

Shepherd

UNIVERSITY



Jazz Area Guide

2021-2022

Jazz Area Guide

Program Requirements

Entrance Auditions

All students seeking entrance into the Bachelor of Music – Jazz Concentration must be accepted as a student at the university and complete an audition for the School of Music.

Audition Requirements

Incoming first-year and transfer students will need to prepare the following for the audition:

1. One (1) piece from the concert repertoire of the primary instrument (concerto, sonata, etude, etc.);
2. One (1) jazz transcription from a published transcription book preferably on the student's primary instrument;
3. Melody and improvisation on three (3) jazz standards including a blues, medium or up-tempo swing/bebop, and straight eighth-note/Latin;
 - The jazz faculty will make every effort to provide live accompaniment for the audition; *however, please bring play-a-longs to accompany selections.*
 - Rhythm section players will be asked to demonstrate comping;
 - Drummers will be asked to demonstrate different grooves.

Scholarships

All jazz area scholarships will be awarded through the School of Music. Participation in the instrumental ensembles is beneficial to the performer and is required for the duration of the time the student is on scholarship, as is required participation in the jazz ensembles. The Director of Jazz Studies will be present during the audition or will have a separate hearing, and will be active in deciding upon scholarship recipients.

Private Applied Study

Applied Lessons

Students in the jazz concentration must register for one (1) credit Applied Jazz Improvisation (MUAP 158/358) during each semester enrolled at Shepherd University. In consultation with the Director of Jazz Studies, the student is encouraged to study with various members of the jazz faculty to gain multiple perspectives.

Additionally, students in the jazz concentration are required to register for one (1) credit applied lessons on their primary instruments with the concert faculty for the first five (5) semesters of study in order to complete the requirements of the classical junior recital. It is the student's responsibility to register for the correct course and section number appropriate for the primary instrument of study.

All jazz majors are required to take 50-minute applied lessons. Exceptions may be made only by the consensus of the Director of Jazz Studies and the student's applied teacher. Non-jazz majors who wish to partake of applied lessons must also be enrolled in one jazz ensemble or combo.

Jazz Lab

All students in the jazz concentration are **required** to attend and participate in the weekly Jazz Lab meeting on Thursdays from 1:50-3:00. This lab performance experience is designed as a weekly studio class during which jazz students will engage in master classes with faculty or guests, discuss special topics, perform transcriptions, or practice improvisation techniques. Students are encouraged to register for credit (MUEN 362, section 02). Students not majoring in jazz but enrolled in Applied Jazz Improvisation (MUAP 158/358) are strongly encouraged to participate in Jazz Lab.

Practice Requirements

Students must maintain a regular practice schedule to be created in consultation with his/her private instructor. It is recommended that students schedule AT LEAST two to three hours of practice every day. All jazz majors are expected to know every piece they are assigned before any ensemble practice and before any lesson. Memorization of standards is required.

It is unacceptable to be unprepared.

Double Majors

If a student is majoring in any two areas, the student must fulfill the requirements of both concentrations. When the requirements of two areas coincide, a student will not be expected to repeat requirements. For example, a student will not prepare more than one senior recital.

Jazz Juries

Process

The semester jury acts as a routine assessment and evaluation of each jazz student's individual progress. The Director of Jazz Studies and other jazz faculty members will attend juries. They will give comments to students both orally during the jury and written on the Jazz Jury Form.

- Students must maintain a repertoire list and bring an updated copy to each semester's jury. Faculty may ask students to perform any piece from the repertoire list. These compositions will be memorized.
- Students will be assigned a grade for their performance during the jury. This grade will serve as a **pass** (A, B, C) or a **fail** (D, F). Two consecutive failing jury grades will result in the student being removed from the concentration.

During the first four semesters, jazz students are required to take "classical" lessons with the applied faculty to prepare for the junior recital. During this period, students must also complete a classical jury in addition to the jazz jury. Students must perform a classical junior recital. Please consult the Instrumental Area Guide for further guidelines on this process.

Make-Up Juries

A grade of Incomplete will be given to a student who misses the jury due to illness or other circumstances approved by the jazz faculty. A make-up jury time will be arranged within the first three weeks of the following semester. All regular jury requirements still apply.

Exceptions to Jurying

Every student must jury every semester unless the student has done a recital that semester and passed the recital requirements. In this case, juries for comments only are permissible; the student will then retain his or her currently assigned level.

Requirements

1. *Scales and Structures:*
 - a. Students will be asked to demonstrate any scales, structures, or other technical exercises they have been preparing during the semester.
 - b. Students will be prepared to demonstrate these ***in any key***.
2. *Repertoire:*
 - a. Students must prepare a minimum of five (5) compositions from the standard jazz repertoire.
 - b. Melody and chord changes ***must be memorized***.
 - c. All students, regardless of instrument, will be prepared to perform the melody and improvise on the chord changes. Rhythm section instruments should be prepared to comp. Frontline instruments (saxophones, trumpets, trombones, etc.) should be prepared to play the chord changes on piano using rudimentary voicings (i.e. bass note in LH with 3rd and 7th in the RH).
 - d. With the consultation of the private instructor, some tunes may be required to be prepared in all 12 keys.
 - e. Students should maintain a Jazz Repertoire List that includes all of the compositions they have memorized. Students must bring this list to each jury. The jazz faculty will ask the student to perform tunes at random from this list.
3. *Transcriptions:*
 - a. Students will study two (2) transcriptions per semester. This may include solos transcribed by the student and/or published transcriptions at the discretion of the private instructor.
 - b. Students are expected to perform transcriptions **with the recording** as part of the evaluation procedure. These performances may be either during Jazz Lab or the jury time at the discretion of the private instructor.
 - c. Transcriptions should be appropriate to the level of the student and chosen with the consultation of the private instructor.
4. *Special Considerations:*
 - a. Piano/Guitar students are expected to demonstrate comping on each composition using proper chord voicings.
 - b. Bass students are expected to demonstrate an appropriate bass line for each composition in the most commonly utilized style.
 - c. Drummers are expected to learn 3-5 new styles per semester.

General Curriculum Requirements for Applied Jazz Improvisation

The requirements below represent the very basic expectations of jazz students. Applied instructors will adjust the requirements for individual students based on ability, progress, interests, and other factors.

I. General Requirements (Semesters 1-4)

A. First Semester

1. Scales
 - a) Major scales (all 12 keys), two octaves (or full range) with diatonic seventh chord arpeggios
(1) Patterns (thirds, fourths, etc.) may also be included
 - b) Minor Pentatonics (and/or blues scales) in all 12 keys
2. Transcriptions
 - a) One published
 - b) One transcribed by the student
3. Weekly Listening Log

- a) Student must listen to one jazz album each week.
- 4. Repertoire: Minimum of five (5) compositions (in multiple keys where appropriate) – memorized.
- B. Second Semester
 - 1. Scales
 - a) All forms of minor (all 12 keys), two octaves (or full range) with diatonic seventh arpeggios
 - (1) Patterns (thirds, fourths, etc.) may also be included
 - 2. Two (2) transcriptions (by the student)
 - a) Rhythm section instruments - one comping and one solo
 - b) Melodic instruments - two solos
 - 3. Weekly Listening Log
 - a) Student must listen to one jazz album each week.
 - 4. Repertoire: Minimum of five (5) (in multiple keys where appropriate) – memorized.
 - 5. Composition:
 - a) Student must compose one contrefact.
- C. Third Semester
 - 1. All whole-tone scales
 - a) Patterns (thirds, fourths, triads)
 - 2. Two (2) transcriptions (by the student)
 - a) Rhythm section instruments - one comping and one solo
 - b) Melodic instruments - two solos
 - 3. Weekly Listening Log
 - a) Student must listen to one jazz album each week.
 - 4. Repertoire: Minimum of ten (10) compositions (in multiple keys where appropriate) – memorized.
 - 5. Composition:
 - a) One contrefact **or**
 - b) One blues-based original composition
- D. Fourth Semester
 - 1. Diminished (octatonic) scales.
 - a) Patterns (thirds, fourths, triads)
 - 2. Two (2) transcriptions (by the student)
 - a) Rhythm section instruments - one comping and one solo
 - b) Melodic instruments - two solos
 - 3. Weekly Listening Log
 - a) Student must listen to one jazz album each week.
 - 4. Repertoire: Minimum of ten (10) compositions (in multiple keys where appropriate) – memorized.
 - 5. Composition: One original composition.

II. Advanced Requirements (Semesters 5-8)

- A. Scales & Technical exercises in all 12-keys are at the discretion of the instructor.
- B. Two transcriptions per semester.
 - 1. At this point, students may also be encouraged to study solos of players on other instruments.
- C. Weekly Listening Log
- D. Repertoire: Minimum of ten (10) compositions (in multiple keys where appropriate) – memorized.
- E. Composition: One original composition or contrefact.

Recital Requirements

Junior Recital

Students in the jazz concentration are required to perform one 25-minute recital consisting of concert (“classical”) repertoire on the major instrument. This recital will be prepared under the supervision of the appropriate instrumental faculty member. Please consult the Music Student Handbook and the Instrumental Area Guide for further information.

Senior Recital

Students in the jazz concentration are required to perform one senior recital consisting of 45 minutes of jazz music. This recital will be prepared under the supervision of the Director of Jazz Studies and/or other members of the jazz faculty as appropriate. The recital must be performed with a live ensemble. Repertoire requirements for the senior recital are as follows:

- All selections must have a minimal level of arrangement. Selections must not resemble a “jam session” format.
- The program must include at least three (3) selections from the standard jazz repertoire.
- The program must include at least one (1) original composition. Contrefacts are acceptable.
- The program must include at least one (1) piece with a more complex arrangement.

Recital Preparation

Students will need to begin preparing for the recital one semester before it occurs. Students must submit all forms for proper approval in a timely manner. Consult the Music Student Handbook for further information on this process.

Students will be required to perform a hearing 2-3 weeks prior to the recital date. The hearing will consist of 3 faculty members including the private instructor and two full-time faculty members. Students should make every effort to have the entire ensemble present at the hearing for feedback. In the event all members of the ensemble cannot attend, recordings may be used in place of the live ensemble. Consult the Music Student Handbook for specific policy. Students will receive the following evaluations:

- Pass: The student is deemed prepared to perform the recital.
- Provisional: The student is deemed somewhat prepared. The faculty will reevaluate the student on the recital and determine pass/fail at that time.
- Fail: The student is deemed unprepared to perform the recital. The student must postpone the recital and take a one-letter grade penalty.

Recital Postponement Due to Illness

Health issues are a special case. A doctor's examination is required and documentation must be provided. If circumstances arise in which a student is simply unable to perform, arrangements will be made with the music department head and the student's applied teacher as to how to proceed with the recital. When a documented medical emergency occurs, no penalty to the grade will be assessed.

Ensemble Requirements

Jazz Combo

Students must participate in Jazz Combo (MUEN 163/363) each semester for a minimum of eight semesters.

Large Ensemble

Students must participate in a large ensemble each semester for a minimum of eight (8) semesters. **In Fall semesters, the large ensemble is RAM Band.** In the Spring semesters, the large ensemble can be Jazz Ensemble or Wind Ensemble.

In order to become a well-rounded musician, students are encouraged to participate in a wide variety of ensembles while at Shepherd. These experiences can count toward the required four (4) credits of music electives for the degree.

Concert Attendance

Required Concert Attendance

- 100 approved concerts to graduate
- All jazz, instrumental, and vocal ensemble concerts
- All guest artist concerts through the department

Concert Logs are due **each semester by 5:00pm on the last Friday of classes. All concert logs must be signed by the advisor.** Concert Log forms can be downloaded from the SoM website.

Selected Jazz Repertoire List

All Blues	Groovin' High	Scrapple From the Apple
All of Me	Have You Met Miss Jones	September Song
All the Things You Are	How High the Moon/Ornithology	Shiny Stockings
Alone Together	I Got Rhythm	So What
Anthropology	I Remember You	Softly As In a Morning Sunrise
Autumn Leaves	I'll Remember April	Solar
Beautiful Love	Impressions	Some Day My Prince Will Come
Billie's Bounce	In a Mellow Tone	Song for My Father
Black Orpheus	It Could Happen to You	St. Thomas
Blue Bossa	Just Friends	Stablemates
Blue Monk	Lady Bird	Star Eyes
Blue Train	Laura	Stella by Starlight
Bluesette	Lester Leaps In	Stolen Moments
Body and Soul	Like Someone in Love	Straight, No Chaser
But Not for Me	Misty	Sugar
Bye Bye Blackbird	Mr. PC	Summertime
Cantaloupe Island	Moment's Notice	Sweet Georgia Brown
Cherokee	Moose the Mooche	Take the 'A' Train
Confirmation	My Little Suede Shoes	Take Five
Cool Blues	Night and Day	Tangerine
Corcovado	Night in Tunisia, A	Tenor Madness
Days of Wine and Roses	Now's The Time	The Theme
Do Nothing 'Til You Hear From Me	Oh, Lady Be Good	There Is No Greater Love
Donna Lee	On Green Dolphin Street	There Will Never Be Another You
Don't Get Around Much Anymore	Once I Loved	Tune-Up
Doxy	One Note Samba	Watermelon Man
East of the Sun	Out of Nowhere	Wave
Fly Me to the Moon	Pennies from Heaven	What is This Thing Called Love
Footprints	Perdido	Willow Weep for Me
Four	Poinciana	Work Song
Freddie Freeloader	Recordame (aka No Me Esqueca)	Yardbird Suite
Gentle Rain	Round Midnight	Yesterdays
Georgia on My Mind	Samba de Orfeu	
Girl From Ipanema	Satin Doll	