

Jazz Department Curriculum:

Young Artist's Diploma Requirements: All jazz students in the Young Artist's Diploma Program must play in a jazz ensemble at The Rivers School Conservatory, rehearsing weekly and performing at least twice per year.

Each instrument within the jazz department may have additional diploma requirements specific to the instrument. These requirements are listed in bold type below.

Piano:

Level One:

I. Scales/Theory:

- a. Play 9 of the 12 Major (or 9 of the 12 Lydian) scales, right hand alone, one octave up and down (**Diploma students: Perform all 12 major or all 12 lydian scales**)
- b. Play natural minor, harmonic minor, or dorian scales, starting on three different tonics; right hand alone, one octave up and down (**Diploma students: starting on 5 tonics**)
- c. Play 4 scales of any type, two hands, one octave up and down (**Diploma students: 6 scales**)
- d. Construct 9 major and 9 minor triads, root position (**Diploma students: all 12 of these triads**)
- e. Construct a minor blues scale on 4 tonics
- f. Demonstrate an understanding of diatonic intervals up to the 5th (**Diploma students: up to an octave**)

II. Notation:

- a. Identify and play the pitches in the bass and treble clefs
- b. Clap or perform on the piano rhythms using quarter and eighth notes in 4/4 meter

III. Performance

- a. Student must have performed in an RSC Jazz Department recital, or all-school recital at least twice a year, ideally at least once each term (fall/spring); repertoire should be jazz, blues, or similar in style (not a classical piece) (**Diploma students: twice per term**)
- b. Attend at least one jazz workshop each term (**Diploma students: at least two**)
- c. Be able to perform a blues tune, with improvising
Head: using guide tones in the left hand
Solos: one hand, not required to keep track of the form, using the minor blues scale
- d. Be able to perform a simple modal jazz tune, such as *So What*

- Head: just the “So What” part, not necessarily the bass line
Solos: improvising on D and E-flat dorian, can have instructor’s help knowing when to switch
- e. Be able to trade 4s with the instructor on a 12-bar blues tune

Level 2:

I. Scales/Theory

- a. Play all 12 major or all 12 lydian scales, right hand alone, 2 octaves
- b. Play 6 each of the following scales: lydian (or major, if lydian was demonstrated in Ia), dorian, natural minor (aeolian), harmonic minor, mixolydian, minor blues scale, major blues scale; 1 octave right hand alone (**Diploma students: play 9 of each scale**)
- c. Be able to construct any major, minor or diminished triad in root position or inverted
- d. Identify any major, minor, or diminished triad in root position
- e. Demonstrate an understanding of the diatonic triads and 7th chords in major
- f. Be able to construct Maj7, 7, m7, m7(b5) and o7 chords on any root, and show an ability to invert them; show an awareness of the guide tones of these chords
- g. Play a ii-V-I progression in 6 major and 4 minor keys, with rooted voicings, employing keep 2/move 2 voice leading
- h. Demonstrate an understanding of chromatic intervals up to the octave

II. Performance

- a. Student must have performed in an RSC Jazz Department recital, or all-school recital a at least twice a year, ideally at least once each term (fall/spring); repertoire should be jazz, blues, or similar in style (not a classical piece)
- b. Attend at least one jazz workshop each term (**Diploma students: at least two**)
- c. **Students expecting an RSC diploma for this level must be enrolled in an RSC ensemble, or be a Rivers Day School student enrolled in an ensemble.**
- d. During the evaluation, perform a blues tune, a modal tune, and a tune with chord-changes, with a bassist, accompanying yourself with your left hand, with 2-note guide-tone voicings during the head and the solos (or more complex voicings), keeping track of the form. (**Diploma students: demonstrate an ability to trade fours on these tunes**)
- e. Have a basic working knowledge of rhythm changes, variations on the basic blues form, and the two basic 32-bar song forms (AABA and ABAC)

III. Creative Work

Compose at least two tunes of different styles (e.g. a blues and a modal tune, or a tune with changes and a blues tune), and perform them with at least one other musician
(Diploma students: three tunes, showing at least two styles)

IV. EAR TRAINING

- a. Be able to identify the qualities of major, minor and diminished triads
- b. Be able to echo back a blues lick performed by the instructor
- c. Be able to identify the scale degree (“color”) of any diatonic note in major

Level 3:

I. Scales/Theory:

- a. Be fluent in the following scales, starting on any tonic: major, lydian, dorian, mixolydian, aeolian (natural minor), and harmonic minor, major and minor blues scales
- b. Be able to construct the following scales on any tonic: melodic minor, lydian-dominant, altered, diminished/auxiliary diminished (octatonic), whole tone
- c. Be able to construct any commonly used jazz chord, including chords using 9ths, 11ths and 13ths, and “slash” chords
- d. Play ii-V-I progressions in major and minor, using rootless voicings, adding 9ths
- e. Demonstrate a working knowledge of tritone substitutions and modal mixing
- f. Have a working understanding of the use of side-slipping in a modal jazz context

II. Performance:

- a. Be a part of a regularly rehearsing and performing ensemble, where he/she is improvising on a regular basis
- b. Perform in each term as a featured soloist in the group mentioned in IIa, *or* performance in a Jazz Department recital or all-school recital each term **(RSC diploma students for this level must be enrolled in an RSC ensemble, or be a Rivers Day School student enrolled in a jazz ensemble.)**
- c. Demonstrate the ability to perform a wide variety of tunes from the jazz tradition, including song standards (e.g. *Alone Together, Stella By Starlight, What is This Thing Called Love, etc*), bebop (*Donna Lee, Confirmation, Wail*) modal jazz (*Maiden Voyage, Yes or No, Litha*) as well as more contemporary approaches

d. Be able to sightread a basic song standard

III. Creative Work:

- a. Compose a variety of songs, covering at least three of these categories: blues, standard, modal, fusion, ballad, latin; perform these songs with at least two other musicians
- b. Create a reharmonization of a song standard

IV. Ear Training:

- a. Be able to identify the quality of all basic 7th chords: Maj7, 7, m7, m7(b5), o7
- b. Be able to echo simple diatonic melodies in major and minor
- c. Be able to identify the scale degree (“color”) or any chromatic pitch up to an octave
- d. Transcribe and perform a recorded solo as performed on your instrument
- e. **Diploma students should be able to transcribe the head of a song standard or jazz standard, including the chord changes**

Level 4:

I. Theory:

- a. Have fluency in major, harmonic minor, all the modes of major and melodic minor, as well as the diminished scale, whole tone scale, and pentatonic scales starting on any tonic
- b. Have fluency in ii-V-I progressions in major and minor, including variants thereof
- c. Be capable of soloing at any tempo, including ballads and up tempo
- d. Have a working knowledge of Coltrane’s tritonic approach
- e. Have a working knowledge of George Russell’s Lydian Chromatic concept, to the point that they are aware of how all the material they have learned thus far can be understood and explained in terms of natural laws of Tonal Gravity and the numerous Modes of Behavior available in music

II. Performance:

- a. Be a part of a regularly rehearsing and performing ensemble, where he/she is improvising on a regular basis
- b. Perform in each term as a featured soloist in the group mentioned in IIa, *or* performance in a Jazz Department recital or all-school recital each term (**Diploma students** must be enrolled in an RSC ensemble, or be a Rivers Day School student enrolled in an ensemble.)
- c. Perform as the featured soloist in a full-length recital (60 minutes minimum), with at least two other musicians, *or* record a CD of comparable length

- d. Demonstrate an ability to perform in at least a few of the variety of contexts that jazz pianists find themselves in, such as: solo piano, piano-bass-drums trio, accompanying a vocalist, fusion (including use of electric keyboards), quartet or quintet, big band

III. Creative Work:

- a. Continue to compose and perform his/her own compositions, including performance of at least one of these compositions in the recital mentioned in IIC.
- b. Demonstrate the ability to arrange parts for multiple horns, transpose into appropriate keys, etc.

IV. Ear Training:

- a. Transcribe by ear and perform solos by at least three different soloists on your instrument
- b. Achieve a level of Color ear training as determined by the general Jazz dept. curriculum
- c. Be able to transcribe the melody and chord changes for any be-bop or song standard tune
- d. Be able to echo back be-bop style licks performed by the instructor
- e. Be able to identify common chord qualities up to the 9th

Jazz Strings (Violin, Viola and Cello):

Prerequisite: Because of the inherent difficulty of playing a stringed instrument, beginning jazz string students need to have a solid classical/traditional foundation on their instrument. Jazz string students need to have completed most of the first curriculum level for classical violin, viola or cello. Please refer to the string department's curriculum for details.

Level I:

Students should have a basic command of their instrument and be able to improvise over simple tunes.

Technique:

*Violin, Viola: Full use of first through third position, Cello: first through fourth position. More advanced bow technique, including jazz bowings (slurs across the beat, mixed slurs and single bows) and articulation. Ornamentation: slides, fall-offs, related to blues vocal style. Alternate swing and straight eighths. Supplement with classical etudes and appropriate classical repertoire.

- *Viola: Learn to read treble clef lead sheets, transpose into alto clef.
- *Cello: Play simple bass line in C, F, Bb blues.
- *One and two-octave major scales around the cycle of fifths. One-octave melodic minor (ascending and descending), harmonic minor, dorian. Major and minor blues scales in G, D, C, F, Bb.
- *Arpeggios: major, minor, dominant seven chords around the cycle.
- *Improvise using melodic embellishment, single scale, blues scales, motif, space and density, range.
- *Ear training

Repertoire:

- *Blues heads in G, C, F, Bb.
- *Tunes from Real Easy Real Book, Aebersold Vol. 54 Maiden Voyage.
- *Listen to jazz and blues recordings.

Level II:

Students should achieve the technical ability and theoretical knowledge to be able to play in an ensemble. They should be able to improvise on blues in several keys, modal tunes, and tunes with some chord changes.

Technique:

- * Violin, Viola: Fluency in first three positions, begin fourth and fifth position. Cello: fluency up to fourth position, expand range to seventh position. All: learn standard and closed positions for scales and arpeggios, double stops, more advanced bow techniques and articulation. Supplement with classical scale studies, etudes and repertoire.
- *Major and minor scales for range of instrument in lower positions. Two-octave major and minor scales in all keys, around the cycle. Three-octave major and minor scales (violin: G, viola: C, cello: through two sharps, two flats.)
- *Major, minor, dominant, half-diminished, diminished, augmented arpeggios around the cycle (one and two octaves).
- *Major key modes one octave, pentatonic scales
- *Cello: walking bass line over major and minor blues, Bossa, modal, simple standards.
- Violin/viola: double stop harmony over blues and other tunes. All: guide tone lines, ghost bowing and “chops.”
- *Improvise using chord tones and scales, guide tone lines, space, density, range.
- *Ear training

Repertoire:

- *Blues in several keys, modal tunes, standards with some chord changes, rhythm changes. (Aebersold books, Dr. Willie Hill “Approaching the Standards”)
- *String jazz etude/method books: Baker, Glaser, D. Lockwood, Lipsius, and others.
- *Listen to same tune by different style string players (Grappelli, Asmussen, Ponty, Turner, etc) as well as vocalists and horn players.

Level III:

Students should be able to play over a wide variety of tunes, including ones with multiple key centers. They should be able to keep track of more advanced forms, demonstrate more sophisticated phrasing, and begin transcribing solos.

Technique:

- *Comfort with higher positions on all four strings, double stops. Three octave scales in several keys, double stops, three-octave chromatic scale. Major, minor and dorian pentatonic scales, dominant bebop scales, major scale modes (LIMDAPL). Increase speed. Supplement with classical and jazz etudes and repertoire.
- *Bowings: combination bowings at faster speeds, advanced bow techniques including “chops” in advanced rhythm, ghost articulation. Cello: expand bass line styles.
- *Diatonic harmony, recognizing key centers, ii-V-I in all keys. Introduce minor key harmony, minor ii-V.
- *Arpeggios: two octave seven chords around the cycle: major, minor, dominant, half-diminished, diminished, augmented, minor-major, sus 4.
- *Solo transcriptions, learning tunes and solos by ear.
- *Improvising: jazz phrasing and articulation, across-the-bar phrasing, space, density, range, tambre.
- *Ear training and composition.
- *All: sound reinforcement.

Repertoire:

- *Standards at more advanced level, bebop heads. Aebersold.
- *Jazz solo transcriptions and etudes (Charlie Parker and other artists Omnibook, Mintzer Blues/Funk Etudes, Sara Caswell, Lipsius, Baker, Glaser, D.Lockwood.)
- *Listening: range of jazz artists on different instruments, variety of different styles.

Level IV:

Students with advanced instrumental technique, also able of using advanced improvisation techniques on solos (tritone, Lydian-chromatic approaches, altered scales, etc.), write and arrange their own tunes, transcribe more complex solos, etc.

Technique:

- * Advanced essential techniques for classical and jazz. Fluid closed position playing across all strings, all tempos, changing positions. Advanced bow techniques, including flexible bowing techniques/articulation for different jazz styles: swing, bebop, contemporary.
- Cello: extended techniques, including hammer-ons, rapid alteration of left hand pizzicato with bowed notes, bass lines in different styles including Latin and funk.
- * Scales: three-octave major and minor scales in all keys. All major scale modes using LIMDAPL, melodic and harmonic minor scale modes, diminished and altered scales, whole-tone scales, in all keys.
- *Arpeggios: all previous chord types, with tensions.
- *Solo and tune transcriptions (Coltrane, Metheny, Jarrett, etc)
- *Improvising: using more advanced improvisation techniques (inside/outside harmony, chord substitutions, UST, altered scales, pentatonics, motivic approach, etc.).
- *Composing and arranging own tunes.
- *Harmonic ear training

Repertoire:

- *Advanced tunes in different styles, using traditional and non-traditional chord movement and form. (Giant Steps and beyond).
- *Solo transcriptions and etudes in different jazz styles. Didier Lockwood "Cordes&Ame"
- *Listening: range of jazz/world/ethnic artists in different styles; free jazz.

Saxophone:

Level 1: (beginners, no musical experience)

Technique:

- * Instrument treatment, care
- * Basic concept behind breathing, embouchure and posture

- * Fingerings
- * Major scales, Chromatic scale

Written music skills/Theory:

- * Basic notation theory, notes, rests, articulation and dynamic signs. Reading exercises without instrument like spelling the notes in rhythm. Tapping the beat with foot.
- * Simple tunes and exercises from Standard of Excellence or Rubank Elementary method for Saxophone
- * Tunes and music from Band
- * Seasonal, or popular tunes (Christmas music, personal favorites from the radio)

Musical building blocks/ Improvisation:

- * Simple call and response games,
- * "Parrot game": teacher plays note, student repeats the same note etc
- * "Chain melody", teacher and student alternate notes, improvising a melody in a certain key
- * Rhythm: basic multi-rhythm exercises, clapping beat and singing melody, or tapping foot and clapping a different rhythm. Syncopation exercises, like tapping foot on every beat and clapping between the beats.

Level 2: (beginners, little musical experience and some reading skills)

Technique:

- * Breathing exercises, embouchure in high and low registers, concept behind projecting the sound
- * Major and minor scales, chromatic scale, Blues scale, simple patterns
- * Major and Minor triads (arpeggios)
- * Phrasing: legato and jazz phrasing (= straight eights with tuh tuh ha tuh ha)

Written music skills/Theory:

- * Simple ear training, instrument solfege
- * Relationship between major and minor, intervals, key signatures
- * Rubank Elementary and Intermediate method for Saxophone, Lennie Niehaus Basic Jazz Conception for saxophone
- * Duets from Rubank, selected duets for saxophone

Musical building blocks/ Improvisation:

- * Create your own simple patterns for practicing
- * Tension release concept: Improvise 4 bar phrases with I, IV, V and I, II, V in different keys. Alternate choruses between teacher/student, only using chord tones.
- * Blues: question/answer/return concept, and harmonic translation into I, IV, V.
- * Simple jazz standards like Autumn Leaves, Summertime, Bags Groove, C Jam Blues, and All Blues. Jamey Aebersold play along CD's.
- * Rhythm: Tap the beat with foot while playing. Clapping rhythms over barlines, multi layered rhythms, syncopation, swing vs straight eights.
- * "Parrot game" in faster speed, more extensive "chain melody" exercises and other fun duet improvisation games.

Level 3: (intermediate)

Technique:

- * Overtones, basic concept and exercises
- * Sound production, dynamics, high and low register problems
- * Major and Minor, Chromatic, Pentatonic, Blues scales, cycle of 4ths and 5ths
- * Major, Dominant and Minor chords (arpeggios)
- * Speed: speeding up the scales, in 8th notes, triplets and 16th notes tempo 80-120

Written music skills/Theory:

- * Ear training, instrument solfege, singing intervals.
- * Building of diatonic 7th chords on major scale. Simple harmonic functions.
- * Classical Etudes like Decouais: 35 Etudes Techniques, Klosé: 25 Daily exercises
- * Jazz Etudes like Niehaus: Basic and Intermediate Jazz Conception for Saxophone
- * (Big) Band charts
- * Styles in jazz, world music. Style elements in Klezmer, Jazz (swing and bebop), African, Latin, Brazilian etc.

Musical building blocks/ Improvisation:

- * Difference between horizontal (scale) approach and vertical (chord) approach of improvising
- * Transcribe simple solos like Miles Davis All Blues, Johnny Hodges, Paul Desmond

- * Standards of level of There's No Greater Love, Doxy, Laura, Blue Bossa, Rhythm Changes.
- * Compose solos on paper
- * 4 bar phrases, use play-rest method. (Hal Crook: How to Improvise). In different keys. Create different chord progressions such as II-V-I in major and minor etc.
- * Free duet improvising, melodic improvising, counterpointal improvising
- * Tap beat on 1 and 3 as well as on 2 and 4

Level 4: (advanced)

Technique:

- * Joe Allard embouchure and overtone concept.
- * Major and Minor, Chromatic, melodic and harmonic minor, Pentatonic, Diminished, Whole Tone scales, cycle of 4ths and 5ths.
- * Major, Dominant, Minor, half diminished, diminished, augmented chords (arpeggios), design your own patterns using the "pattern grid method" (groups of 2, 3, or 4 notes, going up or down diatonically, chromatically)
- * Patterns for Jazz, Joe Viola: technique of the Saxophone vol 1,2,3 and other technique books
- * Phrasing, speed and rhythm issues: "bagpipe method" (phrasing and precision with fingers, blowing like a bagpipe, without tonguing). Tonguing exercises.

Written music skills/Theory:

- * Advanced harmony, ear training, Instrument solfege.
- * Classical: Lacour 28 Etudes pour saxophone, JS Bach Flute Partita, Piazzolla Tango etudes, Mule: 48 Etudes pour saxophones de Ferling.
- * Niehaus Jazz Conception, solo transcriptions, bebop tunes, Bob Mintzer Funk etudes Steve Lacy: Findings, Allard: Advanced Rhythms, etc.
- * Big Band charts
- * Styles in jazz, world music. Tunes from different parts of the world.
- * Published solo's, like Charlie Parker Omnibook, Henderson solo's etc.

Musical building blocks/ Repertoire/ Improvisation:

- * Standards of level of Stella By Starlight, Green Dolphin Street, Invitation, All the Things You Are, Confirmation, Inner Urge etc
- * Transcribe more advanced solos like Coltrane, Rollins, Konitz, and Henderson etc.

- * Style elements in music like Jazz (swing, bebop, free), Klezmer, Balkan, African, Latin, Brazilian etc. Phrasing, rhythm, melody, interpretation and improvisation exercises.
- * Composing melodies, passing tones, chordal/non chordal tones (Hal Crook: How to Improvise). Motif development.
- * Advanced Chord structures
- * Advanced rhythmic exercises, rhythmical layerings. Indian rhythmic concept and exercises
- * Own transcriptions of jazz solos, and practicing these like etudes. Curriculum saxophone 4 levels

Jazz Trumpet:

Level I:

Goals: Correct hand positions and good posture. Note recognition. Correct check puffs and hesitations in breathing. Correct placement of tongue for attacks and work on slurring. Development of breathing to match phrase length. Should be able to sustain for 20 seconds. Strengthen embouchure with continued buzzing of lips and mouthpiece. Work on matching buzz pitch to instrument pitch through bending exercises. Flexibility exercises to help slurring. Chromatics and tuning are developed.

Technique:

Scales:

Major- C, F, G, D, Eb, Ab, and Bb - one octave.

Blues Scales- C, F, and G

Dorian- D-, E-, F-, G-, A-

Rel. Minor- G-, A-

Modes- Mixolydian, Lydian, Phrygian, Locrian-

(Introduction to these scales in common keys-up to 2bs / 2#s)

Sight Reading:

Learn to read whole note, half, quarter, eighth, dotted halves, dotted quarters.

Technique Resources:

Yamaha Trumpet - Books 1-3

Standard of Excellence - Books 1-3

Accent on Achievement - Books 1-2

Rubanks

Lip Flexibility-Dr. Charles Colin

Classic Festival Solos- Volume 1 for Trumpet

Repertoire:

Jazz Trumpet Technique: Volume 2- Diatonics- by Tony D'Aveni
Volume 24- Major and Minor (Jamey Aebersold Play Along)
Volume 54- Maiden Voyage (Jamey Aebersold Play Along)
Chet Baker Solos by Thorsten Wollmann
Scale Fragments (123) etc... / 1235
Dominant Bebop Scale (Dominant with added Major 7th)
Blues Scales
minor pentatonics C, D, G, and A
Some diatonic soloing
Arpeggios related to above scales
Approach notes (½ step below)
Basic ear training (hear Major, Minor and Dominant chords)
Trade with teacher (call / response) blues scale and minor pentatonics.
Listen to Jazz Classics (Miles , Bird , Dizzy, etc....)

Level II:

Goals: Development of advanced tonguing techniques (off beat for jazz and double for classical). Should be able to sustain a low f# for 30 seconds. Strengthen embouchure with continued buzzing of lips and mouthpiece with added glisses to reduce “breaks” in embouchure. Flexibility exercises are now intervallic in nature instead of decreasing as they ascend. Introduction to chromatics in groups of 4s and tuning. Encourage up grade of instrument. Encourage listening to recordings and live music.

Technique:

Scales:

Major- All - one octave.
Blues Scales- C, F, A, D and G and minor pentatonics
Dorian- D-, E-, F-, G-, A-, B- and C-
Rel. Minor- G-, A-, B-, C-, D-, E-
Modes- Mixolydian, Lydian, Phrygian, Locrian-
(Introduction to these scales in keys-up to 4bs / 4#s)
Diminished Scales-
Wholetone Scales and Augmented Arpeggios
Melodic Minor ascending scale
Bebop Scales (Major and Dom.)

Sight Reading:

Modern Reading Text in 4/4 by Louis Bellson
(Rhythm book)

Technique Resources:

Arbans Book
Rubans
Concone Lyrical Studies
Advanced lip flexibility's - by Dr. Charles Colin
The Allen Vizzutti Trumpet Method- Book 2
(Harmonic Studies)
Trumpet Technical Studies- by Charles Colin
Musical Calisthenics for Brass by Carmine Caruso
Classic Festival Solos- Volume 2 for Trumpet

Repertoire:

Jazz Trumpet Technique: Volume 1- Flexibility- by
Tony D'Aveni
Jazz Trumpet Technique: Volume 4- Articulation-
by Tony D'Aveni
Jazz Trumpet Technique: Volume 5- Warm Ups- by
Tony D'Aveni
Jazz Basics- Volume 1- Diatonics- by Tony
D'Aveni
1235 and permutations. Pentatonics- major and
minor 4 keys.
Volume 3- ii / V / I (Jamey Aebersold Play Along)
Volume 6- Bird (Jamey Aebersold Play Along)
Volume 48- In a Mellow Tone (Jamey Aebersold
Play Along)
Volume 7- Miles Davis (Jamey Aebersold Play
Along)
Volume 16- Turnarounds (Jamey Aebersold Play
Along)
Arpeggios related to above scales
Charlie Parker Omnibook
2 Note Approaches (½ Below - scale tone above-
and the reverse)
Introduction to Transcription (Miles and Chet
Baker)
Starting solos on different down and up beats.
Pacing solos.
Introduction to soloing with triplets.

Level III:

Goals: Focus on advanced Chromatics. Should be able to sustain low f# for 45 seconds. Strengthen embouchure with range exercises and Caruso exercises. Continue to work on matching buzz pitch to instrument pitch through bending exercises and

removing mouthpiece. Flexibility exercises are now intervallic in nature instead of decreasing as they ascend. New Repertoire is added for jazz. Focus is now on playing in tune.

Technique:

Scales:

Sight Reading:

Odd Time Reading Text by Louis Bellson (Rhythm book)

Technique Resources:

Arbans Book / St. Jacome

Balay: 15 Etudes (A. Lebus)

Charlier: Etudes transcendantes (A. Leduc)

Clarke: Characteristic Studies ©. Fisher)

Musical Calisthenics for Brass by Carmine Caruso

Classic Festival Solos- Volume 2 for Trumpet

Repertoire:

Jazz Trumpet Technique: Volume 1- Flexibility- by Tony D'Aveni

Jazz Trumpet Technique: Volume 3- Chromatics- by Tony D'Aveni

Jazz Basics: Approach Notes- by Tony D'Aveni

Diatonics in all 12 keys - minor ii- Vs

Cycles / I / bIII / bVI / bII turnarounds

1235 and 1b345 and permutations

Clifford Brown - Complete Transcriptions- by Marc Lewis
Volume 13- Cannonball (Jamey Aebersold Play Along)

Volume 14- Benny Golson (Jamey Aebersold Play Along)

Arpeggios related to above scales

Ear training on Chord types- major, minor, dim., aug., etc...

Intro to soloing in triplets in groups of 2s and 4s

3 beats against 4 / Anticipating chord changes

Tritone subs / Odd meter soloing (3/4 and 5/4)

Transcribe harder solos (Freddie and Kenny Dorham)

Atonal Playing

Level IV:

Goals: Focus on advanced Chromatics and tonguing. Should be able to sustain low f# for 60 seconds. Strengthen embouchure with range exercises, Caruso exercises, and Leon Merion squirt exercises.. Continue to work on matching buzz pitch to instrument pitch through bending exercises and removing mouthpiece. Flexibility exercises are now intervallic in nature instead of decreasing as they ascend and require more range. New Repertoire is added for jazz. Pedal tones, finger exercises, and breath attacks are added.

Technique:

Scales:

Major- All keys- one octave. Two octaves up to high C
Blues Scales- All keys
Dorian- All keys
Rel. Minor- All keys
Modes- Mixolydian, Lydian, Phrygian, Locrian- All keys
Diminished Scales- All keys
Wholetone Scales and Augmented Arpeggios
Melodic Minor ascending scale
Bebop Scales (Major and Dom.)
Pentatonic Scales (Major and Minor)
Altered Pentatonics (b3) (b6)
Altered Scale and Lydian b7 (7th and 4th degree melodic minor)
Major 7 #5 (3rd degree Melodic Minor scale)
Locrian #2 (6th degree Melodic Minor scale)

Sight Reading:

Odd Time Reading Text by Louis Bellson (Rhythm book)

Technique:

Arbans Book / St. Jacome
Bodet: 16 Etudes de virtuosite d'apres J.S. Bach
Musical Calisthenics for Brass by Carmine Caruso
Classic Festival Solos- Volume 2 for Trumpet

Repertoire:

Jazz Trumpet Technique: Volume 3- Chromatics- by Tony D'Aveni
Jazz Basics: Approach Notes- by Tony D'Aveni (up to 5 notes)
24 types of scales - all keys / Cycles
Clifford Brown - Complete Transcriptions- by Marc Lewis / John Coltrane Solos / Woody Shaw Solos
Volume 27- John Coltrane (Jamey Aebersold Play Along)
Volume 33- Wayne Shorter (Jamey Aebersold Play Along)
Volume 9- Woody Shaw (Jamey Aebersold Play Along)
Arpeggios related to above scales
Pentatonics in Tritones
Major triads in tritone (minor thirds also)- for Diminished; and whole steps apart (for Lydian and Major #5)
Sing transcribed solos
Floating time / Trading 4s, 3s, 2s, and 1s.
Altered pentatonics (b3 and b6) b6 over minor major 7 (5th degree) etc...
Intervallic playing

Chromatic side stepping / Chromatic playing / 12 tone soloing
Giant Steps all 12 keys / Standards all 12 keys
Basic Piano ii / V / I , cycles, etc.....

Bass:

Level I:

Goals: Students should have some basic command of their instrument and should be able to improvise a little bit; embellish a melody , play on a blues scale. In this level, students are just getting the basics down but should be encouraged to do jazz workshops and when ready join a beginning level RSC combo.

Repertoire:

Tunes from the real Easy Real Book:
Sonny Moon from Two, Mr. PC, Work Song, Cantaloupe Island, Song from My Father, etc. ;
Walking over Blues
Minor blues
R Change
Learn Two Melodies of Blues
R & B Bass lines
Bossa Nova Lines

Technique:

- Arpeggios – one octave; major, minor, augmented diminished, sus4 with inversions over the Circle of 5ths
- Scales – one octave; major and minor

Level II:

Goals: This level involves preparing students to function in an ensemble. The student will build the technical ability and theoretical knowledge to be able to play on the blues in a few keys, some modal tunes such as “So What”, and some tunes with chord changes, such as “Blue Bossa,” “Autumn Leaves”, etc.

Technique:

- * Arpeggios – one octave
- * 7th chords - MAJ 7 , MINOR 7, MINOR 7 b5 , DOM , SUS 4 over the Circle of 5ths
- * SCALES – one octave, major modes, dominant scales

Repertoire:

Walking Standards
Learn two melodies of standard tunes
Basic Soloing
Guide tones
R&B Bass Lines
Basic latin bass lines - Cha Cha Cha , Bolero, Basic Latin
Jazz
Sight-reading:
Bach Suites
Walking Bass Lines
Funk Bass Lines

Level III:

Goals: Level III is where students really start to be able to play over a wide variety of tunes, including tunes that have multiple key centers, and so on. Students will be able to keep track of more advanced forms, and have some more sophisticated use of phrasing. Students will do some early transcriptions of solos.

Technique:

- Arpeggios – two octave; major and minor 7th chords; minor 7 b5, dominant, sus 4 over circle of fifths
- Scales – One octave, minor modes

Repertoire:

Walking Bebop/Coltrane Tune
Learn two melodies of standard tunes/basic soloing, guide tones
R&B Bass lines
Basic Latin Bass Lines - Cha Cha Cha, Bolero
Sight-reading:
Bach Suites
Walking Bass Lines
Funk Bass Lines
Soloing: Transcription - Bass Solos/Solos from other instruments

Level IV:

Goals: Students will tackle tritonic and lydian-chromatic approaches, altered scales, writing and arrange their own tunes, and transcribe more complex repertoire.

Repertoire:

Play tunes in different keys
Styles – jazz, Brazilian, Latin, funk,
Soloing – complex tunes using app notes, super imposing
triads, pentatonic
Sight-reading – Jazz, Brazilian, Latin, Funk and Rock

Drums:

Level I: (student with no prior experience)

Technique:

- Beginning snare drum studies; knowledge of quarter notes and all subdivisions, cursory reading skills; beginning study of rudiments
- Intro to drumset: basic rock beats, begin 2 and 3 limb coordination; familiarity with swing 8th notes and shuffle rhythm; beginning level of jazz – simple jazz ride and high hat coordination and minimal comping

Level II: (prep for ensemble involvement)

Technique:

- Increase comfort level with drumset; build and expand knowledge of styles: rock, funk, Bossa Nova
- Further development of snare/hand and rudiment studies
- Continued Jazz Studies: Building of independence skills, knowledge of 2 vs. 4 feel; understanding of basic song forms: 12 bar blues, AABA; trading of 4's, beginning familiarity with

Repertoire:

Students will be able to play along with recordings and in ensembles

Level III:

Technique:

Increased knowledge of rudiments with applications on drum set
Expanded knowledge of drumset
Broken triplet Comping
Samba, Latin, Latin Variations, Afro-Cuban 6-8, playing in 3
Further development of brush work
Increased knowledge of song repertoire and song forms

Repertoire:

Lead sheet and drum chart reading and interpretation

Level IV:

Technique:

Advanced incorporation of rudiments on set
Advanced knowledge of lead sheet and chart reading
Continued building of song repertoire, standards
Odd-time familiarity
Styles analysis of various drummers through transcriptions

Jazz Guitar Curriculum:

Level I:

Sight Reading:

- Position 5 reading starting with G and B strings and gradually expanding to the high E string and the lower 3 strings.
- Common time is introduced
- Reading rhythms in quarter note and eighth note grids
- Accidentals and key signatures are introduced
- Transposition 8va
- Position 1 reading is introduced

Accompaniment:

- A form, E form, G form, C form and D form chords in first position
- Power Chords in A form and E form (Major, Minor, Minor 7, Dominant 7)
- Closed position triads on the 4 sets of 3 consecutive strings
- Voice leading closed position triads
- Cycle 5 root motion on E and A strings
- R7, R3, R7 M7, dom 7, Minor 7 and Minor 7 b5 voicings attached to roots on E and A strings moved through cycle 5 (C, F, Bb, Eb etc....)
- Comping in RB/Funk styles a la (Little Wing-Hendrix)

Improvisation:

- Blues Scales: Major and Minor Blues
- Call and response
- aab form
- Riffs
- Riff variation
- Ornamentation
- Embellishment of the basic melody
- Major Scales/Keys

Repertoire:

Little Wing, Purple Haze, Hey Joe, Cissy Strut, Watermelon Man, Cantaloupe Island, The Chicken, Mercy Mercy, Back in Black, Stairway to Heaven, Black Dog, Kashmir....etc.

Level II:

Sight Reading

- Syncopation
- Introduce duple and triple meters
- Reading in keys in up to 3 # and 3 b
- Reading 2 voices on adjacent and non-adjacent string pairs

Accompaniment:

- Bossa Nova/Samba rhythms-right hand patterns
- Claves (son-rhumba 2-3,3-2), Charleston rhythm, 2nd line rhythm
- Walking bass lines (1/2 note and 1/4 note feel)
- Drop 2 and Drop 3 voicings on all adjacent and non-adjacent strings

Improvisation:

- Embellishment of the basic melody: anticipation, passing tones, chromatic approach, interpolation, displacement
- Triplet grid: swing 8th notes, quarter note triplets and displaced quarter note triplet resolutions
- Guide tone soloing and embellishment
- Triad soloing (lower structure-upper structure) with rhythm motive, with added 7th, and expanded scale tones
- Major, Melodic Minor (b3), Harmonic Minor (b3,b6)

Repertoire:

- Bossa Nova/Samba tunes: Gentle Rain, Girl from Ipanema, Corcovado, How Insensitive etc.
- Bop Tunes: Scrapple, Yardbird Suite, Now's the Time, Blues for Alice, Billie's Bounce etc.
- Standards: Autumn Leaves, Beautiful Love, Softly, Solar, Tune Up etc.
- Fusion: Isn't She Lovely, Pretzel Logic, Chain Lightning, Red Barron, Spain etc.

Level III:

Sight Reading:

- 3 note voicings on adjacent and non-adjacent strings
- Odd meters
- Reading top note of voicing with chord symbols

Accompaniment:

- 7th Chords voiced under a lead line
- Modal voicings-tritonic cells through major, melodic and harmonic minor scales

- Drop 2 and Drop 3, 7ths through major, melodic and harmonic minor scales
- Harmonize melody

Improvisation:

- Embellishment and development of a melody using: repetition, fragmentation, augmentation, diminution, interpolation and displacement
- Bebop scales
- Expanded use of approach notes (chromatic approach etc.)
- Tonic, Sub Dominant, Dominant function
- 7 chord arpeggios through major, melodic and harmonic minor scales

Repertoire:

- Bop Tunes: (more advanced) Donna Lee, Confirmation, Moose the Mooch etc.
- Standards: (w.modulations, modal interchange, secondary/extended dominants, passing diminished)
- All the Things, Mrs. Jones, Stella, etc.
- Tunes featuring contiguous II-Vs: Moment's Notice, Milestones, etc.

Level IV:

Sight Reading:

- 3 note voicings on adjacent and non-adjacent strings
- Odd meters
- Reading top note of voicing with chord symbols

Accompaniment:

- Single note comping
- Re-harmonization-passing diminished, modal interchange, pivot chords
- Tri-Tonic systems
- Odd meter bass lines (rhythm motives)

Improvisation:

- Hexatonics-paired triads
- Sound fields: diminished, whole tone, augmented scale
- Non-harmonic triads
- Metric modulation, hemiola
- Modal concepts
- Odd meters

Repertoire:

- Tunes featuring tri-tonic systems/modal mixing

Trombone:

Level I:

Scales:

- Major Scales – C, F, B flat, E flat, A flat, G, and D
- Minor Scales - G natural, harmonic, and melodic minor
- Blues Scales – C, F, B flat
- Chromatic – F one octave beginning on F below the staff

Note: Major Scales and Blues scales are played in cycle form with the following variations in order to develop switching from one key to the next.

1. Beginning in the key of C play all required keys ascending only providing a four beat rest in between.
2. Repeat #1 eliminating the four beats of rest.
3. Beginning in the key of C play all required keys descending only providing a four beat rest in between.
4. Repeat #3 eliminating the rest.

Chord Arpeggios:

- Major Triads – C, F, B flat, E flat, and A flat

Note: Triads are played in root motion, 1st, and 2nd inversion

Repertoire:

- B flat Blues shuffle (Maiden Voyage V. 54)
- Watermelonman
- Cantaloupe Island

Note: Learn melodies and begin improvising over expected repertoire. Incorporate the following pacing methods in order to establish proper space when soloing.

1. Play for 1 measure in 4/4 time. Rest for 1 measure in 4/4 time.
2. Play for 2 measures in 4/4 time. Rest for 2 measures in 4/4 time.
3. Play for 3 measures in 4/4 time. Rest for 1 measure in 4/4 time.

Methods:

- Breeze Easy for Trombone Book 1 and 2.
- Jamey Abersold Maiden Voyage Volume 54

Note: Complete Breeze Easy for Trombone Book 1 and begin Book 2.

Level II:

Scales:

- Major Scales – All twelve Major keys
- Minor Scales – A, D, and G natural, harmonic, and melodic minor
- Blues – C, F, B flat, G, and D
- Chromatic – F, two octaves, beginning on F below the staff
- Modes
 1. Mixolydian – Built on the fifth scale degree of each major scale. Play in cycle altering the seventh tone down $\frac{1}{2}$ step.
 2. Dorian - Built on the second scale degree of each major scale. Play in cycle altering the third and seventh tone $\frac{1}{2}$ step.

Note: Continue using scale variations and play scales in a cycle. Begin on sharp keys as well as flat keys.

Chord Arpeggios:

Note: Learn and review the number of $\frac{1}{2}$ steps and names to the intervals within an octave.

- Triads – Learn and play the four triadic functions in all keys.
 1. Major = 1, 3, and 5 scale degree of each major scale
 2. Minor = 1, flat 3, and 5
 3. Diminished = 1, flat 3, and flat 5
 4. Augmented = 1, 3, and sharp 5
- Seventh Chords – Learn and play the following Seventh chord functions from these given Roots; C, F, B flat, G, and D
 1. Major Seven = 1, 3, 5, and 7 scale degree of each major scale
 2. Dominant Seven = 1, 3, 5, and flat 7
 3. Minor Seven = 1, flat 3, 5, and flat 7
 4. Minor Seven flat 5 = 1, flat 3, flat 5, and flat 7

Chord Progressions:

- II V I in all keys

Note: Incorporate the Dorian, Mixolydian, and Ionian chord scales using the ascending and descending variations in Level I. (the Ionian chord scale is simply the major scale)

Repertoire:

- Blues Tunes in different keys
 1. Blue Monk
 2. All Blues
 3. Au Privave
 4. Bessies Blues
 5. Mr. P C
- Standards
 1. Summertime
 2. Song for my Father
 3. Autumn Leaves

Rhythmic Motives: Use a variety of one to two measure rhythms to off your solos along with incorporating the pacing methods in Level I. This will enable you to explore rhythm, a balance of rhythm and rest, and syncopation. Rhythms will be determined in lessons.

Methods:

- Breeze Easy Book II Completed
- Sigmund Herring 32 Etudes for Trombone – Etudes 1,2, and 3
- Jamey Abersold Maiden Voyage Volume 54

Level III:

Scales:

- Major – all keys
- Minor – natural, harmonic, and melodic minor in all keys
- Blues – all keys
- Chromatic - Learning the skill of legato double tonguing, play chromatic scales outlining the augmented triads on the downbeat. Play two octaves from all twelve tones in double time.
- Modes – Play Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian (natural minor), and Locrian modes individually, in a cycle and in all keys

- Altered Scales – Play melodic minor scales from the seventh tone in order to construct an altered scale with altered tensions (1, flat 9, sharp 9, 3, sharp 11, flat 13, flat 7, and 1). Play in all keys in a cycle.

Chord Arpeggios:

- All triadic functions, all keys
- Learn all seventh and sixth chord functions. Play in all keys in a cycle.