

## MUJS 1132 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.

**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.**

**Compliance with Federal Statutes:** The College of Music complies with the Americans with Disabilities Act in making reasonable accommodation for qualified students with disability. If you have an established disability as defined in the Americans with Disabilities Act and would like to request accommodation, please see me as soon as possible. My office number is shown on this syllabus.

### **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.

### **Required Materials:**

1. The recordings needed for this semester are listed in the supplemental handout and are in this syllabus' course outline. You can purchase them from itunes. They are also online for listening (not download) at: <https://audioreserves.library.unt.edu/> . Go to the link, enter your EUID and password and you will see the tunes listed for MUJS 1132.502 . Search by song name.
2. 10 stave manuscript paper
3. "The Jazz Bass Book Technique and Tradition" by John Goldsby published by Hal Leonard ISBN # 0-87930-716-1

### **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.

**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.

**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 bring a tape or CD, your written transcription, **and a photocopy and CD copy of it for me.** These items will be returned. I listen to the recording and look at your transcription later in my office.

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

**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](mailto: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](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## **ACADEMIC DISHONESTY**

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.

## **ACCEPTABLE 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. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](http://deanofstudents.unt.edu/conduct)

## **ACCESS TO INFORMATION – EAGLE CONNECT**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://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 and how to forward your e-mail: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

## **ADA 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 website at [disability.unt.edu](http://disability.unt.edu). You may also contact them by phone at (940) 565-4323.

## **Spring Semester Academic Schedule (with Add/Drop Dates)**

<http://catalog.unt.edu/content.php?catoid=13&navoid=974 - spring 2016>

## **Final Exam Schedule**

<http://registrar.unt.edu/exams/final-exam-schedule/spring>

## **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.

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. Please visit <http://financialaid.unt.edu/sap> for more information about financial aid Satisfactory Academic Progress. 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.

### 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. 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. Please visit <http://financialaid.unt.edu/sap> for more information about financial aid Satisfactory Academic Progress. 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.

## **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 at the following

link: [essc.unt.edu/registrar/ferpa.html](http://essc.unt.edu/registrar/ferpa.html)

**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.**

1. Introduction- READING ASSIGNMENT: Goldsby front cover through page 30
2. Analyze as a class Louis Armstrong - "Struttin with some BBQ", transcribe the piano bassline as a class, and play along with the recording.
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
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.
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.
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 ASSIGNMENT: Goldsby 31-38.
7. Analyze as a class 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 and solos/ensemble sections), transcribe Walter Page's last chorus in Ab from Benny Moten -"Moten Swing", and play arrangement with record.
8. TRANSCRIPTION DUE: Sketch routine (Note number of choruses in each key and solos/ensemble sections), transcribe Walter Page's last chorus in Ab from Benny Moten -"Moten Swing", and play arrangement with record.
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.
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)
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)
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.
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.
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.
15. TEST- "Man I Love" two octave scales and arpeggios. READING ASSIGNMENT: Goldsby 60-63 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.)
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

17. Analyze Monk's "Criss Cross" for pentatonic scales as a class. TRANSCRIPTION AND PLAYING ASSIGNMENT: Play Milt Jackson's solo and then transcribe Al McKibbin's walking bassline from the third chorus (Sahib & Monk's solo) from "Criss Cross" and play with record.
18. TRANSCRIPTION AND PLAYING ASSIGNMENT DUE: PLAY Milt Jackson's solo and then transcribe Al McKibbin's walking bassline from the third chorus (Sahib & Monk's solo) from "Criss Cross" and play with record.
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.
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 12 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).
21. TRANSCRIPTION DUE: Mingus' bassline from when he starts the walking pattern through the next two choruses 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). Note: descending diminished last 1/8 note is b9 then root of next chord on the next downbeat.
22. TEST: Two Octave Half Whole Diminished and Super Locrian Scales and b9 Arpeggios with Volume 21 track #14 (#14 in book). . Note: descending diminished last 1/8 note is b9 then root of next chord on the next downbeat. PLAYING ASSIGNMENT: Play bass part of melody and Miles' solo with the record of "So What". READING ASSIGNMENT: Goldsby 74-78
23. PLAYING ASSIGNMENT DUE: Play bass part of melody and Miles' solo with the record of " So What". READING ASSIGNMENT: Goldsby 10-149.
24. Review
25. TEST: Written assessments.
26. TEST: Listening skills. SPOT - Bring your device to do it in class. READING ASSIGNMENT: Goldsby 64-67
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.
28. More Ray Brown
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.

### **1132 Schedule**

|         |                          |                   |
|---------|--------------------------|-------------------|
| Week #1 | Mon- – Holiday, no class | Wed 1 Orientation |
| Week #2 | Mon - 2                  | 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 and SPOT | Wed- 27  |
| Week #15 | Mon- 28          | Wed - 29 |