

SUBJECT: Improvisation III

SUBJECT IDENTIFICATION

Code	CS3N07	
Type	CS (Compulsory within the speciality)	
Character	Non-instrumental teaching/ Group tuition	
Speciality/itinerary/instrument	Performance/ Itinerary of Jazz and Contemporary Music / All instruments and voice	
Main subject	Music languages and techniques	
Period of time	3 rd Course	
Number of credits	4 ECTS	
Number of hours	Total number: 120 hours	In-person: 54 hours
Department	Music languages and techniques	
Previous requirements	Improvisation II	
Instruction language	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 and sing the scales, cells and arpeggios proposed during the course;
- have full control of the phrases production techniques in order to create a controlled improvisation;
- use appropriate materials in order to create improvisations over rhythmic-harmonic comping;
- develop vocal or instrumental solos in a creative way over the proposed structures;
- transfer the musical phrases;
- transcribe and memorize solos and phrases;
- improvise with ease over minor blues and modal themes in different tones;
- control the rhythm, phrasing, articulation and dynamics in the improvisations;
- improvise by ear rhythmic-harmonic sequences;
- improvise freely without pulse nor proposed harmony;
- improvise at sight over complex structures: rhythm changes in all the tones, Coltrane changes, 4-part harmonies (from 'So What' to McCoy, Tyner and fusion) and with amalgamas.

COURSE CONTENT

Thematic block	Themes / Repertoire
I. Theoretical review of the tools acquired in previous years	THEME 1: Application of the techniques acquired in previous courses in a more rhythmic-harmonic complex context.
II. <i>Rhythm Changes</i> in all the tones	THEME 2: Stylistic resources
III. <i>Coltrane changes</i>	THEME 3: <i>Countdown</i>
	THEME 4: <i>Giant Steps</i>
	THEME 5: 26-2
	THEME 6: Superposition of <i>Coltrane Changes</i> in standard progressions
IV. Introduction to improvisation using fourths	THEME 7: <i>So What</i> and <i>Impressions</i>
	THEME 8: Improvisations using fourths
V. Improvise with amalgamas	THEME 9: <i>Odd meters</i>
	THEME 10: <i>Counter meters</i>
	THEME 11: Applied improvisation
VI. The sound	THEME 12: Projection, listening and analysis of sounds from relevant soloists, personal search, exercises and strategies for the development of the student's personal sound.
VII. Narrative and composition tools within improvisation	THEME 13: Dynamics, silences, questions and answers, motivic development vs. <i>through-composed</i> , balance, melodic curve.
VIII. Introduction to extended techniques	THEME 14: Listening and analysis of extended techniques in different instruments applied to the improvisation.
	THEME 15: Improvisation practice with extended techniques
IX. Free improvisation introduction	THEME 16: Free improvisation
	THEME 16: <i>Sound painting</i>
	THEME 17: Other improvisation parameters
X. Other styles	THEME 18: Improvisation in other music styles
XI. Introduction to the use of electronics in improvisation	THEME 19: Analysis of new tendencies
	THEME 20: How to improvise with effects and electronics: other way of <i>interplay</i>

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
Total student working hours	54+126 = 180 hours

METHODOLOGY

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 transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms and melodies composition and improvisation
Other training mandatory activities (workshops, seminars, etc.)	Thematic sessions with visiting professors

CALIFICATION CRITERIA AND 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 assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts in 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 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 Degree the coordinators.</p>

EVALUATION CRITERIA

Theoretical activities	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
Practical activities	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

Title	Jazz theory resources volumen 1 y 2
Author	Bert Ligon
Publisher	Hal-Leonard

Title	Melodic structures
Author	Jerry Bergonzi
Publisher	Advance Music

Title	Pentatonics
Author	Jerry Bergonzi
Publisher	Advance Music

Complementary bibliography

Title	Melodic Rhythms
Author	Jerry Bergonzi
Publisher	Advance Music

Title	How to Improvise
Author	Hal Crook
Publisher	Advance Music

Title	Hexatonics
Author	Jerry Bergonzi
Publisher	Advance Music

Webpages of interest

Address 1	www.jazzstandards.com
Address 2	www.learnjazzstandards.com

Other materials and didactic resources

Transcriptions	www.es.scribd.com
Playalongs	www.irealpro.com
Discs information	www.allmusic.com

