



University of North Texas
College of Music
Division of Jazz Studies
MUAC 3538.700
Jazz Bass Lessons

COURSE INFORMATION

Jazz bass lessons will be offered after successful completion of the classical upper division exam, MUJS 1131 Jazz Perf Fund I (for bass) section 502, MUJS 1132 Jazz Perf Fund II (for bass) section 502 and passing of the ICE exam.

Class Meetings: 11 Weekly 50-minute lessons, one final jury during dead week, one group listening session, and the jazz bass departmental meetings and performance

Class Location: Lessons in Bain 217

Instructor Contact Information

Instructor: Eric Hitt **Faculty Mentor:** Lynn Seaton

Email: erichitt@my.unt.edu

Cell Phone: (715) 450-5643

Office Hours: By Appointment

Course Description and Objectives

This course is designed to hone skills in jazz bass performance. Objectives include: developing a good pizzicato and arco sound, developing a good time feel, expanding understanding of the role of the bass in jazz through transcription, jazz repertoire and sight-reading, study of standard tunes in depth through chords, melodies, scales, and arpeggio analysis, developing technical facility necessary to achieve comfortability and confidence, and developing musicality to contribute to any performance situation.

Attendance

Lesson Attendance

Attendance is mandatory. Two missed lessons without advance notice and permission of the instructor will result in the grade being lowered one degree. If the instructor must miss a lesson, a makeup will be scheduled. There will be no makeup lessons for unexcused student absences. See the Departmental attendance policy above.

Dialogue

In the words of Prof. Seaton, "An important part of learning is an open dialogue between the teacher and the student. Please feel free to call me or stop me in the hall to discuss anything." This applies to Eric as well.

All students are expected to activate their Eaglemail account that is provided by the university; Eaglemail is the official e-mail account and e-mail contact for all students at UNT. An Eaglemail account can be activated on the web at my.unt.edu then click on [Activate my EUID]. If needed, I will email you this way.

Departmental Performances

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- or 2-page analysis of the concert after you listen to the recording. Turn that analysis in to Eric within a week. 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

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. Please provide your class schedule or other explanation to Lynn Seaton within the first week of classes. For those enrolled in jazz bass lessons, three 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 classes, let Lynn Seaton know in advance. I am flexible and understanding, just communicate with me on a professional level.

Punctuality

Be on time for all lessons and meetings.

Texts

Professor Seaton's note about file sharing, burning CD's, and copying music and books: Artists deserve the royalties they are due from the sale of intellectual property. It is hard enough to make a living as an artist as it is. When you make your own recordings and write your own tunes you also deserve to receive the appropriate compensation for your creativity. "Please buy, don't burn."

Eric's note: Spotify, Apple Music, YouTube, are great resources for consuming music but are not great for the artists whose music sustains them. These services are great for listening to a lot of different music and versions of tunes. Please consider purchasing a physical (or digital) copy of your favorite albums to keep for good!

Required: The Jazz Bass Book by John Goldsby

Choose from the following:

A LEGAL collection of songs from the standard repertory (Writers deserve their royalties!) such as: "The New Real Book" (3 Volumes), any of the legal "Real Book" volumes, Dick Hyman's two books "Professional Chord Changes and Substitutions" (Vol. 1) and "All the Right Changes" (Vol. 2), Frank Mantooth's books "Best Chord Changes for the World's Greatest Standards" Volumes (1-5)

One or more of the following collections of solo transcriptions such as: Any of the Paul Chambers Solo books by Jim Stinnett, "The Music of Oscar Pettiford" by Volkes Nahmann, "The Bass Tradition" by Todd Coolman, "The Charlie Parker Omnibook," "Scott LaFaro 15 Solo Transcriptions" by Phil Palombi, "Jazz Solos for Bass" by Lynn Seaton, and other books that may be suggested during the course of study.

Materials:

Join the International Society of Bassists at www.isbworldoffice.com

You should consider yourself a professional bassist from now on. Being a part of this network is an important element of your career. In addition to the online news, quarterly magazine, and online resources, the conventions are every other year where over 1,000 bassists of all styles meet for performances, workshops, and camaraderie. There are also competitions including Jazz, classical solo, orchestral, bass making and composition. Several UNT students have been finalists and prize winners in the jazz and classical categories. PLEASE JOIN!

Required: Recordings of the memorized tunes you are working on. It is very useful to listen, play along with, and check the chord changes. Pick tunes you have recordings of or acquire recordings of these tunes. Make a playlist on your preferred music platform for easy access. Learn the names of all the players and survey the playing/recording history of each bassist.

- A metronome or metronome app (drumgenius is great too)
- Manuscript paper
- A stereo system or Bluetooth speaker to play music on for pleasure and study (headphones are helpful in a different way)
- A recorder is helpful to record music and your own practicing (your phone, or other handheld recorder like Tascam DR-05). We may record you or some music to learn. Keep it with you for all lessons.
- A folder for collecting materials such as music, transcriptions, recordings, assignments and tune list.

KEEP A LOG OF YOUR TUNES AND OTHER ASSIGNMENTS ON THE BACK OF THE JURY SHEET IN THE SYLLABUS. BRING THAT SHEET FILLED OUT TO YOUR JURY AT THE END OF THE SEMESTER.

CLASS WORK: Much of class time will be spent on several areas of development. Among them are: jazz standard repertoire, major and minor modes and other jazz scales, arpeggios, proper posture and body awareness, proper sound

production, pizzicato and arco techniques, transcription of recorded materials, walking bass lines, written and improvised solo conception.

Assignments

1. A minimum of 8 tunes are to be memorized each semester; six partial routines and two full routines. A partial routine consists of performing the melody from memory, walking a bass line, and one or more other routine elements as discussed. For the full routine. Students will work up a solo performance routine for each tune that will include playing the melody, walking a bass line, soloing, scales and arpeggios (to the 9th) played in 1/8 notes in the harmonic rhythm of the tune, and the melody again, all with a metronome. If a ballad is chosen, the scales and arpeggios will be done in 1/16 notes. Consider doing an intro and end the tune some way authoritatively like one would on a gig.

One of these tunes will be a bebop tune. If the bebop tune is a contrafact, the original standard melody also will be learned. Play the contrafact on the first chorus and the original melody on the last or vice-versa.

Beginning with the second lesson, students will come prepared with a memorized tune each week as listed on the schedule with the routine, an analyzed lead sheet with chord/scale relations marked on it, and a recording. It would be wise to include tunes that you do in other classes and gigs (such as ensembles, arranging, your transcriptions, or improvisation) as part of your tune learning.

The recordings will be used as stylistic models and references for chord changes. Check your lead sheets against the recordings and make changes as needed. Maintain a portfolio of the tunes you know and learn and the transcriptions you do throughout your study. By graduation, you will have many tunes that you know thoroughly. One of the things that make for a successful musician is knowing many tunes.

2. Students are required to submit a complete transcribed tune (bass line and bass solo) from a recording of their choice each semester. This is due on the 6th lesson. A copy of the recording and a photocopy of the transcription should be handed in. You keep the original transcription. You will perform the transcription with the recording for a grade. Be the bassist on the recording regarding feel, sound, and articulation as much as possible. Consider making this tune one of the 8 memorized tune routines.

3. One or more pre-transcribed solos from a book or collection will be studied each semester. It is recommended that at least one of these solos be from one of the Paul Chambers books. Pre-transcribed solos are jazz etudes. Consider making this tune one of the 8 memorized tune routines.

Professor Seaton's statement about why learning these routines will help you: A successful musician earns the right to stand with others on the bandstand by being able to stand alone. The ability to play these routines is designed to bring you to that point. To be a melodic player, one studies melodies. Analysis of how melodies relate to chords will make one a better soloist. The main role of a bassist is to provide clear and solid walking and grooving accompaniments. The technical studies of scales and arpeggios will teach you your instrument. Careful attention to how to connect these within the context of the tunes will expand awareness of different position and fingerings for those scales and arpeggios.

Homework

You will also be expected to write bass lines on tunes as assigned and practice the appropriate scales, arpeggios, and melodies (see Assignments). Those who plan to do well in their lessons should plan to practice every day including weekends (with breaks as needed for health). Playing music well is a long-term commitment. Consistent exercising is essential to progress.

Grading

Your grade will be based on the following:

1. Departmental performance- You are expected to perform at least once per semester.
2. Transcription - Due on the 6th lesson. (See assignments.) Grade will be based on how closely your performance is to the original recording.
3. General progress - Students will be evaluated on the basis of their own progress, not by comparison to others.
4. 8 tunes and 2 full routines and 6 partial routines memorized on the day they are due as listed on the schedule below.
5. Final jury - At the end of the semester, students will be evaluated on the following: performing one partial routine and one full routine of the eight required memorized tunes. A full routine consists of the melody, chords, scales, arpeggios, walking a bass line and soloing. A partial routine consists of the melody, walking a bass line, and one or more of the other skills as discussed. You pick one and another will be picked at random.
6. **MINIMUM GRADE:** A minimum grade of "B" is required of all jazz studies majors.

INTERNATIONAL STUDENT PRACTICAL TRAINING

Enrollment in this course also requires the student to obtain practical work experience in performing and/or teaching work; appropriate placement, length of position, and amount of time required will be determined at the discretion of the major professor. The appropriate position(s) should be part-time and occur during the term of enrollment. Paid work as a church musician, teaching privately, or as a member of a performing ensemble are examples of appropriate applications for this course requirement. Combinations of single appointments and long-term positions may be used to satisfy this requirement.

Lesson Schedule

In addition to the scheduled assignments, students are encouraged to ask for help on anything. Pre transcribed solos will be worked in the schedule as needed depending on the length.

Learn the names of all the players and survey the playing/recording history of each bassist.

1. Orientation: pick the first tune and pre-transcribed solo.

2. Memorized Tune #1 Partial routine with analyzed lead sheet and recording due. Bring in recording and lead sheet for the next tune selection so we can listen and compare changes.
3. Memorized Tune #2 Partial routine with analyzed lead sheet and recording due. Bring in recording and lead sheet for the next tune selection so we can listen and compare changes.
4. Memorized Tune #3 Partial routine with analyzed lead sheet and recording due. Bring in recording and lead sheet for the next tune selection so we can listen and compare changes.
5. Memorized Tune #4 Partial routine with analyzed lead sheet and recording due. Bring in recording and lead sheet for the next tune selection so we can listen and compare changes.
6. Complete transcription of your choice with walking and solo due.
7. Memorized Tune #5 Partial routine with analyzed lead sheet and recording due. Bring in recording and lead sheet for the next tune selection so we can listen and compare changes.
8. Memorized Tune #6 Partial routine with analyzed lead sheet and recording due. Bring in recording and lead sheet for the next tune selection so we can listen and compare changes.
9. Memorized Tune #7 Full routine with analyzed lead sheet and recording due. Bring in recording and lead sheet for the next tune selection so we can listen and compare changes.
10. Memorized Tune #8 Full routine with analyzed lead sheet and recording due.
11. SPOT, Summary and other student questions.
12. Final Jury- You pick one tune, another picked at random and the routines from memory.
13. Required listening session to be scheduled on a Saturday sometime in the semester with all students in jazz lessons.

Student Perceptions of Teaching (SPOT)

These evaluations are taken very seriously by administration for my continuance/advancement as a teacher and for salary considerations. Please consider this short survey as a part of this class. Results are not made available to me until after grades are posted. Your thoughts and opinions help me to be a better teacher and often reinforce the effectiveness of how I run classes.

The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available to you at the end of the semester until the week before finals to provide you with an opportunity to evaluate how this course is taught. You will receive an email "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Please look for the email in your UNT email inbox. Simply click on the link and complete your survey. Once you complete the survey you will receive a confirmation email that the survey has

been submitted. There may time scheduled to complete this during our class, but if not, please complete it on your own. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

Syllabus Change Policy

This syllabus is subject to change with notice.

UNT POLICIES

ACADEMIC INTEGRITY

LINK: https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf

STUDENT BEHAVIOR

LINK: Student Code of Conduct -

<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

LINK: disability.unt.edu. (Phone: (940) 565-4323)

UNT Policy Statement on Diversity

https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub 8_.18_0.pdf

2019-2020 Semester Academic Schedule (with Add/Drop Dates)

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

Academic Calendar at a Glance, 2019-2020

<https://www.unt.edu/catalogs/2019-20/calendar>

Final Exam Schedule

<https://registrar.unt.edu/exams/final-exam-schedule/fall>

Financial Aid and Satisfactory Academic Progress

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

RETENTION OF STUDENT RECORDS

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:

<http://studentaffairs.unt.edu/counseling-and-testing-services>. For more information on mental health issues, please visit: <https://speakout.unt.edu>.

The counselor for music students is: Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741 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. After the 12th class day, students must first submit a completed "Request to Drop" form to the Registrar's Office. The last day for a student to drop a class in Fall, 2019 is November 4th. Information about add/drop may be found at: <https://registrar.unt.edu/registration/fall-registration-guide>

ADD/DROP POLICY

The University of North Texas has many resources available to students. For a complete list, go to: https://www.unt.edu/sites/default/files/resource_sheet.pdf

College of Music
University of North Texas

Jazz Bass Jury Examination
Petition for Acceptance and Continuance in Applied Music (Jazz)
Undergraduate Degrees

Name _____ Date: _____

Major _____

MUAC Level (circle one) 3500

Permission for Acceptance of Continuance Approved: YES () NO ()

Evidence of continuing maturity in technical, musical and performing skills must be demonstrated in the jury at the conclusion of each long semester. Students who do not meet these requirements must be advised of their deficiencies by their applied instructor, Area Coordinator or Division Chair as is appropriate.

JURY GRADE _____

COMMENTS AND RECOMMENDATIONS:

JURY MEMBERS:*

1) _____ (Chair)	4) _____
2) _____	5) _____
3) _____	6) _____

*a decision for continuance requires the signature of the jury chair only; denial requires the signature of each jury member

Original to: Undergraduate Advising Office

Semester Repertoire (List the jazz compositions studied and learned this semester)

These columns to be filled in by the student		Check these columns and Instructor will circle jury tunes.				
Title	Composer	Melody	Arp.	Scales	Time/ walking	Solo

Complete bassline and solo Transcription(s) you did yourself.

Title

Performer

Recording

Other pre transcribed solos, Etudes, technical studies, patterns, and other things Studied this Semester

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 _____