

IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

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|---------------------------|---|--------------------------------|----------------------------------|
| Course name | Principal Instrument: Bass Guitar | ECTS CREDITS | 43 |
| Course coordinator | dr Damian Kostka | Credit hours total | 180 |
| Faculty of | Instrumental Studies, Historically Informed Performance, Jazz and Pop Music | Course type | lecture - individual instruction |
| Institute of | Jazz and Pop Music | Mode of study | full-time programme |
| Major | Jazz and Pop Music | Profile of study | general academic |
| Specialisation | Jazz Bass Guitar | Language of instruction | Polish/English |
| Cycle | First cycle studies | Course group | core |

| Course placement in the study plan | | | |
|------------------------------------|------------------------|-------------------|------------------------|
| Semester 1 | 30 hours, exam, 7 ECTS | Semester 2 | 30 hours, exam, 7 ECTS |
| Semester 3 | 30 hours, exam, 7 ECTS | Semester 4 | 30 hours, exam, 7 ECTS |
| Semester 5 | 30 hours, exam, 7 ECTS | Semester 6 | 30 hours, exam, 8 ECTS |

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| Teacher | dr Damian Kostka |
| Learning Aims and Objectives | The course aims to equip students with the ability to perform on the bass guitar within jazz and related genres, with particular emphasis on jazz improvisation, jazz accompaniment, and work within the rhythm section. Strong emphasis is placed on refining articulation techniques, particularly right-hand techniques (various pizzicato styles: fingerstyle, slap, muted thumb, tapping), developing the ability to construct bass lines independently, interpreting works in accordance with stylistic conventions, fostering creative potential, and becoming familiar with the achievements of renowned jazz bassists. |
| Prerequisites | The student should demonstrate: <ul style="list-style-type: none"> • Knowledge and proficiency on the instrument at a level corresponding to the secondary music school curriculum for double bass or bass guitar • Interest and aptitude for jazz and pop music • Excellent sense of rhythm, stylistic feel (including swing), imagination, and melodic sensitivity • General familiarity with jazz stylistic conventions and basic improvisation skills. |

COURSE CONTENT
Semester 1

The course covers:

- Correcting playing technique
- Exploring the accompanying role of the bass guitar in jazz
- Understanding the role of the bass guitar as part of the rhythm section
- Building improvised bass lines (walking, Latin jazz, ostinato, groove) in practice

Semester 2

- Constructing bass lines based on various chords
- Rhythm and jazz articulation techniques
- Relationship between harmony and scales
- Building improvisations in practice (bass lines in accompaniment and solo parts)
- Practicing sight-reading of bass lines

Semester 3

- Refining bass lines in diverse jazz styles
- Improving technical skills through specially designed jazz-style exercises (jazz etudes)
- Creating improvisations using various textural and timbral techniques
- Developing improvisation skills

Semester 4

- Performing improvised bass lines in solo passages
- Enhancing sight-reading of harmony from chord symbols in various styles (swing, bebop, soul, R&B, Latin jazz)
- Independently arranging a jazz standard for solo bass guitar
- Developing improvisation skills

Semester 5

- Refining accompaniment skills and playing within the rhythm section
- Building free-form bass lines and solos in the free jazz style
- Interpreting rhythm and harmony according to stylistic requirements, with particular attention to Latin music genres
- Developing improvisation skills

Semester 6

- Mastering improvisation skills in practice
- Practice and work on the repertoire for student diploma recitals

| | Learning outcome reference code | LEARNING OUTCOMES | Descriptors | |
|-----------|---------------------------------|---|-------------|-------------|
| | | | PQF STAGE 2 | PQF STAGE 1 |
| Knowledge | | The Student: | | |
| | JiME1_W02 | Knows and comprehends representative repertoire of their chosen field of study | P6S_WG | P6U_W |
| | JiME1_W03 | Knows and understands various elements of music works, as well as formal structural patterns of jazz music works | P6S_WG | P6U_W |
| | JiME1_W07 | Knows and understands music styles and their corresponding performance traditions | P6S_WG | P6U_W |
| | JiME1_W09 | Understands issues related to technologies used in music and topics related to the technological development relevant to their chosen field | P6S_WG | P6U_W |
| | JiME1_W10 | Is familiar with the design, maintenance, repair and tuning of the selected musical instrument | P6S_WG | P6U_W |
| | JiME1_W11 | Understand aspects of practical application of harmony and related methods of analysis pertaining to the performed repertoire | P6S_WG | P6U_W |

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| | JiME1_W12 | Knows fundamental patterns of improvisation and arrangement | P6S_WG | P6U_W |
| | | The Student is able to: | | |
| Skills | JiME1_U01 | Create and carry out their own artistic ideas | P6S_UW | P6U_U |
| | JiME1_U04 | Perform repertoire representative of their chosen field of study | P6S_UW | P6U_U |
| | JiME1_U05 | Use the knowledge on basic stylistic performance criteria | P6S_UW | P6U_U |
| | JiME1_U06 | Read music notation as well as spelling typical of jazz music | P6S_UW | P6U_U |
| | JiME1_U09 | Read musical notation/texts appropriately, memorise scores, convey musical text completely and fluently, including its form and inherent ideas | P6S_UW | P6U_U |
| | JiME1_U10 | Shape and create music as well as to improvise in a way that deviates from the written notation in a certain style, | P6S_UW | P6U_U |
| | JiME1_U11 | Utilise technical proficiency to deliver a professional musical performance and identifies technical challenges specific to each instrument (such as tonality, precision etc.) | P6S_UW | P6U_U |
| | JiME1_U12 | Utilise correct habits in applied techniques and posture, which allows performers to employ their entire body in an effective yet health-friendly way | P6S_UW | P6U_U |
| | JiME1_U14 | Control rhythmic and metrorhythmic structures and other aspects related to the elements of a performance in terms of fingering, bowing or pedalling techniques, phrasing, harmonic function and other for a given music composition | P6S_UW | P6U_U |
| | JiME1_U16 | Formulate oral and written opinions as regards interpretation, creation and reproduction of music as well as formulate opinions on issues broadly related to the humanities in general | P6S_UW | P6U_U |
| JiME1_U20 | Develop their technique and craft independently by means of effective methods of practice | P6S_UW | P6U_U | |
| Competence | JiME1_K02 | Execute own artistic projects and activities based on a stylistically varied, imaginative expression and intuition, | P6S_KK | P6U_K |
| | JiME1_K03 | Organise own work as well as to lead joint tasks or projects | P6S_KK | P6U_K |
| | JiME1_K04 | Performs self-evaluation and forms constructive criticism as regards music and artistic activities or activities related to the area of broadly understood cultural activities | P6S_KK | P6U_K |
| | JiME1_K11 | Adapt to new, changeable environment which may occur during the professional or artistic projects | P6S_KR | P6U_K |
| | JiME1_K12 | Effectively apply imagination, intuition, creative attitude and independent thinking to solve arising problems | P6S_KR | P6U_K |

TEACHING METHODS

Lectures, Reading comprehension and discussion, Case study analysis, tasks solving, addressing artistic challenges, Individual work, Presentation and analysis of audio and video recordings (CD/DVD, live concert performance recording available online), remote and online learning

LEARNING OUTCOME VERIFICATION METHODS

| Final requirements – successfully completed year, grading criteria | Learning outcome reference code |
|---|---|
| practical exam (an observed performance) performance audition project work, presentation Any other assessment methods applied by the course instructor | JiME1_W02, JiME1_W03, JiME1_W07, JiME1_W12, JiME1_U01, JiME1_U04, JiME1_U05, JiME1_U09, JiME1_U10, JiME1_U11, JiME1_K02, JiME1_K03, JiME1_K11 |

ASSESSMENT METHODS AND CRITERIA

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| Course Completion Requirements | To successfully complete the course, students must attend classes regularly (attendance is monitored), and achieve all intended learning outcomes defined for the course. |
| Exam Requirements | To be eligible to take the examination, the student must obtain a pass in the course and successfully complete the technical examination. This includes performing a designated set (specific to each semester) of jazz scales and works, and transcriptions of selected examples of jazz improvisation. The final examination consists of presenting the current repertoire in accordance with the guidelines established by the Institute of Jazz and Pop Music. |

| STUDENT WORKLOAD | Credit hours total | ECTS CREDITS |
|-----------------------------------|--------------------|--------------|
| Contact hours with the instructor | 180 | 43 |
| Hours of independent student work | 1600 | |

Recommended reading

- Aebersold, Jamey. *Jazz Play-A-Long*. New Albany: Jamey Aebersold, 1967–1992.
- Carter, Ron. *Bass Lines: Transcribed from Volume 15 "Payin' Dues" Recording*. New Albany: Jamey Aebersold Jazz, [year needed].
- Goldsby, John. *Technique and Tradition*. [Publisher info needed].
- Goldsby, John. *The Jazz Bass Book: Technique and Tradition*. San Francisco: Backbeat Books, 2002.
- Niedziela, Jacek. *Kontrabas Jazzowy*. Wrocław: Akademia Muzyczna, 2013.
- Reid, Rufus. *Bass Lines: Transcribed from Vols. 1 & 3*. New Albany: Jamey Aebersold Jazz, [year needed].
- Richmond, Mike. *Modern Walking Jazz Bass Technique*. [Publisher info needed].
- *The New Real Book*. Vols. 1–3. Petaluma: Sher Music Co., 1988–1995.
- Willis, Gary. *Fingerboard Harmony for Bass*. [Publisher info needed].

Supplementary reading

- Bergonzi, Jerry. *Developing a Jazz Language*. Vol. 2, "Pentatonics." Westwood: Advance Music, 2003.
- Kałużny, Piotr. *Skale muzyczne we współczesnej harmonii tonalnej*. Poznań: Wydawnictwo Akademii Muzycznej, 1994.
- Olszewski, Wojciech K. *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*. Kraków: PWM, 2009
- Olszewski, Wojciech K. *Sztuka improwizacji jazzowej*. Kraków: PWM, 2012.
- Pease, Ted, and Ken Pullig. *Modern Jazz Voicings*. Boston: Berklee Press, 1997.
- Roemer, C., and C. Brandt. *Standardized Chord Symbol Notation*. Sherman Oaks: Roerick Music Co., 1976.
- Taylor, Bob. *The Art of Improvisation*. New Jersey: Prentice-Hall, Inc., 1989.

- Wrombel, Zbigniew. *FCM MUZYK: Warsztat basowy – wybrane artykuły z lat 1993–2014*. [Publisher info needed].

On-line resources (optional)