

SUBJECT: Electric bass II

SUBJECT IDENTIFICATION

Code	CS2N19	
Type	CS (Compulsory within the speciality)	
Character	One to One teaching (instrument)	
Speciality/itinerary/instrument	Performance / Jazz and Contemporary Music/ Electric bass	
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 bass guitar I	
Instruction Language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	Email address
Ferrer Richie	richie_ferrer@hotmail.com

COURSE LEARNING OUTCOMES

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

- read, perform and play with ease the exercises corresponding to this level;
- intone correctly the exercises worked in class and developed by the student;
- recognise by ear the chords, inversions and scales studied during the course;
- musically interact in group context according to the demanded level of the course;
- perform with a correct rhythmic sense in each of the contexts proposed and studied during the academic year;
- build accompanying lines in different styles both rhythmically and harmonically;
- know and identify the general styles and sub-styles studied during the course;
- build and play solo lines in the analogous themes and in the ones proposed during the course;
- accept the leadership of a music group in a smooth way;
- project a solvent and personal sound for each music situation.

COURSE CONTENT

Thematic block	Theme/ Repertoire
I. Scales	Theme 1. Major scale modes.
	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. Arpeggios and chords	Theme 1. Triads (all inversions): major, minor, augmented, diminished, sus4
	Theme 2. Four-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
III. Harmonic progressions	Theme 1. Minor and major <i>cliché</i> lines (all keys)
	Theme 2. Jazz Blues, Rhythm Changes (all keys)
IV. Performance of the repertoire	Theme 1. Performance of technical studies, melodic resources; <i>comping</i> .
	Theme 2. Standards performance; bebop; contemporary music pieces.
	Theme 3. Melodies/solos transcription performance.
	Theme 4. Final recital preparation.
V. Improvisation	Theme 1. Basic improvisation with scales, arpeggios and chromatic slurs over the proposed repertoire pieces and their more common variations.
	Theme 2. Improvisation integrated with the new patterns learn in the previous academic year (blues, pentatonic).
	Theme 3. Application of basic concepts in improvisation (Hal Croock).
VI. Reading	Jim Snidero: <i>Jazz Conception</i> , ex 13;16;20. <i>Reading Contemporary Electric Bass</i> p. 37,78,79. Reading of the classic authors.
VII. Ear training applied to the instrument	Theme 1. Auditive recognition and tuning in the modes of the major scale.
	Theme 2. Auditive recognition and correct intonation of the following scales: lydian b7, mixolydian b13, mixolydian b9b13, altered 7, and 7sus.
	Theme 3. Recognition and tuning of all the inversions in the major, minor, augmented and diminished triads.

	Theme 4. Recognition and tuning of the tetrads maj7, m7, m7b5, dim7, 7, 7sus4 and m6.
	Theme 5. Auditive recognition of the structures corresponding to this level.
	Theme 6. Auditive recognition of the most common variations of the pieces corresponding to this level.
	Theme 7. Transcription.
VIII. Music inter-action	Theme 1. Use and practice of the musical interaction as a improvisation practice complement.
	Theme 2. Application of re recognition of the structures studied during the course in a musical 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 training mandatory activities (seminars, workshops etc.)	2 hours
Test taking	4 hours
Student self-study hours	484 hours
Practice preparation	20 hours
Total of student working hours	36+484=540hours

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 and melodies composition.
Other training mandatory activities (workshops, seminars, etc.)	Meet the Artists (MTA) sessions, concerts, rehearsals etc.

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 instructor or by the degree coordinators.</p>

ASSESSMENT CRITERIA

Theoretical activities	<p>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.</p>
Practical activities	<p>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.</p>
Other training mandatory activities (workshops, seminars, etc.)	<p>To attend and participate in the relevant events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)</p>

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	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 Pastorious
Publisher	Volonté & co.

Title	Jazz Styles
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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