

## SUBJECT: Double bass IV

### SUBJECT IDENTIFICATION

<b>Code</b>	CS4N08	
<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 / Double bass	
<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>	Double bass III	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>E-mail address</b>
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
<b>I. Scales</b>	Theme 1. Command of all the scales studied throughout the previous academic courses.
<b>II. Chords</b>	Theme 1. Command of all the chords studied throughout the previous academic courses.
<b>III. Arpeggios</b>	Theme 1. 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>	Theme 1. 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>	2 hours

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

## 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-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 subject 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.
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<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%

## RESOURCES AND BIBLIOGRAPHY

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

### Bibliografía general

<b>Title</b>	Ready, aim, improvise
<b>Author</b>	Hal Crook
<b>Publisher</b>	Berklee Press
<b>Title</b>	How to improvise
<b>Author</b>	Hal Crook
<b>Publisher</b>	Berklee Press
<b>Title</b>	Reading contemporary electric bass
<b>Author</b>	Rick Appleman
<b>Publisher</b>	Berklee Press
<b>Title</b>	El bajista completo
<b>Author</b>	Rafael de la Vega
<b>Publisher</b>	Music Distribution SA
<b>Title</b>	Jazz Bass Compendium
<b>Author</b>	Sigi Bush
<b>Publisher</b>	Advance Music
<b>Title</b>	Standing in the shadows of Motown
<b>Author</b>	James Jammerson Jr.
<b>Publisher</b>	Music Distribution SA
<b>Title</b>	Dominant Seventh Workout
<b>Author</b>	Jamey Aebersold
<b>Publisher</b>	Jamey Aebersold Jazz, Inc.
<b>Title</b>	The Bass Bible
<b>Author</b>	Paul Weswood
<b>Publisher</b>	Ama Verlag
<b>Title</b>	The improviser's Bass Method
<b>Author</b>	Chuck Sher
<b>Publisher</b>	Sher Music, co.

<b>Title</b>	The Music of Paul Chambers
<b>Author</b>	Jimmy Stinett
<b>Publisher</b>	Paperback

<b>Title</b>	Charlie Parker Omnibook
<b>Author</b>	Jamey Aebersold
<b>Publisher</b>	Atlantic Music Corp.

<b>Title</b>	60 Melodic studies for acoustic and electric bass
<b>Author</b>	John Patitucci
<b>Publisher</b>	Carl Fisher

<b>Title</b>	Modern Electric Bass
<b>Author</b>	Jaco Pastorious
<b>Publisher</b>	Volonté & co.

<b>Title</b>	Jazz Styles
<b>Author</b>	Mark C. Gridley
<b>Publisher</b>	Atlantic Music Corp. C

### Complementary bibliography

<b>Title</b>	Reharmonization Techniques
<b>Author</b>	Randy Felts
<b>Publisher</b>	Berklee Press

<b>Title</b>	The Jazz Theory Book
<b>Author</b>	Mark Levine
<b>Publisher</b>	Sher Music co.

### Webpages of interest

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

### Other materials and didactic resources

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