

## SUBJECT: Main instrument - Piano IV

### SUBJECT IDENTIFICATION

<b>Code</b>	CS4N11	
<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 / Piano	
<b>Main subject</b>	Instrument	
<b>Period of time</b>	4 <sup>th</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>	Piano III	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>E-mail address</b>
Rivero, Pepe	peperivero1@gmail.com

### COURSE LEARNING OUTCOMES

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

- have great control over the scales, arpeggios, chords, techniques and articulations studied throughout the four year degree, integrating them in an efficient way, with performance music quality;
- improvise with fluidity and originality over harmonic progressions and complex metrics;
- head towards the search of a personal sound, style and artistic vision;
- develop personal and original compositions and/or arrangements of other author's music pieces;
- leader efficiently their comping musicians, both during rehearsals and during the final performance;
- project self-confidence and security on stage;
- leader and promote successfully their own artistic project.

## COURSE CONTENT

Thematic block	Theme/ Repertoire
<b>I. Scales</b>	Command of all the scales studied throughout the previous academic courses.
<b>II. Chords</b>	Command of all the chords studied throughout the previous academic courses.
<b>III. Arpeggios</b>	Command of all the arpeggios studied throughout the previous academic courses.
<b>IV. FDP Preparation</b>	Theme 1. Creative arrangements of already existing music pieces and/or creation of personal themes for the final recital or the recording of the student FDP.
	Theme 2. Monitoring and periodic feedback of the recordings of the student's rehearsals
<b>V. Repertoire performance</b>	Theme 1. Performance of technical studies: melodic resources, comping.
	Theme 2. Music pieces performance.
	Theme 3. Performance of melodies/solos transcriptions.
<b>VI. Personal style/sound research</b>	Theme 1. How to get your own sound
	Theme 2. References, examples, suggestions and advised listening
<b>VII. Reading</b>	Advanced first-sight reading practice: melodic, harmonic and rhythmic
<b>VIII. Ear training applied to the instrument</b>	Theme 1: Relation between scale and chord, playing and singing.
	Theme 2: Transcriptions
	Theme 3: Intervallic memorization of harmonic progressions.
<b>IX. - Concepts.</b>	Theme 1: Style, artistic personality
	Theme 2: Sound
	Theme 3: Tips and suggestions

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
<b>Theoretic activities</b>	5 hours
<b>Practice activities</b>	25 hours
<b>Other mandatory training activities (seminars, workshops etc.)</b>	4 hours

<b>Test taking</b>	2 hours
<b>Student self-study hours</b>	484 hours
<b>Practice preparation</b>	20 hours
<b>Total study hours</b>	36+504 = 540 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>	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 the 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/>

### Bibliografía general

<b>Title</b>	The Jazz Piano Solos of Red Garland
<b>Author</b>	Tony Genge
<b>Publisher</b>	Houston Publishing

<b>Title</b>	Tommy Flanagan Collection
<b>Author</b>	Tommy Flanagan
<b>Publisher</b>	Hal Leonard

<b>Title</b>	Art Tatum Transcriptions
<b>Author</b>	Bill Evans plays Solos Transcriptions
<b>Publisher</b>	Thelonious Monk Piano Collection

<b>Title</b>	Thelonious Monk Transcriptions
<b>Author</b>	-
<b>Publisher</b>	Hal Leonard

<b>Title</b>	McCoy Tyner Transcriptions
<b>Author</b>	-
<b>Publisher</b>	Hal Leonard

<b>Title</b>	The Harmony of Bill Evans
<b>Author</b>	Jack Reilly
<b>Publisher</b>	Hal Leonard

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

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

<b>Title</b>	Kenny Barron: The Book
<b>Author</b>	Armand Reynaud, Jérémy Brun
<b>Publisher</b>	Lemoine