

SUBJECT: Electric bass III

SUBJECT IDENTIFICATION

Code	CS3N08	
Type	CS (Compulsory within the speciality)	
Character	One to One teaching (instrument)	
Speciality/itinerary/instrument	Performance / Jazz and Modern Music / Electric bass	
Main subject	Instrument	
Period of time	3 rd Course	
Number of credits	20 ECTS	
Number of hours	Total: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	Electric bass II	
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 comping 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. Symmetric diminished half-whole and whole-half, harmonic major, whole tone. All the harmonic and melodic minor modes
	Theme 2. Intervallic exercises in the scales studied during the course.
II. Arpeggios and chords applied to bass guitar	Theme 3. maj7(9), m7(9), m7b5(nat9), °7maj7, 7(9), 7(9)sus4, m6/9, maj7(#9), m7(9), m7b5(nat9), 7(b9), 7(#9), 7(#11), 7(b13), 7(13), 7sus4(b9), min(maj7/9)
III. Harmonic progressions	Theme 4. Jazz blues, rhythm changes with the most common harmonic substitutions and with the correct voices conduction.
	Theme 5. Coltrane changes (Countdown, Giant Steps, 26-2)
	Theme 6. Study of standard and/or progressions in other music styles using <i>odd meters</i>
IV. Repertoire performance	Theme 7. Technical studies, melodic resources, <i>comping</i>
	Theme 8. <i>Standards</i> , bebop melodies, post bebop, progressive and fusion
	Theme 9. Transcriptions of melodies/solos
	Theme 10. Preparation of the final concert
V. Improvisation	Theme 11. Melodic improvisation. Resources to alter dominants.
	Theme 12. Turnarounds, Substitutions and quality changes.
	Theme 13. Fourths and fifths. Study and development.
	Theme 14. Rhythm changes; Coltrane changes
	Theme 15. Melodic embellishment. Chromatic and diatonic approximations.
	Theme 16. Advanced harmonic concepts applied to the improvisation.
	Theme 17. Chord filtering. Improvisation over scales and arpeggios with chromatic links over the themes proposed in the repertoire performance and its most common variations.
	Theme 18. Improvisation with arpeggios, scales and chromatisms over the themes based on <i>multitonic system</i> .
Theme 19. Improvisation based on rhythmic patterns over <i>odd meters</i>	

VI. Reading	First-sight Reading practice: melodic, harmonic and rhythmic.
VII. Ear training applied to the instrument	Theme 20. Auditive recognition and intonation of the scales and arpeggios corresponding to this level.
	Theme 21. Recognition and application of the progressions of the themes corresponding to this level and of its most common variations.
	Theme 22. Intervallic memorization of harmonic progressions.
	Theme 23. Transcriptions
VIII. Music interaction	Theme 24. Use and practice of music interaction as a complement of improvisation practice.
IX. Concepts	Theme 25. Articulation
	Theme 26. Sound
	Theme 27. Metric modulation
	Theme 28. Search for personal sound and language
	Theme 29. Reharmonization
	Theme 30. Counterpoint

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, 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.
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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	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.
Practical activities	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.
Other training mandatory 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	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
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Title	Modern Electric Bass
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Author	Jaco Pastorious
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Publisher	Volonté & co.
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Title	Jazz Styles
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Author	Mark C. Gridley
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Publisher	Atlantic Music Corp. C
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Complementary bibliography

Title	Reharmonization Techniques
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Author	Randy Felts
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Publisher	Berklee Press
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Title	The Jazz Theory Book
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Author	Mark Levine
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Publisher	Sher Music co.
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Webpages of interest

Address 1	https://elbajistanumero1.wordpress.com/2013/07/24/los-grandes-maestros-del-bajo-electrico/
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Address 2	https://doctorbass.net/es/c/?idsec=1000168991
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Address 3	https://www.pophing.com/phpBB3/viewtopic.php?f=2&t=1813
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Other materials and didactic resources

DVD	El Jazz (La Historia); Ken Burns; Divisa (DVD)
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DVD	In the Shadows of Motown https://www.filmaffinity.com/es/film541950.html
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