

## SUBJECT: Main instrument - Violin III

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N17	
<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 / Violin	
<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>	Violin II	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Choi, Maureen	maureen@maureenchoi.com

### COURSE LEARNING OUTCOMES

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

- play fluently the symmetric diminished whole-half, harmonic major, whole tone;
- play fluently all seventh chord arpeggios with added ninth;
- use in the right context the chords majb5 and sus4 with open voicings in any inversion, as well as all the inversions and 4-part chords combinations;
- recreate harmonic progressions like blues jazz and rhythmic changes with good voices conduction
- control the reading exercises proposed for this level
- perform the final recital with comping musicians: 3 music pieces with different stylistic characteristics will be proposed, two of them chosen by the student and the last one by the examining committee;
- perform the ear-training exercises proposed for this level.

## COURSE CONTENT

Thematic block	Themes/ 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 scaled studied in the course
<b>II. Chords</b>	Theme 3. Four-part chords: maj7, min7, min6, D7, M7b5, 7sus4, °7 in <i>spread voicings</i>
<b>III. Arpeggios</b>	Theme 4. 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>IV. Basic harmonic progressions</b>	Theme 5. Jazz Blues, rhythm changes with the most common harmonic substitutions and appropriate voice conduction.
	Theme 6. Coltrane changes (Countdown, Giant Steps, 26-2)
	Theme 7. Study of de standard and/or progressions in other music styles using <i>odd meters</i>
<b>V. Repertoire performance</b>	Theme 8. Performance of technical studies: melodic resources, comping.
	Theme 9. Performance of standards, melodies bebop, rock, pop and other genres
	Theme 10. Performance of melodies/solos transcriptions
	Theme 11. Preparation of the final recital
<b>VI. Melodic resources, improvisation</b>	Theme 12. Melodic improvisation. Resources to alter dominants.
	Theme 13. <i>Turnarounds</i> , substitutions and quality changes
	Theme 14. Four-part chords: study, development and application
	Theme 15: Rhythm changes, Coltrane changes
	Theme 16. chromatism techniques
<b>VII. Reading</b>	Theme 17. Sight-reading practice: melodic, harmonic, and rhythmic
<b>VIII. Ear training applied to the instrument</b>	Theme 18. Link between scale and chord, playing and singing
	Theme 19. Transcriptions
	Theme 20. Intervallic memorization of harmonic progressions
<b>IX. Chord Melody</b>	Theme 21. Open chords
	Theme 22. Re-harmonization

	Theme 23. Counterpoint
<b>X. Concepts</b>	Theme 24. Articulation
	Theme 25. Sound.
	Theme 26. Metric modulation
	Theme 27. Styles

## 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-</p>

	<p>work dynamics and 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 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 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>	How to improvise
<b>Author</b>	Hal Crook
<b>Publisher</b>	Advance Music

### Complementary bibliography

<b>Title</b>	Inside improvisation Vol3. "Jazz Lines"
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

<b>Title</b>	Inside improvisation Vol2. "Pentatonics"
<b>Author</b>	Jerry Bergonzi
<b>Publisher</b>	Advance Music

<b>Title</b>	Real Book
<b>Author</b>	
<b>Publisher</b>	Hal Leonard

### 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>

**Address 3** [www.smallslive.com](http://www.smallslive.com)

### Other resources and didactic material

Transcripciones	<a href="http://www.stevkhan.com/korner1.htm">www.stevkhan.com/korner1.htm</a>
Play alongs	<a href="http://www.irealpro.com">www.irealpro.com</a>
Información sobre discos	<a href="http://www.allmusic.com">www.allmusic.com</a>
Loops	<a href="http://www.wikiloops.com">www.wikiloops.com</a>