

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.

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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.

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

4 Dmi7 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 A⁷_{b9} D_{mi}⁷ G⁷ C_{MA}⁷

2 E_{mi}⁷ A⁷_{b9} D_{mi}⁷ G⁷ C_{MA}⁷

3 E_{mi}⁷ A⁷_{b9} D_{mi}⁷ G⁷ C_{MA}⁷

4 E_{mi}⁷ A⁷_{b9} D_{mi}⁷ G⁷ C_{MA}⁷

"HONEYSUCKLE ROSE" PATTERNS

1 G_{mi}⁷ C⁷ 2 G_{mi}⁷ C⁷ 3 G_{mi}⁷ C⁷

4 G_{mi}⁷ C⁷ 5 G_{mi}⁷ C⁷ 6 G_{mi}⁷ C⁷

7 G_{mi}⁷ C⁷ F_{ma}⁷ 8 G_{mi}⁷ C⁷ F_{ma}⁷

9 G_{mi}⁷ C⁷

(♩=132) CCM JAZZ BOARD PATTERNS/CHORDS

"C.E.S.H." PATTERNS

1 **Dmi7** **G7** **CMA7**

(TENOR MADNESS)

2 **Dmi7** **G7** **CMA7**

(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 **C7**



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

C⁷



9 1-2-1 & DOWN THE BEBOP SCALE

C⁷



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

C⁷



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

C⁷



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

C⁷



CHROMATIC ENCLOSURE PATTERNS

(♩=132)

1 ENCLOSE THE TONIC (TOP)C⁷**2** BARRY HARRIS 4TH RULE (WHEN YOU GET TO THE 4TH, SURROUND THE 3RD)C⁷

JUMP TO 2nd and COME UP BY 1/2 STEP

**3** ENCLOSE THE TONIC (BOTTOM)C⁷**4** ENCLOSE THE TONIC (TOP AND BOTTOM)C⁷**5** ENCLOSE THE FIFTHC⁷**6** ENCLOSE THE TONIC TOP AND FIFTHC⁷**7** ENCLOSE THE FIFTH AND TONIC BOTTOMC⁷

8 ENCLOSE THE TONIC TOP, FIFTH AND TONIC BOTTOM

C7



BARRY HARRIS 4TH RULE

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

9

C7



10 ENCLOSE THE 3RD (WITH "4TH" RULE) AND TONIC BOTTOM

10

C7



11 ENCLOSE THE TONIC TOP & BOTTOM AND 3RD (WITH "4TH" RULE)

11

C7



12 ON DOWNBEAT ENCLOSE TONIC TOP, THE FIFTH

12

C7



13 ON DOWNBEAT ENCLOSE TONIC INTO BEBOP LICK PHRASE ENDING

13

C7



14 UP TO 3RD, ENCLOSE TONIC INTO PHRASE ENDING #2

14

C7



"SIX NIGHTER" LICK

Musical notation for the "Six Nighter" lick, consisting of two staves. The first staff contains four measures with chords $Bm17(b5)$, $BbM16$, $Am17$, and Ab^o7 . The second staff contains three measures with chords $Gm17$, $C7$, and $Fma7$. The notation includes various note values, rests, 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 a single staff with three measures. The first measure has a triplet of eighth notes and the chord $F\#o7$. The second measure has a triplet of eighth notes and the chord $B7(\#9)$. The third measure has a triplet of eighth notes and the chord $EM19$. The notation includes various note values, rests, and a triplet of eighth notes in the final measure.

TRIAD PAIRS

WORKS WITH: B^bMA7 OR $B^b7(b5)$

Transpose to all 12 keys

1 ASCENDING

2 DESCENDING

3 ALTERNATING

Apply the above Ascending, descending and alternating patterns to the following Triad pairs.

$Bbmin$ and $Cmin$

$Bbmi7$

$Bbmin$ and $Abmaj$

$Bbmi7$

4 This triad pair is based on the (-5) & (#5) of the tonic dominant 7th chord.

$Bb7(\#9\#5)$ $Gbmaj$ and $E maj$