

## SUBJECT: Main instrument - Piano I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1N23	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	One to one tuition	
<b>Speciality/itinerary/instrument</b>	Performance /Jazz and Contemporary Music / Piano	
<b>Main subject</b>	Instrument	
<b>Period of time</b>	Course 1º	
<b>Number of credits</b>	20 ECTS	
<b>Number of hours</b>	Total number: 540 hours	In-person: 36 hours
<b>Department</b>	Instrument	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>E-mail address</b>
Rivero, Pepe	peperivero1@gmail.com

### COURSE LEARNING OUTCOMES

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

- Sight-read lead sheets (at least, bpm=60).
- Play with fluency and good sound projection the scales, chords, arpeggios and harmonic progressions as described in the course content theme blocks. Sight-read with confidence in the first studied positions;
- Improvise with fluency and idiomatic consistency based on the standard tonal progressions.
- Transcribe solos and melodies by ear.
- Perform with fluency and musicality the studied repertoire, as well as the technical exercises corresponding to this level.
- Perform the transcribed solos based on a music score.

### COURSE CONTENT

<b>Thematic Block</b>	<b>Theme/Repertoire</b>
I. Scales	Theme 1. Major and natural minor scales.
	Theme 2. Melodic and harmonic minor scales
	Theme 3. Intervallic exercises in all the studied major and minor scales: 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup> .
	Theme 4. Blues and pentatonic scale.

II. Chords	Theme 1. Triads : major, minor, augmented, diminished, sus4 (close voicing, any inversion)
	Theme 2. Four or more voices: m(Maj7), Maj7#5; Maj7b5; m6; m7#5; 7b5; dim(Maj7); Maj9/7; Maj9/6; m9(Maj7); 7(b9,b13); 13(b9); 9(b13)
III. Arpeggios	Theme 1. Triads (all the inversions): major, minor, augmented, diminished, sus4
	Theme 2. 4-part chords: Maj7; m7; m7b5; dim7; 7; 7sus4; m6
	Theme 3. Arpeggio sequences by circle of fifths, descending
IV. Basic harmonic progressions	Theme 1. In major key: IV, V, I - II, V, I - I, VI, II, V and minor key: I-, bVI, IIº, V, I with voice conduction (in all the tones).
	Theme 2. Twelve bars Blues.
V. – Repertoire performance	Study of pieces and transcriptions chosen by the instructor according to the level and needs of the student. The resulting work will be archived in a portfolio at the end of the course.
VI. – Improvisation	Application of the studied scales and arpeggios into the improvisation in different styles.
VII. – Reading	Sight-reading exercises and improvement strategies. Practice with metronome.
VIII. Ear education applied to the instrument	Theme 1: Practical transcription exercises in class and as homework.
	Theme 2: Instant reproduction by ear exercises with music fragments.
IX. - Technique	Practice of recommended classical studies ej: Czerny 740, Chopin, etc.

## 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
Test taking	2 hours
Student self-study hours	484 hours
Practice preparation	20 hours
<b>Total study hours</b>	<b>36+504 = 540 hours</b>

## METHODOLOGY

<b>Theoretical activities</b>	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
<b>Practical activities</b>	Practical application of what has been studied in class through transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms and melodies composition.

<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Meet the Artists (MTA) sessions, concerts, rehearsals etc.
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## ASSESSMENT TOOLS

<b>Theoretical activities</b>	<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 linked to the performance.</p>
<b>Practical activities</b>	<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>
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	<p><u>Participation</u>: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.</p>

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	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.
<b>Practical activities</b>	To prove technical and performing skills through performing tests and through technical, sight-reading and improvisation exercises that will enable the identification of problematics and the improvement and development of new tools.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	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 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

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

### Bibliografía general

<b>Title</b>	The Jazz Piano Solos of Red Garland
<b>Author</b>	Tony Genge
<b>Publisher</b>	Houston Publishing

<b>Title</b>	Bud Powell
<b>Author</b>	Clifford Jay Safane
<b>Publisher</b>	Jazz Masters

<b>Title</b>	Full Transcriptions
<b>Author</b>	Wynton Kelly
<b>Publisher</b>	Alfred Music

<b>Title</b>	Tommy Flanagan Collection
<b>Author</b>	Tommy Flanagan
<b>Publisher</b>	Hal Leonard

<b>Title</b>	Oscar Peterson Piano Solos
<b>Author</b>	Oscar Peterson
<b>Publisher</b>	Hal Leonard

<b>Title</b>	Oscar Peterson Jazz Piano Collection
<b>Author</b>	Oscar Peterson
<b>Publisher</b>	Shinko Music

<b>Title</b>	Art Tatum Transcriptions
<b>Author</b>	Art Tatum
<b>Publisher</b>	Hal Leonard