

SUBJECT: Double bass III

SUBJECT IDENTIFICATION

Code	CS3N10	
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 3º	
Number of credits	20 ECTS	
Number of hours	Total number: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	Double bass II	
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:

- Read, perform and carry out with ease the exercises corresponding to this level
- intone by ear the inversion chords and scales studied during the course of the academic year
- recognise by ear the inversions and chords scales studied during the course of the academic year;
- musically interact within a group context according to the level demanded in this course;
- perform with a correct rhythmic within all the context proposed and studied during the course of the academic year;
- create solvent comping lines from different styles both rhythmically and harmonically;
- know and identify the general styles and sub-styles covered in the course;
- build and implement solvent soloist lines in the themes proposed during the course;
- assume the leadership in a music group in a solvent way,
- project a solvent and personal sound for any music situation.

COURSE CONTENT

Thematic block	Theme/ Repertoire
I. Scales	Theme 1. Modes of the major scale
	Theme 2. Chords 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. Arpeggios	Theme 1. Triads (all the inversions): major, minor, augmented, diminished, sus4
	Theme 2. Four-part chords: Maj7; m7; m7b5; dim7; 7; 7sus4, two octaves. Minimum quarter note = 120 bpm.
	Theme 3. Arpeggios sequences by circles of fifths, descending.
III. Harmonic progressions	Theme 1. Major and minor cliché lines (all keys)
	Theme 2. Jazz Blues, Rhythm Changes (all keys)
IV. Repertoire performance	Theme 1: Technical studies, melodic resources and comping performance.
	Theme 2. Standards performance; bebop melodies, contemporary music pieces.
	Theme 3. Melodies/solo transcriptions performance.
	Theme 4. Final recital preparation.
V. Improvisation	Theme 1. Basic improvisation with scales, arpeggios and chromatic links over the proposed themes within the performance repertoire and its most common variations.
	Theme 2. Improvisation integrating the patterns learnt the previous year.
	Theme 3. Basic improvisation concepts application
VI. Reading	Reading of classical authors, lead sheets etc.
VII. Ear training applied to the instrument	Theme 1. Auditive recognition and intonation in the modes of the major scale.
	Theme 2. Auditive recognition of the structures corresponding to this level.
	Theme 3. Auditive recognition of the most common variation of the themes corresponding to this level.
	Theme 4. Transcription

VIII. Music interaction	Theme 1. Use and practice of music interaction as a improvisation practice complement.
	Theme 2. Application of the recognition of the structures studied during the course in a music discourse in real time.
IX. Concepts	Theme 1. Articulation
	Theme 2. Acoustic sound
	Theme 3. Amplified sound possibilities
	Theme 4. Transcription of different instrumentalists

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>
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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 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	Ready, aim, improvise
Author	Hal Crook
Publisher	Berklee Press

Title	How to improvise
Author	Hal Crook
Publisher	Berklee Press

Title	Reading contemporary electric bass
Author	Rick Appleman
Publisher	Berklee Press

Title	El bajista completo
Author	Rafael de la Vega
Publisher	Music Distribution SA

Title	Jazz Bass Compendium
Author	Sigi Bush
Publisher	Advance Music

Title	Standing in the shadows of Motown
Author	James Jammerson Jr.
Publisher	Music Distribution SA

Title	Dominant Seventh Workout
Author	Jamey Aebersold
Publisher	Jamey Aebersold Jazz, Inc.

Title	The Bass Bible
Author	Paul Weswood
Publisher	Ama Verlag

Title	The improviser's Bass Method
Author	Chuck Sher
Publisher	Sher Music, co.

Title	The Music of Paul Chambers
Author	Jimmy Stinett
Publisher	Paperback

Title	Charlie Parker Omnibook
Author	Jamey Aebersold
Publisher	Atlantic Music Corp.

Title	60 Melodic studies for acoustic and electric bass
Author	John Patitucci
Publisher	Carl Fisher

Title	Modern Electric Bass
Author	Jaco Pastorius
Publisher	Volonté & co.

Title	Jazz Styles
Author	Mark C. Gridley
Publisher	Atlantic Music Corp. C

Complementary bibliography

Title	Reharmonization Techniques
Author	Randy Felts
Publisher	Berklee Press

Title	The Jazz Theory Book
Author	Mark Levine
Publisher	Sher Music co.

Webpages of interest

Address 1	https://elbajistanumero1.wordpress.com/2013/07/24/los-grandes-maestros-del-bajo-electrico/
Address 2	https://doctorbass.net/es/c/?idsec=1000168991
Address 3	https://www.pophing.com/phpBB3/viewtopic.php?f=2&t=1813

Other materials and didactic resources

DVD	El Jazz (La Historia); Ken Burns; Divisa (DVD)
DVD	In the Shadows of Motown https://www.filmaffinity.com/es/film541950.html