

SUBJECT: Double bass I

SUBJECT IDENTIFICATION

Code	CS1N20	
Type	CS (Compulsory within the speciality)	
Character	One to one tuition	
Speciality/itinerary/instrument	Performance /Jazz and Contemporary Music / Double bass	
Main subject	Instrument	
Period of time	Course 1º	
Number of credits	20 ECTS	
Number of hours	Total number: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Moreno Javier	javybass@gmail.com

COURSE LEARNING OUTCOMES

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

- master all the resources and contents described in the below (content section);
- know the anatomy of the instrument, have a correct posture (body alignment and supporting muscles);
- play with the correct intonation and timbres variety.

COURSE CONTENT

Thematic block	Theme/ Repertoire
I.- Scales	Theme 1. Major and natural minor scales
	Theme 2. Melodic and harmonic minor scales
	Theme 3. Intervallic exercises in all the major and minor scales studied: 3 rd , 4 th , 5 th , 6 th , 7 th , 8 th
	Theme 4. Blues and Pentatonic scale
II.- Arpeggios	Theme 1. Triads (all the inversions): major, minor, augmented and diminished, sus4

	Theme 2. 4-part chords: Maj7; m7; m7b5; dim7; 7; 7sus4; m6
	Theme 3. Arpeggios sequences in circles of fifths, descending.
III. – Arpeggios and guide tones in basic harmonic progressions	Theme 1. In major key: IV, V, I - II, V, I - I, VI, II, V an minor key: I-, bVI, II ^o , V, I with voice conduction (all the tones).
	Theme 2. Blues de 12 compases
IV.- Repertoire performance	25 Jazz Standards singing the Melody and playing the double bass at the same time
	15 Melodies played with double bass
	2 <i>bebop</i> themes playing the melody
	2 Themes from styles other than jazz and/or adapted to the style.
V. – Improvisation	Improvise with good pulse, perfect intonation and fluidity over any of the previously mentioned standards. Both as soloist and comping.
VI. – Reading	Basic reading in bass clef and treble clef, plus simple and complex chord symbols in different metrics
VII. – Ear training applied to the instrument	Sing two choral simple melodies from Bach playing the bass part simultaneously.
	Recognise by intuition with the voice when playing tensions and basic chords.
VIII. Transcriptions	Transcriptions of bass lines (128 bars per transcription)
	Solo transcriptions (64 bars per transcription), accompanied by a short <i>assignment explaining the reasons to choose that specific repertoire. It should reflect the personal importance of the choice and its place within the evolutive process of this type of music in the XX or XXI century.</i>
IX. Bow	Sturm: Study number 4
	Scales of E and G in three octaves as well as with two slurred notes.

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	5 hours
Practice activities	25 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	4 hours
Student self-study hours	464 hours
Practice preparation	40 hours
Total studying 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 composition.
Other training mandatory activities (workshops, seminars, etc.)	Meet the Artists (MTA) sessions, concerts, rehearsals and other relevant events linked to the subject.

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 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 subject 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	Double Bass Method
Author	Hein Van de Geyn
Publisher	Three routes

Webpages of interest

Address 1	https://www.baselinemusic.nl/product-page/01-three-routes-1
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