

Syllabus for Graduate Recital, MUJS 5535

Davy Mooney, instructor

Davy Mooney office hours: posted outside of room 277

Course Objectives

- 1) To prepare a graduate recital that meets all the requirements of your degree, and also showcases your individual artistry
- 2) To continue to progress in your individual guitar lessons

A note on objective 1

Developing an original sound as a jazz artist is a long term—and extremely difficult—goal to achieve. As one progresses in the fundamentals of the jazz practice, the long-term goal of achieving one's own voice should always be in the back of one's mind. This is, of course, a highly individualized quest, and one in which the instructor can only serve as a helpful guide. Preparing for and completing your Graduate Recital and Graduate Comprehensive Exams should be an important milestone on this journey.

Recommended Texts

Jazz Guitar Reading and Improvisation Material:

Melodic Rhythms for Guitar, by William Levitt

Barry Galbraith Jazz Guitar Study Series:

1) The Fingerboard Workout

2) Daily Exercises in the Melodic and Harmonic Minor Modes

3) Guitar Comping

4) Play Along With Bach

5) Guitar Improv, by Barry Galbraith

Joe Pass's "Catch Me!," "Joy Spring," and "For Django:" Transcription and Analysis, by Davy Mooney

Bop Duets, by Bugs Bower

The Advancing Guitarist, by Mick Goodrick

Jazz Ear Training: Learning to Hear Your Way Through Music, by Steve Masakowski

Play Duets with Jimmy Raney, by Jimmy Raney (Aebersold vol. 29)

Classical Reading Material:

42 Studies of Caprices, by Rodolphe Kreutzer

Sonatas and Partitas for the Violin, by J.S. Bach

Saxophone Studies:

The Charlie Parker Omnibook, edited by Jamey Aebersold

14 Jazz and Funk Etudes, by Bob Mintzer

The Jazz Conception, by Jim Snidero

note: I studied the above classical violin and jazz saxophone material with Fred Hamilton for two years, and found it both illuminating and highly relevant to jazz guitar study. I hope to continue the Fred Hamilton legacy with this material!

Weekly Lesson Breakdown

The focus of your lessons will be preparing tunes for your recital and preparing for the comprehensive exam. Get recital information online from the student handbook at www.jazz.unt.edu, which will tell you the necessary paper work needed to be filed to schedule a recital. Your recital repertoire and your recital date needs to be approved by me. Choose your repertoire wisely to showcase your strengths, your versatility, and your artistry. You must perform at least one solo piece and one trio (guitar, bass, and drums) piece.

Guitar Trio Style

Performing in a trio with bass and drums requires a specific set of skills, including the ability to comp for oneself. The guitar trio style will be explored in depth in our lessons, and students will be expected to perform standards in their repertoire in this guitar trio style for the end of the semester jury (see below).

Soloing and Comping

It is essential for a modern jazz guitarist to be proficient in both single-note soloing and comping. In the context of a guitar lesson it is much easier to address single-note soloing, either with backing tracks for accompaniment or simulation of the rhythm section by the teacher. Often, through years of jazz guitar lessons, a student will become proficient at just such “duo guitar comping” (involving walking bass lines while comping chords with the metronome, simulating a swing rhythm section) while not necessarily progressing at the skill of comping for another soloist in the context of a jazz rhythm section including bass and drums.

Guitar duo playing is an art form of its own, and one which we will have ample time to explore in our lessons, but we will address the discrepancy between the two comping styles through creative accompaniment with the metronome, without resorting to walking bass lines, and a technique that I call “deep listening accompaniment.” This is demonstrated expertly by pianist Herbie Hancock’s comping on Miles Davis’s 1964 live albums “My Funny Valentine” and “Four and More.” Specifically, Herbie is listening not only to what the soloist is playing—he is listening for the *spaces the soloist leaves between phrases*, and when these spaces occur he will insert little rhythmic or melodic responses. This creates a deep conversation between soloist and accompanist. This is, of course, only one way to conceptualize comping, but I have found it an effective technique to practice to achieve comping that is active enough to generate interest and create bandstand communication, while not overwhelming the soloist with information.

Big Band versus Small Combo

At UNT a successful guitarist must be able to function in both small group and big band settings. These two scenarios present different challenges, although in both settings the guitar has a hybrid role—the jazz guitar is a half-horn, half-chordal instrument, and must be proficient at both tasks.

In the small combo, a guitarist may be called upon to comp for a soloist and/or play melodies with the frontline horn players. If there is also a pianist in the group, the guitarist must navigate such thorny subjects as who comps for whom? And do piano and guitar ever comp together? Our lessons will address both the single-note and comping roles of the guitar in the modern small group.

In the modern big band, where the Basie-era role of Freddie Green—to comp expert quarter notes as a sort of third appendage to the bass and drums—has largely disappeared, the guitarist may be called upon to play melodies with any combination of horn players in the brass or reed sections, or may comp for a soloist. Reading ability is of great importance to success in a UNT big band, given the depth of the repertoire musicians are required to master. Our lessons will involve regular reading practice. The comping and single-note roles of the guitar in the big band are roughly analogous to those roles in the small group.

A newer wrinkle in the evolving role of the guitar in jazz, and one that we will discuss in depth in our lessons, is the use of effects to create electronic textures—both in the small group and in the big band. I have found in my own work in these diverse settings (and especially when piano is also present) that an effective use of pedals can breathe new life into the role of the guitar—can indeed make the guitar an indispensable source of color and texture in the ensemble. The swells of the volume pedal (inspired by the work of Bill Frisell) are a specific example of this. We will address both the hybrid role of guitar in the jazz ensemble and the effective use of pedals in our lessons.

Transcription

The student will be expected to transcribe two full solos per semester, one for the mid-term and the other for the final jury. It is recommended that at least one of these solos be a guitar solo. The solo should be performed along with the recording, and the student should match the articulation and time feel of the soloist as well as the pitches and rhythms.

Chord Melody

The student will be expected to arrange two jazz standards for solo performance, in collaboration with the instructor, one for the mid-term and the other for the final jury. At least one of these should be a rubato ballad, which should be ornamented and embellished using techniques such as back-cycling, chord inversions, moving inner lines, single-note fills, and a variety of right hand articulation techniques.

Grading

The student must complete weekly assignments, in accord with all of the above course objectives and goals. A positive attitude and enthusiasm for the jazz practice are also key to a successful semester of lessons. Attendance at each week's lessons is mandatory, although in the case of illness or other unavoidable conflict absence may be excused. The instructor will make up any missed lessons, but student absences will not be rescheduled. Each week's lesson will be graded (see "Weekly Lesson Breakdown" above) and averaged to make up 70% of the semester's grade.

Guitar Departmental

The UNT jazz guitar departmental takes place every Friday, from 2 to 3pm, in Kenton Hall. All students will be required to perform once per semester, a short, 15 to 20 minute, 2-tune set. I recommend guitar trio, or quartet with horn or piano, with bass and drums. I will film these performances and get them to you for your own edification. Seeing yourself perform live provides insight into the way your music is perhaps perceived by the audience—this is subjective and intangible, but it is helpful to put yourself in the audience's place, in some small way, by watching your performance. I recommend watching once or twice, analyzing strengths and weaknesses, but not getting overly obsessed with one performance. Jazz is an in-the-moment music, and the effectiveness of your playing will vary from day to day. Attendance at guitar departmental is required.

Juries

The student will perform for a faculty panel at the end of each semester. The student will be required to perform a chord melody, a transcription, and one etude (which need not be memorized) from the semester's study. The student must also submit a repertoire list, and may be called upon to perform an impromptu "guitar trio style" rendition of a piece from that list. The jury will make up the remaining 30% of the semester's grade.

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, 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.
LINK: <http://facultysuccess.unt.edu/academic-integrity>

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 classroom, labs, discussion groups, field trips, etc. (Also see below, UNT Care Team) 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. 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.
LINK: 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 Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member

prior to implementation in each class. For additional information see the Office of Disability Accommodation. LINK: disability.unt.edu. (Phone: (940) 565-4323)

2017-2018 Semester Academic Schedule (with Add/Drop Dates) Link:
<http://catalog.unt.edu/content.php?catoid=17&navoid=1737>

Academic Calendar at a Glance, 2017-2018 Link: <https://www.unt.edu/catalogs/2017-18/calendar>

Final Exam Schedule Link: <http://registrar.unt.edu/exams/final-exam-schedule/fall>

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 registered hours per term. 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 being doing so. 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. 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 Blackboard 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. Link: <http://ferpa.unt.edu/>

RESPONDING TO STUDENTS IN DISTRESS: UNT CARE TEAM

Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide. Link: <http://studentaffairs.unt.edu/care>