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MUJS 1131.507

FUNDAMENTALS OF JAZZ PERFORMANCE



Description & Objectives of the Course

Fundamentals of Jazz Performance (Vocal section) is the entry-level jazz curriculum course in the UNT Division of Jazz Studies, with the purpose of exploring many facets of what it takes to be a successful vocal musician in the program as you study the art of jazz.

By the end of this semester, you will be able to:

- Have a grasp of who the most important jazz singers (soloists and ensembles) are, what distinguishes them from each other, and be able to place them on a timeline in history from the inception of jazz singing to the present day.
- Sing along in performance with vocal artists and imitate their style through striving for perfection in all aspects of matching them.
- Confidently create written representations of your songs using computer notation software and either create or expand your “book” of tunes and lyrics for performance.
- Develop foundational transcription skills for transcribing music from recordings, starting with bass lines and moving into chord progressions.
- Develop practice methods for improvising over chord changes in a combination of theoretical and aural ways.

Course Information

M/W 2 - 2:50 pm, Canvas class
Zoom room

Instructor: Jennifer Barnes

Office: Rm 346

Email: jennifer.barnes@unt.edu

Cell: (661) 713-0260

Office Hours: By appt. - see
schedule online (Canvas page for
the vocal area)

Course Attendance, Grading & Policies

- Absences are limited to two for the semester. If there is a medical emergency, the student and instructor will work out a modified due date for the assignment(s) missed ASAP. Other than a medical impossibility of singing, all other assignments that were due in class must be submitted by recording on the day due or will be subject to a late penalty. (see below). While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me *prior to being absent* as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class. If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.
- My expectation for participation in this class, which is uniquely being conducted over Zoom this semester, includes the following:
 - You will be awake (!), alert, dressed as if you were attending class in person, and sitting or standing in an upright position.
 - Your screen must always have the video portion active, and the sound remains muted unless you're speaking, which you will be often in class to respond
 - You will not be looking at either your phone or any other content on your computer/tablet screen during class, to be fully attentive and engaged in your learning process
- Each assignment/performance will be graded on Canvas; the grade is determined by the quality of preparation and the musicality of the assignments/performances.

If you do well in this class, you too can be successful, like these people!



- Your final semester grade will be calculated as follows:
 1. Attendance and class participation – 10%
 2. Assignments – 80%
 3. Final exam – 10%
- Homework, in-class performances or projects that are submitted late will be subject to a grade reduction off the total grade on the following scale, but will still be expected to be completed, since you must learn the material (exceptions will only be made for excused absences cleared in advance):
 - 1 – 2 days late = 10% reduction
 - 3 – 6 days late = 25% reduction
 - 7 – 13 days late = 50% reduction
 - 14+ days late = no credit
- **IMPORTANT NOTE:** Although this syllabus is a guide to our plan for this class, the final word on scheduled assignments, due dates and specific content for each assignment will be on **Canvas**, NOT this syllabus, due to adjustments that will invariably need to be made to accommodate the individual pace and level of this specific class. It is each student's responsibility to consult the online course to verify each assignment's content and due date.

Required materials:

1. **iRealPro app (for phone, tablet or laptop)**
2. **Access to Finale (strongly preferred) or Sibelius software, highly recommended to be purchased and registered on your laptop computer; if not possible, then you may use the Music Computer Lab. Korg NanoKey or other small/portable MIDI keyboard entry device also highly recommended.**

Additional University policies (click links):

Academic Integrity Policy: <http://facultysuccess.unt.edu/academic-integrity>

Student behavior policy: <https://deanofstudents.unt.edu/conduct>

ADA Accommodation Statement. UNT 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 a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students 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 ODA website at disability.unt.edu.

You will perform assignments on class performance days as part of the following groups:

GROUP 1	GROUP 2
Anna Baylock	Jasper Fearon
Eddie Kam	Christiana Schiller
	Deyana Wilson

#	DATE	TOPIC	ASSIGNMENT (see Canvas for more specifics)
1	8/24	Introduction to class; Syllabus review; Day One Listening Exam	none!
2	8/26	Listening Exam Review, Part 1	Listening/writing Assignment #1
4	8/31	Listening Exam Review, Part 2	Listening/writing Assignment #2, Lead Sheet
5	9/2	Listening Exam Review, Part 3	Listening/writing Assignment #3
3	9/7	LABOR DAY - NO CLASS!	
6	9/9	Listening Exam Review, Part 4	Listening/writing Assignment #4
7	9/14	Intro to Modal Jazz	Listen to
8	9/16	Workshop on "Song for My Father"	Shed on "Song for My Father"; turn in original melody performance online
9	9/21	Performances of "Song for My Father" - Making up Melodies!	Shed on "SFMF" or another modal tune from the list.
10	9/23	Second performances of either "SFMT" or another modal tune from the list.	
11	9/28	Jam Session & "Sitting In" Protocol; discuss song lists, choosing keys, speaking registers	Create song list in Google Sheets; prepare to get started with a "sitting in" situation.
12	9/30	Song lists due; mock-up of "sitting in"	
13	10/5	Finale workshop in class; discuss Singalong Assignment	Choose and upload information for Singalong Assignment
14	10/7	Finale workshop in class (Part Two)	Prep singalong assignment
15	10/12	Group 1: In-class performances of Singalong	
16	10/14	Group 2: In-class performances of Singalong; discuss Syndicate performances	Self-evaluation of Singalong; Edit and resubmit new and improved lead sheets for Singalong songs.
17	10/19	Wrap-up of lead sheet/Finale tweaks; Introduction to Bass Line Construction	Compose a 2-feeel bass line for "HHTM"
18	10/21	Composing bass lines, part 2; transcribing bass lines	Bass Line Transcription #1

#	DATE	TOPIC	ASSIGNMENT (see Canvas for more specifics)
19	10/26	Singing along to check bass notes of chord progressions.	
20	10/28	Transcribing Bass Lines, Part 2	Bass Line Transcription #2
21	11/2	Brazilian listening session! Brazilian bass lines	Bass Line Transcription #3
22	11/4	Individual Meetings	Bass Line Transcription #4
23	11/9	Piano "Skeletons"; Transcribing Chord Qualities	"How High the Moon" skeletons; Play them also.
24	11/11	Improv on "HHTM"	"Hit the shed!"
25	11/16	Improv day - more practice techniques!	Transcribing more
26	11/18	Individual sessions on Bass Line Transcription #4	Bass Line Transcription #5; Chord Transcription #1
27	11/23	Review Bass Line & Chord Transcription	Complete and edit final transcription of "Never Say Goodbye"
28	11/25	NO CLASS!	
29	11/30	Review & listen for Final Exam	Study!
30	12/2	Improv jam; Q & A	Prep for final.
	12/7	Final Exam 1:30 - 3 p.m.	