

WESTERN MICHIGAN UNIVERSITY
SCHOOL OF MUSIC
JAZZ STUDIES DEGREE PROGRAM
VOCAL REQUIREMENTS
Updated Winter 2010

This document supersedes all other documents in regards to requirements for vocalists and is in addition to the Jazz Area Handbook.

AUDITIONS (for area acceptance):

UNDERGRADUATE: The Sophomore Hearing is considered the venue for the area audition. Although first and second year students are permitted to study jazz voice as their proposed major, they must successfully pass the Sophomore Hearing to be officially admitted into the jazz area. For most vocalists the audition will be at the conclusion of the final semester of the sophomore year (MUS 2000, IV) and will take place during exam week as a part of scheduled jazz juries. Expect to perform for the entire jazz area faculty.

Sign up for two consecutive spots on the posted jury appointment time sheet; it will be posted on the jazz board close to the end of each semester. Expect to sing all of your prepared materials as listed in the voice area and jazz area handbooks. You must perform with a rhythm section (piano, bass and drums) and present your compiled "Book" of lead sheets, arrangements and transcriptions at the jury. The singer is responsible for identifying and rehearsing the rhythm section.

If a transfer student wishes to audition for the undergraduate jazz studies program, all arrangements are made through the School of Music Undergraduate Advisor, Margaret Hamilton and Dr. Steve Zegree.

GRADUATE: This audition must take place at an appointed time agreed upon by the prospective graduate student, Dr. Steve Zegree and the jazz area voice teacher. The prospective student must:

1. Present one piece in the classical idiom including but not limited to an Art Song or an Aria in Italian.
2. Present a minimum of six pieces of jazz repertoire that include a blues, a ballad, a swing tune, a Latin tune preferably in Portuguese (many helpers on line, but better to find someone who speaks Brazilian Portuguese), a bop tune, a transcription of a scat solo and at least one tune of your choice which might include an original tune. Whenever possible be prepared to play piano as a part of the audition process.
3. If you already have a working "gig" book please bring it to your audition.
4. The prospective student must demonstrate a one and one half octave range including successful negotiation of the passaggio.
5. The student must present a jazz repertoire list. This could be your index for the "gig" book. Although not mandatory, feel free to include a classical repertoire list.

AREA REQUIREMENTS:

1. Keep your calendars open from 1:00 – 1:50 p.m. on Mondays. Jazz Area recitals, Studio Classes and Jazz Voice Master Classes will be scheduled at that time. You will always be given 2-3 weeks notice for required Vocal Master Classes scheduled at any other time. You are required to be at all Jazz Area Master Classes whether they are vocal or instrumental.
2. Not every vocalist will perform in jazz area in any given semester. All performances must be cleared with the studio teacher unless the vocalist is a part of a “combo for credit.” Jazz Area will take place in Rehearsal room “A.”
3. Freshmen and first semester sophomores are encouraged to attend all jazz area recitals that do not conflict with voice area recitals. (Your first obligation is to attend the voice area recitals.)
4. Develop your “gig book” and have it available for inspection at any time during your stay at WMU.
5. Formal recital times are for juniors, seniors and all graduate students. All other jazz voice students are encouraged to schedule appearances at The Union Cabaret and Grille.
6. All jazz voice majors studying privately for credit are required to be in a large jazz vocal ensemble (either Gold Company or GC II.)

JURY PREPARATION AND REQUIREMENTS:

An amp and microphone will be provided for you. You are expected to “EQ” the system.

All freshmen and sophomore jazz voice majors and scholarship recipients are expected to sing at fall and spring jazz juries.* Sign up for one time slot only. Required tunes are listed in the Voice Area Handbook and in this document. These jury presentations are expected to be self-prepared. Come dressed as if you were going to a “gig.” (No jeans, no tennis shoes) Iron your clothes and polish your shoes! Gentlemen, a tie is preferred. Ladies no casual sandals. *(NOTE: Although first and second year students are permitted to take jazz voice, they must successfully pass the Sophomore Hearing to be admitted into the jazz area.)

Juniors, seniors and graduate students will present one jury each year, most likely during the fall semester. Seniors and graduate students are expected to sing with a live trio. (Spring semesters are reserved for most recitals unless you come into this program in the middle of the year.) Freshmen may sing with piano only, but not discouraged from using a trio.

At the end of most fall semesters everyone in the voice studio will be part of a required mock jury session scheduled before exam week.

You must bring your up- to-date “gig” book (see below) and a CD of your transcriptions for “singing along.” A CD player will be provided.

The singer must be prepared to accompany his/her self on as least one of their jazz jury selections, beginning with the second semester of the freshman year.

“GIG” BOOK

ORGANIZING THE “GIG” BOOK

1. Use a three ring binder; include every lead sheet (in your key) for every tune you’ve prepared for juries since your first semester here.
2. At the front of the book provide an index of everything in the book. Then tab the book in the following order: First, the tunes and transcriptions you have prepared for the present semester. Secondly, all other tunes in alphabetical order. Third, all other transcriptions in alphabetical order.
3. Put all lead sheets and transcriptions in plastic sleeves.
4. All lead sheets need to be marked with intros, outtros, tempo markings and style indications. In addition, include melody, text and chord changes.

FORMS: At the end of every semester and at some point during the final two weeks of classes you are to present 2 completed APPLIED MUSIC FORMS (available on line) to your studio teacher. (Freshmen and first semester sophomore scholarship recipients should submit an Applied Music Form to the jazz jury panel at each end-of-semester jury.)

RECITAL PREPARATION AND REQUIREMENTS:

THERE WILL BE NO CHANGES IN RECITAL REPERTOIRE AFTER THE FIRST WEEK OF FEBRUARY. (In the case of a fall recital – the first week of October.)

ALL RECITAL MATERIALS MUST BE MEMORIZED BY THE END OF FEBRUARY. (In the case of a fall recital – the last week of October.)

All spring recital dates must be scheduled in the Concerts Office before the end of January. All fall recitals must be scheduled by the end of September.

Choose a date and time for:

- the hearing
- the dress rehearsal (same venue as the recital)
- the recital.

Clear those dates and times with Dr. Zegree and Professor Davis. Officially schedule the hearing, the dress rehearsal and the recital through Kevin West in the Concerts Office. All paper work goes through him. If you do not follow up on every detail, the Concerts Office will cancel your tentative recital plans.

All recitals will be accompanied by a trio (piano, bass and drums). Junior recitalists and first year graduate recitalists are encouraged to limit other instrumental participants to none, one or two additional players.

Senior recitalists and second year graduate recitalists may include one or two tunes with back up singers or perform as a member of a quartet, quintet or sextet and invite one or two additional instrumentalists to participate; however, as in most things, “Less is always more!” Remember, you have to have everyone involved in your recital at your hearing – a task not easily accomplished!

As a part of your training in this degree program, you must take responsibility for “the gig.” All dress rehearsals are to be run without the voice professor in attendance. He/she will be at the hearing, the recital sound check and the actual recital. The rest is the vocalist’s responsibility - including writing all band arrangements and all transcriptions and rehearsing the band.

Every jazz vocalist, graduate and undergraduate, must accompany his/her self on the piano at least once on a formal recital during their student time at WMU.

Junior Recital - 45 minutes, 8 tunes, venue: Lecture Hall - To include: preferably blues, swing, bop, Latin, ballad, originals, R&B, Funk and an improv project not already completed for another class or course.

Senior Recital - 1 hour, 10 tunes, venue, Recital Hall or The Union - To include: all of suggested styles for junior recital plus featuring special areas of expertise and advanced improvisation project not already completed for another class or course.

First Year Graduate Student - 9 to 10 tunes, venue: Lecture Hall or Recital Hall with audience seated on the stage. Use undergraduate junior and senior year required list of tunes as a basis and build a recital from that list.

Second Year Graduate Student - 10 - 12 tunes, venue: Recital Hall or the Union. This recital is often (but not always) a “tribute” recital given in honor of a legendary jazz artist.

IMPORTANT NOTE: If you schedule your recital off campus at the Union Cabaret and Grille (or any other off campus venue) you still must schedule the event in the Concerts Office. All paper work and fees must be completed through Kevin West or your recital will not count toward your degree.

UNDERGRADUATE Recital Hearings:

You are required to take a recital hearing three weeks before the actual recital date. This hearing must be heard by Dr. Steve Zegree and your professor of voice. You are encouraged to invite a third faculty member to join your recital committee; however, the jazz area only requires 2 jazz faculty to be in attendance.

GRADUATE Recital Hearings:

You are required to take a recital hearing three weeks before the actual recital date. The first year graduate recital committee should be Dr. Zegree, the professor of voice and one other faculty member of your choice if available. The second year graduate recital committee must include all 3 members of your graduate committee. (The graduate advisor need not be present at the hearing but will attend the recital.)

In some instances, and due to faculty conflicts and absences, recital hearings can be video taped for review by the absent faculty. A situation of this kind must be approved in advance by Dr. Zegree and Professor Davis.

Hearings for second year graduate students must be scheduled so that all three graduate committee members are present. School of Music policy prohibits the use of review tapes by faculty for these recital hearings.

PROGRAM NOTES ARE REQUIRED FOR ALL RECITALS

These notes must be presented at your hearing. You will be required to provide printed copies of the notes for your recital. The Concerts Office does not cover this expense.

Program notes will accompany the official School of Music recital programs to be distributed at the recital performance.

The purposes of these notes are two fold:

1. to enlighten the listener by
 - a. making the performance immediately interesting to the audience
 - e. raising the level of audience enjoyment through appropriate information
2. to enhance the concert by
 - a. facilitating the listener's appreciation for what you are about to perform
 - b. demonstrating your artistic integrity.

The listener will be enlightened as a result of your research and preparation. Document the historical, musical and/or compositional (lyrics and tune) importance/significance of each selection and/or composer. Consider this to be an exercise in scholarship as well as a tool to enlighten.

The concert will be enhanced as a result of your ability to direct the intellectual curiosity of the audience (satisfy the initiated.)

Spelling, punctuation and sentence structure are expected to be appropriate and accurate.

Sample program notes for graduate and undergraduate recitals are attached. Personal comments must be kept to a one or two sentence statement.

BUDGET AND FINANCIAL OBLIGATIONS FOR RECITALS:

- There is \$30 fee charged by the Concerts Office for paper work, recital programs, hall rental, etc. This fee applies whether you schedule the event on or off campus. No exceptions.
- Pay your trio (the keyboard player receives a fee over and above accompanying for studio lessons) and your sound person(s).

No student players from outside the School of Music can be scheduled to play on your recital unless they have been approved by the studio teacher and are in attendance at the hearing. If they are not at the hearing they will be ineligible to play the performance.

- Pay for the copies of your program notes. Plan on 50 – 75 copies.
- There is a fee if you plan to have Western Sound Studios record your recital.
- You will also be responsible for any professional video taping/audio recording of the event.

Don't overlook the possibility of scheduling a professional video of the recital. It can be a useful addition to your professional portfolio or press kit.

STUDIO CLASSES: Each semester 3-5 studio classes will be scheduled by the studio voice teacher for the 1:00 p.m. Monday afternoon time slot. Attendance is required and performances will be decided by the professor. Everyone is expected to sing at least once each semester.

MASTER CLASSES: These classes will be scheduled throughout your degree program and attendance is required. You will always be given at least two week's notice in advance.

You are responsible for staying informed and for meeting all deadlines. In the event that you do not meet important area obligations, you will not be approved for degree recitals. The main venue for contact between you and the jazz area faculty is the jazz board.

JURY REPERTOIRE LIST FOR JAZZ AND CLASSICAL

<p>FIRST SEMESTER FRESHMAN</p> <p>Major scales and arpeggios Sight Reading Four (4) memorized songs (at least two in a foreign language usually Italian) Beginning knowledge of English and Italian lyric diction Writing Assignment (classical)</p> <ul style="list-style-type: none"> - two songs, two composers: style period, dates, librettist, process used to learn a new song - one page, double spaced <p>Five (5) self-prepared jazz pieces</p> <ul style="list-style-type: none"> - A Rodgers and Hammerstein or Rodgers and Hart tune - A Gershwin tune - <i>Tenor Madness</i> - A Jobim tune - Tune of Choice (no transcriptions) 	<p>SECOND SEMESTER FRESHMAN</p> <p>Natural minor scales and arpeggio Sight Reading Four (4) memorized songs (at least two in a foreign language) Ability to demonstrate Knowledge of International Phonetic Alphabet for English and Italian Writing Assignments (classical) – same as 1st semester Five 5 self-prepared jazz pieces:</p> <ul style="list-style-type: none"> - <i>Billies Bounce</i> - <i>All Blues</i> - a 1940's ballad - <i>Autumn Leaves</i> - Tune of Choice - Required Transcriptions: Two choruses of a Louis Armstrong blues one chorus of a Chet Baker solo, such as <i>Autumn Leaves</i>
<p>FIRST SEMESTER SOPHOMORE</p> <ul style="list-style-type: none"> - Four (4) classical pieces including Italian and German or French - A Rhythm Changes tune - An Arlen or Van Heusen tune - A Cole Porter tune - Girl from Ipanema - Required Transcriptions: A Rhythm Changes solo An All the Things You Are solo <p>Rhythm changes tune suggestions: "That Cat is High," "Everybody's Boppin'," "Boplicity," "Salt Peanuts," "Oleo," "Moose the Mooch," "Cottontail," "Ooh-Shoo-Be-Doo-Be," "Straighten Up and Fly Right," "Flintstones," "Rhythmining," "Anthropology/Thriving on a Riff," "Straight Ahead," "Eternal Triangle," "Serpent's Tooth."</p>	<p>SECOND SEMESTER SOPHOMORE Sophomore Jazz Area Hearing</p> <ul style="list-style-type: none"> - <i>Shining Stockings</i> - <i>Au privave</i> - A Jobim tune (preferably in Portuguese) - A Loesser or Mandel tune - A Corea, Hancock or Jarrett tune - A self-prepared tune - Required Transcriptions: A Sarah and an Ella solo A Murphy, Torme, Meader or Elling solo (choose 2) <p>Classical Requirements</p> <ul style="list-style-type: none"> - repertoire list of ALL music studied, organized by language - ability to discuss elements of pedagogy (posture, breath support, basic vowel chart (open vs. closed vowels), resonance (placement, vocalizations for building vocal tone, vocal health (characteristics of healthy speaking and singing voice) - diction (IPA)

FIRST SEMESTER JUNIOR

One (1) Classical piece

Fourteen (14) jazz pieces across these two semesters – 6 of which would qualify for a junior recital.

8-10 pieces to be prepared for the fall jazz jury

- An Ellington piece
- Moose the Mooch
- A Brazilian tune (in Portuguese)
- A Monk tune
- A John Coltrane tune
- 3-5 recital pieces
- Transcriptions: 2 extended excerpts from the materials you will use in your junior recital program.

SECOND SEMESTER JUNIOR

JUNIOR RECITAL SEMESTER

(no required end-of-semester jury)

FIRST SEMESTER SENIOR

- 10-12 pieces to be prepared for the all-jazz jury
- *Giant Steps*
- *Recordame*
- *Joy Spring*
- *Body and Soul* (Coleman Hawkins transcription)
- A Miles Davis tune
- One Pat Metheny or one Kenny Garrett tune
- One Kenny Werner or one Fred Hersch tune
- 5-6 recital tunes
- Transcriptions: 2 extended excerpts from the materials you will use in your senior recital program.

SENIOR RECITAL SEMESTER

(no required end-of-semester jury)

FIRST YEAR GRADUATE STUDENTS' REPERTOIRE:

1. Any tunes from the undergraduate junior and senior repertoire lists that the student has not studied and performed will be learned during the first year of graduate study.
2. A total of 10-12 tunes will be learned during the fall semester 4-6 of which will be included on the first year graduate recital.
 3. Students will be expected to transcribe a minimum of 3 solos. Materials chosen will relate to recital preparation.

SECOND YEAR GRADUATE STUDENTS' REPERTOIRE:

1. In most cases a tribute recital of 10-12 tunes will be developed to salute a legendary composer or jazz vocal artist. The artist / composer will be chosen by the student and the teacher together with the goal of developing specific skills both musically and technically. If the student wishes, performance options can include technology and multimedia.
2. Example artist choices include Ernestine Anderson, Abbey Lincoln, Mark Murphy, Kurt Elling, Carmen McRae and Betty Carter, to name a few. The goal of studying specific artist/composer historically, vocally and musically is to bring new dimensions to the artistry and the craft of your jazz singing.
3. Students will be expected to transcribe a minimum of 3 solos. Materials chosen will relate to recital preparation.

The possibility of an INCOMPLETE GRADE will only be considered after the majority of a semester's work is complete and due to extenuating circumstances. If Medical, documentation will be required before any consideration is given.