

# EIU Jazz Studies Handbook

2015 - 2016



## Purpose of the Jazz Studies Program at Eastern Illinois University:

To promote jazz as a viable and indigenous American art form.

To provide an environment for learning and developing the  
skills necessary to perform, compose, and teach  
in the professional world.

To provide support for the jazz studies programs in the  
public schools throughout the region.

This handbook provides information about the Eastern Illinois Jazz Studies Program. It is designed to answer frequently asked questions and to serve the needs of EIU Jazz Studies majors, members of EIU jazz groups, and prospective students.

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## **Auditions**

Auditions for all EIU jazz groups are held at the beginning of each fall semester. These groups are open to all EIU students. Auditions consist of prepared material and sight reading. Improvisation is optional for big band auditions but required to play in a combo.

## **Ensemble Attendance Policy**

EIU Jazz groups meet regularly throughout the week at designated hours. Additionally, on-campus and off-campus performances are scheduled throughout the semester.

A. Students are required to attend all rehearsals and performances of their ensembles.

B. For rehearsals, a substitute player may be sent once during the semester and then only if: (1) the sub is qualified; (2) he or she must be approved in advance; (3) 24 hours notice is given, except in case of a certifiable illness or emergency; and (4) the music folder is at the rehearsal.

C. Unexcused Tardiness or Absence:

- If the student is late two times, the grade will be lowered one letter.
- If the student is late three times, the grade will be lowered two letters.
- If the student is late four or more times, he or she will be removed from the class.
- If the student misses one rehearsal, the semester grade will be lowered one letter.
- If the student misses two or more rehearsals, he or she will be dismissed from the ensemble and receive a grade of F.
- If the student is late to or misses a performance, he or she will be dismissed from the ensemble and receive a grade of F.

D. An excused absence is defined as one that is verified by the University Health Service or approved by the director. If tardiness or absence is anticipated, the student should notify the director as soon as possible.

## **The EIU Jazz Festival**

The annual EIU Jazz Festival is designed to offer a performing and learning experience for both the participating high school ensembles and their host. All Jazz Ensemble, Jazz Lab Band, and jazz combo members are expected to contribute time and effort to this event to ensure its usual high standard of excellence.

## **Off-campus Performances**

A. Students on tour with any EIU jazz group must complete assigned work in all classes.

B. Jazz faculty will secure excused absences from music department classes.

C. In case of an overnight trip, jazz faculty will secure an official excuse from all University classes in advance.

## **Jazz Improvisation Lab**

Students are encouraged to take advantage of the Jazz Improvisation Laboratory located in Doudna Fine Arts Center 0383. Priority will be given to students enrolled in jazz improvisation and theory classes.

## **Equipment**

### **A. Sound Equipment**

Professional sound equipment purchased for the Department of Music is used only for designated EIU concerts.

### **B. Instruments**

EIU Department of Music instruments may be checked out during the school year for use in EIU performing ensembles. Students may use these instruments outside the Department only with prior authorization from the Director of Jazz Studies.

## **Outside Opportunities**

Students are encouraged to travel to other universities and performance venues to hear artists and ensembles. Occasionally EIU faculty will arrange for trips to clinics or concerts for interested students.

## **Jazz Piano Proficiency Requirements for Combo Members**

Each combo member will demonstrate mastery of specific keyboard skills at the end of each semester. The purpose of this requirement is to ensure that students are developing theoretical knowledge to support their performance of jazz literature. The combo director will assign one level that is appropriate for each student.

1. Diatonic 7th chords in four keys (C, F, G, and Bb).
2. ii-V7-I voicings in 4 keys (C, F, G, and Bb).
3. ii-V7-I voicings in all keys.
4. Memorized blues progressions in F and Bb with the chords in the right hand and a bass line in the left.
5. Prepared arrangements of two standard tunes (one a medium swing, the other an even eighth note groove), performed in a steady tempo with appropriate voicings and voice leading. One arrangement should demonstrate knowledge of two-hand open position chord voicings with roots in the bass and appropriate extensions. The other arrangement should employ a single-line melody in the right hand and rootless chord voicings in the left.
6. A memorized "I Got Rhythm" chord progression in Bb, with the chords in the right hand and a bass line in the left hand.
7. Continuation of prepared arrangements of standard or original tunes as assigned by the director.

## **The Jazz Studies Degree Program**

### **Admission Requirements**

Students who wish to become Jazz Studies majors are required to perform the standard instrumental audition and demonstrate improvisational ability and jazz skills related to their particular instrument.

### **Teacher Certification**

Jazz Studies majors may elect to pursue teacher certification by completing all requirements listed in the University General Catalog.

### **Jazz Studies Curriculum**

The Jazz Studies major's course sequence is determined by:

1. The time of his or her admission to the program.
2. The availability of Jazz Studies courses.
3. Assessment of student's progress in the program.
4. Consultation with the student's advisor.

Please see the Department of Music website for a suggested course sequence and the Jazz Studies Checklist for an aide in planning jazz coursework, juries and recitals.

### **Advisement**

Students are required to meet with their advisor each semester to make appropriate choices in curriculum planning.

### **Ensemble Requirements**

All students must take an ensemble each semester in residence. Brass, woodwind, double bass, and percussion jazz studies majors must take 4 credits from MUS 0200, 0201, or 0211 and 4 credits from MUS 0220 or MUS 0221. Pianists and guitarists must complete 2 credits from MUS 0200, 0201, 0211, 0230, or 0231 and 6 credits from MUS 0220, 0221, 0222, or 3622. All Jazz Studies majors are required to complete 6 credits of jazz combo, with at least two credits in each MUS 0222 and MUS 3622. Jazz Studies majors are also encouraged to perform in ensembles outside the Jazz Division.

## **Juries**

Jazz studies majors are required to pass a Jazz Studies Advanced Standing Jury before performing their Junior Recital. Thereafter, students must play a Jazz Jury each semester.

### **A. The Jazz Studies Advanced Standing Jury**

Performed at the end of at least one year in residence or when the jazz faculty determines that the student is ready. The jury consists of the following:

1. Major and minor scales
2. Jazz scales (modes, bebop scales, diminished scales, and any other scales appropriate to the tunes being performed)
3. Aural skills
4. Sight-reading
5. Two contrasting jazz pieces with rhythm section. One of the pieces must be memorized and the student must be able to demonstrate a theoretical understanding of both tunes at the keyboard. Percussionists must play drumset and improvise on vibes. The panel of jazz faculty judges whether the student passes or fails the jury.

### **B. The Traditional Advanced Standing Jury (All Instruments)**

Advanced Standing Juries are required of all music majors in order to take applied lessons at the 3000 level. The adjudicating panel will consist of the instrumental or keyboard faculty as well as jazz faculty. The content of the jury is as follows: one or more standard work(s) for the instrument with a minimum of ten minutes length; major and minor scales and sight reading. Percussionists will use a set of guidelines determined by the percussion instructor.

### **C. Jazz Juries**

This jury is the regular end-of-semester jury taken by jazz majors that have completed their Jazz Studies Advanced Standing Jury. The content is determined on an individual basis in consultation with the jazz applied teacher or combo instructor, but should include the following items to some degree.

1. Scales
2. Sight Reading
3. Improvisation on assigned tune(s).
4. Piano Proficiency
5. Aural Skills

## **Recital Requirements**

Jazz Studies Majors will present three recitals as part of their performance requirements. The student must receive a passing grade for each recital by a vote of faculty panel. The content of these recitals is as follows:

- A. Sophomore Recital (15 minutes minimum) – Standard solo literature
- B. Traditional Junior Recital (25 minutes) – Standard solo literature
- C. Jazz Junior Recital (25 minutes) – Small group improvisation
- D. Senior Jazz Recital (50 minutes) – Small group improvisation, one original composition and one arrangement for big band.

The Sophomore Recital is adjudicated by the appropriate area faculty (instrumental, keyboard, etc.) and at least one member of the jazz faculty. The junior and senior recitals are adjudicated by the jazz faculty and at least one member of the appropriate applied area.

## **Recital Guidelines**

### **I. Recital Requests**

A jazz major wishing to perform one of the required recitals should fill out a recital request form, available on the Department of Music website.

### **II. The Recital Advisor**

The recital advisor assists with, and has final approval of all aspects of recital preparation including: music choices, date, logistics, selection of musicians, program, pre-recital hearing, etc.

A. Sophomore Recital – the advisor is the classical applied teacher.

B. Junior/Senior Recitals – the advisor is the jazz applied teacher or selected member of the jazz faculty.

### **III. Scheduling the Recital**

The assigned date will normally be one of the choices you made out the recital request form. You must inform your recital advisor of this date.

### **IV. Preparing Your Recital**

The student is responsible for arranging rehearsals of groups performing for junior/senior recitals. Personnel must be selected and approved by the recital advisor at least six weeks prior to the recital. Poor preparation will not be tolerated. The advisor may recommend cancellation when preparation has not been managed properly. Your recital advisor must hear your group tunes in a rehearsal situation.

## VI. Pre-Recital Hearing

All recitalists must arrange for a pre-recital hearing. It must be held no later than two weeks before your recital and be heard by three faculty members.

## VII. Recital Logistics

### A. Set-up

You must submit a stage set-up form to the hall manager two weeks before your recital. Recitals are generally held in DFAC 1360. Other facilities (such as the Tarble Arts Center) may be used if approved.

### B. Program

Your program, with approval of the recital advisor, must be submitted to the music office no later than two weeks prior to the recital. If you are late, you may need to pay for the printing of your program.

### C. Recital Attire

All performers, including group members, must wear appropriate concert attire. Appropriate attire is: coat, tie, dress pants, and dress shoes for men and the appropriate equivalent for women. Jeans and casual clothing are inappropriate.

### D. Sound Reinforcement

Sound reinforcement should be discussed with your recital advisor. If sound is needed, you must secure the services of a sound person. You may need to pay this person. Request to use the equipment is handled through the Director of Jazz Studies.

### E. Stage Conduct

Stage conduct should be handled as it would be in any professional recital. Bowing when entering the stage and after selections is standard. An informal or unprofessional air on stage is inappropriate. This is a formal recital – not a “gig.”

### F. Recording

Please refer to the music department handbook for current policies regarding the recording of your recital.

## **Recital/Ensemble Concert Attendance**

It is appropriate for all involved with Jazz Studies at EIU to attend jazz recitals and ensemble concerts. This refers to jazz studies majors, graduate assistants, and faculty. This show of support and the camaraderie it develops is most important to the program. Jazz Studies majors are required to attend all combo and big band concerts.



## **Additional Requirements and Information**

### **A. Saxophonists**

As part of their applied study requirement, jazz study majors whose principal instrument is saxophone must complete one semester each of applied study in clarinet and flute.

### **B. Percussionists**

Jazz studies percussionists must demonstrate appropriate skills on mallet instruments, orchestral percussion and drum set in recital performance. The junior and senior recitals must include improvisation on the vibraphone.

### **C. Pianists**

Pianists must meet Keyboard Division audition requirements as well as the Jazz Studies admission requirements. Pianists should see the Appendix for detailed information concerning traditional study.

### **D. Jazz Seminars**

All Jazz Majors should register for MUS 0224 – Jazz Seminar. Jazz seminars will be held approximately twice a month, and attendance is required of all Jazz Studies Majors. Topics will be announced for each session and may include guest artists, student performances, and faculty presentations.

### **E. Concert Attendance**

Students are required to enroll in MUS 1103(Recital Attendance) for five semesters. This involves attendance of a minimum of fifteen recitals and concerts each semester. All jazz performances will be attended by all Jazz Studies Majors.

### **F. Attitude**

An important goal of the EIU Jazz Studies Program is to prepare students for the professional world. It is therefore assumed that students will conduct themselves in a professional and responsible manner.

### **G. Outside Concerts and Performance Opportunities**

Attending concerts and organizing performances are considered vital to the student's growth. However, these engagements may not conflict with rehearsals or concerts by EIU jazz groups.

## **Traditional Piano Study for the Piano Principal**

(Required: 4 semesters = 8 semester hours or completion of the sophomore 15' recital)

Purpose of Traditional Piano Study for Jazz Majors Who Play Piano

Traditional applied study for jazz pianists is considered vital to their professional success because there are basic skills and experiences that all keyboard musicians share. The traditional applied experience must take each student at his or her level and offer as much experience as possible in the areas of fundamental skills (scales, fingering, technique and music reading) and standard literature suited to the student's level.

## Level I

- A. Play major and minor scales in parallel motion, 2 octave range, in all keys
- B. Transpose Hanon studies for independence of fingers.
- C. Sight read at the completion of two semesters (or 4 semester hours) at the level of *Easy Classics to Moderns, Vol. 17* of Music for Millions
- D. Accompany at least one student recital.
- E. Perform from memory or one student recital.
- F. Study works representing various styles comparable in difficulty to the following:
  - 1. Bach, Little Preludes or Inventions
  - 2. Haydn, Mozart, Beethoven, Schubert - German Dances, Clementi, Kuhlau, Mozart - Sonatinas
  - 3. Schumann, Tchaikovsky - Album for the Young
  - 4. Kabalevsky, Khachaturian, Prokofiev, Shostakovich - Short Pieces, Bartok - 10 Easy Pieces, Persichetti- Little Mirror Book, Satie - Gymnopedie, Harris - Little Suite
- G. A full faculty jury will be held at the end of each semester.

## Level II

- A. Play major and minor scales in parallel motion, 4 octave range, in all keys.
  - B. Play major and minor triads in blocked and broken forms with inversions, 2 octave range.
  - C. Sight read with fluency, at the completion of the third semester (or 6 hrs.), music similar to *Easy Classics to Moderns, Vol. 17* of Music for Millions.
  - D. Accompany for at least one student recital.
  - E. Perform from memory on two student recitals (or a sophomore recital).
  - F. Study works representing various styles comparable in difficulty to the following:
    - 1. Bach - Inventions or suite movements
    - 2. Beethoven - Sonatas Op. 14 No. 1 or 2 or Op. 2 No. 1
    - 3. Schubert - Impromptus; Chopin - Nocturnes; Liszt - Consolations
    - 4. Bartok - Rondos; Debussy - Children's Corner; Poulenc - Movements perpetuels
  - G. A full faculty jury will be held at the end of each semester.
- In the jury at the completion of 8 semester hours, the student will perform satisfactory from memory one of the following pieces to satisfy the repertoire requirement in traditional piano study in the jazz option:
- Bartok - Rondo, Mozart - d minor Fantasy, Chopin - e minor Waltz, Schumann - Aufschwung