

Jazz Board requirements - Level II
Board Date: Monday, November 11, 2002

Be prepared play the head and three solo choruses over each of two contrasting tunes *which were originally composed as songs with lyrics* evidencing the following:

1. A deep understanding of the lyric, meaning and mood of each tune along with clear and thoughtful interpretations.
2. A demonstrable advancement of instrumental technique.
3. A widened vocabulary of line shapes and intervallic structure. This should sound as though the ear is driving the line rather than instrumental habits formed by previously played repertoire and devices - (aural verses digital).
4. Clear improvisational architecture, but without the "start-stop, boxy" quality associated with an absence of freer rhythmic intros and outros to each phrases.
5. Solos should exemplify the positive analogous characteristics of excellent speech, such as:

(Characteristic of speech → Musical characteristic)

- A. Forward thinking story line → Forward thinking phrasing (macro vision)
 - B. Clear speech, no stumbling for words → Clear execution of melodic ideas, no musical stammering
 - C. Clear sentence structure → Clear phrasing structure
 - D. Vocal inflections → Dynamic inflections
 - E. Diction → Articulation
 - F. Grasp of the language, vocabulary → Grasp of the musical language
 - G. Contextual speech → Contextual playing
 - H. Speaking within a style of discourse → Idiomatic soloing
6. Improvisational architecture which is both correlative and inversely correlative to the harmony of the tune.
 7. Improvisational development in the following areas due to your self-auditing of recent recorded examples of your playing:
 - A. A mitigation of identified repetitious devices, both rhythm and melodic.
 - B. An addressing of four identified and listed improvisational deficiencies other than repetition.
 8. Implemented reharmonization techniques. Examples discussed included:

- A. Substituting the following changes for Dm7 - G7 - Cmaj7:

1. Abm7 - Db7 - Cmaj7
2. Fm7 - Bb7 - Cmaj7
3. Bm7 - E7 - Cmaj7

The above dominant chords may also be preceded by a chord other than their relative ii7.

- B. Substituting a chord with another chord which shares the same root but is altered by one tone. (i.e. Maj7 → Dom7, Min7 → Min #7, Min7 → Dom7, etc.)

- C. Delaying the resolution of a V7 chord. (i.e. Dm7 G7 Cmaj7 → Dm7 G7 Cmaj7)
/ / / / | / / / / / / / / | / / / / | / / / /

9. Demonstrate the influence of a recording you have listened to in a different manner. Identify the source, altered perception and its influence.

