

MUJS 1131.507 Fundamentals of Vocal Jazz Performance

Mon-Wed 2:00 – 2:50 p.m. (Rm. 292)

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Fundamentals of Vocal Jazz Performance is the first course focusing on the essential elements required of a Jazz Studies (Voice) major at UNT. Non-majors will be allowed to enroll for the class by audition/consultation, but will be graded according to the same criteria as majors.

Content will include:

- Standard jazz repertoire and interpretation (how and to whom to listen)
- The use of music notation software to create lead sheets and lyric sheets to create or expand a “book” of your repertoire
- Learn to accompany yourself with jazz chords from a lead sheet
- Learning to build and maintain personal organizational skills for your work
- Communication skills – verbal and behavioral
- Developing skills in ear training for improvising through chord changes
- Transcription skills for bass lines and chord changes
- Practice routines to build your fluency in all of the above
- The history of jazz singing and most influential/important artists

Attendance and Grading You are expected to be at every class, on time, and to complete assignments according to instructions on the syllabus and given in class. Consistent tardiness (more than 3 times in the semester without excuse) will result in the lowering of your grade. Two absences (excused or unexcused) are permitted for the semester. Plan accordingly. Formal grading will include homework assignments and in-class performances, as well as class participation. You must use and consult Blackboard for the most up-to-date information and to upload your homework assignments. All grades will be registered on Blackboard. Final grade will be an average of weekly grades and Final Exam.

You are expected to take notes, to keep a notebook for your materials, and to communicate appropriately.

You will learn new songs, and sing them in class, on mic, for comments. For these, you will prepare lead sheets according to UNT standards. You will learn to give supportive feedback to others as they perform.

GROUP 1	GROUP 2
Ken Ballard	Erika Morgan
Sara Finkle	Robyn O’Donahue
Selena Jang	Audry Oliver
Sena Moon	Kara Walton

Week/Day	Date	Class Content/Assignment
WEEK 1		
Monday	8/29	Introduction to class materials; Blackboard usage and requirements; listening evaluation
Wednesday	8/31	Review of listening test, part 1. Artists & repertoire – lists for reference. How to listen, then discuss and write analytically. ASSIGNMENT: “How High The Moon” listening and research assignment #1.
WEEK 2		
Monday	9/5	Labor Day – no class
Wednesday	9/7	Review of listening test, part 2. ASSIGNMENT: Listening assignment #2 (song).
WEEK 3		
Monday	9/12	Review of listening test, part 3. ASSIGNMENT: Listening assignment #3 (solo artist).
Wednesday	9/14	Review of listening test, part 4. ASSIGNMENT: Listening assignment #4 (vocal group); choose ballad & artist for Singalong #1 and submit on Bb a.s.a.p. for approval
WEEK 4		
Monday	9/19	Demonstration of Singalong #1 assignment; ballad listening; final review of songs & artists chosen for #1. ASSIGNMENT: Singalong #1 assignment; Finale tutorials assignment
Wednesday	9/21	Performances of Singalong #1 assignment (Ballad)
WEEK 5		
Monday	9/26	Performances of Singalong #1 assignment (Ballad) ASSIGNMENT: Ballad lead/lyric sheet assignment; choose song and artist for Singalong #2 assignment.
Wednesday	9/28	Finale concepts – creating a lead sheet, shortcuts, entry methods. Approve song/artist for Singalong #2. ASSIGNMENT: Input all notes, chords and lyrics for the lead sheet for Singalong #2 assignment.
WEEK 6		
Monday	10/3	Finale concepts, Part 2 – editing and layout. ASSIGNMENT: Singalong #2 assignment, including lead and lyric sheets.
Wednesday	10/5	Computer lab day
WEEK 7		
Monday	10/10	Performances of Singalong #2 assignment; list of Bossa Nova songs, composers and artists (who sing in English)

Wednesday	10/12	Performances of Singalong #2 assignment ASSIGNMENT: Singalong #3 assignment; Midterm exam (on Blackboard)
WEEK 8		
Monday	10/17	Midterm exam due by 9 a.m.; performances of Singalong #3 assignment
Wednesday	10/19	Performances of Singalong #3 assignment ASSIGNMENT: Listening
WEEK 9		
Monday	10/24	Countoffs handout and demonstration. Bass line construction, part 1 ASSIGNMENT: “Bass Line in 2” homework (on Blackboard)
Wednesday	10/26	Bass line construction, part 2 ASSIGNMENT: “Walking Bass Lines” homework (on Blackboard)
WEEK 10		
Monday	10/31	Transcribing methods for bass lines. ASSIGNMENT: Bass Line Transcription #1 (“Beautiful Friendship”)
Wednesday	11/2	Transcribing methods for bass lines, part 2. ASSIGNMENT: Bass Line Transcription #2 (“Whisper Not”)
WEEK 11		
Monday	11/7	Brazilian bass lines. ASSIGNMENT: Bass Line Transcription #3 (“Girl from Ipanema”)
Wednesday	11/9	Review previous assignments. ASSIGNMENT: Bass Line Transcription #4 (“Never Say Goodbye”, part 1)
WEEK 12		
Monday	11/14	Piano “skeletons”; hearing/transcribing chord qualities. ASSIGNMENT: Prepare to play “How High The Moon” skeletons in your key (not lead sheet key) for 11/16 with metronome. Turn in computer notation document 11/11. Enharmonic spelling and neatness counts!
Wednesday	11/16	Transcribing chord qualities and progressions; “Story Time” from professional experiences. ASSIGNMENT: Play skeletons for “How High The Moon”; first half of form “Never Say Goodbye” chord transcription.

WEEK 13		
Monday	11/21	Playing skeletons; review homework. ASSIGNMENT: Transcribing chord qualities, AND Bass Line Transcription #4, pt. 2 (“Never Say Goodbye”)
Wednesday	11/23	Review previous assignments. ASSIGNMENT: Transcribing chord qualities, AND Bass Line Transcription #4, pt. 2 (“Never Say Goodbye”)
WEEK 14		
Monday	11/28	Review transcription assignment; improvisation – trading on the blues.
Wednesday	11/30	
WEEK 15		
Monday	12/5	Review & listen for the Final Jury Exam
Wednesday	12/7	Prepping for next semester’s Fundamentals class
WEEK 16		
		(FINAL WEEK)
Monday	12/12	1:30 p.m. – 3 p.m. FINAL EXAM