

SUBJECT: Main instrument - Piano II

SUBJECT IDENTIFICATION

Code	CS2N24	
Type	CS (Compulsory within the speciality)	
Character	One to one tuition	
Speciality/itinerary/instrument	Performance /Jazz and Contemporary Music / Piano	
Main subject	Instrument	
Period of time	2 nd Course	
Number of credits	20 ECTS	
Number of hours	Total number: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	Piano I	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Rivero, Pepe	peperivero1@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 (thematic blocks I – X);
- 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 the studied scales: 3 rd , 4 th , 5 th , 6 th , 7 th , 8 th
II. Chords	Theme 1. Triads: major, minor, augmented, diminished, sus4, majb5 (open voicing, any inversion)
	Theme 2. Four-part chords: maj7, min7, min6, min7b5; °7, 7, 7sus4, voicings drop 2, all the inversions.
	Theme 3. Four-part chords: maj7, min7, min6, 7, min7b5, 7sus4, °7 - drop 3 voicings, all the inversions.
III. Arpeggios	Theme 1. Triads (all inversions): major, minor, augmented, diminished, sus4
	Theme 2. 4-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.
IV. Basic harmonic progressions	Theme 1. Minor and major cliché lines; I VI II V in major and minor keys with Drop2 y voice conduction (all the keys).
	Theme 2. Jazz blues, <i>rhythm changes</i> with the correct voice conduction.
V. Repertoire performance	Theme 1. Technical studies performance: melodic resources, comping.
	Theme 2. Standards performance, bebop, contemporary music pieces.
	Theme 3. Performance of melodies/solo transcriptions
	Theme 4. Preparation of the final recital
VI. – Melodic resources, improvisation	Theme 1. Melodic improvisation. Resources to alter dominant chords
	Theme 2. <i>Turnarounds</i>
	Theme 3. Blues structure and phrasing II: <i>Parker Blues</i>
	Theme 4. Rhythm Changes
	Theme 5. Chromatic approximations

VII. – Reading	Melodic harmonic and rhythmic reading sight-reading practice.
VIII. Ear training applied to the instrument	Theme 1. Relation between scale and chord when playing and singing.
	Theme 2. Transcriptions
	Theme 3. Harmonic progressions intervallic memorization
IX. Chord Melody	Theme 1. Study of pieces in chord melody
	Theme 2. Re-harmonization
IX. Chord Melody	Composition of themes using the basic harmonic progressions

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 study hours	36+504 = 540 hours

METHODOLOGY

Theoretical activities	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
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 the performance.</p>
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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 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>
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/>

Bibliografía general

Title	The Jazz Piano Solos of Red Garland
Author	Tony Genge
Publisher	Houston Publishing

Title	Tommy Flanagan Collection
Author	Tommy Flanagan
Publisher	Hal Leonard

Title	Art Tatum Transcriptions
Author	Bill Evans plays Solos Transcriptions
Publisher	Thelonious Monk Piano Collection

Title	Thelonious Monk Transcriptions
Author	-
Publisher	Hal Leonard

Title	McCoy Tyner Transcriptions
Author	-
Publisher	Hal Leonard

Title	The Harmony of Bill Evans
Author	Jack Reilly
Publisher	Hal Leonard

Title	How to play bebop, vol.1: The Bebop Scales
Author	David Baker
Publisher	Alfred Music

Title	How to play bebop, vol.2: Learning the Bebop Language
Author	David Baker
Publisher	Alfred Music

Title	Kenny Barron: The Book
Author	Armand Reynaud, Jérémy Brun
Publisher	Lemoine