

SUBJECT: Electric Guitar I

SUBJECT IDENTIFICATION

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

- 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
I. Scales	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 rd , 4 th , 5 th , 6 th , 7 th , 8 th
	Theme 4. Pentatonic scale and blues
II. Chords (only for harmonic instruments)	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)
III. Arpeggios	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.
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.	Theme 1. In major key: IV, V, I - II, V, I - I, VI, II, V and minor key: I-, bVI, II ^o , V, I with voice conducting (all the tones)
	Theme 2. Twelve bar Blues
V. Repertoire interpretation /performance	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.
VI. Improvisation	Applying the studied scales and arpeggios into improvisation practices in different styles.
VII. Reading	Sight-reading exercises and improvement strategies. Practices with metronome.
VIII. Ear training applied to instrument	Practical transcription exercises in class and homework
	Music Fragments instant duplication exercises based exclusively on listening-in.

IX. Technique	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
Total of student working hours	36+484=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

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 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.)

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

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	Reading studies for guitar
Author	William Leavitt
Publisher	Berklee Press

Title	Melodic Rhythm for guitar
Author	William Leavitt
Publisher	Berklee Press

Title	The Guitarist
Author	Mick Goodrick
Publisher	Advance Music

Title	The II – V7 – I Progression
Author	Jamey Aebersold
Publisher	Jamey Aebersold Jazz

Title	Daily Exercises in Major keys
Author	Barry Galbraith
Publisher	Jamey Aebersold Jazz

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

Title	Guitar Improv
Author	Barry Galbraith

Publisher	Jamey Aebersold Jazz
Title	Guitar Comping
Author	Barry Galbraith
Publisher	Jamey Aebersold Jazz

Complementary bibliography

Title	Jazz Guitar Harmony – The melodic approach
Author	Zovimir Tot
Publisher	Jamey Aebersold Jazz