

SUBJECT: Flute I

SUBJECT IDENTIFICATION

Code	CS1N21	
Type	CS (Compulsory within the speciality)	
Character	One to One teaching (instrument)	
Speciality/itinerary/instrument	Performance / Jazz and Contemporary Music/ Flute	
Main subject	Instrument	
Period of time	1 st Course	
Number of credits	20 ECTS	
Number of hours	Total: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	-	
Instruction Language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Pascual Gordillo, Francisco Javier	patxipascual@musicacreativa.com

COURSE LEARNING OUTCOMES

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

- Perform with agility the exercises over the scales and arpeggios proposed
- Control nuances and dynamics
- Sight-read passages appropriate for the level.
- Play by heart the course transcriptions
- Respect the articulations in the studies
- Perform with rhythmic fluency the music pieces (With or without swing)
- Control phrasing in improvisation
- Transcribe music pieces and solo phrases
- Understand which improvisation materials to use in each moment
- Use the appropriate stylistic effects
- Create phrases and solos over themes and harmonic structures
- Express musicality in their performance
- Intone the pieces, studies and other appropriate work according to the level of the course

- Control intonation
- Use contemporary techniques

COURSE CONTENT

Thematic blocks	Theme/Repertoire
I.- Scales	Theme 1. Major and natural minor scales.
	Theme 2. Minor melodic and harmonic chords
	Theme 3. Intervallic exercises in all the studied major and minor scales
	Theme 4. Blues and pentatonic scales
II. – Arpeggios	Theme 1. Triads (all the inversions): major, minor, augmented, diminished, sus4
	Theme 2. Tetrads: Maj7; m7; m7b5; dim7; 7; 7sus4; m6
	Theme 3. Sequences of arpeggios by circles of fifths, descending.
III. – Arpeggios y guide tones in basic harmonic progressions	Theme 1. Major key: IV, V, I - II, V, I - I, VI, II, V and minor key: I-, bVI, II ^o , V, I with guide tones (all the tones).
	Theme 2. Twelve bar Blues
IV. – Repertoire performance	Theme 1. Course studies and transcriptions
	Theme 2. Course themes with improvisations produced by the student
	Theme 3. Performance reinforcement of the themes with their improvisation parts within the <i>combo</i> repertoire.
	Theme 4. Preparation of the final course recital.
V. – Melodic resources, improvisation	Theme 1. Tonalization: triad inversions, passing notes and chromatic notes
	Theme 2. Blues. Major and minor blues scales. Stylistic resources.
	Theme 3. Outlines. 251 and Progressions per cycle of fifths
	Theme 4. Minor pentatonic and minor 6
	Theme 5. Digital patterns 1235 y 1345, Permutations.
	Theme 6. Modal improvisation
VI. – Reading	Theme 1. Practice of studies, solos and theme sight-reading
	Theme 2. Improvisation practice at sight over chord symbols

	Theme 3. Improvisation practice over sequences without preparation. Improvisation by ear.
VII. – Ear training applied to the instrument	Theme 1. Studies and themes intonation
	Theme 2. Scales and chords intonation
	Theme 3. Transcriptions
VIII. – Concepts	Sound, articulations, effects, and nuances
IX. – Classic Repertoire	Review of classic music pieces as technic and stylistic resources

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	5 hours
Practice activities	25 hours
Other training mandatory activities (seminars, workshops etc.)	4 hours
Test taking	2 hours
Student self-study hours 4	480 hours
Practice preparation	24 hours
Total of student working hours	36+504 = 540 hours

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, group intonation, performance with instrument, sight-reading, rhythms and melodies composition
Other training mandatory activities (workshops, seminars, etc.)	Meet the Artist Sessions, Thematic sessions with visiting professors, Concerts and rehearsals.

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.)	<p><u>Participation:</u> The students must actively participate in the different relevant events as considered by the instructor or by the coordinators.</p>

EVALUATION CRITERIA

Theoretical activities	To apply to the performance in a reasoned way, a conceptual/theoretical framework and analyse consequently examples of the most relevant music styles and the personal performing techniques
Practical activities	To prove technical and performing skills through performing tests, technical, reading at first sight and improvisation exercises that will allow the identification of problematics and the improvement and development of new tools.
Other mandatory training activities (workshops, seminars, etc.)	To attend and actively participate in the relevant Events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

Grade determination system in 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

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

Bibliography

Title	Jazz theory resources Volume 1, 2
Author	Bert Ligon
Publisher	Hal-Leonard

Title	Melodic Structures
Author	Jerry Bergonzi
Publisher	Advance Music

Title	Pentatonics
Author	Jerry Bergonzi
Publisher	Advance Music

Complementary bibliography

Title	Intermediate Jazz Conception
Author	Jim Snidero
Publisher	Advance music

Title	Brazilian and Afro-Cuban Jazz Concepción
Author	Fernando Brandao
Publisher	Advance Music

Title	Solos for Jazz Flute
Author	Carl Fischer
Publisher	All that Jazz

Websites of interes

Address 1	www.jazzstandards.com
Address 2	www.learnjazzstandards.com
Address 3	www.smallslive.com

Other materials and didactic resources

Transcriptions	www.es.scribd.com
Playalongs	www.irealpro.com
Discs information	www.allmusic.com
Loops	www.wikiloops.com