

## **Syllabus :**

Hello and welcome to Jazz bass lessons. Congratulations on getting this far in your degree here at the University of North Texas! It's quite an accomplishment to do so, and you should be incredibly proud of all the hard work you have put in so far! I am excited to work with you this semester!

### **INSTRUCTOR INFORMATION:**

Anthony Casolari : (954) 675 9063

[anthonycasolari@my.unt.edu](mailto:anthonycasolari@my.unt.edu)

Office : Bain Hall 216

Office Hours : By appointment only

Jazz Studies Office: (940) 565-3743

### **Prerequisites**

From Professor Seaton's Syllabus : "Jazz bass lessons will be offered to jazz majors after successful completion (a grade of A, B, or C) in MUJS 1131 Jazz Perf Fund I (for bass) section 502, MUJS 1132 Jazz Perf Fund II (for bass) section 502, Jazz Improvisation I, Jazz Improvisation II, and passing the classical upper division exam (UDE)."

**LESSONS:** Each lesson, outlined in the lesson schedule, will be roughly 50 minutes in length. There will be one final jury (during week 15), a group listening session, and your required performance/attendance in jazz bass departmental. At the listening session, we will listen to and discuss various recordings. The date for this listening session will be communicated to you later in the semester.

### **Departmental Performances**

From Professor Seaton's Syllabus : "All students who are enrolled in jazz bass lessons will be expected to perform in jazz bass departmental at least once per semester. Come and lead a rehearsed group of your choice. At least one tune should be a bass feature where you play the melody. Turn in the information sheet to the program office at least one week before your departmental. Plan on a 30-minute performance. You will need to bring all necessary equipment for your performance including extension cords, amps, drums, and a recording device. A piano will be provided. You will be expected to record your performance and write a 1-2 page analysis of the concert after you listen to the recording. Turn that analysis and the recording into your instructor within 1 week of your scheduled performance. It is your responsibility to bring any type of recording device you choose. Please try to set up as quickly as possible so that the performance can begin. After the performance, there will be an open discussion about it. All attendees are encouraged to participate in this discussion. Comments may include suggestions for a better performance and praise. Be an observant listener. Look for many things including: technique, posture, musicality, tone, harmonic ideas, bass lines, soloing, group interaction, communication, and etcetera."

**Departmental Attendance Policy**

From Professor Seaton's Syllabus : "Attendance at weekly departmental recitals is mandatory for all jazz bass majors. Students who have a regular conflict at this hour may be excused for the semester (per Professor Seaton's permission). Please provide your class schedule or other explanation to Professor Seaton within the first 3 weeks of classes. For those enrolled in jazz bass lessons, two or more unexcused absences will result in a lowering of a full letter grade. Excused absences are routinely granted for illness with an excuse coming from the Health Center or your doctor within 48 hours after missing class. Individual excused absences for other reasons must be cleared in advance. If you cannot attend one of the Departmental classes, let Professor Seaton know as soon in advance as you can."

**Required texts :** The Jazz Bass Book by John Goldsby

Jazz Ears: Aural Skills for the Improvising Musician by Thom Mason

**Objectives:**

Lessons this semester will consist of a mixture of various strategies to further refine your harmonic, rhythmic, and melodic vocabulary. We will be discussing methods on how to be the best accompanists possible, as well as an effective approach to develop the aural skills necessary to be a working jazz musician.

**Assignments :**

1. The student will learn and memorize 6 different patterns. Students are expected to learn all patterns in 12 keys. These 6 patterns are based on various harmonic and rhythmic elements that are idiomatic to modern jazz improvisation. There are required tempo range markings for each, as outlined in the lesson schedule. Topics included are : Chromatic enclosures, Chromatic passing tones, diatonic enclosures, arpeggiations of chord changes, diatonic 1-2-3-5 patterns, diatonic 7th chords, triad pairs, pentatonic scales (and how to use them to express different chord extensions), and octatonic scales (HW diminished scales). These will be performed with a metronome in the lesson they are due. They are due on alternating weeks, as outlined in the lesson schedule. If you are unable to perform the pattern as expected on its due date, you will be able to play through it again on the review week in order to receive full credit for the assignment. Please see the lesson schedule for a full list of dates for these assignments.

2. Each student will be required to work on 3 transcriptions over the course of this semester. Transcriptions must be notated, and have the chord changes written above the staff. Please provide me with a copy of this transcription during the lesson that you perform it. These transcriptions are due on weeks 5, 9 and 13.

2a. Two of these transcriptions will be solos from a musician of your choice on any instrument. Both of these transcriptions must be of the same musician. These are due on weeks 5 and 13. If you choose a bassist as your musician of choice for this assignment, you will need to transcribe 2 choruses of their bassline on the tune in addition to the solo.

2b. A complete transcription of a bassist of your choice. This is due on week 9. If you chose a bassist for your transcriptions on weeks 5 and 13, then this transcription must also be from that individual. This complete transcription must include the entire bassline, and solo.

3. Students will focus on developing their aural skills. You will pick 6 standard tunes over the course of this semester and be required to learn the melody on the bass, sing the root movement of the tune, and vocally arpeggiate the basic triad of the chord in question. For example, if the chord is a C7#9#5, you will only vocally arpeggiate C-E-G. These are due on alternating weeks, as outlined in the lesson schedule. These can be done either acapella, with a playlong track, with a reference recording, or in whatever manner makes you most comfortable. If you need more help on this, please refer to chapters 4, 5, 11 and 12 of Jazz Ears by Thom Mason on how we will be singing through the chord progressions root movements and arpeggiating the triads.

#### **GRADING:**

Your grade for this course will be based on the following:

**Departmental performance-** You are expected to perform at least once per semester in jazz bass departmental

**Transcriptions** - Due on weeks 5,9, and 13 (see lesson schedule.) Grades for transcriptions will be based on how closely your performance is to the original recording. Not having a notated version of the transcription will result in the reduction of one whole letter grade on the assignment.

**Patterns** - you will be expected to perform each of the 6 patterns as outlined in the lesson schedule from memory and in 12 keys.

**Aural skills development** - Students will be evaluated on the basis of their own progress with this material and their ability to aurally navigate tunes they are working on.

**Jury** - Students will be evaluated on the performance of their final jury for the semester. Jury requirements are outlined in the lesson schedule.

#### **LESSON ATTENDANCE:**

From Professor Seaton's Syllabus : "Attendance is mandatory. Two missed lessons without advance notice and permission of the instructor will result in your grade being lowered one letter grade for the course. If the instructor must miss a lesson, a makeup lesson will be scheduled. There will be no makeup lessons for unexcused student absences. Excused absences will be granted for illness with an excuse coming from the Health Center or your doctor within 48 hours after missing class."

## Lesson Schedule for Fall 2023

**Week 1** - Intro to lessons, what's expected of the student, goals/assignments for the semester, expectations, and introduction to course materials

**Week 2** - Pattern A in all 12 keys. Quarter note = 100 - 160 is expected tempo.  
Sing root movements to tune of choice 1, and have melody learned on the bass  
Decide on an artist to transcribe for this semester (begin working on the first transcription for the semester).

**Week 3** - review of pattern A, and introduction of application of exercise over chord changes  
Sing triad movements to tune of choice 1.  
(continue working on solo transcription 1)

**Week 4** - Pattern B in all 12 keys. Quarter note = 104-164 is expected tempo. (continue working on solo transcription 1)  
Sing root movements to tune of choice 2, and have melody learned on the bass

**Week 5** - Solo transcription 1 is due. Introduction to language synthesis/application, and the benefits of singing language in many keys.  
Review of pattern B, and introduction of application of exercise over chord changes  
Sing triad movements to tune of choice 2.

**Week 6** - Pattern C in all 12 keys. Quarter note = 108 - 168 is expected tempo. (begin working on complete transcription)  
Sing root movements to tune of choice 3, and have melody learned on the bass  
Apply language from solo 1 over tune of choice 1 &2.

**Week 7** - Review of pattern C, and introduction of application of exercise over chord changes  
(continue working on complete transcription)  
Sing triad movements to tune of choice 3.  
Apply language from solo 1 over tune of choice 1 &2.

**Week 8** -Pattern D in all 12 keys. Quarter note = 112 - 172 is expected tempo. (continue working on complete transcription)  
Sing root movements to tune of choice 4, and have melody learned on the bass.

**Week 9** - Complete transcription is due  
Review of pattern D, and introduction of application of exercise over chord changes  
Sing triad movements to tune of choice 4.

**Week 10** - Pattern E in all 12 keys. Quarter note = 116 - 176 is expected tempo. (begin solo transcription 2)  
Sing root movements to tune of choice 5, and have melody learned on the bass  
Apply language from solo 2 over tune of choice 3&4.

**Week 11** - review of pattern E, and introduction of application of exercise over chord changes (continue solo transcription 2)

Sing triad movements to tune of choice 5.

Apply language from solo 2 over tune of choice 3&4.

**Week 12** - Pattern F in all 12 keys. Quarter note = 120 - 180 is expected tempo. (continue solo transcription 2)

Sing root movements to tune of choice 6, and have melody learned on the bass.

Apply language from solo 2 over tune of choice 3&4.

**Week 13.** - Solo transcription 2 is due (YAY!!!!)

Review of pattern F, and introduction of application of exercise over chord changes

Sing triad movements to tune of choice 6.

**Week 14** - Fall Break - Please review all previous patterns/transcriptions/tunes. All patterns are required to be memorized and ready at Quarter note = 120 - 180 if they are asked to be performed in the jury.

**Week 15** - Jury week - Jury's will consist of the following :

1. A transcription that you have worked on in lessons with me this semester. You will pick which transcription you perform. Please provide both Professor Seaton and I with a copy of this transcription during your jury.

2. A pattern will be selected at random and you will be asked to perform it in the tempo range of Quarter note = 120 - 180 in 12 keys. You will decide on the tempo as long as it is in the required range.

3. A performance of one of the 6 tunes that you have worked on over the course of this semester. You will pick which tune you will perform. You will play the melody on the bass, accompany for 1 chorus in the appropriate style, and then take 2-3 choruses of a solo over the tune. Your goal is to incorporate as many of the concepts you have worked on over the course of this semester and apply them to the changes to this tune. You may use a reference recording, a play along track or app, or come up with a solo bass arrangement of the tune.

**A final note about the patterns and a warning for one's own mental health** : It is okay if this sounds robotic at the start. We are training our ears, minds, hands, limbs, and our entire nervous system to learn to assimilate these concepts into our playing. Gary Campbell once told me that when Michael Brecker was a student of his, it would take [Brecker] several months for the material he was working on in lessons to start happening subconsciously in his playing. When first learning these patterns, it may feel like a very conscious effort when applying this material over tunes and you may even feel like you aren't progressing with this material at times. This is a normal part of the learning process. I have been in that head space before, and so have all of your heroes. These exercises were designed by me to introduce you to 80+% of the concepts you will see in your time as an improviser in the jazz idiom. They are taken from various transcriptions I've done over the years and are designed with the double bass in mind. They are challenging, especially to move into different key centers. You are not being graded on performing them perfectly. You are being graded on your progress with moving all of this melodic material into new keys/over chord changes by using your ears and brain to do so. This is our goal with these patterns and because of that I am not expecting perfection. Tempo ranges are only there as guidelines for practice so we aren't arbitrarily working on these shapes at unusable tempos.

**Here is a list of some of my favorite musicians (on pitched instruments) to give you some ideas if you don't know who to pick to transcribe this semester.**

**Double Bass** - Paul Chambers, Ray Brown, Oscar Pettiford, George Duvivier, Art Davis, Sam Jones, NHOP, Albert stinson, Scott LaFaro, Eddie Gomez, Michael Moore, Marc Johnson, Dave Holland, Miroslav Vitous, Jimmy Garrison, Dwayne Burno, Peter Washington, Lynn Seaton, John Patitucci, Christian McBride, Kiyoshi Kitagawa, Boris Kozlov, Rodney Jordan, Omer Avital, Avishai Cohen, Brian Bromberg, Stanley Clarke, Reginald Veal, Marion Hayden, Rodney Whitaker, Marlene Rosenberg, Carlos Henriquez, Katie Thiroux, Ben Williams, Kristin Korb, Joe Sanders, Joe Martin, Nicki Parrott, Scott Colley, Eric Revis, Linda Oh, Robert Hurst, Esperanza Spalding, Nat Reeves, Brandi Disterheft, Neal Miner, Ari Roland, Dennis Irwin, Alex Claffy, Kris Funn

**Electric Bass** - Steve Swallow, Jaco Pastorius, Carol Kaye, John Patitucci, Stanley Clarke, Marcus Miller, Alphonso Johnson, Victor Wooten, Brian Bromberg, Anthony Jackson, Wes Stephenson, Michael League, Dane Alderson, Eric England, Tal Wilkenfeld, Matthew Garrison, Kinga Glyk, Jeff Berlin, Jeff Andrews, Victor Bailey, Gary Willis

**Saxophone** - John Coltrane, Sonny Sitt, Charlie Parker, Joe Henderson, Cannonball Adderley, Eric Dolphy, Stan Getz Sonny Rollins, Lee Konitz, Warne Marsh, Dexter Gordon, Hank Mobley, George Coleman, Wayne Shorter, Michael Brecker, Rick Margitza, Rich Perry, Eric Alexander, Grant Stewart, Jon Gordon, Dick Oats, Joe Lovano, Anat Cohen, Bill Kennedy, David Detweiler, Fredrik Kronkvist, Miguel Zenon, Branford Marsalis, Melissa Aldana, Tia Fuller, Camille Thurman, Ronnie Cuber, Gary Smulyan, Pepper Adams

**Trumpet** - Lee Morgan, Freddie Hubbard, Woody Shaw, Donald Byrd, Fats Navarro, Dizzy Gillespie, Louis Armstrong, Clifford Brown, Miles Davis, Thad Jones, Blue Mitchell, Kenny Dorham, Nat Adderley, Harry "Sweets" Edison, Ingrid Jensen, Art Farmer, Booker Little, Wynton Marsalis, Greg Gisbert, Tim Hagans. Tom Harrell, Roy Hargrove, Josh Evans

**Trombone** - J.J Johnson, Kain Winding, Carl Fontana, Slide Hampton, Curtis Fuller, Steve Davis, Conrad Herwig, Bill Watrous, Frank Rosolino, Bob Brookmeyer, Robin Eubanks, Wycliffe Gordon, Frank Lacy, Nick Finzer, Elliot Mason, Vincent Gardner, Chris Crenshaw

**Guitar** - Wes Montgomery, Jim Hall, Tal Farlow, Kenny Burrell, Carol Kaye, Joe Pass, John Pizzarelli, Barney Kessel, Sonny Sharrock, John Abercrombie, Emily Remler, Lee Ritenour, Pat Martino, Pat Metheny, John Scofield, Kurt Rosenwinkel, Jonathan Kreisberg, Mike Moreno, Adam Rogers, David Gilmore (the jazz guitarist), Frank Gambale, Charlie Hunter, Julian Lage, Lage Lund

**Piano** - Art Tatum, Bud Powell, Oscar Peterson, Tommy Flanagan, Red Garland, Kenny Drew, Bill Evans, Thelonious Monk, Keith Jarrett, Wynton Kelly, McCoy Tyner, Hank Jones, Ahmad Jamal, Lennie Tristano, Mary Lou Williams, Jaki Byard, Herbie Hancock, Chick Corea, Bob James, Andrew Hill, Cedar Walton, Mal Waldron, Michel Petrucciani, Kenny Drew Jr., Brad Mehldau, Alan Broadbent, Lyle Mays, Makoto Ozone, Alan Pasqua, Danilo Perez, Miki Yamanaka

A note about SPOT evaluations:

**Please do not fill out the SPOT evaluations if you are in lessons with me.**

I will not be able to view the SPOT evaluations when you submit them as they will go under Professor Seaton's name and any feedback you provide would reflect on him rather than on me. Instead, I welcome and highly encourage all of you to please give me your honest feedback at any point during this semester.

**\*Final disclaimer\* - This syllabus, the assignments listed and the aforementioned course contents are subject to change. The feedback you provide to me throughout the semester will be incredibly helpful in making any necessary adjustments. If you feel something is too challenging, or not challenging enough, course contents/assignments/patterns can and will be adjusted based on your feedback!**

# Fall 2023 Patterns for Jazz Bass Lessons

Anthony Casolari

This exercise is constructed in 2 parts. The first half is enclosures around each note in the major scale.

Note how the enclosure type changes based on if the distance between the notes is a half or whole step.

The second half of this exercise is a common melodic cell shape that is used a lot by Michael Brecker in his double time runs.

I then adapted it to work over the entire major scale. Note how the pattern changes based on if the distance between notes is a half or whole step

A

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7(b5)</sup>



This exercise is designed to make you aware of 3 very important things inside every scale. In this case, it's a major scale

1. Where all of the possible passing tones are between whole steps in a scale

2. Where all the upper and lower neighbor tones are between half steps in a scale

3. the diatonic 7th chords of the scale

B

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7(b5)</sup>



This exercise is constructed in 2 parts. The first half is composed of a triad pair of 2 major triads a whole step apart with passing tones being used to connect each triad to the next. This is a very common way

to express a lydian sound. The second half is composed of a triad pair of an augmented triad and a major triad with

passing tones and enclosures being used to connect each triad to the next. This is a very common way to express a melodic minor sound.

C

17 Cmaj<sup>7(#11)</sup> D<sup>9</sup> F<sup>#7alt.</sup> Gmaj<sup>7</sup> Am<sup>6/9</sup>



21 Am(maj<sup>7</sup>) D<sup>7alt.</sup> E<sup>7alt.</sup> A<sup>b7alt.</sup> F<sup>#m7(b5)</sup>





2

This exercise is based a very common pattern in modern jazz, 1-2-3-5. John Coltrane is most notable improviser who used them commonly. Great examples of him doing so are his solo on Giant Steps, Countdown, and Satellite. After the 1-2-3-5 pattern is played, we use an enclosure type is is very common in bebop/hard bop to encircle the next 1-2-3-5 pattern. Clifford Brown, and Lee morgan are two notable improvisers who use this enclosure device commonly

D

25 Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7(b5)</sup>

(different resolution  
into original 1-2-3-5)



This exercise is entirely based on utilizing pentatonic scales to express extensions over common chord progressions. These pentatonics are broken up into various different quartal triads with an enclosure around the first quartal triad for the 1st half. The 2nd half of the exercise is an ascending pentatonic shape modulating through the appropriate keys. They are designed to work on your right hand string crossings and control over larger interval types

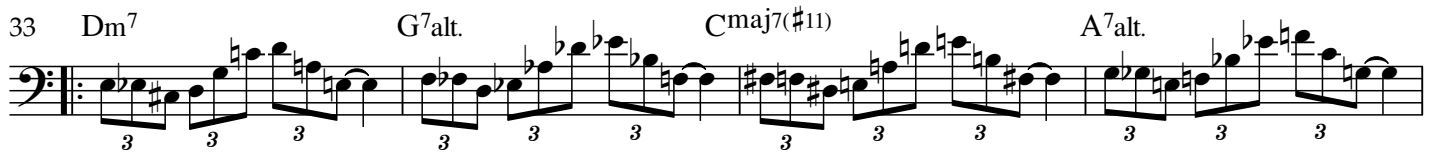
E

A minor pent

Bb minor pent

B minor pent

C minor pent



This exercise is a hybrid of various concpets in the diminished scale. Measures 1, 3, 5, and 7 are all based on "cliches" that are commonly used by improvisers such as Chick Corea, Herbie Hancock, Michael Brecker, Eric Alexander, and more. Measures 2, 4, 6, and 8 are based off of ways to organize the diminished scales in perfect 4ths and perfect 5ths. Note how many of these shapes here are direct transpositions of one another. This is done to highly the symmetry of the diminished scale, and to show you some of it's available rotations.

F

C<sup>7</sup>alt. Eb<sup>7</sup>alt. F#<sup>7</sup>alt. A<sup>7</sup>alt.

Departmental Program Information – Plan on a 30 minute performance to allow time for discussion.

Return this form to the Program Office at least one week prior to performance.

This information is for ASCAP and the UNT archives.

No programs will be printed for distribution at the departmental.

Your Name\_\_\_\_\_

Date of the Departmental (M/D/Y)\_\_\_\_\_

List the names of the musicians and instruments they play.

\_\_\_\_\_  
\_\_\_\_\_

Tune\_\_\_\_\_

Composer\_\_\_\_\_

Year of Composition\_\_\_\_\_

Tune\_\_\_\_\_

Composer\_\_\_\_\_

Year of Composition\_\_\_\_\_

Tune\_\_\_\_\_

Composer\_\_\_\_\_

Year of Composition\_\_\_\_\_

(Optional 4th)Tune\_\_\_\_\_

Composer\_\_\_\_\_

Year of Composition\_\_\_\_\_

**\*\*updated for Fall 2023\*\***

## **Course Syllabi Information**

**For complete information on course syllabi requirements, please see the [university's policy](https://policy.unt.edu/policy/06-049).  
(<https://policy.unt.edu/policy/06-049> )**

**In addition to the information below, course syllabi should minimally include the following information:**

- Course Title and Course Number
- Course Objectives
- Instructor Office Hours
- Attendance Expectations
- Grading Criteria
- Statement on timeliness return of student work, particularly final exams or final projects
- Statement that students should not schedule their end-of-semester jury against a regularly scheduled class
- For Faculty, Teaching Fellows and Adjuncts:
  - All undergraduate syllabi for lecture courses are required by law to be available to the public. At UNT, undergraduate syllabi for lecture courses should be uploaded into the Faculty Information System.
  - Use gender inclusive language in your syllabi
  - UNT requires that all graduate course syllabi to be uploaded into FIS.
    - To access the Faculty Information System, go to your my.unt home page. Under the Faculty Tab, click on Faculty Information System.

***Rather than including the text for the information below, it is also an option to include the links in course syllabi and review the information on the first day of class.***

### **ACADEMIC INTEGRITY**

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a

paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: [Academic Integrity](#)

LINK: <https://policy.unt.edu/policy/06-003>

## **STUDENT BEHAVIOR**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

See: [Student Code of Conduct](#)

Link: <https://deanofstudents.unt.edu/conduct>

## **ACCESS TO INFORMATION – EAGLE CONNECT**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](#)

LINK: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

## **ODA STATEMENT**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: [ODA](#)

LINK: [disability.unt.edu](http://disability.unt.edu) (Phone: (940) 565-4323)

## **Diversity and Belonging**

UNT values diversity and individuality as part of advancing ideals of human worth, dignity, and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies, and use of university facilities.

## **Health and Safety Information**

Students can access information about health and safety at:

<https://music.unt.edu/student-health-and-wellness>

## **Registration Information for Students**

See: [Registration Information](#)

Link: <https://registrar.unt.edu/students>

## **Academic Calendar, Fall 2023**

See: [Fall 2023 Academic Calendar](#)

Link: <https://registrar.unt.edu/registration/fall-registration-guide>

## **Final Exam Schedule, Fall 2023**

See above

## **Financial Aid and Satisfactory Academic Progress**

### Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current

and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

### Graduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

### **RETENTION OF STUDENT RECORDS**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: [FERPA](#)

Link: <http://ferpa.unt.edu/>

### **COUNSELING AND TESTING**

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: [Counseling and Testing](#)

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

See: [Mental Health Issues](#)

Link: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)

### **ADD/DROP POLICY**

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop Information.

Drop Information: <https://registrar.unt.edu/registration/fall-registration-guide>

### **STUDENT RESOURCES**

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

Link: <https://success.unt.edu/aa-sa-resources>

(Note: A printer-friendly PDF version is available by clicking the green button on the home page)

### **CARE TEAM**

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

See: [Care Team](#)

Link: <https://studentaffairs.unt.edu/care-team>