

## SUBJECT: Ensembles I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1N02	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	Group tuition	
<b>Speciality/itinerary/instrument</b>	Performance /Jazz and Contemporary Music / All the instrument for Big Band and Voice	
<b>Main subject</b>	Music ensembles	
<b>Period of time</b>	Course 1º	
<b>Number of credits</b>	6 ECTS	
<b>Number of hours</b>	Total number: 180 hours	In-person: 54 hours
<b>Department</b>	Ensembles	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Soler, Francisco	fransolertb@gmail.com

### ADDITIONAL INSTRUCTOR(S)

Surname and name	Email address
Soler, Francisco	fransolertb@gmail.com
Pacheco, Roberto	musilabus@gmail.com
Gutiérrez Calvo, Pablo	thegupi@hotmail.com
Rossi Buchó, Carlos	carlosrossibucho@hotmail.com
Pérez Campo Álvaro	alvaroperezcampo@hotmail.com

### COURSE LEARNING OUTCOMES

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

- sight-read conventional notation and harmonic chord symbols with certain fluency;
- be aware of the role that he/she plays within the ensemble and of the role of the rest of the instruments, as well as the hierarchy involved (rhythmic base, soloist instrument, accompanying instrument, etc.) and adapt his/her performance consequently;
- use his/her rhythmic sensibility during performance, both at individual level and at group dynamics, becoming aware of her/his results;

- adapt smoothly to the circumstances generated during group performances, such as the adjustment to the sound dimension, the interaction during solo parts and the performing intensity management;
- develop basic melodic-rhythmic ideas and incorporate them in their corresponding solo parts;
- react musically to the musical ideas generated within group performances and incorporate them to the performance.
- be familiar with part of the standard Jazz repertoire;
- have a positive attitude and respect towards the group work
- analyse critically and in an exhaustive way the sounding examples available in order to collect as much information as possible (style, sound dimension, instruments roles etc.)
- research and select original repertoires for concerts;
- create an original order of themes for the concerts;
- have a good domain of the themes memorizing techniques;
- use the look as a musical communication tool;
- manage that the result of a performance and of an improvisation sound as close as possible to the initial intention.

## COURSE CONTENT

Thematic block	Theme/ Repertoire
<b>Impro-Presenta-Action</b>	Theme 1. Who am I? Express/Communicate/Convey.
<b>Repertoire selection</b>	Theme 2. Interpretation at sight.
	Theme 3. Presentation research and theme sample
<b>Standards interiorization Musical form Joint "Co-Cre-Action"</b>	Theme 4. Arrangements proposed by the instructor.
	Theme 5. The Melody. Introduction to the melodic resolution and bebop scales.
	Theme 6. Technic-creative application in a standard.
	Theme 7. Structure. Intro/endings/tags/interludes.
	Theme 8. Genre / Style. Ballad, Medium, <i>Fast. Standards</i> (Broadway) and Blues.
	Theme 9. Time unit.
	Theme 11. Mental interpretation.
	Theme 12. Emotional improvisation.
	Theme 13. Conscience and roles distribution.

<b>Non-verbal communication and musical communication</b>	Theme 14. The look / Disinhibition 107.
<b>Ensemble</b>	Theme 15. History and tradition. Count Basie, origins of blues
<b>Audio-visual production</b>	Theme 16. How to get an audio-visual recording as close as possible to the initial intentions of the ensemble
<b>Repertoire</b>	<i>Billie's Bounce</i> <i>There Will Never Be Another You</i> <i>I Got Rhythm</i> <i>Indiana</i> <i>Some Of These Days</i> <i>I'm Getting Sentimental Over You</i> <i>Oh, Lady Be Good</i> <i>Stars Fell On Alabama</i> <i>East Of The Sun</i> <i>Just Friends</i>

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
<b>Theoretic activities</b>	4 hours
<b>Practice activities</b>	46 hours
<b>Other mandatory training activities (seminars, workshops etc.)</b>	2 hours
<b>Test taking</b>	2 hours
<b>Student self-study hours</b>	106 hours
<b>Practice preparation</b>	20 hours
<b>Total studying hours</b>	54+126 = 180 hours

## METHODOLOGY

<b>Theoretical activities</b>	Theoretical/conceptual explanations and analysis of different examples coming from 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
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Attend and participate in the corresponding events relevant for their training (Meet the Artist sessions, visiting professors masterclasses, concerts, rehearsals)

## ASSESSMENT TOOLS

<p><b>Theoretical activities</b></p>	<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>
<p><b>Practical activities</b></p>	<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>
<p><b>Other educational mandatory activities (workshops, seminars, etc.)</b></p>	<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

<p><b>Theoretical activities</b></p>	<p>To prove the knowledge acquired during the course through evaluation activities and assigned homework.</p>
<p><b>Practical activities</b></p>	<p>To prove technical and performing skills through performing tests and through the assigned homework.</p>
<p><b>Other training mandatory activities (workshops, seminars, etc.)</b></p>	<p>To attend and participate in the relevant events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)</p>

## GRADE DETERMINATION SYSTEM

### Grade determination system in continuous assessment

	Grade percentage
Continuous assessment	60%
Mid-term exam	20%
Final exam	20%
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	60%
Mid-term exam	20%
Final exam	60%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

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

### Bibliography

<b>Title</b>	Real book I, II, III
<b>Author</b>	-
<b>Publisher</b>	-

<b>Title</b>	New Real Book II, II, III
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<b>Author</b>	-
<b>Publisher</b>	Sher Music Co.

<b>Title</b>	Colección de volúmenes temáticos y Playalong
<b>Author</b>	Jamey Aebersold
<b>Publisher</b>	Jamey Aebersold

### Complementary bibliography

<b>Title</b>	The Jazz Theory Book
<b>Author</b>	Mark Levine
<b>Publisher</b>	Sher Music Co.

<b>Title</b>	Effortless Mastery
<b>Author</b>	Kenny Werner
<b>Publisher</b>	Jamey Aebersold.

<b>Title</b>	How to improvise
<b>Author</b>	Hal crook
<b>Publisher</b>	Advance Music