

## SUBJECT: Big Band I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N03	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	Group Tuition	
<b>Speciality/itinerary/style/instrument</b>	Performance/ Itinerary of Jazz and Contemporary Music / All instruments and voice	
<b>Main subject</b>	Music for ensembles	
<b>Period of time</b>	3 <sup>rd</sup> Course	
<b>Number of credits</b>	4 ECTS	
<b>Number of hours</b>	Total number: 120 hours	In-person: 36 hours
<b>Department</b>	Ensembles	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and first name	Email address
Pascual Gordillo, Francisco Javier	patxipascual@musicacreativa.com

### COURSE LEARNING OUTCOMES

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

- perform correctly the proposed repertoire;
- master the nuances and dynamics changes as proposed in the music pieces;
- perform the music pieces in line with their role within each section;
- master the pulse control and the rhythmic subdivision in line with the style of each music piece;
- improve the intonation and the bindings within the sections;
- master the articulations and effects included in the repertoire covered in class;
- perfectionate their sight-reading skills;
- be accountable for the personal work needed to optimize the group work;
- assimilate the different stylistic performance of the music pieces depending of their authors by listening to the proposed recordings;
- improvise with ease in case they are assigned a solo part;
- favour the relationship with their band mates;
- reinforce the artistic quality of their solos and highlight the performances of their band mates;
- enjoy themselves on the stage empathizing with the audience;

- transmit emotions in their group performances and in their solo parts.

## COURSE CONTENT

Thematic block	Themes / Repertoire
<b>I. Technique</b>	Theme 1. Articulation
	Theme 2. Nuances and dynamics
	Theme 3. Intonation and binding
	Theme 4. Performance of effects in winds
<b>II. Performance</b>	Theme 5. Listening of the proposed music pieces in order to assimilate the style
	Theme 6. Phrasing, breathing, and stylistic performance
	Theme 7. Specific work of singers and soloists
<b>III. Sections</b>	Theme 8. The specific role of each musician within his/her section
	Theme 9. The independent work of each section
	Theme 10. The specific work of the rhythmic section
<b>IV. Rhythm</b>	Theme 11. Pulse control, accelerated and retarded
	Theme 12. Domain of the subdivision according to the style
<b>V. Style</b>	Theme 13. Performance in <i>swing, ballad, bebop, funk, rock, Latin</i> styles
<b>VI. Improvisation</b>	Theme 14. Improvisation for soloists
<b>VII. Sight-reading</b>	Theme 15. Specific exercises to work on sight-reading

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	6 hours
Practice activities	43 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	3 hours
Student self-study hours	100 hours
Practice preparation	26 hours
<b>Total student working hours</b>	<b>54+126 = 180 hours</b>

## 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 and melodies composition and improvisation
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Thematic sessions with visiting professors

## CALIFICATION CRITERIA AND 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 in 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 Degree the coordinators.</p>

## EVALUATION CRITERIA

<b>Theoretical activities</b>	To develop in a reasoned way, a conceptual/ theoretical framework and analyse consequently examples of the most relevant music styles and the personal performing techniques
<b>Practical activities</b>	To apply the theory studied in class through transcriptions, group intonation, performance with instrument, sight-reading and composition of rhythms and melodies.

**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	10%
Continuous assessment	20%
Mid-term exam	20%
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
Participation	10%
Continuous evaluation	20%
Mid-term exam	20%
Final exam	50%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

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

### Bibliography

<b>Title</b>	The Big Bands
<b>Author</b>	George T. Simon
<b>Publisher</b>	The MacMillan Company

<b>Title</b>	Gordon Goodwin's Big Phat Band Play Along Series, Volume 1 y 2
<b>Author</b>	Goordon Goodwin
<b>Publisher</b>	Alfred

<b>Title</b>	Sittin'In whith the big Band, Volume 1 y 2
<b>Author</b>	Arr. Various
<b>Publisher</b>	Alfred

<b>Title</b>	Big Band Play-along
<b>Author</b>	VV. AA.
<b>Publisher</b>	Hal Leonard

<b>Title</b>	Experiencing Big Band Jazz:Aa Listener's Companion
<b>Author</b>	Jeff Sultanof
<b>Publisher</b>	Rowman & Littlefield Publishers

### Complementary bibliography

<b>Title</b>	The Jazz Ensemble Companion
<b>Author</b>	Michele Caniato
<b>Publisher</b>	R&L education

### Webpages of interest

<b>Address 1</b>	<a href="http://www.mindformusic.com">www.mindformusic.com</a>
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### Other materials and didactic resources

<a href="http://www.es.scribd.com">www.es.scribd.com</a>
<a href="http://www.irealpro.com">www.irealpro.com</a>
<a href="http://www.youtube.com">www.youtube.com</a>