



**Marshall University  
School of Music**

**JAZZ STUDIES  
HANDBOOK**

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## Incoming Student Audition Requirements

### Undergraduate

#### Jazz Instrumentalists (non-rhythm section & vibraphone)

- Perform 12 Major scales, two octaves, up and down.
- Perform one blues in a key selected by the student. Play the melody and improvise at least one chorus. May use play-along recording. Suggested blues include C Jam Blues, Straight No Chaser, Now's the Time, Sonny's Blues, etc.
- Perform the melody and improvise on one jazz standard. May use play-along recording. Suggested standards include Take the A Train, Autumn Leaves, Blue Bossa, Oleo, All The Things You Are, Body and Soul, Summertime, Stella By Starlight, etc.
- Perform one jazz solo transcription (written out solo performed by a renowned jazz musician). Solo may be transcribed by student or purchased. Student should consider the style and inflection that is demonstrated by the solo artist.

#### Jazz Piano & Guitar

- All requirements as above.
- Additional requirement: Comp (play harmonies) for one chorus after playing the melody and before soloing.

#### Jazz Bass

- All requirements as above.
- Additional requirement: Walk a bass line for one chorus on the jazz standard after playing the melody and before solo. (Miles Davis' "So What" is a good jazz standard for bass.)

#### Jazz Drums

- Perform a prepared drumset piece: A big band chart, transcription or published solo. Play-along tracks are preferred.
- Demonstration of time and soloing in the following styles:
  - Medium Swing @ 140bpm
  - Shuffle (Swing) @ 120bpm
  - Uptempo Swing
  - 1 Latin Groove (Samba, Bossa Nova, Songo, etc.)
  - Rock
- Snare Drum: One solo or etude from "Portraits in Rhythm" by Anthony Cirone or equivalent

## Graduate

### Jazz Instrumentalists

- Scales: Major scales and their derivative modes, Whole tone scales, Diminished scales (half-whole and whole-half), Ascending melodic minor scales and their derivative modes
- Prepared Literature: Select one tune from each category play the melody (head) and improvise on the chord changes from memory.
  - Bebop Tunes: Confirmation, Donna Lee, Groovin' High, Half Nelson, Joy Spring, Stablemates
  - Standard Tunes: All The Things You Are, Alone Together, Have You Met Miss Jones?, On Green Dolphin Street, Stella By Starlight, There Will Never Be Another You, What Is This Thing Called Love
  - Post-bop Tunes: Dolphin Dance, Giant Steps, Inner Urge, Moment's Notice, The Moontrane
- Sight Reading: Sight-read chord changes as well as typical jazz ensemble parts.

### Jazz Drums

- Perform a prepared drumset piece: A big band chart, transcription or published solo. Play-along tracks are preferred.
- Perform a transcribed solo (transcribed by the student) of at least 16 measures. Choose a solo performed by a recognized jazz drumming master.
- Demonstration of time and soloing in the following styles:
  - Medium Swing
  - Shuffle (Swing)
  - Uptempo Swing
  - Samba
  - Bossa Nova
  - Rock
- Vibraphone:
  - Perform 12 Major scales, two octaves, up and down.
  - Perform one blues in a key selected by the student. Play the melody and improvise at least one chorus. May use play-along recording. Suggested blues include C Jam Blues, Straight No Chaser, Now's the Time, Sonnymoon for Two, Billie's Bounce, etc.
- Snare Drum: One solo or etude from Delecluse or equivalent.

## **Applied Lessons**

Applied lessons on your primary instrument are integral to your success as a jazz musician. Being highly proficient on your instrument is the gateway to allowing

your ideas as an improviser to materialize, and to helping you to create the music that you are capable of creating.

Each applied instructor has his/her own requirements, attendance policies, and expectations. That being said, the expectation of all applied instructors is that you:

- Be on time for lessons
- If you are sick or there is a conflict, let the instructor know **before the lesson**
- Have all of your assignments diligently prepared
- Be prepared to ask questions and be asked questions about your practice, the tunes, historical considerations, etc.

At the end of each semester, you are encouraged to fill out an evaluation of your lesson instructor. This helps ensure that you and your instructor get the most of your limited time together.

## **Jazz Performance Ensembles**

### **Jazz Ensemble I**

The Jazz I ensemble is one of two full big bands in the Jazz Studies program. Directed by Mr. Jeff Wolfe, this group maintains an extremely active performing schedule throughout the year, including local, regional, and international performances. Jazz I performs canonic big band literature and implements contemporary trends. Admittance into Jazz I is by audition only.

### **Jazz Ensemble II**

This jazz ensemble is the second full big band in the Jazz Studies program. Focusing primarily on the staples of jazz literature, the Jazz II ensemble performs standards from across the spectrum of big band jazz music and surveys many different styles and time periods. Jazz II performs several times per year for various venues, events, and concerts. Lead by Dr. Martin Saunders, this group is open to anyone interested in studying jazz ensemble music and does not require an audition.

### **Jazz Combos**

There are several jazz combos in the Jazz Studies program. Coached by various jazz studies faculty members, the combos are primarily student led and emphasize improvisation and the performance of classic small group jazz literature. Each combo performs several times a year in the Jomie Jazz Forum as well as at university functions and community events.

## Ensemble Placement Auditions

At the beginning of each semester, all jazz majors and minors will audition for placement in a jazz ensemble and jazz combo. Applicants are evaluated on sight-reading, jazz concept, overall musicianship, and jazz improvisation in both individual and ensemble settings.

**Auditions are (and should be) competitive!** You need to take auditions seriously, care enough to be thoroughly prepared, and do your absolute best! Placement will be at the discretion of the jazz faculty – mostly based purely on the results of your actual audition, but sometimes based on other factors that the committee may feel is in the best interest of you and/or your future.

## Expectations of Jazz Studies Majors

As jazz studies majors in the School of Music, there are expectations of you in the classroom setting and beyond. Those expectations include the areas of attendance, diligence, preparation, and attitude. In short, you are expected to:

- Attend all classes for every class meeting
- Show up **on time** for every rehearsal and class meeting
- Practice and “woodshed” your ensemble parts **before** you arrive for rehearsal
- Support your colleagues by attending every student jazz performance possible (work-related excuses are not acceptable)
- Attend **all** Jazz Guest Artist performances
- Attend **all** bi-weekly studio classes and every guest artist master class offered
- Have a high work ethic in rehearsals and in the practice room
- Sign up for practice room(s) times and **be there!**
- Make sure you wear the appropriate attire for concerts
- Be willing to help with all aspects of set-up and tear-down surrounding concerts. It does not take long when everyone helps.
- Expect to have an important role in our Winter Jazz Festival and other festivals and camps. Your visibility and assistance is vital to the success of these musical, educational, and recruiting efforts.

One final expectation is this: While we will never put demands on you about your daily dress (except for during concerts), please do practice good hygiene! If you have not bathed in several days, this can be a distraction for everyone in the academic setting.

## B.F.A. in Jazz Studies Curriculum

### Requirements- minimum 120 hours

#### General Education Requirements

Core I- 9 hours

First Year Seminar (3 hours) 100/200 level CT (6 hours)

MTH 121= 3 hours of CT

Recommend: Select a second CT course from social sciences/ humanities that meets both Core and Music requirements.

Core II- 25 hours (100 and 200 levels)

Select courses to ensure 6 hours of writing intensive credits and 3 hours of multicultural credits.

Composition (6 hours)

English 101 and 201 or English 201H (honors)

ACT scores of <18, first take ENG 101P

ACT scores of 18-27 take ENG 101

ACT scores of 28-33 take ENG 201H

ACT scores of 34-36 receive ENG credit.

Communication Studies 103 (3 hours)

The requirement may be waived by the Communication Studies Department if high school speech was taken, and if

the student passes the appropriate exam.

Math ACT of > or = to 19, Mathematics 121 or above (3 hours)

Math ACT of 17-18, first take MTH 121B

Math ACT of 12-16, first take MTH 100

Fine Arts (3 hours)

Art 112 or Theater 112 Physical or Natural Science (4 hours) Social Sciences (3 hours)

Humanities (3 hours)

#### Jazz Studies Requirements

Music Core.....15  
hours

MUS 100 Applied Music Laboratory

MUS 111 Elementary Music Theory I

MUS 112 Elementary Music Theory II

MUS 113 Elementary Aural Skills I

MUS 114 Elementary Aural Skills II

MUS 211 Advanced Music Theory I

MUS 213 Advanced Aural Skills I

MUS 218 Introduction to Music Technology

MUS 376 Junior Recital

Music Area of

Emphasis.....36 hours

MUS 217 Jazz Theory

MUS 231 Jazz Improvisation I

MUS 232 Jazz Improvisation II

MUS 250 Survey of Jazz

MUS 307 Jazz Styles

MUS 323 Jazz Arranging/Composing

MUS 331 Jazz Improvisation III

MUS 332 Jazz Improvisation IV

MUS 360 Music History 1730-1900

MUS 361 Music History since 1900

MUS 401 Research in Music

MUS 411 Jazz Pedagogy/Conducting

MUS 499 Capstone

- **Eight (8) credit hours of 100-level applied study on the principal instrument**
- **Eight (8) credit hours of 300-level applied study on the principal instrument**
- **Four (4) credit hours of 200-level principal ensemble and four (4) credit hours of 400-level principal ensemble relating directly to the principal applied area. These must be earned in eight different semesters.**
- **Full-time music students are required to participate in ensembles in each semester of residence. In addition string majors must complete four semesters of chamber ensemble. Upon approval of the applied teacher guitar and keyboard majors may be substitute up to two semesters of an appropriate chamber ensemble or accompanying for two semesters of a principal ensemble.**
- **One (1) credit of improvisation class.**
- **In addition to the formal coursework in this area of emphasis, a junior recital (MUS 376, minimum of 30 minutes of music) and a senior recital (minimum of 50 minutes of music) is required for graduation**

#### **Other Requirements**

1. A minimum of 120 hours, with 40 credit hours at the 300-499 level and 73 credit hours in the major, are required for graduation. All courses in the major must be completed with grades of "C" or higher and a cumulative GPA of 2.0 is required for graduation.
2. Core I courses (9 hours), include: 3 hours of First Year Seminar (FYS) and 6 hours of Critical Thinking courses.
3. Core II courses (a minimum of 25 hours of 100/200-level courses) include: 6 hours of English Composition (including receipt of a grade of "C" or higher in ENG 102 or ENG 201H); 4 hours of Natural or Physical Science; 3 hours each from the areas of Communication Studies, Fine Arts, Humanities, Mathematics (121 or higher), and Social Sciences. The list of specific approved courses that can fulfill these requirements changes over time. Students should consult their departmental academic advisors for further information.
4. Six hours of courses designated as "writing intensive" and three hours of courses designated as "international" or "multicultural."
5. In order to complete the degree within the 120 credit hour plan, students are encouraged to select courses that meet two or more college or core requirements. See course attributes each semester for courses that fulfill specific requirements.
6. Students will complete 13 elective hours outside of the major.
7. Numerous courses within College of Fine Arts degree programs are sequential, meaning that they must be taken with the appropriate pre-requisite and/or co-requisite courses. Please refer to catalogue course descriptions or consult departmental academic advisors.
8. If students follow this graduation plan and do not withdraw from or fail to complete any courses, they can graduate within four academic years. This plan is a guide only. Course offerings in a given semester may alter the specific layout of the degree plan.
9. Individual academic advising is mandatory for students in the College of Arts and Media each semester prior to registration. Students who have declared a major in Fine Arts are assigned an advisor in the appropriate department. Undecided Fine Arts majors will see the Associate Dean of Fine Arts for advising. It is imperative that students meet with their academic advisors to implement a successful plan of course selection.
10. MUS 179 A-D is available for students to take to complete the piano proficiency requirement. Each class is one credit. Students will be given a proficiency placement exam prior to their first semester of study and the appropriate section of MUS 179 (if necessary) will be determined by the piano faculty.



## Suggested Four-Year Course Guide

### FALL

#### Semester 1 (16 Hours)

MUS 100 Applied Music Laboratory  
MUS 111 Elementary Music Theory I  
MUS 113 Elementary Aural Skills I  
FYS 100 First Year Seminar (CT)  
\*MTH 121 Concepts and Applications (CT)  
ART 112 or THE 112  
MUS Principal Ensemble (200-Level)  
MUS Principal Applied (100- Level)

#### Semester 3 (15 Hours)

MUS 100 Applied Music Laboratory  
MUS 211 Advanced Music Theory I  
MUS 213 Advanced Aural Skills I  
MUS 231 Jazz Improvisation I  
ENG 201 Advanced Composition  
CT Designed Course  
MUS Principal Ensemble (200-Level)  
MUS Principal Applied (100- Level)

#### Semester 5 (15 Hours)

MUS 100 Applied Music Laboratory  
MUS 218 Introduction to Music Technology  
**MUS 307 Jazz Styles (offered every other fall)**  
MUS 331 Jazz Improvisation III  
MUS 360 Music History 1730-1900  
MUS Principal Ensemble (400-Level)  
MUS Principal Applied (300- Level)  
**MUS 411 Jazz Pedagogy/Conducting  
(offered every other fall)**

#### Semester 7 (17 Hours)

MUS 100 Applied Music Laboratory  
MUS 401 Research in Music  
**MUS 323 Jazz Arranging/Composition  
(offered every other fall)**  
Physical or Natural Science  
MUS Principal Ensemble (400-Level)  
MUS Principal Applied (300- Level)  
Non-Music Elective

### SPRING

#### Semester 2 (16 Hours)

MUS 100 Applied Music Laboratory  
MUS 112 Elementary Music Theory II  
MUS 114 Elementary Aural Skills II  
CMM 103 Fund of Speech Comm  
ENG 101 English Composition I  
Social Science  
MUS Principal Ensemble (200-Level)  
MUS Principal Applied (100- Level)

#### Semester 4 (15 Hours)

MUS 100 Applied Music Laboratory  
**MUS 217 Jazz Theory (offered each spring)**  
MUS 232 Jazz Improvisation II  
Multicultural/International Course  
MUS Principal Ensemble (200-Level)  
MUS Principal Applied (100- Level)  
**MUS 250 Survey of Jazz (offered each spring)**

#### Semester 6 (14 Hours)

MUS 100 Applied Music Laboratory  
Non-Music Elective  
MUS 332 Jazz Improvisation IV  
MUS 361 Music History since 1900  
Humanities  
MUS 376 Junior Recital for BFA  
MUS Principal Ensemble (400-Level)  
MUS Principal Applied (300- Level)

#### Semester 8 (13 Hours)

MUS 100 Applied Music Laboratory  
MUS 499 BFA Performance Capstone  
Non Music Elective  
MUS Principal Ensemble (400-Level)  
MUS Principal Applied (300- Level)

## JAZZ PIANO PROFICIENCY EXAMINATION SKILLS

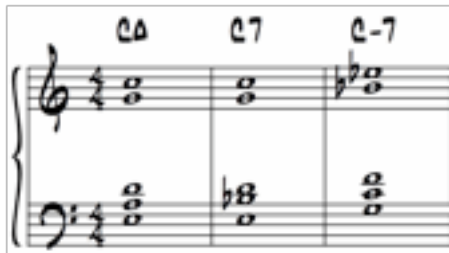
*Proficiency in Jazz Piano can be accomplished in one of two ways: The student can either complete the jazz piano class requirements or take a proficiency examination.*

*Students will be given a proficiency placement exam prior to their first semester of study and the appropriate section of MUS 279, or for the student who has no piano experience placement in beginning piano classes MUS 179 A or B, will be determined by piano and jazz faculty. MUS 279 C-D, Jazz Piano Classes, are available **and highly recommended** for students to take to complete the proficiency requirement. Each class is 1 credit.*

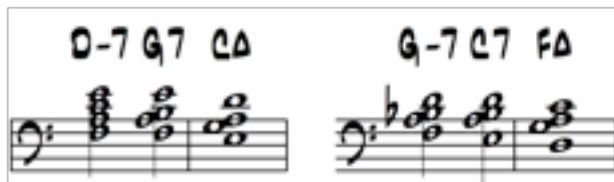
*If the student elects to perform a proficiency examination, the following requirements are necessary for completion. Sections I – IV are to be performed on the Jazz Piano Proficiency Exam, which will be graded by no fewer than three members of the jazz faculty.*

### I. Harmony

1. “Generic Voicings” (Mantooth) for Major7, Dominant7 and Minor 7 chords, expected in all 12 keys.



2. ii-V7-I “Bill Evans” Voicings I and II in all 12 keys, left hand only.  
Voicing I (A, Bb, B, C, Db, D) Voicing II (Eb, E, F, Gb, G, Ab)



3. Shell Voicings: ii-V7-I in all 12 keys, left hand only.



## II. Prepared Piece

Perform a piano solo rendition of a jazz standard, not including blues compositions. This work can be selected from a fake book or chosen from lead sheets distributed in jazz piano class or from a jazz faculty member. The right hand should play the melody while the left hand accompany. The left hand may use many of the following techniques:

- Rootless or rooted Bill Evans Voicings in left hand, melody in right hand
- Shell voicings in left hand with melody in right hand
- Root in left hand and Bill Evan's Voicings in the right hand while singing melody

Must be played with good time (consistent tempo), musicality, and appropriate touch for the style being performed.

## III. Blues

Perform a jazz blues with proper hand coordination. Perform with:

- Thirds and sevenths in the left hand and melody in the right hand
- Bass line in the left hand and thirds and sevenths in the right hand while singing melody

## IV. Sight Reading

Sight-read a progression using the Mantooth "Generic Voicings."

*Section V is to be performed at sight for your jazz applied or jazz piano class teacher or one member of the Jazz Piano Proficiency Committee.*

## V. Scales

The student is expected to play the Major, Dorian, Harmonic and Melodic minors, and the Blues scales in 2 octaves with hands separate.

JAZZ PIANO PROFICIENCY PROGRESS SHEET  
For Jazz Studies Majors

Student's Name \_\_\_\_\_

Major Instrument \_\_\_\_\_

*Sections I – IV are to be performed on the Jazz Piano Proficiency Exam, which will be graded by no fewer than three members of the jazz faculty.*

**I. Harmony**

1. "Generic Voicings" (Mantooth) for Major7, Dominant7 and Minor 7 chords, expected in all 12 keys.
2. ii-V7-I "Bill Evans" Voicings I and II in all 12 keys, left hand only.  
Voicing I (A,Bb,B,C,Db,D) Voicing II (Eb,E,F,Gb,G,Ab)
3. Shell Voicings: ii-V7-I in all 12 keys, left hand only

Passed: \_\_\_\_\_  
(Date) Faculty Signature

\_\_\_\_\_  
Faculty Signature Faculty Signature

**II. Prepared Piece**

Perform a piano solo rendition of a jazz standard, not including blues compositions. This work can be selected from a fake book or chosen from lead sheets distributed in Jazz Class Piano or from a jazz faculty member. The right hand should play the melody while the left hand accompany. The left hand may use many of the following techniques:

- a. Rootless or rooted Bill Evans Voicings in left hand, melody in right hand
- b. Shell voicings in left hand with melody in right hand
- c. Root in left hand and Bill Evan's Voicings in the right hand while singing melody

Must be played with good time (consistent tempo), musicality, and appropriate touch for the style being performed.

Passed: \_\_\_\_\_  
(Date) Faculty Signature

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Faculty Signature

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Faculty Signature

### III. Blues

Perform a jazz blues with proper hand coordination. Perform with:

- a. Thirds and sevenths in the left hand and melody in the right hand
- b. Bass line in the left hand and thirds and sevenths in the right hand while singing melody

Passed: \_\_\_\_\_  
(Date)

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Faculty Signature

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Faculty Signature

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Faculty Signature

### IV. Sight Reading

Sight-read a progression using the Mantooth "Generic Voicings."

Passed: \_\_\_\_\_  
(Date)

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Faculty Signature

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Faculty Signature

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Faculty Signature

*Section V is to be performed at sight for your jazz applied or jazz piano class teacher or one member of the Jazz Piano Proficiency Committee.*

### V. Scales

The student is expected to play the Major, Dorian, Harmonic and Melodic minors, and the Blues scales in 2 octaves with hands separate.

Passed: \_\_\_\_\_  
(Date)

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Faculty Signature

## **Master of Arts (MA) with Emphasis in Jazz Studies**

### **Required Classes (27 Credits)**

- MUS 6XX Applied Music (8)
- MUS 512 Advanced Jazz Pedagogy and Conducting (3)
- MUS 559 Jazz Ensemble (4)
- MUS 560 Jazz Improv Ensemble (4)
- MUS 513 Advanced Jazz Styles and Analysis (2)
- MUS 621 Music Research Methods (3)
- MUS 681 Recital (3)

### **Electives (5 Credits)**

- MUS 649 Advanced Jazz Arranging (3)
- MUS 631 Advanced Jazz Improvisation (2)
- MUS 657 Jazz History (3)

## **Jury Requirements**

**SIGN UP FOR TIME ON JAZZ JURIES SIGN-UP SHEET  
1 SLOT FOR A REGULAR JURY, 2 SLOTS FOR HEARINGS  
FILL OUT THREE (3) JURY SHEETS FOR THE COMMITTEE**

### **Freshman Year:**

In consultation with your applied instructor, prepare three tunes from the approved Tune List and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your jury. You may choose the first tune to perform, and the jury panel will select the second. In addition to playing the melodies with the correct style and nuance considerations, be prepared to improvise at least two choruses. Jury repertoire should be different for fall and spring semesters.

### **Sophomore Year:**

In consultation with your applied instructor, prepare five tunes from the approved Tune List and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your jury. You may choose the first tune to perform, and the jury panel will select the second. In addition to playing the melodies with the correct style and nuance considerations, be prepared to improvise at least two choruses. Jury repertoire should be different for fall and spring semesters.

### **Junior Year:**

In consultation with your applied instructor, prepare six tunes from the approved Tune List and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your jury. You may choose the first tune to perform, and the jury panel will select the second. In addition to playing the melodies with the correct style and nuance considerations, be prepared to improvise at least two choruses. Jury repertoire should be different for fall and spring semesters.

### **Senior Year:**

In consultation with your applied instructor, prepare seven tunes from the approved Tune List and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your jury. You may choose the first tune to perform, and the jury panel will select the second. In addition to playing the melodies with the correct style and nuance considerations, be prepared to improvise at least two choruses. Jury repertoire should be different for fall and spring semesters.

**Graduate Students:**

In consultation with your applied instructor, prepare eight tunes from the approved Tune List and write them on your jury sheet under the heading "repertoire list". In the interest of scheduling, you will be asked to play two of these tunes at your jury. You may choose the first tune to perform, and the jury panel will select the second. In addition to playing the melodies with the correct style and nuance considerations, be prepared to improvise at least two choruses. Jury repertoire should be different for fall and spring semesters.

**SOPHOMORE HEARINGS:**

At the close of level 5 study for B.F.A Jazz Studies students, and typically after four semesters of study, all students must pass a special examination called the Sophomore Hearing before admission to the upper division of applied study is granted. The Sophomore Hearing normally takes place at jury examination time and consists of more extensive and critical adjudication of repertoire, technique and musicianship than during earlier semesters. Registration for upper division applied music (MUS 300 level courses) will be denied until the sophomore hearing is passed. A maximum of two attempts at the Sophomore Hearing are permitted and all required repertoire must be presented at each attempt.

For the sophomore hearing, you are expected to perform approximately 20 minutes of literature (in consultation with your applied instructor). You are also expected to ensure that any collaborating colleagues are present at the time for which you have signed up. Please sign up for 2-3 time slots depending on your performance, set up, and tear down needs.

**Applied Music Levels**

To maintain consistency throughout the applied music program, the Music Program adheres to a system of levels that describe the relative performing abilities across the various curricula and according to the number of years of study. A table of the applied music levels can be found in the School of Music Handbook.\*

\*A copy of the jazz levels system will be given under separate cover



## Jazz Repertoire List

### Standards

I've Got Rhythm  
Autumn Leaves  
Summertime  
There Will Never Be Another You  
A Day In The Life Of A Fool  
All the Things You Are  
On the Sunny Side of the Street  
All of Me  
Blue Skies  
But Not For Me  
I Remember You  
Beautiful Love  
How High the Moon  
Out of Nowhere  
All of You  
It Could Happen to You  
I Love You  
Softly, As In A Morning Sunrise  
Yesterdays  
There is No Greater Love  
I Love You  
Just Friends  
On Green Dolphin Street  
I Should Care  
All of Me  
Days of Wine and Roses  
Stella By Starlight  
What is This Thing Called Love  
Have You Met Miss Jones  
Alone Together  
I'll Remember April  
Cherokee

### Ballads

The Nearness of You  
My Funny Valentine  
Georgia On My Mind  
Body and Soul  
In The Wee Small Hours of the Morning  
In A Sentimental Mood  
When I Fall In Love

My Foolish Heart  
Old Folks  
Polkadots and Moonbeams  
I Remember Clifford  
Easy Living  
I Fall in Love Too Easily

### Bebop Heads

Half-Nelson  
Groovin' High  
Afternoon in Paris  
Dexterity  
Ornithology  
Joy Spring  
Little Willie Leaps  
Moose the Mooch  
Oleo  
Four  
Scrapple from the Apple  
Anthropology  
Confirmation  
Hot House  
Bebop  
Woody 'N' You  
Donna Lee

### Blues Heads

Bag's Groove  
Sonnymoon for Two  
Cool Blues  
Now's the Time  
Watermelon Man  
Tenor Madness  
All Blues  
Mr. P.C.  
Billie's Bounce  
Freddie the Freeloader  
Blues for Alice  
Sandu  
Blue Monk  
Au Privave  
Blue Train

**Jazz Compositions**

Take the A Train  
So What  
Satin Doll  
Perdido  
Maiden Voyage  
Cantaloupe Island  
Doxy  
Solar  
Tune Up  
Lady Bird  
Rhythm-A-Ning  
In A Mellow Tone  
Impressions  
I Mean You  
Seven Steps to Heaven  
Stablemates  
Giant Steps

**Latin Tunes**

Blue Bossa  
St. Thomas  
Girl from Ipanema  
How Insensitive  
Caravan  
A Night in Tunisia  
Wave  
Ceora  
Corcovado  
Desafinado  
Triste  
Recordame

**Waltzes**

Bluesette  
Someday My Prince Will Come  
My Favorite Things  
Child Is Born  
West Coast Blues  
Valse Hot  
Emily  
Up Jumped Spring

## **Recital Hearing**

Hearings for undergraduate and graduate recitals must occur not less than two weeks or more than four weeks before the scheduled recital date. Ordinarily, the hearing and subsequent public recital must be completed in the same semester. Exceptions must be made with the approval of the student's applied instructor. A panel of three music faculty will grade the hearing. This panel must include the student's applied instructor. Other panel members should first be chosen from full-time faculty in the student's area(s) of study (brass, jazz, keyboard, percussion, strings, voice or woodwinds) and secondly from other full-time music faculty. If a hearing panel cannot be formed from full-time faculty, part-time faculty may be included with permission of the Director of the SOM. Faculty on hearing panels need to be notified in writing at least two weeks prior to the hearing. All compositions to be programmed on the recital must be performed at the hearing with accompaniment, all other performers and memorization as required. No more than two attempts to pass the recital hearing are permitted. Only a portion of the program may be required for the second attempt.

## **Junior Recital**

BFA majors are required to present at least one-half (30 minutes of music) of a joint recital during the third year of study on the principle applied area. They are to enroll for MUS 376 Junior Recital (1 hour credit) during the semester in which this recital is presented.

## **Senior Recital**

The Senior Recital represents the culmination of applied music study in the principal applied area. The recital should demonstrate the student's ability to master or compose a significant amount of solo and ensemble literature and to present it in public, constituting the final testimony of all that has been learned in terms of musicianship, technical skill, expressiveness and stage presence before embarking upon a professional career in teaching, performing, or composing. Syllabi for capstone courses (MUS 498 and MUS 499) are distributed each semester by the capstone committee chair (see Appendix 9.14).

**BFA Jazz Studies Majors:** A recital of at least 50 minutes of music, typically presented during the eighth semester of study on the applied principal instrument. During the semester of the recital students must enroll in MUS 499: Performance Capstone. Repertoire, which should cover various styles and periods, normally will include only those pieces studied during the senior year.

## **MA Graduate Recital**

Candidates for the MA with Emphasis in Jazz Studies are required to present a minimum 60- minute recital. Students must successfully pass a Recital Hearing (see above) prior to the public presentation. For the Graduate Recital, each member of a faculty committee will submit grades, the average of which must equal at least a "B" for graduation. A lesser grade will result in the repetition of the recital. Graduate recitals may be scheduled at any time, but usually occur near the end of the student's applied study program.

## **Reserving Performance and Rehearsal Spaces**

Reserving performance and rehearsal times and spaces for recitals is a two-step process. First, you **MUST** coordinate all potential recital dates with your applied teacher and, in the case of a senior or graduate recital, with your approval committee. Second, check with the School of Music secretary to see what dates are available. Fill out the Event/Room Reservation Form (available in the SOM office) to reserve your space.

## **Performance Policies**

**Concert Attire:** Your director will determine the appropriate dress for different concert settings. If you need to purchase certain clothing to meet with certain ensemble requirements, **do so at the beginning of the year**. Concert attire could include: Coat and Tie/Dress, all black, or some other configuration.

**Set Up, Tear Down and Sound Checks:** set up and tear down is the responsibility of **every member** of the ensemble! If everyone assists, all aspects of setting up and tearing down go smoothly and quickly. Sound checks are a vital aspect of your performance and demand your full attention and professionalism. Once the sound check has begun, do not play unless you are being asked to do so.

Be on time for sound checks and performances call times, and ready to play. Failure to do so is subject to the policies of your ensemble syllabus and may affect your grade and/or your participation in the concert. Please take ownership in your concert experience to make it the best it can be, and to ensure that you can demonstrate your best product for the public.

## **Jomie Jazz Center Facility and Equipment**

**The Jomie Jazz Center** is one of the only stand-alone jazz education facilities at any university in the United States. It was built specifically to house and to serve the

needs of our jazz program and Jazz Studies majors. Your gentle care of this facility and the equipment within is **vitaly important!** The one drawback to this facility is that there are no built-in storage spaces. Equipment used for rehearsals and classes must be put away at the conclusion of those periods. Please do not leave equipment, chairs, or stands out in the middle of any classroom or performance space unless permission is given by the instructor to do so. If you are rehearsing and no instructor is present, assume that everything needs to be put back in the original configuration after the rehearsal.

**Equipment:** The musical instruments, amplifiers, sound gear, computers, chairs, stands, etc. are intended for use in the Jomie Jazz Center, and occasionally elsewhere on campus. **Under no circumstances is equipment to leave this building without the explicit permission of the Director of Jazz Studies!** If equipment goes missing or is found “borrowed” for private engagements, disciplinary actions will ensue.

### **Practice Rooms**

Practice rooms are available for your use in both the Jomie Jazz Center and Smith Music Hall. Since there are a limited number of practice rooms in Jomie, please make sure to sign up for time slots on the schedule for each practice room. After you sign up, make sure to make use of your reserved time! If you arrive to find a practice room available and the person who reserved it is not there, feel free to use the space as long as that person does not appear.

Please do not make any particular practice room your private space or office. Do not store your instruments or personal belongings there, and make sure to dispose of any trash that you bring in with you.

### **Seeking Out Live Music and Performance Opportunities**

You are encouraged to seek out local and regional opportunities to listen to live jazz, and to perform. No digital or virtual experience can replace the emotional interaction of attending a live performance. To be in close proximity of other musicians while they make music creates an atmosphere that cannot be duplicated in listening to recordings, even though that, too, is incredibly valuable. To perform with others is also more than just a performance: The communication, the intertwining of personalities, and the culmination of the parts that create the finished product. These are special moments that you should avail yourselves of as often as is possible! Right now, while you’re in this microcosm of creativity, learning, friendship, and collaboration is the very best time for you to learn **how to be a professional musician!** Don’t wait – start right now!!

## Miscellaneous Performances

The jazz studies program is routinely asked to provide musical entertainment for on and off campus functions.

### **For the Marshall University School of Music or College of Arts and Media:**

We occasionally receive requests for student ensembles to perform at important events on a gratis basis. The jazz studies program carefully screens such requests to avoid exploitation of our students. That being said, there are certain performances that can help demonstrate the standard and growth of our students, which can greatly benefit the Jazz Studies program and the School of Music. If you are asked to perform for one of these events, please make every effort possible to do so.

### **Paid Performances:**

We are frequently asked to provide musicians and ensembles for receptions or events outside the School of Music on a work for hire basis. Jazz studies majors who consistently perform at the highest levels and purport themselves in a professional manner will be considered for paid performances.

## Recruiting

As members of the Jazz Studies program, you are a part of a very special community. From day one you will be mentored, guided, and given every opportunity that we can provide for your success. The future of this program is dependent on several variables, however one of those variables is our ability to spread the word and recruit others.

Recruiting is necessary for most any program, but should not be the sole responsibility of the faculty and staff. **You** are our biggest recruiting tool! We appreciate your assistance with lining up visits to high schools you attended, with getting tips about potential future jazz studies students that you are aware of, and with helping to continue to build the community of jazz education in the state of West Virginia and beyond. Inviting students and patrons to jazz events on campus, “adopting” a high school musician to mentor and getting them involved, and by giving all of yourself to each performance are excellent ways in which you can assist with this important task.

Take pride and ownership in the Marshall University Jazz Studies program!