

## CCM Jazz Board Requirements (revF16)

College-Conservatory of Music  
University of Cincinnati

### B.M. Jazz Studies Department Board Requirements

- All Tunes and Changes must be from Memory
- All Transcriptions must be:
  - I. From Memory
  - II. Include a Finale/Sibelius printout and analysis of key musical and stylistic element
- Patterns and Scales will be performed at prescribed tempos **IN ALL 12 KEYS** with iRealPro software and checked off either during lesson times or during Fundamentals Board times at the end of semester
- Patterns must be practiced/performed in a variety of root movements including, but not limited to:
  - Around the Cycle • Down Step • Descending/Ascending by half and whole step • Maj & Min 3rds

### Freshman Fall Board

1. A classical etude or one movement of a classical solo (Unaccompanied)
2. Ballad Melody Chorus - chosen from "Great American Songbook" with Studio Instructor
3. **Required Jazz Repertoire:**
  - Autumn Leaves • Jersey Bounce • Now's the Time

### Fundamentals

4. Scales: Bebop Major and Bebop Dominant
5. Patterns/Chords: Semester 1. Fundamentals Sheet
6. Sight reading of jazz and classical music.
7. Other requirements may be added by the applied teacher.

### Freshman Spring Board

1. An authentic performance of a solo from the Swing Era — transcribed by the student (to be played along with the recording, by memory)
2. Ballad Melody Chorus - chosen from "Great American Songbook" with Studio Instructor
3. **Required Jazz Repertoire:**
  - Honeysuckle Rose • Billie's Bounce • Perdido

### Fundamentals

4. Scales: All Modes of Major
5. Patterns/Chords: Semester 2. Fundamentals Sheet - Major 7th Chords
6. Sight reading of jazz and classical music.
7. Other requirements may be added by the applied teacher.

## CCM Jazz Board Requirements (revF16)

### **Sophomore Fall Board**

1. One movement of a classical solo *with piano accompaniment* (required)
2. Ballad Melody Chorus - chosen from "Great American Songbook" with Studio Instructor
3. **Required Jazz Repertoire:**
  - Groovin' High • In Walked Bud • Tenor Madness

### **Fundamentals**

4. Scales: Harmonic Minor, Melodic Minor, Jazz Minor
5. Patterns/Chords: Semester 3. Fundamentals Sheet
6. Sight reading of jazz and classical music.
7. Other requirements may be added by the applied teacher.

### **Sophomore Spring Board**

1. An authentic performance of a solo from the Bebop Era — transcribed by the student (to be played along with the recording, by memory)
2. Ballad Melody Chorus - chosen from "Great American Songbook" with Studio Instructor
3. **Required Jazz Repertoire:**
  - Moose the Mooch • Impressions • Birk's Works (minor blues)

### **Fundamentals**

4. Scales: Major Scales in Diatonic Triads and Seventh Chords
5. Patterns/Chords: Semester 4. Fundamentals Sheet
6. Sight reading of jazz and classical music.
7. Other requirements may be added by the applied teacher.

## CCM Jazz Board Requirements (revF16)

### Junior Fall Board

1. A classical etude or one movement of a classical solo (Unaccompanied)
2. Ballad Melody Chorus - chosen from "Great American Songbook" with Studio Instructor
3. **Required Jazz Repertoire:**
  - Joy Spring • Up Jumped Spring • Straight No Chaser\* \*(melody/improvise all 12 keys)

### **Fundamentals**

4. Scales: Diminished Scales, Whole Tone, Diminished Whole Tone
5. Patterns/Chords: Semester 5. Fundamentals Sheet
6. Sight reading of jazz and classical music.
7. Other requirements may be added by the applied teacher.

### Junior Spring Board

1. An authentic performance of a solo in a Contemporary/Post Bop style — transcribed by the student (to be played along with the recording, by memory)
2. Ballad Melody Chorus - chosen from "Great American Songbook" with Studio Instructor
3. **Required Jazz Repertoire:**
  - Ornithology • Blues for Alice • Donna Lee\* \*(melody/improvise in 3 keys)

### **Fundamentals**

4. Scales: Pentatonics in 'skips' and Side-Slip motion
5. Patterns/Chords: Semester 6. Fundamentals Sheet
6. Sight reading of jazz and classical music.
7. Other requirements may be added by the applied teacher.

## CCM Jazz Board Requirements (revF16)

### Senior Board

1. An authentic performance of a solo from the New Orleans/Chicago traditional Jazz Era— transcribed by the student (to be played along with the recording, by memory)
2. **Required Jazz Repertoire:**
  - Mr. Day • Giant Steps • Stablemates • Rhythm Changes\* \*(melody/improvise all 12 keys)

### **Fundamentals**

4. Scales: Triad Pairs , Lydian Augmented and Lydian Augmented Applications
5. Patterns/Chords: Semester 7. Fundamentals Sheet
6. Sight reading of jazz and classical music.
7. Other requirements may be added by the applied teacher.

---

### Notes:

- The melody and chord changes to each tune should be memorized. The student should be prepared to write or recite the exact chord changes to the tune if asked to do so by the faculty.
- ii V I's should be performed with the following root movements: down in fifths, down in whole steps (with two starting positions), down in half steps, and up in half steps. It is important that they be prepared to a high level of proficiency without hesitation at a steady tempo since the student will be asked to demonstrate them with the faculty rhythm section.
- The Ballad Melody Chorus will be played with rhythm section. Emphasis will be on beauty of phrasing, stylistically appropriate embellishment of the melody and balancing connection with the lyric with creative interpretation
- Failure to pass a Board will result in an incomplete (I) grade for that quarter's major applied study (private lesson). If the Board is not successfully performed at the next regularly scheduled Board appearance, the student will not be allowed to continue in the program.

College-Conservatory of Music  
University of Cincinnati

**Jazz Studies Department MM Board Requirements**

M.M. Jazz Studies majors are required to make two board appearances before the Jazz Studies faculty. The first board is normally performed in the Spring Quarter of the first year of study (usually scheduled in April). The second board is normally performed in the Spring Quarter of the second year of study. Under certain circumstances, students may request a special board appearance during the Autumn or Winter Quarter.

Jazz study at the Master of Music level presumes familiarity with material similar to that covered in the CCM Bachelor of Music Jazz Studies Boards. Copies of these requirements can be obtained from the private teacher or the Director of Jazz Studies. However, if there are elements from these B.M. Board Requirements, or from other areas of general musicianship, improvisational skills, or other jazz techniques that the private teacher feels the student has not yet learned, the first M.M. Board will include these items. At the same time, the faculty recognizes the widely varying approaches to jazz and wishes to encourage the development of each student's personal style. Therefore, the private teacher, in consultation with the other jazz faculty, will make board assignments under the categories listed below based on the needs, deficiencies, and interests of the student.

**First Board**

1. **Required Jazz Repertoire:**

- Mr. Day • Giant Steps • Stablemates • \*Rhythm Changes \*(melody/improvise all 12 keys)
2. Review of requirements from BM Boards as assigned
  3. **Scales:** Triad Pairs , Lydian Augmented and Lydian Augmented Applications, voicings (for pianists and guitarists), and techniques fundamental to the particular instrument
  4. Sight reading of jazz and contemporary music, including melodies and improvisation
  5. An authentic performance of a solo from the ***New Orleans/Chicago traditional Jazz Era***—transcribed by the student (to be played along with the recording, by memory)
  6. Other requirements may be added by the applied teacher.

## Second Board

1. One original composition to be performed with the faculty rhythm section. Parts must be clearly and properly notated so that the tune is readily playable with a minimum of explanation.
2. **Required Jazz Repertoire (Chosen with Instructor)**
  - Ballad • Contemporary/Modal Tune • Blues • \*Donna Lee \*(melody/improvise all 12 keys)
4. Transposition and sight reading of jazz and contemporary music, including melodies and improvisation.
5. Other requirements may be added by the applied teacher.

---

### Notes:

- The melody and chord changes to each tune should be memorized. The student should be prepared to write or recite the exact chord changes to the tune if asked to do so by the faculty.
- ii V I's should be performed with the following root movements: down in fifths, down in whole steps (with two starting positions), down in half steps, and up in half steps. It is important that they be prepared to a high level of proficiency without hesitation at a steady tempo since the student will be asked to demonstrate them with the faculty rhythm section.

BASS CLEF

# CCM JAZZ BOARD PATTERNS/CHORDS

(♩=132)

1 Dmi7 G7 Cma7 Dmi7 G7 Cma7

2 Dmi7 G7 Cma7 Dmi7 G7 Cma7

3 Dmi7 G7 Cma7 Dmi7 G7 Cma7

Dmi7 4 G7(b9) Cma7 Dmi7 G7(b9) Cma7

5 Dmi7 G7(b9) Cma7 Dmi7 G7(b9) Cma7

## CHORD PATTERNS

(♩=120+)

1 ROOT POSITION: DESCENDING/ASCENDING

MOVEMENT BY HALF  
AND WHOLE STEPS  
MAJOR AND MINOR TRIADS

2 FIRST INVERSION: DESCENDING/ASCENDING

MOVEMENT BY HALF  
AND WHOLE STEPS  
MAJOR AND MINOR TRIADS

3 SECOND INVERSION: DESCENDING/ASCENDING

MOVEMENT BY HALF  
AND WHOLE STEPS  
MAJOR AND MINOR TRIADS

# CCM JAZZ BOARD PATTERNS/CHORDS

(♩=132)

1       $E_{mi}^7$        $A^{7b9}$        $D_{mi}^7$        $G^7$        $C_{MA}^7$

2       $E_{mi}^7$        $A^{7b9}$        $D_{mi}^7$        $G^7$        $C_{MA}^7$

3       $E_{mi}^7$        $A^{7b9}$        $D_{mi}^7$        $G^7$        $C_{MA}^7$

4       $E_{mi}^7$        $A^{7b9}$        $D_{mi}^7$        $G^7$        $C_{MA}^7$

## "HONEYSUCKLE ROSE" PATTERNS

1       $G_{mi}^7$        $C^7$       2       $G_{mi}^7$        $C^7$       3       $G_{mi}^7$        $C^7$

4       $G_{mi}^7$        $C^7$       5       $G_{mi}^7$        $C^7$       6       $G_{mi}^7$        $C^7$

7       $G_{mi}^7$        $C^7$        $F_{ma}^7$       8       $G_{mi}^7$        $C^7$        $F_{ma}^7$

9       $G_{mi}^7$        $C^7$



# CCM JAZZ BOARD PATTERNS/CHORDS

(♩=132)

## 1 "C.E.S.H" PATTERNS

1 *Dmi7* *G7* *CMA7*

## 2 (TENOR MADNESS)

2 *Dmi7* *G7* *CMA7*

## 3 (GROOVIN' HIGH)

3 *GMI* *Gmi/F#* *C7* *FMA7*

## OUTLINE PATTERNS IN MINOR

1 *Dø7* *G7(b9)* *CMI7*      2 *Dø7* *G7(b9)* *CMI7*

3 *Dø7* *G7(b9)* *CMI7*      4 *Dø7* *G7(b9)* *CMI7*

5 *Dø7* *G7(b9)* *CMI7*      6 *Dø7* *G7(b9)* *CMI7*

## (LONG II-V in MAJOR)

7 *DMI7* *G7(b9)* *C7*

# CCM JAZZ BOARDS

## BUILDING THE DOMINANT 7TH LINE

1



2 UP TO THE 3RD & DOWN THE BEBOP SCALE



3 UP TO THE 3RD- CHROMATICALLY ENCLOSE (C.E.) THE TONIC & DOWN THE B.B. SCALE



4 UP TO THE 3RD- (C.E.) THE TONIC & DOWN INTO THE "4" RULE



5 UP TO THE 3RD (C.E.) THE TONIC & THE 5TH & DOWN INTO THE "4" RULE



6 UP TO THE 3RD (C.E.) THE TONIC & THE 5TH & DOWN INTO THE "4" RULE & UP CHORD FROM 3RD



7 UP TO THE 3RD (C.E.) THE TONIC & THE 5TH & DOWN INTO THE "4" RULE & UP CHORD FROM 3RD (C.E.) THE TONIC



**8** PHRASE ENDING #2

C<sup>7</sup>



**9** 1-2-1 & DOWN THE BEBOP SCALE

C<sup>7</sup>



**10** 1-2 & (C.E.) THE TONIC & DOWN THE B.B. SCALE

C<sup>7</sup>



**11** 1-2 & (C.E.) THE TONIC, UP A CHORD ON THE 7TH - RESOLVE TO 5TH

C<sup>7</sup>



**12** 1-2 & (C.E.) THE TONIC, UP A CHORD ON THE 7TH - (C.E.) THE 5TH

C<sup>7</sup>



## CCM JAZZ BOARD FUNDAMENTALS

♩ = 132

CHROMATIC ENCLOSURE PATTERNS**1** ENCLOSE THE TONIC (TOP)

C<sup>7</sup>

**2** BARRY HARRIS 4TH RULE (WHEN YOU GET TO THE 4TH, SURROUND THE 3RD)  
JUMP TO 2nd and COME UP BY 1/2 STEP

C<sup>7</sup>

**3** ENCLOSE THE TONIC (BOTTOM)

C<sup>7</sup>

**4** ENCLOSE THE TONIC (TOP AND BOTTOM)

C<sup>7</sup>

**5** ENCLOSE THE FIFTH

C<sup>7</sup>

**6** ENCLOSE THE TONIC TOP AND FIFTH

C<sup>7</sup>

**7** ENCLOSE THE FIFTH AND TONIC BOTTOM

C<sup>7</sup>

**8** ENCLOSE THE TONIC TOP, FIFTH AND TONIC BOTTOM

C<sup>7</sup>

**BARRY HARRIS 4TH RULE**

SEMESTER 5

Within the line, in order to **Enclose the Third (3rd)**, we use what Barry Harris calls the "4" rule. the "4" rule states that anytime you reach the fourth (4th), skip down to the second (2nd) and return to the third (3rd) Chromatically.

**9** ENCLOSE THE TONIC TOP AND 3RD WITH "4TH" RULE**10** ENCLOSE THE 3RD (WITH "4TH" RULE) AND TONIC BOTTOM**11** ENCLOSE THE TONIC TOP & BOTTOM AND 3RD (WITH "4TH" RULE)**12** ON DOWNBEAT ENCLOSE TONIC TOP, THE FIFTH**13** ON DOWNBEAT ENCLOSE TONIC INTO BEBOP LICK PHRASE ENDING**14**

# "SIX NIGHTER" LICK

Musical notation for the "SIX NIGHTER" lick, consisting of two staves of bass clef music. The first staff contains four measures with the following chord symbols above them:  $Bm17(b5)$ ,  $BbM16$ ,  $Am17$ , and  $Ab07$ . The second staff contains three measures with the following chord symbols above them:  $Gm17$ ,  $C7$ , and  $Fma7$ . The notation includes various rhythmic values, slurs, and a triplet of eighth notes in the final measure of the first staff.

# "CRY ME A RIVER" LICK

Musical notation for the "CRY ME A RIVER" lick, consisting of one staff of bass clef music. The staff contains three measures with the following chord symbols above them:  $F\#07$ ,  $B7(\#9)$ , and  $EM19$ . The notation includes triplets of eighth notes in each measure.