

## SUBJECT: Main instrument - Trumpet III

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N16	
<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>	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>	Trumpet II	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Martínez, Javier	jmartintxo@gmail.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;
- improvise fluently and in a musical way over the harmonic progressions, structures and bars in line with the requirements 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;
- leader other musicians when playing their own music/arrangements;
- show a proactive attitude towards the search of their personal sound and get involved in the necessary research in order to get there;
- have a repertoire in line with the requirements of this course: standard jazz, contemporary music pieces, classical repertoire when applicable and transcriptions;

- develop a good timing, a highly precise performance technique and a satisfactory dynamic feature.

## 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. Basic harmonic progressions (guide tones and arpeggios)</b>	Theme 1. Jazz blues, <i>rhythm changes</i> 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>	Theme 1. Melodies of themes of Coltrane and other <i>standards up tempo</i> and ballads chosen by the instructor in line with the level
<b>V. Improvisation</b>	Theme 1. Improvisation over Coltrane changes over blues and <i>rhythm changes</i> in diverse tones
<b>VI. Reading</b>	Theme 1. Written solos
	Theme 2. Reading of Big band themes
<b>VII. Ear training applied to the instrument</b>	Theme 1. Transcriptions of solo fragments

## 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 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>	Jazz Conception
<b>Author</b>	Jim Snidero
<b>Publisher</b>	Advance
<b>Title</b>	Exercises & Etudes

<b>Author</b>	Bobby Shew
<b>Publisher</b>	Balquhiddar Music

<b>Title</b>	Inside Improvisation
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

<b>Title</b>	The Brecker Brothers
<b>Author</b>	Jamey Aebersold
<b>Publisher</b>	Jamey Aebersold

<b>Title</b>	Jazzy Duets
<b>Author</b>	James Rae
<b>Publisher</b>	Universal Edition

### Complementary bibliography

<b>Title</b>	Lip Flexibilities
<b>Author</b>	Bai Lin
<b>Publisher</b>	Balquhiddar Music

<b>Title</b>	Technical Studies for the Trumpet
<b>Author</b>	Herbert Clarke
<b>Publisher</b>	Carl Fisher

<b>Title</b>	Studies for Trumpet
<b>Author</b>	James Stamp
<b>Publisher</b>	BIM

### Other materials and didactic resources

<b>Other</b>	Listening of original themes and versions
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