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MUSI 102A.21: Performance Study - Jazz Bass

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Performance Study
Jazz Bass
Musi 102A-21

Expectations: Jazz Bass performance study will be working on trying to provide high level of musical achievement, precision, improvisation, intensity and diligence in the jazz program. Participants are required to spend time outside of lessons preparing lesson material for a personal best level of musicality and growth as a jazz bass improviser. Every semester that a student takes lessons they are required to perform a jury at the end of the semester in which they will perform for the jazz faculty. Unexcused absence will result in a penalty to the end of semester grade. Lesson material is geared toward learning the functions of a jazz bassist by learning to improvise baselines and solos through the analysis of the legendary players represented in the historical foundation of the music. Lesson material will be focused from the following subject material based on the students level of progress.

Freshman

Fall Semester

Major and Minor Triads /2 octaves Major Scales / 2 octaves Arpeggios
for 3 chord families Creating walking bass lines using - Strong beat/
Weak beat concept I7/IV7/V7/I Progression
Swing Feel / “The Quarter Note” One string 4 note shapes

Spring Semester

Harmonic Minor Scales/ 2 octaves Approach to Intervals in one position
Triad plus one extension note
Chord functions /ii-7/V7/Imaj7/VI7

Major Pentatonic /various Jingerings Brazilian Samba and Bossa Nova
Feels R&B and Funk Feels
Chord tones studies

Transcriptions of bass lines of Paul Chambers w/ Philly Jo Jones

Sophomore

Fall Semester

Melodic Minor Scales/ 2 octaves Patterns for all scales
3 note per string Jingerings for scales Afro Cuban 12/8 Feels
Secondary Dominance:
I/II7/ii-V7/I
Use of Harmonic/Melodic Minor on- ii-7/V7/I

Spring Semester

Major Scale Modes and uses Soloing / tension and resolution Chord
functions Imaj/IVmaj/iv-/I Cuban Montuno Feels
Rhythm Changes
Strong beat/ Weak beat concept

Applied to 8th note lines Transcriptions of Ray Brown w/ Ed Thigpen

Junior

Fall Semester

Diminished scale
4 note per string scale Jingerings Approach notes to chord tones Chord
functions of diminished chord Grooves in 7
Advanced Scale Patterns
Pedal Tones

Spring Semester

Triad Pair concepts and patterns Metric Modulations / 2:3 3:2 Voice
leading applications for Bass

Grooves in 5

Brazilian Baiao groove Transcriptions of Bass Lines of Ron Carter w/
Tony Williams

Senior

Fall Semester

4-triad approach to diminished scale Brazilian Partido Alto Groove

Advanced Scale Patterns

Pentatonic approaches to ii-V7 I

Spring Semester

3-triad approach to augmented scale Rhythmic groupings concept

2,3,4,5,6,7

Transcriptions of the Bass lines of Neighbor tempos

Robert Hurst w/ Jeff Watts

To earn an A- lesson material has been prepared consistently and an exceptional jury has been performed.

To earn a B- lesson material is sometimes prepared and a jury has been performed.

To earn a C- lesson material is not consistently prepared and as a result jury performance suffers.

To earn an D or F - Lesson material never prepared, jury not performed and excessive unexcused absences.