

## SUBJECT: Electric Guitar I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1N22	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	One to One teaching (instrument)	
<b>Speciality/itinerary/instrument</b>	Performance / Jazz and Contemporary Music / All instruments and voice	
<b>Main subject</b>	Instrument	
<b>Period of time</b>	1 <sup>st</sup> Course	
<b>Number of credits</b>	20 ECTS	
<b>Number of hours</b>	Total: 540 hours	In-person: 36 hours
<b>Department</b>	Instrument	
<b>Previous requirements</b>	-	
<b>Instruction Language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>Email address</b>
Del Valle, Álvaro	<a href="mailto:alvarovalleg@gmail.com">alvarovalleg@gmail.com</a>
Antón, Víctor	<a href="mailto:victorat84@hotmail.com">victorat84@hotmail.com</a>
Palacios Anaut, Alberto	<a href="mailto:unservidor@gmail.com">unservidor@gmail.com</a>

### COURSE LEARNING OUTCOMES

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

- Sight-read lead sheets (minimum bpm=60)
- play fluently and with a good projection the scales, chords, arpeggios and harmonic progressions as described in the didactic guide. Sight-read with confidence in the first studied positions;
- improvise fluently and with idiomatic coherence upon the standard chord progressions;
- transcribe solo parts and melodies by listening;
- perform fluently and with musicality the repertoire studied, as well as the technical exercises adequate for this level.
- perform solo parts transcribed from a music score.

## COURSE CONTENT

Thematic block	Themes/ repertoire
<b>I. Scales</b>	Theme 1 Natural major and minor scales
	Theme 2. Melodic and harmonic minor scales
	Theme 3. Interval exercises in all minor/major scales so far studied: 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup>
	Theme 4. Pentatonic scale and blues
<b>II. Chords (only for harmonic instruments)</b>	Theme 1. Triad chords: major, minor, augmented, diminished, sus4 (close <i>voicing</i> , any inversion)
	Theme 2. 4 or more voices: m(Maj7), Maj7#5; Maj7b5; m6; m7#5; 7b5; dim(Maj7); Maj9/7; Maj9/6; m9(Maj7); 7(b9,b13); 13(b9); 9(b13)
<b>III. Arpeggios</b>	Theme 1. Triad chords (all the inversions): major, minor, augmented, diminished, sus4
	Theme 2. Tetrad: Maj7; m7; m7b5; dim7; 7; 7sus4; m6
	Theme 3. Sequences of arpeggios by circle of fifths, descending.
<b>IV. Basic chords progression (for harmonic instruments). The melodic instruments will work on creating guide tone lines over said progressions or in playing/singing individually the roots, 3rds, 5ths and 7ths of the chords or arpeggios.</b>	Theme 1. In major key: IV, V, I - II, V, I - I, VI, II, V and minor key: I-, bVI, II <sup>o</sup> , V, I with voice conducting (all the tones)
	Theme 2. Twelve bar Blues
<b>V. Repertoire interpretation /performance</b>	Study of pieces and transcriptions chosen by the instructor in line with the level and needs of the student. The resulting pieces will be compiled in a portfolio by the end of the academic course.
<b>VI. Improvisation</b>	Applying the studied scales and arpeggios into improvisation practices in different styles.
<b>VII. Reading</b>	Sight-reading exercises and improvement strategies. Practices with metronome.
<b>VIII. Ear training applied to instrument</b>	Practical transcription exercises in class and homework
	Music Fragments instant duplication exercises based exclusively on listening-in.

<b>IX. Technique</b>	Articulation, sound projection, specific techniques for each instrument etc.
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## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	5 hours
Practice activities	25 hours
Other training mandatory activities (seminars, workshops etc.)	2 hours
Test taking	4 hours
Student self-study hours	484 hours
Practice preparation	20 hours
<b>Total of student working hours</b>	<b>36+484=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, group intonation, performance with instrument, sight-reading, rhythms and melodies composition
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Thematic sessions with visiting professors

## 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 in 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>

**Other educational mandatory activities (workshops, seminars, etc.)**

**Participation:** The students must actively participate in the different relevant events as considered by the instructor or by the coordinators.

## EVALUATION CRITERIA

<b>Theoretical activities</b>	To apply to the performance in a reasoned way, a conceptual/theoretical framework and analyse consequently examples of the most relevant music styles and the personal performing techniques
<b>Practical activities</b>	To prove technical and performing skills through performing tests, technical, reading at first sight and improvisation exercises that will allow the identification of problematics and the improvement and development of new tools.
<b>Other mandatory training 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

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

### Bibliography

<b>Title</b>	A Modern Method for Guitar vol I, II
<b>Author</b>	William Leavitt
<b>Publisher</b>	Berklee Press

<b>Title</b>	Reading studies for guitar
<b>Author</b>	William Leavitt
<b>Publisher</b>	Berklee Press

<b>Title</b>	Melodic Rhythm for guitar
<b>Author</b>	William Leavitt
<b>Publisher</b>	Berklee Press

<b>Title</b>	The Guitarist
<b>Author</b>	Mick Goodrick
<b>Publisher</b>	Advance Music

<b>Title</b>	The II – V7 – I Progression
<b>Author</b>	Jamey Aebersold
<b>Publisher</b>	Jamey Aebersold Jazz

<b>Title</b>	Daily Excercices in Mayor keys
<b>Author</b>	Barry Galbraith
<b>Publisher</b>	Jamey Aebersold Jazz

<b>Title</b>	Daily Excercices in Minor keys
<b>Author</b>	Barry Galbraith
<b>Publisher</b>	Jamey Aebersold Jazz

<b>Title</b>	Guitar Improv
<b>Author</b>	Barry Galbraith

<b>Publisher</b>	Jamey Aebersold Jazz
<b>Title</b>	Guitar Comping
<b>Author</b>	Barry Galbraith
<b>Publisher</b>	Jamey Aebersold Jazz

### **Complementary bibliography**

<b>Title</b>	Jazz Guitar Harmony – The melodic approach
<b>Author</b>	Zovimir Tot
<b>Publisher</b>	Jamey Aebersold Jazz