

MUJS 1132.502 Jazz Performance Fundamentals II for Bass

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An important part of learning is an open dialogue between teacher and student. Talk to me any time about anything - on the phone, in the hall, or see me in my office.

Attendance Policy: Attendance is required at all sessions. If you can't be in class, call me or tell me in advance when possible. Please call me if you are sick. Excused absences are routinely granted for illness with an excuse coming from the Health Center or your doctor within 48 hours after missing class. Three unexcused absences will result in the reduction of the final grade. Excused absences should be cleared in advance (if possible) and students missing class will be responsible for assignments and homework. Repeated tardiness will result in the reduction of the final grade. BE ON TIME! I am flexible and understanding, just communicate with me on a professional level. All make up work needs to be completed before the 14th week of class.

Jazz bass students are expected to attend all jazz bass departmentals, jazz and classical bass faculty recitals, and jazz bass senior and graduate student recitals. 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 to Lynn Seaton within the first week of classes.

Class Goals:

This class is designed to give the student an historical foundation of jazz bass styles through the study of classic recordings. Students will be encouraged to play along in the style of the tunes played and transcribe parts of the recordings to learn from the masters. This will foster an ability to hear chord changes and play different styles. Harmonic knowledge and dexterity will be gained by studying the scales and arpeggios found in the chords of the songs.

Recommended Materials:

Sound Equipment for Home Recording and Remote Learning(if needed):

Best: Computer, USB mixer or interface with 3 or more channels, mic for the bass, mic for talking, cable to plug in phone for playing tracks, headphones or remote speakers.

Good: Computer, USB mic, SEPARATE remote speaker for playing tracks, headphones.

Minimum: computer with built in microphone, SEPARATE playback speaker for playing with tracks, and headphones or speakers.

Required Materials:

Books:

1. "The Jazz Bass Book Technique and Tradition" by John Goldsby
2. 10 stave manuscript paper
3. Aebersold Volume 21 (Same as last semester).

Optional Materials:

1. A collection of solo transcriptions containing tunes on the "Smithsonian Collection of Classic Jazz" such as Scott Reeves "Creative Jazz Improvisation", David Joyner "Anthology of Jazz History", "The Charlie Parker Omnibook", etc.
2. The "Smithsonian Collection of Classic Jazz". This is the source for the study tunes in the Library Course Reserves and an important addition to your home library.

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 be 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.

Grading: assignments-50%, scale tests-20%, written plus listening assessments-15%, and Ray Brown transcription-15%. You may see your grades anytime.

Ray Brown Transcription Project: An assignment will be due on class day 27. It is a complete transcription of any tune from any Oscar Peterson recording with Ray Brown on bass that contains a bass solo.

Your grade will be mostly how well you play this transcription with the recording. Play the nuances of the record!

Please have your recording ready to play along with and your written transcription uploaded to Canvas.

You are also required to play a two-octave scale and arpeggio in the key of the tune.

Note : Some of the assignments will require extra practice. Please consider starting at the beginning of the semester with # 12, 14, 18, 23, and the final project 27.

Course Outline: Subject to change for class need, holidays, etc.

NOTE: ALL WRITTEN ASSIGNMENTS NEED TO BE UPLOADED IN CANVAS AS A FILE (PREFERRED) OR JPG. Using music notation software is preferred with AABA sections lined up to the left and 4 bars per line unless there is need for pickup bars and/or first, second endings, etc.

M 1/13	1. Introduction- READING ASSIGNMENT: Goldsby front cover through page 30
W 1/15	2. Analyze Louis Armstrong - "Struttin with some BBQ", transcribe the piano bassline as a class, and play along with the recording.
W 1/22	3. Slap bass techniques, analyze and play two octave scales and arpeggios of Jelly Roll Morton - "Grandpa's Spells" as a class, and compare chord changes to other tunes. ASSIGNMENT: Transcribe John Lindsay's slap bassline on the A section D.S. before the C section from Jelly Roll Morton- " Grandpa's Spells " and play tune along with the recording
M 1/27	4. TRANSCRIPTION DUE: Transcribe John Lindsay's slap bassline on the A section D.S. before the C section from Jelly Roll Morton- " Grandpa's Spells " and play tune along with the recording.
W 1/29	5. TEST- "Grandpa's Spells" two octave scales and arpeggios. ASSIGNMENT: Write and play a chorus in the style of Pops Foster's bassline from Sidney Bechet- "Blue Horizon" and improvise another chorus in that style using the changes on the recording.
M 2/3	6. BASSLINE DUE: Write and play a chorus in the style of Pops Foster's bassline from Sidney Bechet- "Blue Horizon" and improvise another chorus in that style using the changes on the recording. READING ASSINGMENT: Goldsby 31-38.
W 2/5	7. Analyze and play two octave scales and arpeggios of Benny Moten-"Moten Swing" as a class. TRANSCRIPTION ASSIGNMENT: Sketch routine (Note number of choruses in each key), transcribe Walter Page's last chorus in Ab from Benny Moten -"Moten Swing", and play arrangement with record.
M 2/10	8. TRANSCRIPTION DUE: Sketch routine (Note number of choruses in each key), transcribe Walter Page's last chorus in Ab from Benny Moten -"Moten Swing", and play arrangement with record.
W 2/12	9. TEST- "Moten Swing" two octave scales and arpeggios. TRANSCRIPTION ASSIGNMENT: Jimmy Blanton's bassline bar 21-44 from Duke Ellington "Ko-Ko" and play whole chart with record. READING ASSIGNMENT: Goldsby 48-55.
M 2/17	10. TRANSCRIPTION DUE: Jimmy Blanton's bassline bar 21-44 from Duke Ellington "Ko-Ko" and play whole chart with record. ASSIGNMENT: Play along with Duke Ellington's "Cottontail" (Improvise a walking bass line on Rhythm changes from memory. Note pedal points)
W 2/19	11. TEST: Play along with Duke Ellington's "Cottontail" (Improvise a walking bass line on Rhythm changes from memory. Note pedal points) READING ASSIGNMENT: Goldsby 39-47 ASSIGNMENT: Play Slam Stewart's solo on "I Got Rhythm" with the recording and walk an improvised bassline with Don Byas. (Note alternate changes)
M 2/24	12. TEST: Play Slam Stewart's solo on "I Got Rhythm" with the recording and walk an improvised bassline with Don Byas. (Note alternate changes) READING ASSIGNMENT: Goldsby 56-59.
W 2/26	13. Analyze and play two octave scales and arpeggios as a class from Coleman Hawkins- "Man I Love" TRANSCRIPTION ASSIGNMENT: Coleman Hawkins- "Man I Love" the two A sections of Oscar Pettiford's walking bassline before his solo and play this and his solo with record.
M 3/3	14. TRANSCRIPTION DUE: Coleman Hawkins- "Man I Love" the two A sections of Oscar Pettiford's walking bassline before his solo and play this and his solo with record.

W 3/5 15. TEST- "Man I Love" two octave scales and arpeggios. READING ASSIGNMENT: Goldsby 60-63

BREAK 3/10,12 ASSIGNMENT: Play "Cherokee" melody from memory and improvise a walking bassline from memorized chord changes along with Charlie Parker's "Koko" (A tune based on these changes. Start melody after the intro.)

M 3/17 16. TEST: Play "Cherokee" melody from memory and improvise a walking bassline from memorized chord changes along with Charlie Parker's "Koko" (A tune based on these changes. Start melody after the intro.)

READING ASSIGNMENT: Goldsby 68-73, 79-83, and 94-95

W 3/19 17. Analyze Monk's "Criss Cross" for pentatonic scales as a class. TRANSCRIPTION ASSIGNMENT: Play Milt Jackson's solo and then transcribe Al McKibbon's walking bassline from the third chorus (Sahib & Monk's solo) from "Criss Cross" and play with record.

M 3/24 18. TRANSCRIPTION DUE: Play Milt Jackson's solo and then transcribe Al McKibbon's walking bassline from the third chorus (Sahib & Monk's solo) from "Criss Cross" and play with record.

W 3/26 19. TEST- Pentatonic scales from Monk's "Criss Cross" two octave. TRANSCRIPTION ASSIGNMENT: First (melody) chorus of Teddy Kotick's bassline from Horace Silver-"Moon Rays" and walk an improvised bassline with the record. Circle the enclosures (notes above and below the target note- chromatic or scalar) that lead to the next chord.

M 3/31 20. TRANSCRIPTION DUE: First (melody) chorus of Teddy Kotick's bassline from Horace Silver-"Moon Rays" and walk an improvised bassline with the record. Circle the enclosures (notes above and below the target note- chromatic or scalar) that lead to the next chord. READING ASSIGNMENT: Goldsby 84-93 and 96-103.

TRANSCRIPTION ASSIGNMENT: Mingus' bassline from when he starts the walking pattern through the quarter note triplets on 24 bars later on "Haitian Fight Song", Sketch routine of record out (sequence of stop time, double time etc.) and play along with record. If time permits, play free ala Mingus' intro to "Haitian Fight Song" and improvise solos and walking basslines on G- blues (Changes Memorized).

W 4/2 21. TRANSCRIPTION DUE: Mingus' bassline from when he starts the walking pattern through the quarter note triplets on 24 bars later on "Haitian Fight Song", Sketch routine of record out (sequence of stop time, double time etc.) and play along with record. If time permits, play free ala Mingus' intro to "Haitian Fight Song" and improvise solos and walking basslines on G- blues (Changes Memorized). ASSIGNMENT: Two Octave Half Whole Diminished and Super Locrian Scales and b9 Arpeggios with Volume 21 track #14 (#14 in book)

M 4/7 22. TEST: Two Octave Half Whole Diminished and Super Locrian Scales and b9 Arpeggios with Volume 21 track #14 (#14 in book). PLAYING ASSIGNMENT: Play bass part of melody and Miles' solo with the record of "So What". READING ASSIGNMENT: Goldsby 74-78

W 4/9 23. PLAYING ASSIGNMENT DUE: Play bass part of melody and Miles' solo with the record of "So What". READING ASSIGNMENT: Goldsby 104-149.

M 4/14 24. Review

W 4/16 25. TEST: Written assessments.

M4/21 26. TEST: Listening skills. READING ASSIGNMENT: Goldsby 64-67, -Bring your devices to do the SPOT

W 4/23 27. RAY BROWN TRANSCRIPTION PROJECT DUE: It is a complete transcription of any tune from any Oscar Peterson recording with Ray Brown on bass that contains a bass solo. That means all the walking and all the solo. You will be graded by playing this transcription with the recording. Play the feel, articulations, and sound of the recording as closely as possible. Everyone should be ready to play this day. Bring everything. If you don't have the transcription today, 10% will be deducted from your score. Some will play the next class, but I need to see everyone's transcription today.

M 4/28 28. More Ray Brown

W 4/30 29. Question and answer session.

Note: If time runs out for the playing of the transcriptions, we will use the time allotted during Wednesday of dead week or finals week.

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Week #1	Mon- 1	Wed - 2
Week #2	Mon – Holiday, no class	Wed -3
Week #3	Mon-4	Wed-5
Week #4	Mon-6	Wed-7
Week #5	Mon-8	Wed-9
Week #6	Mon-10	Wed-11
Week #7	Mon- 12	Wed- 13
Week #8	Mon - 14	Wed - 15

Spring Break

Week #9	Mon - 16	Wed -17
Week #10	Mon - 18	Wed - 19
Week #11	Mon - 20	Wed - 21
Week #12	Mon- 22	Wed - 23
Week #13	Mon- 24	Wed - 25
Week #14	Mon- 26	Wed- 27
Week #15	Mon- 28 Bring devices to do the SPOT	Wed - 29