
III. Arpeggios and guide tones in basic harmonic progressions	Theme 1. Major and minor <i>cliché</i> lines (all keys)
	Theme 2. Jazz blues, rhythm changes (all keys)
IV. Repertoire performance	Theme 1. Bebop (Parker, Monk, Gillespie, Rollins)
	Theme 2. Modal (Miles, Coltrane)
V. Improvisation	Practical application of all the theoretical and practical concepts in the melodic/rhythmic discourse.
VI. Reading	Solos and theme transcriptions.
VII. Ear-training applied to the instrument	Active singing practice of all technical exercises, including their application to the improvisation
VIII. Sequences and exercises with digital patterns	Transcription and practice of digital patterns, melodic sequences, rhythmic groups (all keys)
IX. Transcriptions	Weekly transcription of solos and themes (rhythm, melody, harmony and structure).

STUDENT'S STUDY HOURS PLANNING

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

Practice preparation	20 hours
Total study hours	36+504 = 540 hours

METHODOLOGY

Theoretical activities	Theoretical/conceptual explanations and analysis of different examples coming from 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 and improvisation.
Other training mandatory activities (workshops, seminars, etc.)	Meet the Artists (MTA) sessions, concerts, Tech&Play sessions and other relevant events linked to the subject.

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 theoretical assignments during the whole academic year, 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 year based on to team-work dynamics. They should 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 year in order to prove the practical skills they have acquired and the practical assimilation of the course contents, following the test instructions.</p>
Other educational mandatory activities (workshops, seminars, etc.)	<p><u>Participation</u>: The students must actively participate in different relevant events as considered by the instructor or by the degree coordinators.</p>

ASSESSMENT CRITERIA

Theoretical activities	To reasonably apply a conceptual/theoretical framework to the performance and analyse consequently examples from the most relevant music styles and the corresponding performing techniques.
Practical activities	To prove technical and performing skills through performing tests and through technical, sight-reading and improvisation exercises that will enable them to identify problematics and also to improve and develop new tools.
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 through 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/>

General bibliography

Title	Jazz Theory Book
Author	Mark Levine
Publisher	Sher Music Co.

Title	Pentatonic Scales for Jazz Improvisation
Author	The Ramon Ricker Jazz Improvisation
Publisher	Paperback

Title	Patterns for Improvisation
Author	Oliver Nelson
Publisher	Paperback

Complementary bibliography

Title	Pentatonics & Inside Improvisation
Author	Jerry Bergonzi
Publisher	Advance Music

Title	Thesaurus of scales and melodic patterns
Author	Nicolas Slonimsky
Publisher	Schirmer

Title	WorkShop
Author	Barry Harris
Publisher	

Title	Real Books
Author	Steve Swalow - Paul Blay - Steve Cardenas...
Publisher	Hal Leonard

Title	Charlie Parker Omnibook
Author	Jamey Aebersold and Ken Slone
Publisher	Hal Leonard

Webpages of interest

Address 1	www.allaboutjazz.com
Address 2	https://jazztimes.com/
Address 3	http://downbeat.com/