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Changes to Procedures for the Jazz Jury at SDSU

The following changes are effective for all jazz majors (undergraduate and graduate) starting SDSU in the fall of 2024. The new format is *optional* for continuing students who enrolled at SDSU prior to the fall of 2024.

What is changing? Apart from the (first) freshman jury, jazz majors (and non-majors taking a jazz jury) no longer perform scales during their juries. Instead of using the valuable, yet limited, time of a jury (10-15 minutes) to test students' knowledge of, and ability to play *scales*, the jury will test students on their ability to perform and improvise actual *music* through three requirements as follows: 1. performance of repertoire that includes improvisation, 2. sightreading, and 3. technical exercises. We are deemphasizing rote memorization of scales and patterns to free up more time to assess students' knowledge of repertoire, improvisational skills, ability to interact in an ensemble, and facility. The new technical exercise requirement, based on learning improvisation through models, ensures that students improve not only as instrumentalists, but also as musicians, performers, and soloists.

Updated Jury Format:

1. **Repertoire and Performance:** Perform two pieces from memory with live accompaniment.
 - a. Tune one: perform any standard (e.g., "All the Things You Are") or jazz standard (e.g., "Recorda Me")
 - b. Tune two: undergraduate and graduate jazz majors present the jury panel with a selection of eight compositions, four from a list of song-form standards and four from a list of jazz standards. (You may not repeat tunes selected in previous semesters.) At the jury, the panel will select one of your eight selections for you to perform. Perform the piece.
2. **Sightreading:** Sightread an excerpt or composition as directed by the jury panel. You may be asked to play a solo based on the tune's chord progression; rhythm section players may be asked to sight read accompanimental parts and rhythmic hits.
3. **Technical exercises based on models:** Perform one or two technical exercises prepared in advance. The technical exercises should involve transcription or close study of actual music serving as a model. Options:
 - a. Perform an excerpt of a solo and/or an excerpt of an accompaniment.
 - b. Demonstrate fluency with a specific technique, such as applying a rhythmic or harmonic device within a solo or using vocabulary/ideas gleaned from a recorded performance.

The student should consult with his or her primary lessons teacher(s) to decide in advance what is appropriate. For rhythm section players, at least one of the technical exercises should pertain to comping.
4. (Freshman jazz juries only): be prepared to perform transposition of major and minor (harmonic, melodic, natural) scales.

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Scale facility for undergraduate students may be tested separately by studio faculty as part of their studio lessons grade. Students taking a junior level jury will still be required either to take a scale exam during a studio lesson or submit a video playing six transpositions of each of the following scales on their instrument. *Non-majors and jazz drummers taking a jazz jury are required to play three as opposed to six transpositions of each of the following scales.*

- a. Major and minor (harmonic, melodic, natural)
- b. Bop scales:
 - i. major
 - ii. dominant
 - iii. dominant (flat 9, flat 13)
- c. Following modes:
 - i. *Dorian*
 - ii. *Phrygian*
 - iii. *Lydian*
 - iv. *Mixolydian*
- d. Pentatonic scales
 - i. Major/minor
 - ii. Dominant
 - iii. Half-diminished
 - iv. Major – flat 6
- e. Octatonic scale/Diminished scale