

## SUBJECT: Electric Guitar II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2N23	
<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/ Electric Guitar	
<b>Main subject</b>	Instrument	
<b>Period of time</b>	2 <sup>nd</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>	Electric Guitar I	
<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:

- 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
<b>I. Scales</b>	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 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup>
<b>II. Chords</b>	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.
<b>III. Arpeggios</b>	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.
<b>IV. Basic harmonic progressions</b>	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.
<b>V. Repertoire performance</b>	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
<b>VI. Melodic resources, improvisation</b>	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
<b>VII. Reading</b>	Melodic harmonic and rhythmic reading sight-reading practice.

<b>VIII. Ear training applied to the instrument</b>	Theme 1: Relation between scale and chord when playing and singing.
	Theme 2: Transcriptions
	Theme 3: Harmonic progressions intervallic memorization
<b>IX. Chord Melody</b>	Theme 1: Study of pieces in chord melody
	Theme 2: Re-harmonization
<b>X. Concepts</b>	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
<b>Total of student working hours</b>	<b>36+504=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

## CALIFICATION CRITERIA AND TOOLS

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

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

<b>Title</b>	Advanced 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 Advancing Guitarist
<b>Author</b>	Mick Goodrick

<b>Publisher</b>	Advance Music
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<b>Title</b>	Drop2 Concept for Guitar
<b>Author</b>	Charles Chapman
<b>Publisher</b>	Mel Bay

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

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

<b>Title</b>	Charlie Parker's Omnibook
<b>Author</b>	Trascripciones
<b>Publisher</b>	Hal Leonard

<b>Title</b>	John Coltrane Omnibook
<b>Author</b>	Transcripciones
<b>Publisher</b>	Hal Leonard

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

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

### Complementary bibliography

<b>Title</b>	Polyrhythm: the musician's guide
<b>Author</b>	Peter Magadini
<b>Publisher</b>	Hal Leonard

<b>Title</b>	Jazz Guitar Chord System
<b>Author</b>	Scott Henderson
<b>Publisher</b>	MI

<b>Title</b>	Joe Pass Omnibook
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<b>Author</b>	Transcripciones
<b>Publisher</b>	Hal Leonard

### Other resources and didactic material

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