

The Music of Jazz

Code: 105766
ECTS Credits: 6

2025/2026

Degree	Type	Year
Musicology	OT	3
Musicology	OT	4

Contact

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

It is recommended to be familiar with modern music harmony and to have a good level of English, Spanish and Catalan.

Objectives and Contextualisation

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

Further objectives:

- Understanding the meaning of Jazz terms: swing, jam session, groove, bop, blues, etc.
- Studying jazz repertoire (Standards)
- Acquiring knowledge of the Jazz orchestra and its evolution through history
- Understanding the 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 the Arts: Relation between Jazz and other artistic forms (Cinema, literature, painting...)

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	40	1.6	2, 9, 7, 8, 4, 13, 11
Supervision	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	37	1.48	
Personal study	33	1.32	9, 7, 13, 11

The classes will consist of two different parts: theory and practice. The theoretical part will be taught through master classes. The Practical part will include listening 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.

AI: Restricted use: "For this subject, the use of Artificial Intelligence (AI) technologies is allowed exclusively in sup

The student must clearly identify which parts have been generated with this technology, specify the tools used and justify the use of AI.

The lack of transparency of the use of AI in this assessable activity will be considered a lack of academic honesty.

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Active participation in class	15%	0	0	1, 2, 9, 5, 7, 8, 4, 10, 13, 11, 12, 14, 6, 3
Reading comprehension exercise	35%	2	0.08	1, 2, 9, 5, 7, 8, 4, 10, 13, 11, 12, 14, 6, 3
Theoretical exam	50%	3	0.12	2, 9, 7, 8, 4, 13, 11

It will consist of three sections:

- Critical-musical exercise on some text or section of the class contents, 15%
- Theoretical exam on the contents of the course. (50%)
- Active participation in class (15%). Although attendance and participation are important, they will not be evaluated.

To be considered a grade of "non-assessable" (previously "not submitted"), the student must have dropped out or failed the exam.

To access the reassessment, it is essential to present the theoretical and practical exam. The re-evaluation will be based on the same criteria as the original exam.

3- Active participation in class 15%

Bibliography

- Mark Levine. The Jazz Theory Book. Sher Music co. 1995.
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- Brian Morton, Richard Cook. The Penguin Guide to Jazz recordins. 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

No specific software required.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan/Spanish	first semester	morning-mixed
(TE) Theory	1	Catalan/Spanish	first semester	morning-mixed