

**IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ**

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

Course placement in the study plan			
<b>Semester 1</b>	30 hours, exam, 7 ECTS	<b>Semester 2</b>	30 hours, exam, 7 ECTS
<b>Semester 3</b>	30 hours, exam, 7 ECTS	<b>Semester 4</b>	30 hours, exam, 7 ECTS
<b>Semester 5</b>	30 hours, exam, 7 ECTS	<b>Semester 6</b>	30 hours, exam, 8 ECTS

<b>Teacher</b>	dr Damian Kostka
<b>Learning Aims and Objectives</b>	The course aims to equip students with the ability to perform on the double bass 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 and arco styles), 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.
<b>Prerequisites</b>	The student should demonstrate: <ul style="list-style-type: none"> <li>• Knowledge and proficiency on the instrument at a level corresponding to the secondary music school curriculum for double bass</li> <li>• Interest and aptitude for jazz and pop music</li> <li>• Excellent sense of rhythm, stylistic feel (including swing), imagination, and melodic sensitivity</li> <li>• General familiarity with jazz stylistic conventions and basic improvisation skills.</li> </ul>

**COURSE CONTENT**
**Semester 1**

The course covers:

- Correcting performance technique
- The accompanying role of the double bass in jazz
- The double bass 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

	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, and 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	Perform 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

Lecture, reading comprehension and discussion, case studies analysis, addressing artistic challenges, individual work, analysing past CD /DVD recordings, analysing concert recordings available online, online training/learning

#### LEARNING OUTCOME VERIFICATION METHODS

Final requirements – successfully completed year, grading criteria	Learning outcome reference code
Practical exam (an observed performance) Performance audition Project progress checks Completion of assigned tasks 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

<b>Course Completion Requirements</b>	To successfully complete the course, students must attend classes regularly (attendance is monitored), and achieve all intended learning outcomes defined for the course.
<b>Exam Requirements</b>	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.
- Goldsby, John. *The Jazz Bass Book: Technique and Tradition*. San Francisco: Backbeat Books, 2002.
- Goldsby, John. *Technique and Tradition*.
- Niedziela, Jacek. *Kontrabas Jazzowy*. Wrocław: Akademia Muzyczna, 2013.
- Reid, Rufus. *Bass Lines: Transcribed from Vols. 1 & 3*. New Albany: Jamey Aebersold Jazz.
- 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*.

#### 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].