

## SUBJECT: Trombone as secondary instrument II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2N16	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	One to One tuition	
<b>Speciality/itinerary/instrument</b>	Composition /Jazz and Contemporary Music Performance/All instruments and voice	
<b>Main subject</b>	Complementary instrumental training	
<b>Period of time</b>	Course 2º	
<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>	Trombone as secondary instrument I	
<b>Instruction Language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Pacheco Roberto	pacheventos@gmail.com

### 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;
- play basic harmonic chord progressions in a fast and satisfactory way in diverse keys;
- sight-read and perform consequently and correctly music pieces of intermediate difficulty in a brief period of time.

### COURSE CONTENT

Thematic block	Theme/Repertoire
<b>I. Melody</b>	THEME 1. Major, natural minor and pentatonic scales
	THEME 2. Main arpeggios: triads and sevenths
<b>II. Harmony</b>	THEME 3. Basic chords: triads and sevenths

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

## 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

<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>	Thematic sessions with visiting professors

## 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 in 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</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

<b>Theoretical activities</b>	To prove the knowledge acquired during the course through assessment activities and through the implementation of this knowledge in the practical performance.
<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

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

### General bibliography

<b>Title</b>	The Jazz Method
<b>Author</b>	John O'Neill
<b>Publisher</b>	Schoot Educational Publications

<b>Title</b>	Patterns for Jazz
<b>Author</b>	Jerry Cocker
<b>Publisher</b>	Studio P/R

<b>Title</b>	Easy Jazz Conception
<b>Author</b>	Jim Snidero
<b>Publisher</b>	Advance music

### 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>	How to play jazz and improvise.
<b>Author</b>	Jamey Aebersold
<b>Publisher</b>	Jamey Aebersold Jazz inc.

