

SUBJECT: Improvisation IV

SUBJECT IDENTIFICATION

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| Code | CS4N05 | |
| Type | CS (Compulsory within the speciality) | |
| Character | Non-instrumental teaching | |
| Speciality/itinerary/style/instrument | Performance/ Itinerary of Jazz and Contemporary Music / All the instrument for Big Band and Voice | |
| Main subject | Music languages and techniques | |
| Period of time | Course 4º | |
| Number of credits | 4 ECTS | |
| Number of hours | Total number: 180 hours | In-person: 54 hours |
| Department | Music languages and techniques | |
| Previous requirements | Improvisation III | |
| 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 and arpeggios proposed during the course;
- control the techniques of phrases production in order to create vocal or instrumental solos controlled over the proposed structures;
- use appropriate materials to create improvisations over a rhythmic-harmonic accompaniment.
- learn to use the improvisation techniques in-out;
- transfer the musical phrases;
- transcribe and memorize the proposed solos;
- improvise by ear over harmonic-rhythmic sequences;
- play or sing using the techniques learnt throughout the course over the free improvisation proposals;
- improvise at sight over harmonic complex structures;
- use with ease the rhythmic improvisation over amalgamas and polyrhythm. Use hemiolas in the improvisation;
- improvise with a dynamic and expressive control, developing a personal artistic language.

- use contemporary improvisation techniques in order to elaborate solos or compositions, using atonal tools;
- use electronic tools and effects as support for the creation of improvisations.

COURSE CONTENT

| Thematic block | Themes / Repertoire |
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| I. Theoretical - practical review of the tools acquired in the previous courses | Theme 1. Application of the techniques learnt in previous courses in a more rhythmic and harmonic complex context. |
| II. Review <i>Coltrane Changes</i> | Theme 2. Improvisation resources for compositions based in <i>Coltrane Changes</i> . |
| | Theme 3. Use of these harmonic changes over standard progressions. |
| III. Intervallic improvisation | Theme 4. Improvisation by fourths. <i>Hexatonics</i> (pair triads). <i>Tritonics</i> . Melodic cells. |
| IV. Rhythmic improvisation | Theme 5. Amalgamas, polyrhythms and melodic hemiolies. Theme 6. Improvisation over compositions or arrangements of standard themes in <i>odd meter and counter meters</i> . |
| V. Improvisation out | Theme 7. Improvisation techniques out. Superimposition, functional replacement, patterns, pentatonic chords and melodic cells |
| VI. Extended improvisation techniques | Theme 8. Introduction to the improvisation techniques based on non-diatonic materials: - <i>Tone Clock</i> (Peter Schat, O`Gallager) - <i>Triadic Chromatic</i> (Garzone) - <i>Theasaurus of intervallic melodies</i> (Bergonzi) - Messiaen modes |
| VII. Artistic development of the soloist | Theme 8. Motivic development, melodic curves, <i>contrafacts</i> , dynamics, <i>interplay</i> (conversation with the other musicians), search for personal sound. |
| VIII. Free improvisation resources | Theme 9. Roles in group free improvisation; scenes, emotions, paintings, imitation, motivic development, balance, tension-relaxing, free in time, free in tempo, free in the form. Creation of free improvisation sessions. |
| XIX. Use of electronics in improvisation – applications for the portfolio | Theme 10. Creation of improvisation using effects, electronic tools and music technology. |

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

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| 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

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| 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

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| 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 | 30% |
| Mid-term exam | 30% |
| Final exam | 30% |
| 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 | 30% |

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|---------------|------|
| Mid-term exam | 30% |
| Final exam | 30% |
| Total | 100% |

RESOURCES AND BIBLIOGRAPHY

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

Bibliography

| | |
|------------------|---|
| Title | Inside improvisation vol 1,2,3,4,5,6 y7 |
| Author | BERGNZI, Jerry |
| Publisher | Advance music |

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|------------------|---------------------------------|
| Title | Jazz theory recourses vol 1 y 2 |
| Author | LIGON, Bert |
| Publisher | Hal Leonard |

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|------------------|--------------------------|
| Title | Intervalic Improvisation |
| Author | WEISKOPF, Wal |
| Publisher | Jamey Aebersold |

Complementary bibliography

| | |
|------------------|--------------------|
| Title | Extensions |
| Author | CAMPBELL, Gary |
| Publisher | Houston Publishing |

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|------------------|-------------------------------------|
| Title | How Aproach Standards Chromatically |
| Author | LIEBMAN, David |
| Publisher | Jamey Aebersold |

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|------------------|-------------------------|
| Title | Beyond Time and Changes |
| Author | CROOK, Hal |
| Publisher | Advance music |

Webpages of interest

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| Address 1 | http://www.hoogstins.com/toonklok/artikel/tonecl-e.htm |
| Address 2 | https://www.freeimprovisation.com/improvbook1 |
| Address 3 | https://nmbx.newmusicusa.org/live-sound-processing-and-improvisation/ |

Other materials and didactic resources

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| App | IReal Proo |
| App | ProMetronome |

