

JAZZ PERF FUND I FOR STRINGS

MUJS 1131.510/5504/6504

Tuesday & Thursday 9:30am-10:20am

Location : Remote

Professor: Scott Tixier

Email: Scott.Tixier@unt.edu

Office: 333

Office Hours: Monday-Thursday by appointment

Prerequisite: Students must be enrolled in Jazz Studies. If there are non-jazz-major string players who are grad students who want to take MUJS 1131, they can use a grad special problems number.

Course Objectives and Learning Outcomes: Provide students with the ability to develop their own voice with the necessary tools to become a prolific improviser and composer on a string instrument

- History
 - Listening session
 - Jazz violin history
- Technique Theory, & Aural Skills
 - Jazz vocabulary and phrasing
 - Ear training, intervals and chords identification
 - Bow and left-hand techniques
 - Analyze and solo development
- Building Repertoire
 - Jazz Standards
 - Exploring Alternative Styles, Popular and Innovative Music
 - Accompaniment on a string instrument
 - Composing your own music
- Electric Side
 - Electric violins, electro acoustic and acoustic instruments
 - Tone Control and Amplification
 - EQ
 - Use of effects

Required Materials:

- Music Staff Paper with 3 hole punched
- Pencil
- 3-ring binder
- Journal / Diary to report and take notes during live performances
- *The Jazz Theory Book* by Mark Levine

I highly recommend to the students to listen to or own the following recordings :

- Louis Armstrong & His Hot Five, *The Complete Hot Five Recordings*, 1925
- Lester Young, *Lester Young with Oscar Peterson Trio*, 1954
- Django Reinhardt, *Quintette du Hot Club de France*, 1935-1936
- Miles Davis, *Kind Of Blue*, 1959
- Charlie Parker, *The Complete Savoy Master Takes*, 1944-1948
- John Coltrane, *Blue Train*, 1958
- Stephane Grappelli, *Satin Doll*, 1972
- Stuff Smith, *Cat On A Hot Fiddle*, 1960
- Regina Carter, *Motor City Moments*, 2000
- Jean Luc Ponty, *HLP*, 1968
- Joe Venuti, *Never Before...Never Again*, 1954
- Didier Lockwood, *Tribute To Stephane Grappelli*, 2000
- Eddie South, *The Dark Angel of The Fiddle*, 1958
- Svend Asmussen, *Hot Fiddle*, 1953
- Zbigniew Seifert, *Man Of Light*, 1976
- Bireli Lagrene, *Gypsy Project*, 2001
- Duke Ellington's *Jazz Violin Session*, 1963

Course Outline:

- Music History

No education is complete without the foundations of those that implemented technique before us. It is imperative for each student to have an immediate and working knowledge of the string players that created the foundation and evolution of our tutelage.

I dedicate time at the beginning of each lesson to exercise the different modes of expression of jazz and improvised music. Here they can study the current and the most prominent musicians of the history of jazz and specifically jazz violin masters including Joe Venuti, Eddie South, Stuff Smith, Stephane Grappelli, Ray Nance, Jean Luc Ponty and Regina Carter. I will compose specific listening assignments for each student that is tailored to their prior knowledge, in hopes of expanding their familiar repertoire while engaging with the context of history.

I believe it is imperative to understand the progression of jazz in history and the context that framed the music at the time and country of each specific recording. In doing so, they will develop listening and analysis skills to recognize what makes each musician unique. The students will acquire rhythmic

and harmonic autonomy; work on phrasing, pulsation, tempo, ultimately making their foundation and security stronger.

- Technique, Theory, and Aural Skills

Classical Training

Area of Focus	Description
Scales & Etudes	After identifying the students skill level, assign classical etudes per students' needs (i.e. Schools of Kreutzer, Wieniawski, Galamian, Fiorilla, Sevcik) All students should be regularly practice 3-4 octave major and minor scales before they can begin working on improvised and jazz music
Repertoire	Students should always have Bach Sonatas, Partitas, or Suites (cello and viola) rotating in their repertoire. It is the foundation of technique and voice-leading which will be a platform for them to begin shaping their ideas of counterpoint and analysis.

Jazz Training

Area of Focus	Description
Ear Training	The student(s) will repeat a short phrase played by the teacher using the same bowing, figuring and rhythmic placement. This is to develop ear training, increase the reaction time, developing vocabulary.
Intervals & Chord Identification	Specifics intervals will be played on the piano, 2 single notes, triads, more than 3 notes chords and richer voicing The student will have to identify the nature of the interval and the nature of the chords eventually with the extensions.
II V I Progression and Expansion	The student will work on a specific phrase weekly targeting specific intervals such as the b9 #9 #11 and more. that will have to be transposed in 12 keys using different fingerings and tempo Working on the blues and swing, Gypsy jazz style The next step will be to transpose this solo in 12 keys without writing it down
Repertoire	Building a personal repertoire by learning Jazz Standards and composing your own originals

Analysis & Developing the “Solo”	<p>We will play unaccompanied with the metronome (first without) over a jazz standard, starting by targeting the root, then the Guide Tones (3rd and 7th), eventually alternating with specific pattern and rhythmic placements</p> <p>The next step is to work on a motif, a pattern, an idea, melodic or rhythmic and keep it for the entire solo by fitting it into the changes</p>
Amplification	<p>Working on the basics with EQ and bow technics to make your violin, viola, cello “sound good” with an amp, microphone, pickup</p>
Effects and Finding Your Voice	<p>Use of pedals and processor. Identify the different ways to transform the sound of your instrument. What works, what doesn't, & why</p>

- Active Listening

I encourage my students to get out of the practice room to attend live jazz concerts. Before stepping into jam session or trying new creative ideas, all students must participate in **active listening**.

Each student will be required to log a diary of the at least three performances they attend. Most should be live in person, but I also encourage them to travel and if they are unable to do so, watching live streaming concerts or video recordings will be acceptable.

Their notes should answer the following questions in detail: Is the band using music sheets? How do they interact with each other? Are their harmonic structures convincing? Do you notice any references in their solos? What is their intonation like? Can you name the instrument or notes that are out of tune? Are the compositional ideas complete?

I also encourage my students to attend classical chamber music concerts. String technique began in the classical tradition and it is central to our understanding of how efficient tone is produced from our acoustic instruments.

Lastly, I encourage students in my studio to work with one another. It is imperative that they work with each other and perform for each other regularly. Not only does it create a community within the conservatory, it builds on your performance practice. Students can work together to improve their ability and bounce creative ideas with one another.

Course Schedule

Week 1	Course Intro. Listening and commenting	Assignments & *Quizzes dates
		Quiz
Week 2	Intervals & Triads Chords Outlines	Quiz
Week 3	Modes from the Major Scale, Identification of the basic chord changes	Quiz
Week 4	II V I progression Guide Tones & Voice-leading	Quiz
Week 5	4 notes grouping Playing over Jazz Standard	Playing Evaluation
Week 6	Extensions (9 ,11 ,13)	Quiz
Week 7	Playing on the Blues	N/A
Week 8	Pentatonic scales	Playing Evaluation
Week 9	Be-Bop scales Dominant Chord Patterns	Quiz
Week 10	Diminished Scale Patterns & Exercises	Playing Evaluation
Week 11	I VI II V / Rhythm Changes Progression	Quiz
Week 12	Play Out	N/a Homework Assignment
Week 13	Introduction to the modes from the Minor Scale	Quiz
Week 14	Amplification	Playing Evaluation
Week 15	Putting it All Together	Final Evaluation

Grading Criteria

Your grade will be based on the following

40% Quizzes (8)

20% Playing Evaluation (2)

10% Assignments (2)

30% Final Exam

Final Grade: A=100-90% B=89-80% C=79-70% D=69-60% F= under 60%

Quizzes 40%

Eight single quizzes, each worth 5% of your semester grade, will be always on Wednesdays.

Playing Evaluation 20%

Two playing evaluation, each worth 10% of your semester grade, will be on Wednesdays. You will be ask to play a scale, a pattern or a specific exercise.

You will be evaluated out of 5 criteria: Intonation, Sound Control, Bow Control, Time (if applicable), Accuracy of Notes, Flow.

Assignments 10%

Two assignments, each worth 5% of your semester grade. Will be specified closer to the date. It could be analyses of a jazz standard, original composition, report of a live concert.

Final-exam 30%

Will combine a Quiz and/or a specific assignment (disclosed closer to date)

NO CELLPHONES

NO FOOD

NO DRINKS

In Class

Attendance affects your grade:

Absences are only excused for religious holidays, family emergencies (with documentation) or student illness (with a doctor's note). You must get documentation or a doctor's note for any absence to be excused.

Being on time: At the 1st late arrival, the student could lose 5 points and 5 points per additional delayed.

On the 1st unexcused absence, you lose 10 points

Missing class for the following reasons will automatically result in the reduction of the final grade:

-Taking a gig, tour or any engagement during class time

-Leaving early

-Arguing with classmates or the professor

You are expected to respond ALL emails from your professor in a timely manner

Attendance Policy

Attendance is required at all sessions.

1. Students should give notice if they cannot attend a lesson. Notify your professor by making a phone call, text or email with an excuse coming from the Health Center or your doctor within 48 hours after missing class.
2. Failure to notify your professor will affect the final grade.
3. The student will be allowed one absence per semester.
4. Repeated tardiness will result in the reduction of the final grade. You have to be on time like on any gig

UNT REGISTRATION INFORMATION FOR ALL STUDENTS

ACADEMIC INTEGRITY

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.

LINK: <http://facultysuccess.unt.edu/academic-integrity>

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.

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/

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.

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

Spring Semester Academic Schedule (with Add/Drop Dates)

<http://catalog.unt.edu/content.php?catoid=15&nvoid=1228>

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.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

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. 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.

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

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. Music scholarships require a 3.5 cumulative GPA. 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. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

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

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.

Link: essc.unt.edu/registrar/ferpa.html