

## SUBJECT: Main instrument - Trombone III

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N15	
<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 / Trombone	
<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>	Trombone II	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Correa, Víctor	victorcorrea@gmail.com

### COURSE LEARNING OUTCOMES

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

- play fluently with the technical resources acquired from the study of the pentatonic and diminished scales, whole tones as well as the extended chords, providing sound wealth to their performance;
- apply the bebop language to the improvisation thanks to the practice of the representative scales within this language;
- improvise fluently over harmonic progressions (medium complexity);
- extract information from the transcriptions in a critical way;
- apply the technical, melodic and stylistic resources acquired from working on transcriptions;
- perform fluently standards with a coherent discourse and play with ease themes with blues and rhythm changes themes;
- play over the progressions based on Coltrane changes, as well as use basic harmonic substitutions;
- use the instrument technical resources (sound, articulation, flexibility etc.) and apply them in the performance;
- be self-sufficient when structuring their study time;
- have a critical attitude towards their personal musical evolution.

## COURSE CONTENT

Thematic block	Theme/ Repertoire
<b>I. Scales</b>	Theme 1. Symmetric diminished half-whole and whole-half, harmonic major, whole tone. All the harmonic and melodic minor modes
	Theme 2. Intervallic exercises in the scales studied during the course
<b>II. Arpeggios</b>	Theme 1. 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>III. Study of arpeggios and guide tones in basic harmonic progressions</b>	Theme 1. Jazz blues, rhythm changes with the most common harmonic substitutions and the appropriate voice conduction
	Theme 2. Coltrane changes (Countdown, Giant Steps, 26-2)
	Theme 3. Study of standard and/or progressions in other music styles using <i>odd meters</i>
<b>IV. Repertoire performance</b>	Confirmation, Donna Lee, Groovin' Hig, Algo Bueno, Airegin, Fantasy in D, Bolivia, Dolphin Dance, Giant Steps, 26-2, Pensativa, Lazy Bird
<b>V. Improvisation</b>	Application of the technical concepts to the proposed repertoire in a creative way
	Style and improvisation resources analysis over transcriptions for its consequent application
<b>VI. Reading</b>	Reading and performance of the proposed <i>standards</i>
	Diverse repertoire for sight-reading. Arrangements, <i>lead sheets</i> , Big Band...
	Reading and performance of studies of diverse styles
<b>VII. Ear training applied to the instrument</b>	Solo transcriptions: <ul style="list-style-type: none"> <li>- Soon (Curtis Fuller)</li> <li>- Have you meet Miss Jones (Bob Brookmeyer)</li> <li>- Doxy (Frank Rosolino)</li> <li>- 24 hour leave (Julien Priester)</li> <li>- Just in time (Carl Fontana)</li> <li>- Spop (Andre Hayward)</li> <li>- You don't know what love is (Slide Hampton)</li> <li>- Absolutely knot (Jiggs Whigham)</li> </ul>
	Vocal reproduction of melodic lines (tonics, guide tones, simple phrases...).
	Analytic listening of representative albums and repertoire.

<b>VIII. Specific technique of the instrument</b>	Work on technical aspects of the instrument such as sound, articulation, flexibility, tuning etc.
<b>IX. Rhythmic</b>	Metronome specific work and rhythmic practice applied to the technical exercises and to the repertoire. Performance of the themes and adaptation of standard melodies in <i>odd meters</i> .

## 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 studying 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.

## 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 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>
<p><b>Other educational mandatory activities (workshops, seminars, etc.)</b></p>	<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 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

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

### General bibliography

<b>Title</b>	How to play bebop
<b>Author</b>	David Baker
<b>Publisher</b>	Ed. Piccolo Conservatorio Nuova Milano Musica

<b>Title</b>	Pentatonics
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

<b>Title</b>	Pentatonic Scales for Jazz Improvisation
<b>Author</b>	Ramon Ricker
<b>Publisher</b>	Studio Publications Recordings

<b>Title</b>	Jazz Line
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

### Complementary bibliography

<b>Title</b>	The Jazz Theory Book
<b>Author</b>	Mark Levine
<b>Publisher</b>	Sher Music Co.

<b>Title</b>	How to Improvise
<b>Author</b>	Hal Crook
<b>Publisher</b>	Advance Music

<b>Title</b>	Scales for Jazz Improvisation
<b>Author</b>	Dan Haerle
<b>Publisher</b>	Studio Publications Recordings

### Webpages of interest

<b>Address 1</b>	<a href="http://www.hip-bonemusic.com">www.hip-bonemusic.com</a>
<b>Address 2</b>	<a href="http://www.trombonechat.com">www.trombonechat.com</a>
<b>Address 3</b>	<a href="http://www.youtube.com">www.youtube.com</a>

### Other materials and didactic resources

<b>Concerts</b>	Representative albums and books related to the repertoire and to the styles studied during the course.
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