

JAZZ GUIDELINES

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Jazz Recital Guidelines

Jazz Studies majors are required to give a half-recital (MUSP 3130) near the end of their junior year and a full recital (MUSP 4131) near the end of their senior year. Departmental policy states that the student must be enrolled for applied music lessons during the semester in which a recital is to be given. For a Jazz Recital, the student must also be enrolled in Half or Full Recital with the supervising instructor (Director of Jazz Studies). Jazz Minor students are not required to give a recital. At the discretion of the Director of Jazz Studies, students with sufficient credits in the jazz curriculum may give a recital following the Jazz Half Recital Guidelines.

Scheduling - The student is responsible for establishing the date and time of the degree recital in consultation with the supervising instructor. The student is responsible for notifying their recital committee of the date, time, and venue no later than four weeks prior to the recital hearing.

The Half Recital should contain approximately 25 minutes of music with no intermission; the Full Recital must contain at least 45 minutes of music and may include a brief intermission. Fall recitals should be scheduled by September 5 and spring recitals should be scheduled by December 1. Scheduling a recital after these dates will not be guaranteed and could delay graduation. See the Student Handbook for Planning a Recital.

Recital Hearing - Four weeks prior to a recital, the student must perform a Hearing for the recital committee made up of two Jazz faculty and the student's major applied teacher. It is the responsibility of the student to assemble the committee, schedule the hearing date, and reserve the venue. The purpose of the hearing is to determine the readiness of the student to perform the recital repertoire. The student should be prepared to perform any selections on the recital (a portion of each piece will be heard). A typed draft of the recital program and program notes will be presented at this time for grading. As a general rule, program notes should consist of 1-2 paragraphs for each piece. If information is taken from a composer's website, it must be indicated, and quotes must be cited in text (i.e., Mozart's biographer Donald Minx said...)

Following the hearing, the committee members in attendance will determine whether the student has met the requirements for the Half or Full Recital. A majority of the committee must be in agreement in order for the student to pass. If the requirements are not met, the recital must be rescheduled or postponed. If the new recital date takes place after the last day of classes in the semester an Incomplete (I) for the course (MUSP 3130 or MUSP 4131) will be given. The supervising instructor will give the final sgrade for the recital. If the recital is not completed during the following semester, the grade will be converted to F.

Repertoire - A recital should reflect all aspects of the student's consummate development, including technique, stylistic fluency, programming, improvisation, composing and/or arranging, leadership, collaborative performance, and the ability to rehearse assisting players.

The jazz recital must focus on the efforts of the recitalist but may include a variety of small combos – duo, trio, quartet, quintet. Larger groups (up to 8-9 players) may be programmed, at the discretion of the supervising instructor. Brief solos by supporting players may be included, but they must not dilute the overall effect of a solo recital.

Repertoire for recitals will be selected by the teacher and student. In the semester before a recital, the student will submit a list of proposed repertoire to be reviewed by the supervising instructor. Jazz Majors must include at least one original composition on either their Junior or Senior Recital. Arrangements by the recitalist are also encouraged.

Recital repertoire must represent established jazz artists/composers. To facilitate improvisation, the following vehicle types must be represented: 1. Blues, 2. Bebop, 3. Ballad. Additional tunes may come from the Latin Jazz, Funk, Post-Bop, and Contemporary Jazz repertoire.

Responsibilities - The student is responsible for all mechanics of the recital. A check list is provided to aid the student in this respect. Items which are not shown in the list, but for which the student is nevertheless responsible include selection and organization of assisting personnel, rehearsals, staging, lighting, sound system, recording, and seeing that all performers are in appropriate attire for the recital. The recitalist will arrange for a member of the jazz faculty to coach at least 3 rehearsals prior to the Pre-Recital hearing, but the performer will be primarily responsible for preparing the ensemble performance.

Jazz Performance Rubric

The Hearing and Recital evaluation follows a specific rubric, which is detailed below:

Musicality: A performer's knowledge, skill, and artistic sensitivity in performing music.

Technique: A performer's agility, fluency, and clarity moving through the range of the instrument.

Rhythm: A performer's ability to play the correct rhythm within the pulse given the style of the piece.

Tempo: A performer's ability to play with a steady tempo at all times, demonstrating mastery of internal pulse. When appropriate, the performer executes other tempo directives (e.g. ritardando, accelerando) organically and thoughtfully.

Dynamics: A performer's ability to consistently create a wide range of contrasting volume levels that are appropriate for the style of music being played.

Tone quality: A performer's ability to create a tone that is consistently focused, clear, and resonant at all registers and dynamics.

Intonation: A performer's ability to demonstrate absolute physical and mental control over pitch both melodically and harmonically.

Articulation: A performer's ability to effortlessly employ a varied palette of note shapes appropriate for the musical context. (The means that the student has considered the beginning, middle, and end of each note.). The mechanical and physical sounds of the articulation do no impede or distract from the music.

Interpretation: A performer's ability to play characteristically in the appropriate style of the piece(s) and demonstrate an understanding of other instrumental or vocal parts if applicable.

Professionalism & Stage Presence: A performer's ability to meet professional expectations while in the performance, space, including professional language, dress, stage presence, and demeanor.

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