

## SUBJECT: Flute as secondary instrument II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2N12	
<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>	Flute as secondary instrument I	
<b>Instruction Language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Francisco Javier Pascual Gordillo	patxipascual@musicacreativa.com

### COURSE LEARNING OUTCOMES

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

- perform with agility the scales and arpeggios exercises proposed;
- control the corresponding nuances and dynamics;
- sight-read the passages corresponding to this level;
- respect the articulations in the studies
- perform with rhythmic solvency the corresponding music pieces with or without swing;
- control the phrasing within the improvisation;
- express themselves with musicality in their performances
- intone the music pieces and studies
- control the intonation

## COURSE CONTENT

Thematic block	Theme/Repertoire
<b>I. Scales</b>	Theme 1. Major and minor scales. Chromatic scale
	Theme 2. Intervallic exercises in all the major and minor scales studied
	Theme 3. Modal scales
	Theme 4. Pentatonic scales and blues
<b>II. Arpeggios</b>	Theme 1. Triads M, m, aum, dim
	Theme 2. Diatonic sevenths
<b>III. Arpeggios and guide tones in basic harmonic progressions</b>	Theme 1. Major and minor blues
	Theme 2. Modal themes
<b>IV. Repertoire performance</b>	Theme 1. Studies and transcriptions
	Theme 2. Preparation of the final recital
<b>V. Melodic resources, improvisation</b>	Theme 1. Tonalization, chromatic and diatonic passing notes
	Theme 2. Phrasing and blues resources
	Theme 3. Modal scales resources
<b>VI. Reading</b>	Theme 1. Sight-reading practice for studies, solos and themes
	Theme 2. Improvisation practice over harmonic chord symbols
	Theme 3. Improvisation practice over sequences without preparation. Improvisation by ear
<b>VII. Ear training applied to the instrument</b>	Theme 1. Themes and studies intonation
	Theme 2. Scales and chords intonation
	Theme 3. Transcriptions
<b>VIII. Concepts</b>	Embouchure, columns, digitalisations, sound, articulations, effects, nuances and dynamics.
<b>IX. Classical repertoire</b>	Classical music pieces as technical and stylistic reinforcement

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	3 hours

<b>Practice activities</b>	13 hours
<b>Other mandatory training activities (seminars, workshops etc.)</b>	1 hours
<b>Test taking</b>	1 hours
<b>Student self-study hours</b>	62 hours
<b>Practice preparation</b>	10 hours
<b>Total studying hours</b>	18+72= 90 hours

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

<b>Title</b>	Iniciación a la flauta vol1 y 2
<b>Author</b>	Trevor Wye
<b>Publisher</b>	Mundimusic

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

### Complementary bibliography

<b>Title</b>	Estudios fáciles
<b>Author</b>	Gariboldi
<b>Publisher</b>	Musica Budapest

<b>Title</b>	Easy jazz conception for flute
<b>Author</b>	Jim Snidero
<b>Publisher</b>	Advance Music

<b>Title</b>	Easy classics
<b>Author</b>	Varios
<b>Publisher</b>	Curnow Music

### Webpages of interest

<b>Address 1</b>	<a href="http://www.jazzstandards.com">www.jazzstandards.com</a>
<b>Address 2</b>	<a href="http://www.learnjazzstandards.com">www.learnjazzstandards.com</a>
<b>Address 3</b>	<a href="http://www.smallslive.com">www.smallslive.com</a>

### Other materials and didactic resources

Transcriptions	<a href="http://www.es.scribd.com">www.es.scribd.com</a>
Playalongs	<a href="http://www.irealpro.com">www.irealpro.com</a>
Records information	<a href="http://www.allmusic.com">www.allmusic.com</a>
Loops	<a href="http://www.wikiloops.com">www.wikiloops.com</a>

