

MUAC 3538 sec.700 Jazz Bass Lessons Outline

INSTRUCTOR INFORMATION:

Professor Seaton Office: (940) 369-7639 voicemail recording shows up I my email

Jazz Studies Office: (940) 565-3743

Prerequisites

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, four semesters of Classical lessons, and passing the classical upper division exam (UDE).

LESSONS: The semester consists of thirteen sessions: eleven 50minute private lessons, one final jury during dead week, one group listening session, and the jazz bass departmental. At the listening session, we will listen to and discuss various recordings.

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 chords, 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 in to Professor Seaton 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.

OBJECTIVES: To develop a good pizzicato sound and, if studying acoustic, arco and pizzicato sound.

To expand the student's understanding of the role of the bass in jazz through the use of transcription, jazz repertoire and sight-reading.

To focus on depth study of standard tunes through chord/melody, scale, and arpeggio analysis.

TEXTS:

A note about 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."

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

"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

Other books 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 here on out. Being a part of this important 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. **Learn the names of all the players and survey the playing/recording history of each bassist.**

A metronome

A book of manuscript paper

A stereo system to play music on for pleasure and study

A recorder is helpful to record music and yourself practicing. 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
- proper sound production
- pizzicato and arco on acoustic bass
- 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. One of these tunes will be a bebop tune. If the bebop tune is a contrafact, the original standard melody also will be learned. For the routine, play the contrafact on the first chorus and the original melody on the last or vice-versa. 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 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. 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 photo copy 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.

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 everyday including weekends. Playing music well is a long term commitment. Constant exercising is the only means of improvement.

GRADING: Your grade will be based on the following:

- Departmental performance- You are expected to perform at least once per semester.
- Transcription - Due on the 6th lesson. (See assignments.) Grade will be based on how closely your performance is to the original recording.
- General progress - Students will be evaluated on the basis of their own progress, not by comparison to others.
- 8 tunes and routines memorized on the day they are due as listed on the schedule below.
- Final jury - At the end of the semester, students will be evaluated on the following: performing two of the eight required memorized tunes; the melody, chords, scales, arpeggios, walking a bass line and soloing. You pick one and another will be picked at random.

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: 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.

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.

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 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 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 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 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 will walking and solo due.
7. Memorized Tune #5 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 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 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 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 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.

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 ____Jazz Studies_____

MUAC 3538

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) _____	4) _____
(Chair)	
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_____