

The Music of Jazz

Code: 105766
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OT	3	0
2500240 Musicology	OT	4	0

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Publio Pablo Delgado Fernandez de Heredia
Email: PublioPablo.Delgado@uab.cat

Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: No

Prerequisites

It is recommended to be familiar with modern harmony language. Good level in english, spanish and catalan.

Objectives and Contextualisation

This course tries to bring to students the knowledge of Jazz history and language by a critical, social, stylistic and historical analysis.

Further objectives:

- Understanding of the meaning of Jazz terms: swing, jam session, groove, bop, blues, etc.
- Study of jazz repertoire (Standards)
- Knowledge of Jazz orchestra and its evolution through history
- Understanding of Jazz idiom from a technical and musical point of view (harmonic analysis, chord-scale relation, formal and melodic analysis)

Competences

Musicology

- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Recognise and appreciate musical manifestations in non-western, traditional, popular and urban cultures.
- Relate musical creations with their different contexts, differentiating between the social functions of music, its roles and that of the musician in society and in relation to other artistic manifestations.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.

- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Learning Outcomes

1. Apply and transmit knowledge acquired to social demands related to popular music.
2. Carrying out oral presentations using an appropriate academic vocabulary and style.
3. Determine the main technical and historical concepts related to popular and urban music.
4. Develop arguments and attitudinal strategies to promote respect among different sociocultural proposals.
5. Distinguish between the main styles and basic techniques of popular and urban music and be able to relate them to musical praxis.
6. Engaging in debates about historical facts respecting the other participants' opinions.
7. Evaluate the consumption of music in contemporary society.
8. Identify the connections between current musical creation and the sociopolitical and cultural circumstances in which it takes place.
9. Identifying the transcultural variability of economic, kinship, political, symbolic and cognitive, educational and gender systems as well as their corresponding anthropological theory.
10. Maintain respect for a diversity of ideas, people situations and cultures in carrying out musicological work.

Content

- Jazz history: Blues. Ragtime. New Orleans. Chicago. New York. Swing. Bop. Cool. Hard Bop. Free Jazz. Third Stream. Brasil. Latin Jazz. Fusion. Contemporary Jazz.
- Standards: American Songbook. Styles, form, evolution.
- Language: Harmony, melody, Instrumentation, Swing.
- Jazz Orchestra: Evolution, function and style.
- Jazz and Arts: Relation between Jazz and the rest of artistic forms (Cinema, literature, painting...)

Methodology

Classes will have two different parts: theory and practice. Theoretical will be taught through master classes. Practical will include audition and analysis, going out for concerts, etc.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	40	1.6	1, 7, 4, 3, 5, 2, 9, 8, 10, 6
Tutoring	20	0.8	1, 4, 3, 2, 8, 10

Type: Supervised

Musical texts analysis	15	0.6	1, 7, 4, 3, 5, 2, 9, 8, 10, 6
------------------------	----	-----	-------------------------------

Type: Autonomous

Bibliography reading	42	1.68	10
Personal study	33	1.32	7, 3, 9, 8, 10, 6

Assessment

It will consist of four sections:

- A critical and musical memo about some of the class issues, to be delivered by the end of the semester. (30%)
- Theory exam about the course content. (35%)
- Practical and musical exam (harmonic and melodic analysis) (35%)

In order to access to re-evaluation, it is essential to have taken previously the theoretical and practical exam. The

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Practical musical exam	35%	0	0	1, 7, 4, 3, 5, 2, 9, 8, 10, 6
Theoretical exam	35%	0	0	1, 7, 4, 3, 5, 2, 9, 8, 10, 6
Written memory	30%	0	0	1, 7, 4, 3, 5, 9, 8, 10

Bibliography

- Mark Levine. The Jazz Theory Book. Sher Music co. 1995.
- Enric Herrera. Teoría Musical y armonía moderna. Antoni Bosch editor. 1990
- Ken Burns. Jazz. Divisa home Video. 2001
- Geoffrey C. Ward, Jazz: A History of America's Music. Knopf. 2000
- Miles Davis, Quincy Troupe. Miles, la autobiografía. Alba editorial. 2009
- Brian Morton, Richard Cook. The Penguin Guide to Jazz recordings. Penguin books. 1992.
- David Schiff. The Ellington Century. University of California Press. 2012

- Alex Ross. El Ruido Eterno. Seix Barral. 2012
- Varios Autores. The New Real Book, vols I, II, and III. Sher Music Co. 1995
- Sammy Nestico. The Complete Arranger. Kenwood Music Co, Inc.
- Benny Green. Let's Face the Music. Pavilion Michael Joseph. 1989
- Boris Vian. Escritos Sobre Jazz, tomos I y II. Ediciones Grech. 1981
- Ralph de Toledano. Frontiers of Jazz. Pelican Publishing Company. 1994
- Chet Baker. Las Memorias Perdidas. Mondadori, Barcelona 1999
- Rayburn Wright. Inside The Score. Kendor Music Inc. 2011
- Hal Crook. How to Improvise. Advance Music. 1991.
- Bill Dobbins. Jazz Arranging and Composing. Advance Music 1986
- Dan Morgenstern. Jazz People. Prentice Hall. 1978
- Ted Gioia. The History of Jazz. Oup Usa. 2011
- Alec Wilder. American Popular Song - The Great Innovators (1900-1950) Oxford University Press, New York 1972

Software

lit's not necessary