

## SUBJECT: Flute III

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N11	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	One to One teaching (instrument)	
<b>Speciality/itinerary/instrument</b>	Performance / Jazz and Contemporary Music/ Flute	
<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: 540 hours	In-person: 36 hours
<b>Department</b>	Instrument	
<b>Previous requirements</b>	Flute II	
<b>Instruction Language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>Email address</b>
Pascual Gordillo, Francisco Javier	patxipascual@musicacreativa.com

### COURSE LEARNING OUTCOMES

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

- perform with agility the exercises over the scales and arpeggios proposed;
- control the stylistic performance in line with the course music pieces;
- play by heart the course transcriptions
- perform with the correct articulations, nuances and effects;
- control the and the rhythmic subdivision in the solo parts;
- transcribe solo parts;
- create phrases and solos over themes and advanced harmonic structures (Coltrane Changes);
- improvise with ease over R Changes;
- improvise over Odd Meters and Counter Meters;
- create melodic designs over free proposals;
- use contemporary materials in the creation of personal discourses.

## COURSE CONTENT

Thematic blocks	Theme/Repertoire
<b>I. Review of previous years content</b>	Theme 1. Sound exercises and contemporary flute
	Theme 2. Scales covered in previous years plus symmetric diminished half-whole and whole-half, harmonic major, whole tone. harmonic and melodic modes
	Theme 3. Intervals and chords linked to the scales studied during the course
<b>II. Repertoire performance</b>	Theme 4. Studies and transcriptions of the course
	Theme 5. Rhythm Changes themes
	Theme 6. Coltrane themes or variations
	Theme 7. Reinforcement over the combo themes
	Theme 8. Preparation of a solvent repertoire for the final exam
<b>III. Rhythmic-melodic resources</b>	Theme 9. Approximation tones, patterns, pentatonics.
	Theme 10. Rhythmic improvisation with hemiolas, 3,5, 7,10 etc. amalgama, Odd meter, Counter meters
	Theme 11. Hexatonics, Tritonic, melodic cells
<b>IV. Reading</b>	Theme 12. Practice of sight-reading throughout the course
	Theme 13. Sight-improvisation
	Theme 14. Not-prepared improvisation
<b>V. New instrumental and improvisation techniques application</b>	Theme 15. Free improvisation, use of effects and electronics, contemporary improvisation resources.

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	5 hours
Practice activities	25 hours
Other training mandatory activities (seminars, workshops etc.)	4 hours
Test taking	2 hours
Student self-study hours 4	480 hours
Practice preparation	24 hours
<b>Total of student working 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, group intonation, performance with instrument, sight-reading, rhythms and melodies composition
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Meet the Artist Sessions, Thematic sessions with visiting professors, Concerts and rehearsals.

## 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 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 coordinators.</p>

## EVALUATION CRITERIA

<b>Theoretical activities</b>	To apply to the performance in a reasoned way, a conceptual/theoretical framework and analyse consequently examples of the most relevant music styles and the personal performing techniques
<b>Practical activities</b>	To prove technical and performing skills through performing tests, technical, reading at first sight and improvisation exercises that will allow the identification of problematics and the improvement and development of new tools.
<b>Other mandatory training activities (workshops, seminars, etc.)</b>	To attend and actively participate in the relevant Events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

### 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 online <https://musicacreativa.classlife.education/>

### Bibliography

<b>Title</b>	Jazz theory resources Volume 1, 2
<b>Author</b>	Bert Ligon
<b>Publisher</b>	Hal-Leonard

<b>Title</b>	Improvisation Series vol:1, 2, 3, 4, 6 y 7
<b>Author</b>	Jerry Bergonzi

<b>Publisher</b>	Advance Music
<b>Title</b>	Barry Harris Método de Improvisación
<b>Author</b>	
<b>Publisher</b>	Taller de músicos

### Complementary bibliography

<b>Title</b>	Coltrane Omnibook concert
<b>Author</b>	Varios
<b>Publisher</b>	Advance Music

<b>Title</b>	Solos for jazz Flute
<b>Author</b>	Bob Affi
<b>Publisher</b>	Carl Fisher

<b>Title</b>	Parker Omnibook 1 y 2 concert
<b>Author</b>	Varios
<b>Publisher</b>	Advance Music

### Websites of interest

<b>Address 1</b>	<a href="http://robertdick.net/">http://robertdick.net/</a>
<b>Address 2</b>	<a href="https://hubertlaws.com/">https://hubertlaws.com/</a>
<b>Address 3</b>	<a href="https://www.bebopflute.com/">https://www.bebopflute.com/</a>

### Other materials and didactic resources

Ireal Pro
Pro metronome
Tuner pro
Flamencometro