

## SUBJECT: Improvisation I

### SUBJECT IDENTIFICATION

|  |  |                     |
|--|--|---------------------|
| <b>Code</b>                            | CS1N05   |                     |
| <b>Type</b>                            | CS (Compulsory within the speciality)  |                     |
| <b>Character</b>                       | Non-instrumental teaching  |                     |
| <b>Speciality/itinerary/instrument</b> | Performance/ Itinerary of Jazz and Contemporary Music / All Big Band instruments and Voice |                     |
| <b>Main subject</b>                    | Music languages and techniques   |                     |
| <b>Period of time</b>                  | 1 <sup>st</sup> Course   |                     |
| <b>Number of credits</b>               | 4 ECTS   |                     |
| <b>Number of hours</b>                 | Total number: 180 hours  | In-person: 36 hours |
| <b>Department</b>                      | Music languages and techniques   |                     |
| <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:

- Play, sing the scales and arpeggios proposed in the course
- Control the techniques of phrases production to create a controlled improvisation
- Use of appropriate materials to create improvisations over a rhythmic-harmonic accompaniment
- Develop, in a creative way, vocal or instrumental solos over the proposed structures
- Transfer the musical phrases
- Transcribe and memorize solos and phrases
- Improvise smoothly over minor blues and modal themes in different tonalities
- Control the rhythm, phrasing, articulation, and dynamics of improvisations.
- Improvise by ear over rhythmic-harmonic sequences
- Improvise freely without pulse nor proposed harmony
- Improvise by sight over harmonic chord symbols

## COURSE CONTENT

| Thematic block                                   | Themes / Repertoire   |
|--|---|
| <b>I. – Minor blues</b>                          | THEME 1: Minor blues resources  |
| <b>II.- Rhythm Changes and Standards forms</b>   | THEME 2: Stylistics resources   |
| <b>III. – Hexatonics</b>                         | THEME 3: Use of major triads a whole-step apart   |
|  | THEME 4: Study of the rest of options more frequently used pair triads  |
| <b>IV. – Outlines</b>                            | THEME 5: II-, V, I Outlines in minor keys and in circle of fifths harmonic connections  |
|  | THEME 6: Modification of outlines thought passing notes, 3579 and enclosures and minor key  |
| <b>V.- Bebop</b>                                 | THEME 7: Melodic minor mode, Mixolidian b9 b13, locrian mode  |
|  | THEME 8: Bebop resources in minor tonality  |
|  | THEME 9: Use of altered, diminished and hexatonic scales  |
| <b>VI. – Digital patterns</b>                    | THEME 10: 1235 and 1345 patterns starting from the 5th and 9th. Other 4-note formulas. Basic inversions   |
| <b>VII. – Pentatonics</b>                        | THEME 11: Pentatonic m7b5, major b6, major b2, whole tone pentatonic, poli pentatonics  |
| <b>VIII. –Melodic rhythm resources</b>           | THEME 12: Development and application of swing 8th notes vs. even 8th notes, phrasing, use of silence as a creative tool to improvise, dynamic and density design of the solos. |
|  | THEME 13: Improvisation with rhythmic fragmentation in 3,5 y 7. Rhythm displacements  |
|  | THEME 14: Rhythm displacements, augmentation, and diminishment. Motivic improvisation.  |
| <b>IX. – Free improvisation resources</b>        | THEME 15: Free group improvisation  |
|  | THEME 16: Improvisation by ear  |
|  | THEME 17: Sight-reading Improvisation   |
| <b>X. – Transcriptions</b>                       | THEME 18: Memorization of solos and solo fragments in different styles and over the worked forms during the academic course   |
| <b>XI. –Improvisation analysis and exercises</b> | THEME 19: Melodic analysis of solos and transcriptions  |

## 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 events as considered by the instructor or by Degree the coordinators.</p>  |

## EVALUATION CRITERIA

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|--|--|
| <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.           |
| <b>Other training mandatory activities (workshops, seminars, etc.)</b> | 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>     | Jazz theory resources volumen 1 y 2 |
| <b>Author</b>    | Bert Ligon                          |
| <b>Publisher</b> | Hal-Leonard                         |

|                  |                    |
|------------------|--------------------|
| <b>Title</b>     | Melodic structures |
| <b>Author</b>    | Jerry Bergonzi     |
| <b>Publisher</b> | Advance Music      |

|                  |                |
|------------------|----------------|
| <b>Title</b>     | Pentatonics    |
| <b>Author</b>    | Jerry Bergonzi |
| <b>Publisher</b> | Advance Music  |

### Complementary bibliography

|                  |                 |
|------------------|-----------------|
| <b>Title</b>     | Melodic Rhythms |
| <b>Author</b>    | Jerry Bergonzi  |
| <b>Publisher</b> | Advance Music   |

|                  |                  |
|------------------|------------------|
| <b>Title</b>     | How to Improvise |
| <b>Author</b>    | Hal Crook        |
| <b>Publisher</b> | Advance Music    |

|                  |                |
|------------------|----------------|
| <b>Title</b>     | Hexatonics     |
| <b>Author</b>    | Jerry Bergonzi |
| <b>Publisher</b> | Advance Music  |

### Webpages of interest

|                  |  |
|------------------|--|
| <b>Address 1</b> | <a href="http://www.jazzstandards.com">www.jazzstandards.com</a>           |
| <b>Address 2</b> | <a href="http://www.learnjazzstandards.com">www.learnjazzstandards.com</a> |

## Other materials and didactic resources

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|-------------------|--|
| Transcriptions    | <a href="http://www.es.scribd.com">www.es.scribd.com</a> |
| Playalongs        | <a href="http://www.irealpro.com">www.irealpro.com</a>   |
| Discs information | <a href="http://www.allmusic.com">www.allmusic.com</a>   |
| Loops             | <a href="http://www.wikiloops.com">www.wikiloops.com</a> |