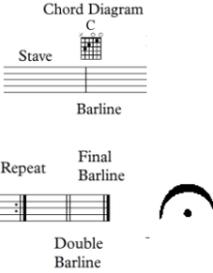
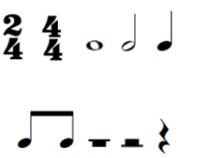
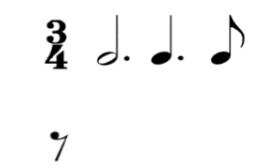


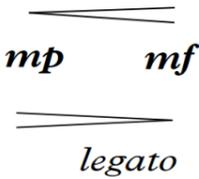
Northern Territory Music School

Bass Guitar Syllabus



Conditions		Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
		Students demonstrate an understanding through correctly using content while playing repertoire appropriate to the level. Both English and American terminology to be taught.								Students are given up to 2 minutes to prepare for Sight Reading assessments.	
LEVEL 1 - BASS GUITAR	1. Symbols & Terms: 	1. Identify the parts of the instrument.	1. Demonstrate an appropriate playing posture and hand/finger position.	1. Pluck strings and fret notes consistently and effectively to maintain clear and even tone (without buzzing, muting, etc.)	1. Produce dynamic variation.	1. Read and play all the following pitches: One 8ve E to high E Guitar Ensemble Stream: Natural Notes Concert Band Stream: Bb or Bb & Eb as appropriate 	1. Clap or play rhythmic patterns (minimum 2 bars duration).	1. Differentiate between 'in tune' & 'out of tune' notes.	1. Improvise simple melodic patterns (minimum 2 bars duration) using up to 5 notes within the pitch range while maintaining a steady beat.	1. Play a familiar piece from memory.	
	2. Rhythmic Concepts: 	2. Demonstrate proper care of the instrument.	2. Play single note melodies/bass lines using rest stroke, walking the index and middle fingers of the plucking hand and keeping wrist and thumb off the soundboard.			2. Play one 5-note scale and 3 note arpeggio appropriate to the instrument.		2. Imitate rhythmic patterns (minimum 1 bar duration) incorporating: 		2. Play or perform solo pieces.	
	3. Pitch Concepts: note names, bass clef 	3. Set up bass, amp and lead and adjust tone and volume controls to achieve a suitable sound for lessons & ensemble rehearsals.	3. Use first finger (index finger) for first fret, second finger for second fret, third finger for third fret (and little finger for 4th fret if encountered in repertoire).					3. Imitate melodic phrases (minimum 1 bar duration) where the starting note is given and using notes 1,2,3 of a pitch range.		3. Play or perform as part of an ensemble, maintaining steady rhythm.	
	4. Interpret bass guitar notation fingering systems: E A D G = string and 1234 = fret finger	4. Tune instrument using an electronic tuner.								4. Demonstrate appropriate performance behaviour.	
		5. Explain a basic practice routine.									
	6. Identify strengths and areas to improve in own playing.										

Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
<p>1. Symbols & Terms:</p> 	<p>1. Maintain proper care of the instrument.</p>	<p>1. Demonstrate improved posture and hand position for fingering.</p>	<p>1. Be aware of own tone quality and how to improve it.</p>	<p>1. Consistently apply dynamic and articulation markings while playing.</p>	<p>1. Read and play all the following pitches: Natural notes up to the 4th fret on all four strings.</p> 	<p>1. Clap or play rhythmic patterns (minimum 4 bars duration) at a moderate tempo.</p>	<p>1. Understand the concepts of sharp and flat.</p>	<p>1. Improvise simple melodic patterns (minimum 4 bars duration) using a major scale.</p>	<p>1. Accurately play or perform solo pieces.</p>
<p>2. Rhythmic Concepts: anacrusis/pickup bar</p> 	<p>2. Tune the open strings by reference to the strings of an in-tune instrument.</p>	<p>2. Realise bass part from chord chart, using root notes only, where chord changes are no more frequent than one bar apart.</p>	<p>2. Demonstrate dynamic range from <i>p</i> to <i>f</i>.</p>	<p>2. Demonstrate awareness of meter while playing.</p>	<p>2. Play Major scales and arpeggios: C, G, F (one octave) in open position.</p>	<p>2. Play single note melodies (minimum 4 bars duration) with recurring patterns or phrases.</p>	<p>2. Imitate rhythmic patterns (maximum 2 bars duration) incorporating:</p> 	<p>2. Demonstrate an awareness of beat while improvising with accompaniment (pitched or unpitched).</p>	<p>2. Play & perform as part of an ensemble with an awareness of rhythmic, dynamic and textural balance.</p>
<p>3. Pitch Concepts:</p> 	<p>3. Demonstrate practice strategies for learning a short piece.</p>	<p>3. Demonstrate correct technique for staccato & legato articulation.</p>					<p>3. Imitate melodic phrases (maximum 2 bars duration) where the starting note is given and the movement is by small intervals using notes 1, 2, 3, 4 and 5.</p>		<p>3. Demonstrate appropriate performance behaviour.</p>
	<p>4. Assess the melodic and rhythmic accuracy of own performance (solo or ensemble)</p>	<p>4. Use 4th finger (pinkie) to play 4th fret notes in first position.</p>							<p>4. Accurately follow conducting patterns, observing dynamic and tempo changes.</p>
	<p>5. Set up bass, amp and lead and adjust tone and volume controls to achieve a suitable sound for lessons and ensemble rehearsals.</p>	<p>5. Realise bass part from chord chart, using root and 5th of each chord, where chord changes are no more frequent than one bar apart.</p>							

Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
<p>1. Symbols & Terms: Largo, Andante, Moderato, Allegro, Ritardando.</p> 	<p>1. Tune the instrument 'to itself' (relative pitch only).</p>	<p>1. Maintain correct articulation techniques and expand patterns and combinations (e.g. staccato and legato mixed.)</p>	<p>1. Produce a range of tone colours by altering right hand position and technique.</p>	<p>1. Apply all symbols and terms encountered in repertoire.</p>	<p>1. Read and play all the following pitches: Notes up to the 5th fret on all four strings, including concept of unison alternatives.</p>	<p>1. Sight read a piece of music (minimum 8 bars duration) related to Level 1 theory.</p>	<p>1. Demonstrate the ability to hear intonation problems in own playing.</p>	<p>1. Improvise (minimum 8 bars duration) by embellishing on a melody.</p>	<p>1. Play and perform with and without accompaniment.</p>
<p>2. Rhythmic Concepts:</p> 	<p>2. Demonstrate effective and appropriate practice strategies to solve technical problems.</p>	<p>2. Realise bass part from chord chart, using major and minor triad shapes, where chord changes are no more frequent than one bar apart.</p>		<p>2. Observe tempo markings.</p>	<p>2. Play Major scales and arpeggios: Bb (one octave in open position), C (one octave in second position without use of open strings).</p>	<p>1. Read and play all the following pitches: Natural notes up to the 8th fret on all four strings, including concept of unison alternatives.</p>	<p>2. Imitate rhythmic patterns (minimum 2 bars duration) incorporating:</p> 	<p>2. Improvise (minimum 8 bars duration) using a pentatonic scale.</p>	<p>2. Play and perform as part of an ensemble, adapting to rhythmic, dynamic, and textural variation.</p>
<p>3. Pitch Concepts:</p> 	<p>3. Assess the melodic and rhythmic accuracy of one's own playing and that of others.</p>			<p>3. Identify and play phrasing.</p>	<p>3. Play a chromatic scale from open E to 4th fret B using all left hand fingers.</p>		<p>3. Imitate melodic phrases (minimum 2 bars duration) where the starting note is given and movement increasingly uses larger intervals up to a perfect 5th.</p>	<p>3. Demonstrate an awareness of phrasing and space while improvising,</p>	<p>3. Respond to increasingly complex conducting cues in ensemble playing.</p>
	<p>4. Set up bass, amp and lead and adjust all settings mechanisms on amp and instrument to achieve optimum sound for lessons and ensemble rehearsals.</p>			<p>4. Play one harmonic minor scale and arpeggio appropriate to the instrument.</p>		<p>4. Play one harmonic minor scale and arpeggio appropriate to the instrument.</p>	<p>4. Recognise familiar time signatures in music.</p>	<p>4. Use contrasting rhythmic patterns in improvisation.</p>	<p>4. Maintain appropriate performance behaviour.</p>
					<p>5. Play a pentatonic scale</p>				

LEVEL 4 - BASS GUITAR

Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
<p>1. Symbols & Terms contained in repertoire: <i>tenuto</i></p> <p><i>pp ff</i></p> <p><i>fp</i></p>	1. Tune the instrument to a single given reference pitch.	1. Demonstrate appropriate posture and positioning (arm, hand and finger) for all aspects of the instrument.	1. Demonstrate consistent tone quality across the entire dynamic range, pp to ff.	1. Interpret and apply all symbols and terms encountered in repertoire.	1. Read and play all the following pitches: Natural notes up to the 8th fret on all four strings, including concept of unison alternatives.	1. Sight read a piece of music (minimum 8 bars duration) related to Level 2 theory.	1. Demonstrate the ability to hear and correct intonation problems in own playing.	1. Improvise (minimum 16 bars duration) using a blues scales.	1. Play or perform with and without accompaniment.
<p>2. Rhythmic Concepts contained in repertoire (e.g. syncopation.)</p> 	2. Demonstrate strategies of a balanced practice routine.	2. Realise bass part from chord chart, using major and minor arpeggio shapes.	2. Develop an awareness of changes in tone quality that can be produced for different styles of music (e.g. Fingers, tasto, ponticello etc.).		2. Play the following major scales and their arpeggios: A (one octave in open position), G and D (one octave in second position without use of open strings).		2. Identify rhythmic passages from selected repertoire.	2. Use repetition of phrases and commencement of phrases on a weak beat.	2. Play and perform as part of an ensemble, adapting to dynamic, textural and rhythmic variation.
<p>3. Pitch concepts:</p> 	3. Assess the melodic, rhythmic and expressive accuracy of one's own playing and that of others.	3. Demonstrate ability to use hammer-on, snap (pull-off), palm mute (pizz.) and natural harmonics.			3. Play a major blues scale over two octaves.		3. Recognise the following intervals of a Major scale: 2nd, 3rd, 4th and 5th.		3. Maintain appropriate performance behaviour.
	4. Set up bass, amp and any other devices and adjust all settings mechanisms on amp and instrument to achieve suitable sound for genre.	4. Demonstrate up and down picking - down on beats, up on 'ands' (between beats), in 3/4, 4/4.			4. Play a moveable chromatic scale over all strings.		4. Recognise major and minor scale qualities.		

LEVEL 5 - BASS GUITAR

Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
1. Symbols & Terms contained in repertoire appropriate to this level.	1. Show self motivation with practice routines and seek additional resources to improve playing	1. Maintain appropriate posture for all aspects of the instrument.	1. Maintain tone quality throughout the range of the instrument and over all dynamic levels in all genres encountered.	1. Apply own interpretation (e.g. dynamics, articulation) to repertoire.	1. Read and play all the following pitches: All notes up to the 12th fret on all four strings, including concept of unison alternatives.	1. Sight read a piece of music (minimum 12-16 bars duration) related to Level 3 theory.	1. Apply aural skills to maintain intonation.	1. Improvise using appropriate style for the repertoire.	1. Play or perform one or more works or single movements with accompaniment.
2. Rhythmic concepts contained in repertoire appropriate to this level.	2. Critically evaluate the musicality of one's own playing and that of others.	2. Realise bass part from chord chart, using dominant 7, major 7, +7, minor 7, half diminished (m7b5) and diminished 7 arpeggio shapes, and appropriate scale runs to link chords/chord tones.	2. Realise bass part from chord chart, using dominant 7 and minor 7 arpeggio shapes (in addition to assumed triad and arpeggio knowledge from previous levels), and appropriate scale runs to link chords/chord tones.	2. Apply appropriate stylistic expression to pieces encountered in repertoire.	2. Play major scales and arpeggios: E (one octave in open position), Ab and Eb (one octave, any form) and F (one octave with root on D string, using a position shift).		2. Listen to a passage of music & identify the time signature	2. Apply appropriate scales to improvisations, including diatonic, pentatonic, blues and harmonic minor.	2. Play and perform as part of an ensemble, adapting fluently to dynamic, textural and rhythmic variation.
3. Pitch concepts: 									