

**The Music of Jazz**

Code: 105766  
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OT	3	1
2500240 Musicology	OT	4	1

## Contact

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## Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

## 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

- Act with ethical responsibility and respect for fundamental rights and duties, diversity and democratic values.

- 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.
- 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.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Use digital tools and interpret specific documentary sources critically.

## Learning Outcomes

1. Analyse the sex-/gender-based inequalities and gender bias in one's own area of knowledge.
2. Apply and transmit knowledge acquired to social demands related to popular music.
3. Assess the impact of the difficulties, prejudices and discriminations that actions or projects may involve, in the short or long term, in relation to certain persons or groups.
4. Carrying out oral presentations using an appropriate academic vocabulary and style.
5. Communicate using language that is not sexist or discriminatory.
6. Consider how gender stereotypes and roles impinge on the exercise of the profession.
7. Determine the main technical and historical concepts related to popular and urban music.
8. Distinguish between the main styles and basic techniques of popular and urban music and be able to relate them to musical praxis.
9. Evaluate the consumption of music in contemporary society.
10. Identify and critically assemble the basic bibliography that has shaped the field of study.
11. Identify the connections between current musical creation and the sociopolitical and cultural circumstances in which it takes place.
12. Identify the main inequalities and discriminations in terms of sex/gender present in society.
13. Identifying the transcultural variability of economic, kinship, political, symbolic and cognitive, educational and gender systems as well as their corresponding anthropological theory.
14. Make ethical use of information, especially when it is of a personal nature.

## 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	2, 9, 7, 8, 4, 13, 11
Tutoring	20	0.8	2, 7, 4, 11
Type: Supervised			
Musical texts analysis	15	0.6	2, 9, 7, 8, 4, 13, 11
Type: Autonomous			
Bibliography reading	42	1.68	
Personal study	33	1.32	9, 7, 13, 11

## Assessment

It will consist of three 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
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Practical musical exam	35%	0	0	2, 9, 7, 8, 4, 13, 11
Theoretical exam	35%	0	0	2, 9, 7, 8, 4, 13, 11
reading comprehension exercise	30%	0	0	1, 2, 9, 5, 7, 8, 4, 10, 13, 11, 12, 14, 6, 3

## Bibliography

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- 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.
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- 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
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- 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