

SUBJECT: Main instrument - Saxophone IV

SUBJECT IDENTIFICATION

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| Code | CS4N12 | |
| Type | CS (Compulsory within the speciality) | |
| Character | One to one tuition | |
| Speciality/itinerary/instrument | Performance /Jazz and Contemporary Music / Saxophone | |
| Main subject | Instrument | |
| Period of time | 4 th Course | |
| Number of credits | 20 ECTS | |
| Number of hours | Total number: 540 hours | In-person: 36 hours |
| Department | Instrument | |
| Previous requirements | Saxophone III | |
| Instruction language | Spanish | |

RESPONSIBLE INSTRUCTOR(S)

| Surname and name | E-mail address |
|-------------------|--------------------|
| Verde López, Luis | info@luisverde.com |

COURSE LEARNING OUTCOMES

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

- master the scales, arpeggios, chords, techniques and articulations studied throughout the four year degree, integrating them in an efficient way, with performance music quality;
- improvise with fluidity and originality over harmonic progressions and complex metrics;
- head towards the search of a personal sound, style and artistic vision;
- develop personal and original compositions and/or arrangements of other author's music pieces;
- leader efficiently their comping musicians, both during rehearsals and during the final performance;
- project self-confidence and security on stage;
- leader and promote successfully their own artistic project.

COURSE CONTENT

| Thematic block | Theme/ Repertoire |
|---|---|
| I. Scales | Domain of all the scales studied throughout the previous academic courses. |
| II. Chords | Domain of all the chords studied throughout the previous academic courses. |
| III. Arpeggios | Domain of all the arpeggios studied throughout the previous academic courses. |
| IV. FDP Preparation | Theme 1. Creative arrangements of already existing music pieces and/or creation of personal themes for the final recital or the recording of the student FDP. |
| | Theme 2. Monitoring and periodic feedback of the recordings of the student's rehearsals |
| V. Repertoire performance | Theme 1. Performance of technical studies: melodic resources, comping. |
| | Theme 2. Music pieces performance. |
| | Theme 3. Performance of melodies/solos transcriptions. |
| VI. Personal style/sound research | Theme 1. How to get your own sound |
| | Theme 2. References, examples, suggestions and advised listening |
| VII. Reading | Advanced first-sight reading practice: melodic, harmonic and rhythmic |
| VIII. Ear training applied to the instrument | Theme 1: Relation between scale and chord, playing and singing. |
| | Theme 2: Transcriptions |
| | Theme 3: Intervallic memorization of harmonic progressions. |
| IX. - Concepts. | Theme 1: Style, artistic personality |
| | Theme 2: Sound |
| | Theme 3: Tips and suggestions |

STUDENT'S STUDY HOURS PLANNING

| Activity type | Total hours |
|---|-------------|
| Theoretic activities | 5 hours |
| Practice activities | 25 hours |
| Other mandatory training activities (seminars, workshops etc.) | 4 hours |

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| Test taking | 2 hours |
| Student self-study hours | 484 hours |
| Practice preparation | 20 hours |
| Total study hours | 36+504 = 540 hours |

METHODOLOGY

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| Theoretical activities | Theoretical/conceptual explanations and analysis of different examples coming from 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.) | Meet the Artists (MTA) sessions, concerts, Tech&Play sessions and other relevant events linked to the subject. |

ASSESSMENT 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 theoretical assignments during the whole academic year, proving research ability and practice synthesis skills concerning theoretical concepts linked to 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 year based on to team-work dynamics. They should 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 year in order to prove the practical skills they have acquired and the practical assimilation of the course contents, following the test instructions.</p> |
| Other educational mandatory activities (workshops, seminars, etc.) | <p><u>Participation</u>: The students must actively participate in different relevant events as considered by the instructor or by the degree coordinators.</p> |

ASSESSMENT CRITERIA

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| Theoretical activities | To reasonably apply a conceptual/theoretical framework to the performance and analyse consequently examples from the most relevant music styles and the corresponding performing techniques. |
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| Practical activities | To prove technical and performing skills through performing tests and through technical, sight-reading and improvisation exercises that will enable them to identify problematics and also to improve and develop new tools. |
| 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 through continuous assessment

| | Grade percentage |
|-----------------------|------------------|
| Continuous assessment | 20% |
| Mid-term exam | 30% |
| 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 |
|-----------------------|------------------|
| Continuous evaluation | 20% |
| Mid-term exam | 30% |
| Final exam | 50% |
| Total | 100% |

RESOURCES AND BIBLIOGRAPHY

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

General bibliography

| | |
|------------------|------------------|
| Title | Jazz Theory Book |
| Author | Mark Levine |
| Publisher | Sher Music Co. |

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|------------------|--|
| Title | Pentatonic Scales for Jazz Improvisation |
| Author | The Ramon Ricker Jazz Improvisation |
| Publisher | Paperback |

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| Title | Patterns for Improvisation |
| Author | Oliver Nelson |
| Publisher | Paperback |

Complementary bibliography

| | |
|------------------|------------------------------------|
| Title | Pentatonics & Inside Improvisation |
| Author | Jerry Bergonzi |
| Publisher | Advance Music |

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|------------------|--|
| Title | Thesaurus of scales and melodic patterns |
| Author | Nicolas Slonimsky |
| Publisher | Schirmer |

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| Title | WorkShop |
| Author | Barry Harris |
| Publisher | |

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| Title | Real Books |
| Author | Steve Swallow - Paul Blay - Steve Cardenas... |
| Publisher | Hal Leonard |

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| Title | Charlie Parker Omnibook |
| Author | Jamey Aebersold and Ken Slone |
| Publisher | Hal Leonard |

Webpages of interest

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| Address 1 | www.allaboutjazz.com |
| Address 2 | https://jazztimes.com/ |
| Address 3 | http://downbeat.com/ |