

## SUBJECT: Piano as secondary instrument I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1N13	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	One to One tuition	
<b>Speciality</b>	Composition	
<b>Main subject</b>	Complementary instrumental training	
<b>Period of time</b>	1 <sup>st</sup> Course	
<b>Number of credits</b>	3 ECTS	
<b>Number of hours</b>	Total number: 90 hours	In-person: 18 hours
<b>Department</b>	Instrument	
<b>Previous requirements</b>	-	
<b>Instruction Language</b>	Spanish	

### RESPONSIBLE INSTRUCTORS

Surname and name	Email address
Graumann, Adrian	<a href="mailto:agraumann@musicacreativa.com">agraumann@musicacreativa.com</a>
Menéndez, Mónica	<a href="mailto:mmenendez@musicacreativa.com">mmenendez@musicacreativa.com</a>
Pablo Gutiérrez Calvo	<a href="mailto:thegupi@hotmail.com">thegupi@hotmail.com</a>

### COURSE LEARNING OUTCOMES

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

- play with a correct body posture;
- perform basic melodies in a satisfactory way;
- perform in a quick and satisfactory way a harmonic progression in diverse tones;
- sight-read and perform music pieces of intermediate difficulty in a brief period of time in a consequently and adequate way.

### COURSE CONTENT

Thematic block	Theme/Repertoire
I. Melody	THEME 1. Major, minor, and pentatonic scales.
	THEME 2. Main arpeggios: triads and 4-part chords.
II.- Harmony	THEME 3. Basic chords: triads and 4-part chords

	THEME 4. Chords with tension.
	THEME 5. Basic harmonic progressions with a correct voices conduction.
III. Technique	THEME 6. Study of basic techniques for a correct performance.
IV. Sight-reading	THEME 7. Sight-reading practice: <i>lead sheets</i> and simple pieces.
V. Performance	THEME 8. Study and practice of the music pieces.

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	3 hours
Practice activities	13 hours
Other mandatory training activities (seminars, workshops etc.)	1 hours
Test taking	1 hours
Student self-study hours	62 hours
Practice preparation	10 hours
<b>Total studying hours</b>	<b>18+72= 90 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.)	Thematic sessions with visiting professors

## 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</p>

	<p>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 degree coordinators.</p>

## ASSESSMENT CRITERIA

Theoretical activities	To prove the knowledge acquired during the course through assessment activities and through the implementation of this knowledge in the practical performance.
Practical activities	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.
Other training mandatory activities (workshops, seminars, etc.)	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 consider 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 virtual <https://musicacreativa.classlife.education/>

### General bibliography

<b>Title</b>	Jazz Piano Pieces, Grades1-5
<b>Author</b>	The Associated Board of the Royal Schools of Music
<b>Publisher</b>	ARBSM Publishing, 1998

<b>Title</b>	Essential Guide to Jazz Styles for Keyboard
<b>Author</b>	Norton C.
<b>Publisher</b>	Boosey&Hawkes, 1997

<b>Title</b>	Easy Jazz Standards
<b>Author</b>	Evans, L.
<b>Publisher</b>	Hal Leonard Publishing, 1985

### Complementary bibliography

<b>Title</b>	The New Real Books, vols 1-3
<b>Author</b>	
<b>Publisher</b>	Sher Music Co, 1995

<b>Title</b>	Jamey Aebersold Play a long series
<b>Author</b>	Aebersold, J.
<b>Publisher</b>	Jamey Aebersold Jazz Inc

<b>Title</b>	Microcosmos vol 1-3
<b>Author</b>	Bartok, B
<b>Publisher</b>	Boosey&Hawkes, 1987