

JAZZ AREA

PRACTICAL EXAM REQUIREMENTS

General Regulations and Requirements for Examinations and Recitals

General Information

Examinations

Normally, students should sit a practical exam at the end of the Winter term (April) or Fall term (December). A September exam period is available for graduating students only. Students are advised to check on Minerva to verify that they have been registered for the correct exam course number. Students must submit their exam repertoire by the stated deadlines. Students are referred to the Calendar of the Schulich School of Music for a full description of the regulations for examinations.

Transfers

Students wishing to transfer from Concentration to Performance, or from the Bachelor in Performance to Licentiate must apply through Minerva between Feb. 15 and Mar. 1 for an **intra-faculty transfer** (consult <http://www.mcgill.ca/music/student-resources/undergraduates/academic-resources/program-transfer-and-readmission>.) NOTE: While reviewing this website, do not confuse “intra” with “inter-faculty” as procedures differ. An audition during the April exam period will be required. Students may use the Concentration Final Exam as their Performance audition if the repertoire of the exam matches the Entrance Audition requirements for Performance.

General Guidelines for Examinations

Examination Program Length

Concentration	MUIN 283 Concentration Final 30 mins.		
Performance	MUIN 282 Performance 1 30 mins.	MUIN 382 Performance 2 40 mins.	MUIN 482 Performance 3 50 mins.
Licentiate	MUIN 252 Licentiate 1 30 mins.	MUIN 352 Licentiate 2 40 mins.	MUIN 452 Licentiate 3 50 mins.

Examination Marking

Practical examinations will be graded by percentage. The percentages and their letter grades and equivalents are as follows:

90 – 100	A	Exceptional	4.0	65 – 69	B-	Satisfactory	2.7
85 – 90	A	Excellent	4.0	60 – 64	C+	Acceptable	2.3
80 – 84	A-	Very Good	3.7	55 – 59	C	Pass	2.0
75 – 79	B+	Good	3.3	50 – 54	D	Non-continuation pass	1.0
70 – 74	B	Fair	3.0	0 – 49	F	Fail	0.0

Students in B.Mus. Performance must achieve a mark of B- in order to remain in the program.

Students in Licentiate must achieve a mark of A- in order to remain in the program.

Students in all other programs must achieve a mark of C in order to remain in the program.

Descriptions of examinations for the following instruments are included in this document:

All jazz instruments except drums & voice (P. 2), jazz drums (P. 5), jazz voice (P.8).

MUIN 283 Concentration Final/MUIN 282 Performance 1/MUIN 252 Licentiate 1

1. Scales and Arpeggios

Scales: Chromatic, all modes of major, including mixolydian with passing tones. First, fourth, sixth and seventh modes of ascending melodic minor, first and fifth modes of harmonic minor, whole tone, diminished, major pentatonic, and blues scales.

Arpeggios: Major 7th, minor 7th, dominant 7th, diminished, half diminished (minor 7 flat 5), augmented.

Consult with individual teachers as to the tempo and manner in which these scales and arpeggios should be played. The student should also be prepared to improvise on the above scales and chord symbols to which they apply, as well as simple outlining of the dominant cycles (2 beats per chord, 1 bar per chord, 2 bars per chord), and 2-5-1 progressions in major and minor (2 beats per chord, 1 bar per chord).

2. Studies/Etudes

One study/etude to be selected in advance by the teacher.

3. Solo Transcription

One solo transcription to be played from memory with the recording.

Must be transcribed by the student (with chords changes if applicable), and the score, written legibly by the student, must be brought to the examination.

NB1: The transcription must be a different one from those already done in improvisation classes and auditions.

NB2: It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software. The teacher should approve in advance the implementation and details of the speed change and the student is responsible for bringing the proper software. Online streaming of your recording is prohibited.

4. Sight Reading

- a) Selected from jazz ensemble literature.
- b) Selected solo transcriptions.

5. Repertoire and Improvisation

Students must prepare 15 pieces from the attached "General list of tunes." The panel will choose at the exam the pieces to be performed. Playing the head and soloing on the form will be requested.

This portion of the exam will be performed with a combo selected by the student with the approval of the teacher.

All 15 pieces must be memorized by the student; music must be provided for the other musicians in the combo.

FOR PIANISTS: The student must choose (with the approval of teacher) and perform a short unaccompanied solo Piece (standard or original piece).

Although the exam requirements for the Concentration Examination and Performance 1/Licentiate 1 are the same, a higher performing standard will be expected of the Performance/Licentiate Majors.

MUIN 382 Performance 2/MUIN 352 Licentiate 2

1. Scales and Arpeggios

Scales: Chromatic, all modes of major, including mixolydian with passing tones. All modes of ascending melodic minor, all modes of harmonic minor, whole tone, diminished, major pentatonic, and blues scales.

Arpeggios: All arpeggios mentioned in the Performance 1 exam with extensions to the 13th where applicable.

Consult with individual teachers as to the tempo and manner in which these scales and arpeggios should be played. The student should also be prepared to improvise on the above scales and chord symbols to which they apply, as well as outlining of the dominant cycles 2-5, 2-5-1 (2 beats per chord, 1 bar per chord, 2 bars per chord, 4 bars per chord), and 1-6-2-5 progressions in major and minor (2 beats per chord and 1 bar per chord).

2. Studies/Etudes

One study/etude to be selected in advance by the teacher.

3. Solo Transcriptions

Two solo transcriptions to be played from memory with the recording. Must be transcribed by the student, and the scores, written legibly by the student, must be brought to the examination.

NB1: The transcriptions must be different from those already done in improv. classes, in auditions, and at exam 1.

NB2: It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software. The teacher should approve in advance the implementation and details of the speed change and the student is responsible for bringing the proper software. Online streaming of your recording is prohibited.

4. Sight Reading

- a) Selected from jazz ensemble literature
- b) Selected solo transcriptions
- c) A tune and/or chord progression selected by the panel; the student will be expected to improvise on the chord progression on a tempo set by the panel.

5. Repertoire and Improvisation

Students must prepare 30 pieces from the attached "General list of tunes." The panel will choose at the exam the pieces to be performed. Playing the head and soloing on the form will be requested.

This portion of the exam will be performed with a combo selected by the student with the approval of the teacher.

All 30 pieces must be memorized by the student; music must be provided for the other musicians in the combo.

FOR PIANISTS: The student must choose (with the approval of teacher) and perform a short unaccompanied solo piece (standard, original piece or free improvisation).

MUIN 482 Performance 3/MUIN 452 Licentiate 3

1. Studies/Etudes

One study/etude selected in advance by the teacher.

2. Solo Transcriptions

Two solo transcriptions to be played from memory with the recording. Must be transcribed by the student, and the scores, written legibly by the student, must be brought to the examination.

NB1: The transcriptions must be different from those already done in improvisation classes, in auditions, and at exams 1 & 2.

NB2: It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software. The teacher should approve in advance the implementation and details of the speed change.

NB3: An improvised solo on one of the transcription pieces might be requested by the panel. Online streaming of your recording is prohibited.

3. Sight Reading

- a) Selected from jazz ensemble literature
- b) Selected solo transcriptions
- c) A tune and/or chord progression selected by the panel; the student will be expected to improvise on the chord progression on a tempo set by panel.

4. Repertoire and Improvisation

Students must prepare 30 pieces from the attached "General list of tunes." The panel will choose at the exam the pieces to be performed. Playing the head and soloing on the form will be requested.

This portion of the exam will be performed with a combo selected by the student with the approval of the teacher.

All 30 pieces must be memorized by the student; music must be provided for the other musicians in the combo.

In addition, students will be asked to perform 1 or 2 pieces from a list of 10 tunes drawn from post 1960's jazz repertoire. The list must be provided by the student, approved in advance by the teacher, and brought to the exam. The music of all 10 pieces must be memorized by the student, and must also be provided to the panel and to the musicians in the combo. Original pieces are accepted under the same conditions (including approval of teacher in advance).

FOR PIANISTS: The student must choose (with the approval of teacher) and perform a short unaccompanied solo Piece (standard, original piece or free improvisation).

Students have the option to replace the Repertoire and Improvisation part of their Performance 3/Licentiate 3 exam with a recital, in which case the transcription, sight-reading and studies portions of the exam will be scheduled separately, in front of a panel only. Students will need authorization of their teacher to choose this option. Please see "Recital as part of Performance 3/Licentiate 3 exam requirements" addendum for details.

JAZZ DRUMS

MUIN 283 Concentration Final / MUIN 282 Performance 1 / MUIN 252 Licentiate 1

Although the requirements for the Concentration Final and Performance 1/Licentiate 1 examinations are the same, a higher performing standard will be expected of the Performance/Licentiate Majors.

1. Rudiments (10% of total grade)

- a) Single, double stroke rolls played open/close/open (slow/fast/slow)
- b) Five, seven and nine stroke rolls; played at a medium march tempo
- c) Single paradiddles, flams, and flam taps played at medium tempo and open/close/open
- d) Multiple bounce/orchestral roll played soft/loud/soft

2. Studies/Etudes (10% of total grade) Two stylistically contrary snare or drumset studies to be selected in advance by teacher. If arranged by the student, this fully notated version should be provided to the panel.

3. Sight Reading (15% of total grade) Selected from:

- a) Big Band literature
- b) Snare drum literature

4. Solo Transcriptions (20% of total grade) Two solo transcriptions to be played from memory with the recording.

Solos must be a minimum of one 32 bar chorus, two 12 bar choruses or 2 choruses of trading from the early jazz period (Chick Webb, Gene Krupa, Sid Catlett, Baby Dodds, early Max Roach, etc.). If trading, then the accompaniment/time sections must also be transcribed.

Solos must be transcribed by the student, written legibly by the student, and brought to the examination.

Must be performed without the use of headphones.

The transcription must be a different one from those already done in improvisation classes and auditions.

It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software.

The teacher should approve in advance the implementation and details of the speed change and the student is responsible for bringing the proper software. The student must let the panel know what percentage of the original tempo is being performed. Online streaming of your recording is prohibited.

5. Repertoire and Improvisation (45% of total grade)

- a) Play a prepared solo version of a 32-bar jazz standard selected by the student with the approval of the teacher on the drumset using sticks or brushes. Improvise for a minimum of 2 choruses. Please provide the panel with your own legible, fully notated, orchestrated music (written for drumset).
- b) Students must prepare 15 pieces from the attached "General list of tunes." Soloing on the form, trading solos and playing the melody will be requested. Brushes should be used at some point in this section. This portion of the exam to be performed with a combo selected by the student with the approval of the teacher. All 15 pieces must be memorized by the student; music must be provided for the other musicians in the combo if needed.

MUIN 382 Performance 2/MUIN 352 Licentiate 2

1. Rudiments (10% of total grade)

All 40 Rudiments should be prepared. Please refer to the attached P.A.S. Rudiment chart for details.

2. Studies/Etudes (10% of total grade)

Two stylistically contrary snare or drumset studies to be selected in advance by teacher. If arranged by the student, this fully notated version should be provided to the panel.

3. Sight Reading (15% of total grade) Sight reading will be selected from:

- a) Big Band/combo literature
- b) Snare drum literature

4. Solo Transcriptions (20% of total grade)

Two solo transcriptions to be played from memory with the recording.

Solos must be a minimum of one 32 bar chorus, two 12 bar choruses or 2 choruses of trading.

If trading, then the accompaniment/time sections must also be transcribed.

One transcription should be from the Bebop period (Max Roach, Kenny Clarke, Roy Haynes, etc.)

and one transcription should be from the Post-bop period (pre-1960) (Roy Haynes, Art Blakey, Joe Morello, Arthur Taylor, Philly Joe Jones, Frankie Dunlop, etc.) to be approved by the teacher.

Solos must be transcribed by student, written legibly by the student, and brought to the examination.

Must be performed without the use of headphones.

The transcription must be a different one from those already done in improvisation classes and auditions.

It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software.

The teacher should approve in advance the implementation and details of the speed change and the student is responsible for bringing the proper software. The student must let the panel know what percentage of the original tempo is being performed. Online streaming of your recording is prohibited.

5) Repertoire and Improvisation (45% of total grade)

a) Play a prepared solo version of a 32-bar jazz standard selected by the student with the approval of the teacher on the drumset using sticks or brushes. Improvise for a minimum of 2 choruses. Please provide the panel with your own legible, fully notated, orchestrated music (written for drumset).

b) Students must prepare 30 pieces from the attached "General list of tunes." Soloing on the form, trading solos and playing the melody will be requested. Brushes should be used at some point in this section. To be performed with a combo selected by the student with the approval of the teacher. All 30 pieces must be memorized by the student; music must be provided for the other musicians in the combo if needed.

MUIN 482 Performance 3/MUIN 452 Licentiate 3

1. Studies/Etudes (10% of total grade)

Two stylistically contrary advanced snare or drumset studies to be selected in advance by teacher. If arranged by the student, this fully notated version should be provided to the panel.

2. Sight Reading (10% of total grade) Sight-reading selected from:

- a) Big Band/combo literature
- b) Snare drum/drumset literature

3. Solo Transcriptions (30% of total grade)

Two solo transcriptions to be played from memory with the recording. One should be from the post-1960 period. (Tony Williams, Jack DeJohnette, Elvin Jones, etc.) If trading, then the accompaniment/time sections must also be transcribed.

The other one is open but both selections must be approved by teacher.

Solos must be transcribed by student, written legibly by the student, and brought to the examination.

Must be performed without the use of headphones.

The transcription must be a different one from those already done in improvisation classes and auditions.

It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software.

The teacher should approve in advance the implementation and details of the speed change and the student is responsible for bringing the proper software. The student must let the panel know what percentage of the original tempo is being performed. Online streaming of your recording is prohibited.

4. Repertoire and Improvisation (50% of total grade)

- a) Compose and perform a written solo drumset composition. Improvisation should also be used. Please provide the panel with a written version of the composition. (This part can be performed in the exam portion or the recital portion if the student is performing a recital)
- b) Students must prepare 30 pieces from the attached "General list of tunes". Soloing on the form, trading solos and playing the melody will be requested. Brushes should be used at some point in this section. To be performed with a combo selected by the student with the approval of the teacher. All 30 pieces must be memorized by the student; music must be provided for the other musicians in the combo if needed.
- c) In addition, students will be asked to perform 1 or 2 pieces from a list of 10 from the post-1960 repertoire. These pieces must be selected by the student and approved in advance by the teacher. List should include a majority of odd metered and/or odd structured songs.

With the authorization of their teacher, students have the option to replace the Repertoire and Improvisation part (with the exception of 4a) of their Performance 3/Licentiate 3 exam with a recital, in which case the transcription, sight-reading and studies portions of the exam will be scheduled separately, in front of a panel only. Section 4a can be performed in the exam portion or the recital portion if the student is performing a recital. Please see "Recital as part of Performance 3/Licentiate 3 exam requirements" addendum for details.

MUIN 283 Concentration Final/MUIN 282 Performance 1/MUIN 252 Licentiate 1

Although the requirements for the Concentration Final and Performance 1/Licentiate 1 examinations are the same, a higher performing standard will be expected of the Performance/Licentiate Majors.

1. Scales and Arpeggios (10% of total grade)

Scales: Chromatic, harmonic minor, melodic minor, all modes of major, whole tone, diminished, major pentatonic, and blues scales.

Arpeggios: Major 7th, minor 7th, dominant 7th, fully diminished, half diminished (minor 7 flat 5), dominant 7 (#5).

Consult with individual teachers as to the tempo and manner in which these scales and arpeggios should be played. The student should also be prepared to improvise over 2-5-1 progressions in major and minor (2 beats per chord).

2. Studies/Etudes (10% of total grade)

Jazz vocalese/etude or classical study; Must be memorized by the student. *Must be approved by your private instructor.* If a jazz vocalese/etude is selected it should consist of either:

- a) 2-3 choruses of a blues or
- b) One chorus of a 32-bar standard.

3. Solo Transcription (20% of total grade)

One solo transcription to be sung from memory with the recording. *Must be approved by the instructor.* Minimum of one 32-bar chorus or two 12-bar choruses. Solo must be transcribed by student, written legibly by the student, and brought to the examination. Must be performed without the use of headphones.

The transcription must be a different one from those already done in improvisation classes and auditions.

It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software. The teacher should approve in advance the implementation and details of the speed change and the student is responsible for bringing the proper software. The student must let the panel know what percentage of the original tempo is being performed. Online streaming of your recording is prohibited.

4. Sight Reading (10% of total grade)

Selected from standard Jazz repertoire & modern Jazz literature (melody only, lyrics not required)

5. Repertoire and Improvisation (50% of total grade)

- a) Improvised solos on 2 tunes selected by the panel from the attached "Jazz Voice - Exam 1" list of tunes. Music must be provided for those accompanying the student taking the exam.
- b) The student must submit 2 additional tunes of which one may be selected by the panel for improvisation.

All exam requirements (tunes, as well as transcription(s), scales, and etude) must be memorized by the student. Students must provide the panel with copies of the tunes (lead sheets with melody, lyrics and chord changes), their chosen etude, and solo transcription (including chord changes as appropriate). The student is responsible for choosing their accompanying rhythm section, and for rehearsing in preparation for the exam.

MUIN 382 Performance 2/MUIN 352 Licentiate 2

1. Scales and Arpeggios (10% of total grade)

Scales: All scales mentioned in the Performance 1 exam. Increased fluency and faster tempo will be expected.

Arpeggios: All arpeggios mentioned in the Performance 1 exam with extensions to the 13th where applicable.

Consult with individual teachers as to the tempo and manner in which these scales and arpeggios should be played. The student should also be prepared to improvise over 2-5-1 progressions in major and minor (2 beats per chord).

2. Studies/Etudes (10% of total grade)

Jazz vocalese/etude or classical study; Must be memorized by the student. *Must be approved by your private instructor.* If a jazz vocalese/etude is selected it should consist of either:

- a) 2-3 choruses of a blues or
- b) One chorus of a 32-bar standard.

3. Solo Transcriptions (20% of total grade)

Students are required to have two transcriptions to be sung from memory with the recording; Transcriptions must be contrasting pieces and approved by the instructor.

Minimum of one 32-bar chorus or two 12-bar choruses.

Solos must be transcribed by student, written legibly by the student, and brought to the examination.

Must be performed without the use of headphones.

The transcription must be a different one from those already done in improvisation classes and auditions.

It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software.

The teacher should approve in advance the implementation and details of the speed change and the student is responsible for bringing the proper software. The student must let the panel know what percentage of the original tempo is being performed. Online streaming of your recording is prohibited.

4. Sight Reading (10% of total grade)

Selected from standard Jazz repertoire & modern Jazz literature (melody only, lyrics not required)

5. Repertoire and Improvisation (50% of total grade)

Improvised solos on 3 tunes selected by the panel from the attached "Jazz Voice - Exam Two and Three" list of tunes. Music must be provided for those accompanying the student taking the exam.

All exam requirements (tunes, as well as transcription(s), scales, and etude) must be memorized by the student. Students must provide the panel with copies of the tunes (lead sheets with melody, lyrics and chord changes), their chosen etude, and solo transcriptions (including chord changes as appropriate). The student is responsible for choosing their accompanying rhythm section, and for rehearsing in preparation for the exam.

MUIN 482 Performance 3/MUIN 452 Licentiate 3

1. Studies/Etudes (10% of total grade)

Jazz vocalese/etude or classical study;

Must be memorized by the student. *Must be approved by your private instructor.*

If a jazz vocalese/etude is selected it should consist of either:

- a) 2-3 choruses of a blues or
- b) One chorus of a 32-bar standard.

2. Solo Transcriptions (30% of total grade)

Students are required to have two transcriptions to be sung from memory with the recording; Transcriptions must be contrasting pieces and approved by the instructor. Minimum of one 32-bar chorus or two 12-bar choruses.

Solos must be transcribed by student, written legibly by the student, and brought to the examination.

Must be performed without the use of headphones.

The transcription must be a different one from those already done in improvisation classes and auditions.

It is acceptable in some cases to play with a slowed down version of the recording, using tempo changing software.

The teacher should approve in advance the implementation and details of the speed change and the student is responsible for bringing the proper software. The student must let the panel know what percentage of the original tempo is being performed. Online streaming of your recording is prohibited.

3. Sight Reading (10% of total grade)

Selected from standard Jazz repertoire & modern Jazz literature (melody only, lyrics not required)

4. Repertoire and Improvisation (50% of total grade)

Improvised solos on 2 tunes selected by the panel from the attached "Jazz Voice - Exam Two and Three" list of tunes. Music must be provided for those accompanying the student taking the exam.

All exam requirements (tunes, as well as transcription(s), scales, and etude) must be memorized by the student. Students must provide the panel with copies of the tunes (lead sheets with melody, lyrics and chord changes), their chosen etude, and solo transcriptions (including chord changes as appropriate). The student is responsible for choosing their accompanying rhythm section, and for rehearsing in preparation for the exam.

With permission of their private instructor, Jazz Voice students have the option of replacing the Repertoire and Improvisation component part of their Performance 3/Licentiate 3 Exam with a recital performance. If they choose to do this, students must schedule the recital portion of the exam separately.

The studies/etude, transcription and sight-reading portions of the exam will be scheduled separately, in front of a panel only.

If a Jazz Voice student chooses to perform a recital for the improvisational requirement of the exam, students are expected to improvise on 2-3 selections (ie: If there are 5 recital selections, improvise on at least 2; 6 recital selections, improvise on 3). For the improvisation requirement of the recital, the repertoire must consist of harmonic progressions. The solo should not consist of only a single chord or a vamp.

A vocalese/horn soli during the recital is welcomed if a student chooses to include it, however it will not suffice for the improvisation requirement.

Please see "Recital as part of Performance 3/Licentiate 3 exam requirements" addendum for details.

LISTS OF TUNES

1. All instruments except Jazz Voice

See attached “General list of tunes.”

2. Lead Trumpet

Lead Trumpet student must provide a list of five additional excerpts of their choice from the following list:

1.	That Warm Feeling – Sammy Nestico	6.	Take the A Train – Don Sebesky
2.	Basic Straight Ahead – Sammy Nestico	7.	Tickle-Toe – Rob McConnell
3.	Wind Machine – Sammy Nestico	8.	Mambo Jambo – Jeff Beal
4.	All of Me – Billy Byers	9.	Here’s That Rainy Day – Dee Barton
5.	Lickety Split – Jim McNeely	10.	First Circle – Metheny/Curnow

3. Jazz Voice

Exam One

1.	Stella by Starlight	6.	Triste
2.	All the Things You Are	7.	Softly as in a Morning Sunrise
3.	On Green Dolphin Street	8.	Body and Soul
4.	Alone Together	9.	Major Blues
5.	But Not for Me	10.	Minor Blues

+ 2 additional tunes (chosen by the student)

Exam Two and Three

1.	Stella by Starlight	12.	There Will Be Another You
2.	All the Things You Are	13.	Rhythm Changes
3.	On Green Dolphin Street	14.	’Round Midnight
4.	Alone Together	15.	Autumn Leaves
5.	But Not for Me	16.	It Could Happen To You
6.	Triste	17.	Invitation
7.	Softly as in a Morning Sunrise	18.	Well You Needn’t
8.	Body and Soul	19.	In A Sentimental Mood
9.	Major Blues	20.	Footprints
10.	Minor Blues	21.	Blue In Green
11.	What Is This Thing Called Love	22.	All Blues
23.	My Funny Valentine	28.	If You Could See Me Now
24.	The Man I Love	29.	Like Someone In Love
25.	How Deep Is The Ocean	30.	I Remember You
26.	I Fall In Love Too Easily		
27.	You Don’t Know What Love Is		

GENERAL LIST OF TUNES

- 1 Stella by starlight
- 2 All the things you are
- 3 On green dolphin street
- 4 Softly as in a morning sunrise
- 5 What is the thing called love
- 6 Alone together
- 7 Body and soul
- 8 Autumn leaves
- 9 It could happen to you
- 10 Confirmation
- 11 Someday my prince will come
- 12 Invitation
- 13 Well you needn't
- 14 In a sentimental mood
- 15 So what
- 16 Blue in green
- 17 All Blues
- 18 Giant steps
- 19 Straight no chaser
- 20 Cherokee
- 21 Anthropology
- 22 My funny Valentine
- 23 The man I love
- 24 Nardis
- 25 Solar
- 26 Rhythm-a-Ning
- 27 'Round Midnight
- 28 Donna Lee
- 29 How deep is the ocean
- 30 I fall in love too easily
- 31 Everything happens to me
- 32 You don't know what love is
- 33 If you could see me now
- 34 Like someone in love
- 35 I remember you
- 36 Jordy
- 37 Other "Rhythm changes" tune
- 38 Other Major blues
- 39 Minor blues
- 40 "Bird" blues

Additional pieces for 2nd-3rd exam only

- 41 Dolphin Dance
- 42 Freedom Jazz Dance
- 43 The Gig
- 44 Joshua
- 45 Moment's Notice
- 46 Limehouse Blues
- 47 Eye of the Hurricane
- 48 Turn Out the Stars
- 49 Sorcerer
- 50 Inner Urge

Recital requirements as part of Performance 3/Licentiate 3 exam

Students need the authorization of their teacher to choose this option. It will be performed with a combo selected by the student but with the approval of the teacher.

The student will perform a program of the student's choosing for a duration of 40 minutes. The program must be approved in advance by their teacher.

Students must provide the panel with copies of the pieces (scores or lead sheets with melody, lyrics and chord changes as appropriate).

The recital should be an artistic statement while having a basis in the student's work in jazz during their course of study. The student should improvise on a majority of the pieces. The student may create a written program for the audience and panel or announce the program from the stage.

The student will be scheduled for the "technical" exam separately, in front of a panel only. This will include all the sections EXCEPT for "Repertoire and Improvisation". The student should check the exam schedule when it is posted to see the date(s) of the recital and of the other portion of the exam. The "technical" portion and the recital portion will each be calculated as 50% of your final exam grade.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.

I. ROLL RUDIMENTS

A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL *

R L R L R L R L

2. SINGLE STROKE FOUR

R L R L R L R L
L R L R L R L R

3. SINGLE STROKE SEVEN

R L R L R L R L
L R L R L R L R

B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. MULTIPLE BOUNCE ROLL

5. TRIPLE STROKE ROLL

R R R L L L R R R L L L

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. DOUBLE STROKE OPEN ROLL *

R R L L R R L L

7. FIVE STROKE ROLL *

R R L L L

8. SIX STROKE ROLL

R L L R L L
L R L R L R

9. SEVEN STROKE ROLL *

R L R L L L L
L R L R L R R

10. NINE STROKE ROLL *

R R L L L L L L L

11. TEN STROKE ROLL *

R L R L R L R L R L
L R L R L R L R L R

12. ELEVEN STROKE ROLL *

R L R L R L R L R L R L R
L R L R L R L R L R L R

13. THIRTEEN STROKE ROLL *

R R L L L L L L L L L L L
L L L L L L L L L L L L L

14. FIFTEEN STROKE ROLL *

R L L R L L R L L R L L R L L R L L
L R L R L R L R L R L R L R L R L R

15. SEVENTEEN STROKE ROLL

R R L L L L L L L L L L L L L L L
L L L L L L L L L L L L L L L L L

II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE *

R L R R L R L L

17. DOUBLE PARADIDDLE *

R L R L R R L R L R L L


18. TRIPLE PARADIDDLE


R L R L R L R R L R L R L R L L


19. SINGLE PARADIDDLE-DIDDLE

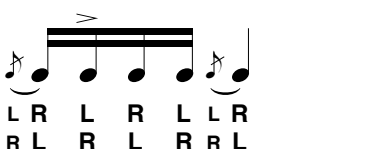
R L R R L L L R L R L L
L R L L R R L R L L R R

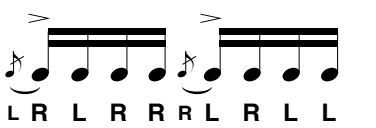
III. FLAM RUDIMENTS


20. FLAM * 


21. FLAM ACCENT * 


22. FLAM TAP * 

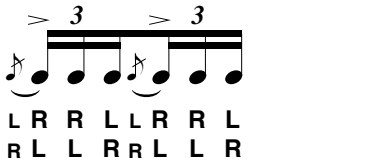
23. FLAMACUE * 


24. FLAM PARADIDDLE * 


25. SINGLE FLAMMED MILL 

26. FLAM PARADIDDLE-DIDDLE * 


27. PATAFLAFLA 

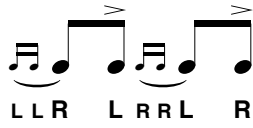
28. SWISS ARMY TRIPLET 


29. INVERTED FLAM TAP 

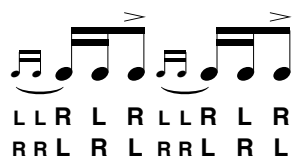
30. FLAM DRAG 


IV. DRAG RUDIMENTS


31. DRAG * 


32. SINGLE DRAG TAP * 


33. DOUBLE DRAG TAP * 


34. LESSON 25 * 

35. SINGLE DRAGADIDDLE 

36. DRAG PARADIDDLE #1 * 

37. DRAG PARADIDDLE #2 * 

38. SINGLE RATAMACUE * 

39. DOUBLE RATAMACUE * 

40. TRIPLE RATAMACUE * 