

SUBJECT: Electric Guitar II

SUBJECT IDENTIFICATION

Code	CS2N23	
Type	CS (Compulsory within the speciality)	
Character	One to One teaching (instrument)	
Speciality/itinerary/instrument	Performance / Jazz and Contemporary Music/ Electric Guitar	
Main subject	Instrument	
Period of time	2 nd Course	
Number of credits	20 ECTS	
Number of hours	Total: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	Electric Guitar I	
Instruction Language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Del Valle, Álvaro	alvarovalleg@gmail.com
Antón, Víctor	victorat84@hotmail.com
Palacios Anaut, Alberto	unservidor@gmail.com

COURSE LEARNING OUTCOMES

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

- control the corresponding tools of this level as described in the course content;
- improvise with fluidity and musicality over harmonic progressions, structures and bars according to the course level, as specified in the course content.
- sight-read with fluidity and confidence the music scores of medium complexity according to the level requirements, as specified in the course content.
- project an assertive, mature sound, play with musicality.
- have a repertoire appropriate for the level requirements: standard jazz, contemporary music pieces, classical repertoire when applicable and transcriptions.
- have a good timing, high performing precision and satisfactory dynamic features.

COURSE CONTENT

Thematic block	Themes/ repertoire
I. Scales	Theme 1. Modes of the major scales
	Theme 2. Chord 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. Chords	Theme 1. Triads: major, minor, augmented, diminished, sus4, majb5 (open voicing, any inversion)
	Theme 2. Four-part chords: maj7, min7, min6, min7b5; °7, 7, 7sus4, voicings drop 2, all the inversions.
	Theme 3. 4-part chords: maj7, min7, min6, 7, min7b5, 7sus4, °7 - drop 3 voicings, all the inversions.
III. Arpeggios	Theme 1. Triads (all the inversions): major, minor, augmented, diminished, sus4
	Theme 2. 4-part chords: maj7, m7, m7b5, dim7, 7, 7sus4, m6 in two octaves in 8th notes. Minimum quarter note = 120 bpm.
	Theme 3. Arpeggios sequences by circles of fifths, descending.
IV. Basic harmonic progressions	Theme 1. Minor and major <i>cliché</i> lines; I VI II V in major and minor keys with Drop2 y voice conduction (all the keys).
	Theme 2. Jazz blues, rhythm changes with the correct voice conduction.
V. Repertoire performance	Theme 1. Technical studies performance: melodic resources, comping.
	Theme 2. Standards performance, bebop, contemporary music pieces.
	Theme 3. Performance of melodies/solo transcriptions
	Theme 4. Preparation of the final recital
VI. Melodic resources, improvisation	Theme 1. Melodic improvisation. Resources to alter dominant chords
	Theme 2. <i>Turnarounds</i>
	Theme 3. Blues structure and phrasing: <i>Parker Blues</i>
	Theme 4. Rhythm Changes
	Theme 5: Chromatic approximations
VII. Reading	Melodic harmonic and rhythmic reading sight-reading practice.

VIII. Ear training applied to the instrument	Theme 1: Relation between scale and chord when playing and singing.
	Theme 2: Transcriptions
	Theme 3: Harmonic progressions intervallic memorization
IX. Chord Melody	Theme 1: Study of pieces in chord melody
	Theme 2: Re-harmonization
X. Concepts	Theme 1: Articulation: Legato, basic sweep picking. Rubato
	Theme 2: Acoustic sound
	Theme 3: Electric sound: amplifier, <i>effect chain</i> y pedals
	Theme 4: Transcribe other instruments.

STUDENT'S STUDY HOURS PLANNING

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

CALIFICATION CRITERIA AND TOOLS

Theoretical activities	<u>Participation</u> : The students must actively participate in class, proving interest and/or understanding of the content covered.
-------------------------------	---------------------------------------------------------------------------------------------------------------------------------------

	<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 coordinators.</p>

EVALUATION CRITERIA

Theoretical activities	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
Practical activities	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.
Other mandatory training 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

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

Bibliography

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

Title	Advanced Reading studies for guitar
Author	William Leavitt
Publisher	Berklee Press

Title	Melodic Rhythm for guitar
Author	William Leavitt
Publisher	Berklee Press

Title	The Advancing Guitarist
Author	Mick Goodrick

Publisher	Advance Music
------------------	---------------

Title	Drop2 Concept for Guitar
Author	Charles Chapman
Publisher	Mel Bay

Title	Mel Bay's Complete Book of Harmony, Theory & Voicing
Author	Bret Willmott
Publisher	Mel Bay

Title	Daily Excercices in Minor keys
Author	Barry Galbraith
Publisher	Jamey Aebersold Jazz

Title	Charlie Parker's Omnibook
Author	Trascripciones
Publisher	Hal Leonard

Title	John Coltrane Omnibook
Author	Transcripciones
Publisher	Hal Leonard

Title	14 Jazz & Funk Etudes
Author	Bob Mintzer
Publisher	Warner Bros
Title	Thelonious Monk
Author	Fake Book
Publisher	Hal Leonard

Title	Inside Improvisation Series: vol I, II y III
Author	Jerry Bergonzi
Publisher	Advance Music

Complementary bibliography

Title	Polyrhythm: the musician's guide
Author	Peter Magadini
Publisher	Hal Leonard

Title	Jazz Guitar Chord System
Author	Scott Henderson
Publisher	MI

Title	Joe Pass Omnibook
--------------	-------------------

Author	Transcripciones
Publisher	Hal Leonard

Other resources and didactic material

Biblioteca Musical Conde Duque	Calle Conde Duque, 9 / http://www.madrid.es/bibliotecamusical
App	Ireal
Salas conciertos y Festivales	www.clamores.es www.boquijazz.es http://www.auditorionacional.mcu.es/es https://festivaldejazz.madrid.es