

## SUBJECT: Jazz historical repertoire I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1N28	
<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>	Complementary instrumental training	
<b>Period of time</b>	Course 1º	
<b>Number of credits</b>	4 ECTS	
<b>Number of hours</b>	Total number: 120 hours	In-person: 36 hours
<b>Department</b>	Instrument	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Díaz, Mariano	marianodiaztoth@yahoo.es

### COURSE LEARNING OUTCOMES

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

- Show optimal control of the harmonic analysis of material for 4 voices arrangements and of the repertoire appropriate for the level.
- Practically identify the correct conceptions of voices and chords connections within the studied material
- Analyse melodically, harmonically and formally the standard classic compositions and other genres and musical styles in a smooth way.

### COURSE CONTENT

Thematic blocks	Themes/ Repertoires
<b>I.- Blues</b>	Listening and analysis of referential pieces
<b>II. – Rhythm Changes</b>	Listening and analysis of referential pieces
<b>III. – Standards</b>	Listening and analysis of referential pieces
<b>IV. – Swing</b>	Listening and analysis of referential pieces

VII. – Cool	Listening and analysis of referential pieces
VIII. – Contemporary Jazz	Listening and analysis of referential pieces

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	16 hours
Practice activities	16 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	2 hours
Student self-study hours	72 hours
Practice preparation	12 hours
<b>Total student working hours</b>	<b>36+84 = 120 hours</b>

## 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
Other training mandatory activities (workshops, seminars, etc.)	Thematic sessions with visiting professors, workshops, concerts etc.

## ASSESSMENT 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.)

**Participation:** The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	To apply to the performance in a reasoned way, a conceptual/theoretical framework and analyse consequently examples from the most relevant music styles and from each performing technique
<b>Practical activities</b>	To prove technical and performing skills through collective and individual performance, analysis and commenting of music pieces and transcriptions interpretations.
<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	30%
Mid-term exam	20%
Final exam	40%
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%
Mid-term exam	20%
Final exam	40%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

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

### General Bibliography

<b>Títple</b>	The story of the blues
<b>Author</b>	Paul Oliver
<b>Publisher</b>	
<b>Títple</b>	Jazz composition. Theory and practice
<b>Author</b>	Ted Pease
<b>Publisher</b>	Berklee Press
<b>Títple</b>	A chromatic approach to jazz harmony and melody
<b>Author</b>	David Liebman
<b>Publisher</b>	Advance Music
<b>Títple</b>	How to improvise. Un approach to practicing improvisation
<b>Author</b>	Hal Crook
<b>Publisher</b>	Advance Music
<b>Títple</b>	Teoría musical y armonía moderna. Vol 1, vol 2
<b>Author</b>	Enrique Herrera
<b>Publisher</b>	Antoni Bosch
<b>Títple</b>	The jazz composers companion
<b>Author</b>	Gil Goldstein
<b>Publisher</b>	Advance Music
<b>Títple</b>	Real book
<b>Author</b>	Varios

<b>Publisher</b>	
<b>Títlle</b>	The Jazz improvisation series
<b>Author</b>	John Mehegan
<b>Publisher</b>	AMSCO PUBN
<b>Títlle</b>	THE JAZZ LINE
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

### Complementary Bibliography

<b>Títlle</b>	<i>Historia del jazz.</i>
<b>Author</b>	Ted Gioia
<b>Publisher</b>	Madrid, Turner
<b>Títlle</b>	<i>The imperfect Art: Reflections on jazz and Modern Culture</i>
<b>Author</b>	Ted Gioia
<b>Publisher</b>	Oxford University Press
<b>Títlle</b>	<i>La Era del Rock (1953-2003)</i>
<b>Author</b>	Jordi Sierra i Fabra
<b>Publisher</b>	Espasa Calpe

### Webpages of interest

<b>Dirección 1</b>	<a href="https://planetamusik.com/blog/guitarristas-blues-siglo-xxi">https://planetamusik.com/blog/guitarristas-blues-siglo-xxi</a>
<b>Dirección 2</b>	<a href="http://www.rockestatal.com/">www.rockestatal.com/</a>
<b>Dirección 3</b>	<a href="https://www.masjazzdigital.com/la-nueva-web-mas-jazz-abre-puertas/">https://www.masjazzdigital.com/la-nueva-web-mas-jazz-abre-puertas/</a>
<b>Dirección 4</b>	<a href="https://www accuradio.com/classic-soul-music">https://www accuradio.com/classic-soul-music</a>

### Other materials and didactic resources

<b>DVD</b>	Paul Justman. Standing in the shadows of Motown. Artisan Entertainment 2002
<b>DVD</b>	Burns, Ken. <i>Jazz, la historia.</i> Divisa home video 2004