SUBJECT: Improvisation and comping

SUBJECT IDENTIFICATION

Code	CS1C08	
Type	CS (Compulsory within the speciality)	
Character	Instrumental tuition	
Speciality	Composition	
Main subject	Complementary instrumental training	
Period of time	1st Course	
Number of credits	4 ECTS	
Number of hours	Total number: 120 hours	In-person: 54 hours
Department	Improvisation	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Richie Ferrer	Richie_ferrer@hotmail.com

COURSE LEARNING OUTCOMES

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

- produce effective performative messages in real time in different music styles;
- distinguish the essential elements of the improvisation language of diverse genres;
- incorporate the results of the improvisations created to the compositive language.

COURSE CONTENT

Thematic Block	Themes/ Repertoire
I. Introduction to the subject. General improvisation basic elements	Theme 1. Introduction to the subject; pacing
	Theme 2. Modification of the melody
	Theme 3. Rhythmic density
II. Basic music progressions and basic comping	Theme 1 Basic music progressions
	Theme 2 Comping basic patterns

III. Construction of bass lines	Theme I - Lines of traditional genres and rhythms. Theme II Lines with triads. Lines based in Riffs. *Calipso*, Blues, Rhythm´& Blues Theme III Lines with arpeggios, scales and chromatisms of abstract conception. Lines of Walkin´
IV. Blues	Theme I Tools to create an improvised discourse; traditional Blues Theme II Jazz Blues Theme III Bebop Blues
V. Tonal harmony	Theme I The modes in the tonal context Theme II Improvisation with scales and chords Theme III Explanation of the pentatonic scales Theme IV Improvisation with pentatonic scales in the tonal context
VI. Modal harmony	Theme I Tonal improvisation; Improvisation and concept Theme II Ionian mode in the modal context Theme III Dorian mode in the modal context Theme IV Phrygian mode in the modal context Theme V Lydian mode in the modal context Theme VI Mixolydian mode in the modal context Theme VII Aeolian mode in the modal context
VII. Improvisation in the classic context	Theme I Improvisation in the Baroque period; Bach Theme II Improvisation in the Classicism period; Mozart Theme III Improvisation in the Romanticism period; Beethoven, Liszt; Chopin Theme IV Harmonic concepts from Debussy, Ravel, Satie and its influence in jazz

STUDENT´S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	20 hours
Practice activities	25 hours
Other mandatory training activities (seminars, workshops etc.)	6 hours
Test taking	3 hours
Student self-study hours	62 hours
Practice preparation	4 hours
Total studying hours	54+68 = 120 hours

METHODOLOGY

Theoretical activities	Master/ demonstrative classes, study of texts and illustrative examples
Practical activities	Analysis of practical examples, construction of solos and lines, in-class practice with the proposed examples and creations with the proposed themes
Other training mandatory activities (workshops, seminars, etc.)	Meet the Artist sessions, Master classes with invited professors etc.

ASSESSMENT TOOLS

Theoretical activities	Participation: The students must actively participate in class, proving interest and/or understanding of the content covered. Continuous evaluation: The students must fulfil the requested assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts in performance. Theory exams: The students must take at least two exams throughout the course in order to prove the theoretical knowledge acquired.
Practical activities	Participation: The students must actively participate in class, proving interest and/or understanding of the content covered. Continuous evaluation: 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. Performance exams: 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.
Other educational mandatory activities (workshops, seminars, etc.)	Participation: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.

ASSESSMENT CRITERIA

Theoretical activities	The student must recognise and analyse the harmonic and linguistic contexts of and improvised message.
Practical activities	The student must create improvisations of at least two minutes over different music styles as proposed by the instruction. The student must identify the essential elements of the improvisation language of the diverse proposed genres.
Other training mandatory activities (workshops, seminars, etc.)	To participate in the relevant events (Meet the artists sessions, invited professors sessions, etc.) organised within the framework of the subject.

GRADE DETERMINATION SYSTEM

Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous evaluation and weekly assignments	40%
Mid-term exam	20%
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 enrols 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 and weekly assignments	40%
Mid-term exam	20%
Final exam	30%
Total	100%

RESOURCES AND BIBLIOGRAPHY

Online Campus → https://musicacreativa.classlife.education/

Bibliography

Tittle	How to improvise
Author	H. Crook
Publisher	Advance Music

Tittle	Pentatonic scales for Jazz improvisation
Author	R. Ricker
Publisher	Alfred Publishing CO.

Tittle	Jazz Theory
Author	M.Levine
Publisher	Sher Music

Tittle	Pentatonic scales for Jazz improvisation
Author	R. Miller
Publisher	Advance music

Tittle	Pentatonic scales for Jazz improvisation
Author	R. Ricker
Publisher	Patxi

Complementary bibliography

Tittle	Ready, aim, improvise
Author	H. Crook
Publisher	Advance Music

Tittle	El bajista completo
Author	R. De la Vega
Publisher	Rellenar

Tittle	The improviser´s Bass method
Author	Ch. Sher
Publisher	Sher Music Co.

Tittle	The improviser´s Bass method
Author	Ch. Sher
Publisher	Sher Music Co.

Tittle	The improviser´s Bass method
Author	Ch. Sher
Publisher	Sher Music Co.

Other materials and didactic resources

Aebersold play along series	