

SUBJECT: Main instrument - Trombone I

SUBJECT IDENTIFICATION

Code	CS1N25	
Type	CS (Compulsory within the speciality)	
Character	One to one tuition	
Speciality/itinerary/instrument	Performance /Jazz and Contemporary Music / Trombone	
Main subject	Instrument	
Period of time	1 st Course	
Number of credits	20 ECTS	
Number of hours	Total number: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	-	
Instruction language	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:

- read, perform and improvise fluently, understanding and developing stylistic resources of the evolutive repertoire of jazz and contemporary music, using the language and technical instrumental tools of the instrument (level 1 and 2) in order to successfully face the diverse professional situations and the collective music interaction.
- develop practical application in the instrument using the concepts and the melodic-rhythmic resources learnt during the course.
- use by themselves resources and the music and instrumental knowledge boosting the necessary musicality and sensibility in order to face performative issues.
- master the fundamentals of the construction, specific maintenance and acoustic behaviour of the instrument.
- incorporate habits and study techniques to their routine and constructively self-criticise their own work.
- look for a personal style as performers with maturity, creativity and desire for self-improvement.

COURSE CONTENT

Thematic block	Theme/ Repertoire
I. Instrumental minimum requirements	Theme 1. Diatonic scales: major and natural minor scales.
	Theme 2. Major and minor pentatonic scales. Blues scale.
	Theme 3. Chromatic scale.
	Theme 4. Melodic and harmonic minor scales.
	Theme 5. Triads Arpeggios: major, minor, augmented, diminished and sus4
	Theme 6. 4-part chords arpeggios: Maj7; m7; m7b5; dim7; 7; 7sus4; m6
II. Repertoire performance	Theme 1. Technic studies, transcriptions, prepared pieces proposed by the instructor.,
III. Sight-reading	Lead-sheets sight-reading, duets, Big band and other formats scores.
IV. Transcriptions and ear education exercises applied to the instrument	Transcription of solo parts of representative artists appropriate for the level. Minimum two per level.
V. Improvisation	Improvisation over traditional forms of jazz: Blues, Rhythm Changes and Jazz Standards. Harmonic progressions: II-V-I in major and minor keys. Harmonic language. Turnarounds.
VI. Style and language	Phrasing and rhythmic language. The rhythms of Jazz: Swing.

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
Total studying hours	36+504 = 540 hours

METHODOLOGY

Theoretical activities	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
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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 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 teamwork 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 reasonably apply a conceptual/theoretical framework to the performance and analyse consequently examples from the most relevant music styles and the corresponding performing techniques.
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 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

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

Title	Pentatonics
Author	Jerry Bergonzi
Publisher	Advance Music

Title	Pentatonic Scales for Jazz Improvisation
Author	Ramon Ricker
Publisher	Studio Publications Recordings

Title	Jazz Line
Author	Jerry Bergonzi
Publisher	Advance Music

Complementary bibliography

Title	The Jazz Theory Book
Author	Mark Levine
Publisher	Sher Music Co.

Title	How to Improvise
Author	Hal Crook
Publisher	Advance Music

Title	Scales for Jazz Improvisation
Author	Dan Haerle
Publisher	Studio Publications Recordings

Webpages of interest

Address 1	www.hip-bonemusic.com
Address 2	www.trombonechat.com
Address 3	www.youtube.com

Other materials and didactic resources

Concerts	Representative discs and books related to the repertoire and to the styles studied during the course.
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