

## SUBJECT: Main instrument - Piano III

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N13	
<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>	3 <sup>rd</sup> Course	
<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>	Piano II	
<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:

- master the tools corresponding to this level as described in the course content table (thematic blocks I – X);
- improvise fluently and in a musical way over the harmonic progressions, structures and bars corresponding to this course as specified in the course content table;
- sight-read with fluidity and confidence the music scores of intermediate complexity corresponding to this course, as specified in the course content table;
- project an assertive and mature sound, play with musicality;
- leader other musicians when playing their own music or arrangements;
- show a proactive attitude towards the search of their own sound and the necessary research to find it.
- control a repertoire in line with the requirements of the third course: standard jazz, contemporary pieces, classical repertoire when applicable and transcriptions;
- develop a good timing, a highly precise performance technique and a satisfactory dynamic features.

## COURSE CONTENT

Thematic block	Theme/Repertoire
<b>I. Scales</b>	Theme 1. Diminished half-whole and whole-half, harmonic major, whole tone. All the harmonic and melodic minor modes
	Theme 2. Intervallic exercises in the studied scales
<b>II. Chords</b>	Theme 3. maj7, min7, min6, 7, min7b5, 7sus4, °7 in <i>spread voicings</i>
<b>III. Arpeggios</b>	Theme 4. maj7(9), m7(9), m7b5(nat9), °7maj7, 7(9), 7(9)sus4, m6/9, maj7(#9), m7(9), m7b5(nat9), 7(b9), 7(#9), 7(#11), 7(b13), 7(13), 7sus4(b9), min(maj7/9)
<b>IV. Basic harmonic progressions</b>	Theme 5. Jazz blues, rhythm changes with the more common harmonic substitutions and with the appropriate voices conduction
	Theme 6. Coltrane changes (Countdown, Giant Steps, 26-2)
	Theme 7. Study of standards and/or progressions in other music styles using <i>odd meters</i>
<b>V. Repertoire performance</b>	Theme 8. Selection of themes made by the instructor in line with the level demanded in the third course and the student's progress.
<b>VI. Improvisation</b>	Theme 9. Practice of transcriptions or personal improvisation in line with the performed genre.
<b>VII. Reading</b>	Theme 10. Practice of sight-reading: melodic, harmonic and rhythmic.
<b>VIII. Ear training applied to the instrument</b>	Theme 11. Relation between scale/chord playing and singing.
	Theme 12. Transcriptions
	Theme 13. Intervallic memorization of harmonic progressions
<b>IX. Chord Melody</b>	Theme 14. Open chords
	Theme 15. Reharmonization
	Theme 16. Counterpoint
<b>X. Concepts</b>	Theme 17. Articulation
	Theme 18. Sound
	Theme 19. Metric modulation
	Theme 20. Search for personal sound and language

## 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

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, collective group intonation, performance with instrument, sight-reading, rhythms and melodies composition.
Other training mandatory activities (workshops, seminars, etc.)	Meet the Artists (MTA) sessions, concerts, rehearsals etc.

## 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 linked to the 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 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 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/>**

### Bibliography

<b>Title</b>	The Harmony Of Bill Evans
<b>Author</b>	Jack Reilly
<b>Publisher</b>	UNICHROM LTD

<b>Title</b>	Bill Evans plays Solos Transcription
<b>Author</b>	
<b>Publisher</b>	LUDLOW MUSIC

<b>Title</b>	Kenny Barron THE BOOK
<b>Author</b>	Armand Reynaud & Jeremy Brun
<b>Publisher</b>	HL MUSIC

<b>Title</b>	Keith Jarret Jazz Piano Collection
<b>Author</b>	Keith Jarret
<b>Publisher</b>	

<b>Title</b>	Chick Corea Transcription
<b>Author</b>	Chick Corea
<b>Publisher</b>	INKO MUSIC PUB LTD

### Complementary bibliography

<b>Title</b>	Thelonious Monk Transcription
<b>Author</b>	Jacques Ponzio
<b>Publisher</b>	

<b>Title</b>	Thelonious Monk Jazz Collection
<b>Author</b>	
<b>Publisher</b>	

## Other materials and didactic resources

Concerts	<a href="http://www.boguijazz.com">www.boguijazz.com</a> <a href="http://www.salaclamores.es">www.salaclamores.es</a> <a href="http://www.auditorionacional.mcu.es/es/programacion">www.auditorionacional.mcu.es/es/programacion</a> <a href="http://www.festivaldejazzmadrid.com">http://www.festivaldejazzmadrid.com</a>
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