

## SUBJECT: Main instrument - Trumpet II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2N27	
<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 / Trumpet	
<b>Main subject</b>	Instrument	
<b>Period of time</b>	2 <sup>nd</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>	Trumpet I	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>E-mail address</b>
Rossi Bucho, Carlos	carlosrossibucho@hotmail.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 – IX);
- 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 difficulty corresponding to this course, as specified in the course content table;
- project an assertive and mature sound, play with musicality;
- control a repertoire in line with the requirements of the second 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
I. Scales	Theme 1. Modes of the major scales
	Theme 2. Chord scales: lidiab7, mixolidiab13, mixolidiab9b13, altered
	Theme 3. Intervallic exercises in all studied 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>
II. Arpeggios	Theme 1. Triads (all inversions): major, minor, augmented, diminished, sus4
	Theme 2. Four-part chords: maj7, m7, m7b5, dim7, 7, 7sus4, m6 in two octaves in 8th notes. Minimum quarter note = 120 bpm.
	Theme 3. Arpeggios sequences by circles of fifths, descending.
III. Arpeggios and guide tones in harmonic basic progressions	Theme 1. Major and minor <i>cliché</i> lines (all keys)
	Theme 2. Jazz blues, rhythm changes (all keys)
IV. Repertoire performance	Repertoire proposed by the instructor according to the fixed results strategies, the student's profile and development
V. Improvisation	Practical application of all the theoretical and technical concepts in the melodic/rhythmic discourse.
VI. Reading	Solos and themes transcriptions.
VII. Ear-training applied to the instrument	Active singing practice of all the technical exercises, including their application in improvisation.
VIII. Sequences and exercises with digital patterns	Transcriptions and practice of digital patterns, melodic sequences and rhythmic groups (all the keys).
IX. Transcriptions	Weekly transcription of solos and themes (rhythm, Melody, harmony and structure).

## 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>
<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/>**

### General bibliography

<b>Title</b>	The art Of Jazz Trumpet
<b>Author</b>	John McNeil
<b>Publisher</b>	Hal Leonard

<b>Title</b>	Charlie parker Omnibook
<b>Author</b>	Jamey Aebersold
<b>Publisher</b>	Alfred Music Publishing 1978

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

### Complementary bibliography

<b>Title</b>	The modern Jazz trumpet Method
<b>Author</b>	Eric Bolvin
<b>Publisher</b>	Faded Duck Publishing 2009

<b>Title</b>	Daily Drills and Technical studies for Trumpet
<b>Author</b>	Max Schlossberg
<b>Publisher</b>	M. Baron Co.

### Other materials and didactic resources

<b>Book</b>	Repertoire book and the instructor's didactic material book. <i>Playalong</i> of progressions, modes and <i>amalgama</i> bars (instructor's book)
-------------	---