

BACHELOR OF MUSIC

JAZZ DRUM SET

Jury Requirements

Freshman

Texts:

Ted Reed: Progressive Steps to Syncopation
Steve Houghton: Studio and Big Band Drumming

Repertoire:

Selected tunes from the Level 1 Jazz Repertoire Tune List.

- Know the form of the tune and be able to sing the melody.
- Know the name the tune upon hearing a recording of it

Fall Jury:

- One Syncopation exercise (Reed pp 38-46)), played in jazz time as snare drum or bass drum comping figures. mm=180
- All Four-Measure Figures from Houghton at tempo of your choice
- Time playing: swing/bop, Bossa Nova at tempos set by jury.

Spring Jury:

- One Syncopation exercise (Reed pp 38-46)), played in jazz time between snare drum and bass drum.
- Reed p 58 (36-bar triplet accent exercise) on set, with swing style bass drum and hi-hat. MM=160
- Two Ensemble Passages from Houghton
- Time playing: jazz waltz, samba at tempos set by jury

Sophomore

Texts:

Ted Reed: Progressive Steps to Syncopation
John Riley: The Art of Bop Drumming

Repertoire:

Selected tunes from the Level 2 Jazz Repertoire Tune List.

- Know the form of the tune and be able to sing the melody.
- Know the name the tune upon hearing a recording of it

Fall Jury:

- Two ensemble passages from Houghton at tempo of your choice
- Riley Comp Example 3 mm=180-200
- Improvised bebop comping mm=180-200
- All time feels Riley Bop pp 56-60

Spring Jury:

- Riley Bop Comp Example 4 mm=160
- Brush time playing: ballad, swing
- Riley One-Bar Phrases p 36 (all) mm=160

Junior

Texts:

John Riley: The Art of Bop Drumming
Drummers Collective: Afro-Caribbean and Brazilian Rhythms for Drum set

Repertoire:

Selected tunes from the Level 3 Jazz Repertoire Tune List.

- Know the form of the tune and be able to sing the melody.
- Know the name the tune upon hearing a recording of it

Fall Jury:

- Trade fours in bebop style mm=100, 200
- Play a short motivic solo
- Selected transcription: Art Blakey or Philly Joe Jones

Spring Jury:

- Trade eights in bop style mm=240
- 4 Afro-Caribbean or Brazilian time feels from Drummers Collective book
- Transcription: Art Blakey or Philly Joe Jones

Senior

Emphasis is on the required full recital that is to be given at any time during the senior year. This recital shall consist of 50-60 minutes of music. In order to be approved for public performance, students must first receive a satisfactory evaluation by members of the jazz studies faculty by presenting a recital hearing. Students should plan on presenting two or three of the songs proposed for their recital program, including at least one original composition or arrangement. Students must schedule their recital hearing in the semester that precedes the anticipated recital date. On the basis of the hearing, the faculty may elect to approve or disapprove the recital for presentation. The recital hearing will take the place of the standard end-of-the-semester jury, and are twenty minutes in duration.

Texts:

John Riley: Beyond Bop Drumming
Gary Chaffee: Sticking Patterns, Time Functioning Patterns

Repertoire:

Selected tunes from the Level 4 Jazz Repertoire Tune List.

- Know the form of the tune and be able to sing the melody.
- Know the name the tune upon hearing a recording of it

Fall Jury:

- Improvised "broken time"
- Up-tempo exercises (Beyond Bop)
- Transcription: Roy Haynes, Jack DeJohnette or Mel Lewis

Spring Jury:

- Demonstrate ECM time playing
- Three different metric modulations
- Transcription: Elvin Jones or Tony Williams