

## SUBJECT: Violin as secondary instrument II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2N18	
<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 Performance/All instruments and voice	
<b>Main subject</b>	Complementary instrumental training	
<b>Period of time</b>	2 <sup>nd</sup> Course	
<b>Number of credits</b>	3 ECTS	
<b>Number of hours</b>	Total number: 90 hours	In-person: 15 hours
<b>Department</b>	Instrument	
<b>Previous requirements</b>	Violin as secondary instrument I	
<b>Instruction Language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Choi, Maureen	maureen@maureenchoi.com

### COURSE LEARNING OUTCOMES

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

- Play with agility the proposed exercises over scales and arpeggios
- Control the nuances and dynamics
- Sight-read passages appropriate for the level
- Respect the articulations in the studies
- Perform with rhythmic fluency the pieces with or without swing
- Control the phrasing when improvising
- Express musicality in their performances
- Intone the pieces, studies and music themes
- Control the intonation

## COURSE CONTENT

Thematic block	Theme/Repertoire
<b>I. Scales</b>	Theme 1. Major and minor scales. Chromatic scales.
	Theme 2. Intervallic exercises in all the studied major and minor scales: thirds.
	Theme 3. Modal scales
	Theme 4. Pentatonic scales and blues
<b>II. Arpeggios</b>	Theme 1. Triads M, m, aum, dim
	Theme 2. Diatonic 4-part chords
<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, diatonic and chromatic passing notes
	Theme 2. Phrasing and blues resources
	Theme 3. Modal scales resources
<b>VI. Reading</b>	Theme 1. Sight-reading practice of studies, solo parts and themes
	Theme 2. Sight-improvisation practice over harmonic chord symbols
	Theme 3. Improvisation practice over non-prepared sequences
<b>VII. Ear training applied to the instrument</b>	Theme 1. Intonation of the studies and themes
	Theme 2. Intonation of scales and chords
	Theme 3. Transcriptions
<b>VIII. Concepts</b>	Digitations, sound, articulations, effects, nuances and dynamics.
<b>IX. Classic repertoire</b>	Classic pieces as aesthetic and technic reinforcement

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	3 hours
Practice activities	13 hours
Other mandatory training activities (seminars, workshops etc.)	1 hours
Test taking	1 hours
Student self-study hours	62 hours
Practice preparation	10 hours
<b>Total studying hours</b>	<b>18+72= 90 hours</b>

## 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.)	MTA sessions, invited professors master classes, concerts, rehearsals

## 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 in performance.</p>
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

<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%
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## RESOURCES AND BIBLIOGRAPHY

Campus virtual <https://musicacreativa.classlife.education/>

### General bibliography

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

<b>Title</b>	<i>Pentatonics</i>
<b>Author</b>	Bergonzi, J.
<b>Publisher</b>	Advance Music

### Complementary bibliography

<b>Title</b>	<i>Estudios fáciles</i>
<b>Author</b>	Gariboldi, G.
<b>Publisher</b>	Musica Budapest
<b>Title</b>	<i>Easy classics</i>
<b>Author</b>	VV.AA
<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>