

**SAN DIEGO STATE UNIVERSITY**  
**School of Music and Dance**  
**Jazz Studies Program**  
**Graduate Scale/Mode Syllabus and Jury Requirements**  
**For all Instruments except Drum Kit Jazz Performance Majors**

This syllabus represents the Jazz Studies Department applicable scale requirements for graduate jazz performance majors who were accepted and classified during, and after, the fall 2006 semester. The first sixteen modes come from the Undergraduate Jazz Studies Scale Syllabus.

All graduate students are expected to perform in Jazz Studies divisional recitals during the first three semesters of study. Performance of two tunes in contrasting styles, tempos and keys is required. One must be memorized. Refer to the Recital Requirements Policies document and consult with your private studio instructor.

M. M. Jazz Studies--Semester I Jury

- 1) Be Bop Major Mode
- 2) Be Bop Dorian
- 3) Be Bop Mixo Lydian
- 4) Minor Blues Mode
- 5) Jazz Melodic Minor Mode
- 6) Lydian Mode
- 7) Harmonic Minor Mode
- 8) Lydian Dominant Mode
- 9) Performance of two tunes in contrasting styles, tempos and keys. One must be memorized. Consult with your private studio instructor. These pieces are not allowed for departmental recitals.

M. M. Jazz Studies--Semester II Jury

- 1) Aeolian Mode
- 2) Symmetrical Dominant Mode
- 3) Locrian Mode
- 4) Lydian Augmented Mode
- 5) Phrygian Mode
- 6) Altered Dominant Mode
- 7) Whole Tone Scale
- 8) Locrian Mode with Natural 2nd (a. k. a. Aeolian Mode with  $\flat 5$ )

**[Be prepared to play Semester I Jury modes]**

- 9) Performance of two tunes in contrasting styles, tempos and keys. One must be memorized. Consult with your private studio instructor. These pieces are not allowed for departmental recitals.

M. M. Jazz Studies--Semester III Jury

- 1) Harmonic Major Mode
- 2) Oriental Dominant Mode
- 3) Minor Blues Mode w/added Ma7
- 4) Augmented Scale I or II

**[Be prepared to play Semester I and II Jury modes]**

- 9) Performance of two tunes in contrasting styles, tempos and keys. One must be memorized. Consult with your private studio instructor. These pieces are not allowed for departmental recitals.

**JURY PROCEDURE INFORMATION***Scale and Modes*

At each jury you will be expected to play the assigned modes and scales in all keys. When playing the modes and scales, they must be played at a steady tempo.

The minimum required tempo allowed is ♩ = 120 in eighth notes.

You are free to play at faster tempos if you wish, but remember, all scales must be played at a consistent tempo.

SPECIFIC INSTRUMENT REQUIREMENTS IN REGARDS TO MODES AND SCALES

Piano--All modes and scales are to be played hands together in parallel motion, two octaves.

Guitar--All modes and scales are to be played two octaves. Be prepared to play in at least two different positions if asked.

Electric Bass--All modes and scales are to be played two octaves. Be prepared to play in at least two different positions if asked.

String Bass--All modes and scales are to be played in two octaves, with the following exception. If the student is an electric bass player learning the string bass, scales in one octave are allowable for freshman 1 and 2 juries, and the sophomore 3 and 4 juries. Starting at jury 5 and continuing through juries 6 and 7 the student will be expected to play scales in two octaves.

Brass and Woodwinds--Given instrument range considerations, two octaves will be required. At the point where two octaves are beyond an instrument's range, an octave and a half will be required.

*Repertoire*

Jazz faculty will accompany you on your selected repertoire. They know many tunes, but have lead sheets or chord sheets available for each piece. Your selections must be in contrasting styles, tempos and keys. One must be memorized and the other can be read. Remember, these pieces must be different from those performed at your departmental recital.

**School of Music and Dance**  
**Jazz Studies Program**  
**Graduate Scale/Mode Syllabus--Piano, Guitar, Bass**  
**(For Graduate Jazz Majors accepted and classified during and after, the Fall 2006 Semester)**

M. M. Jazz Studies--Semester I Jury

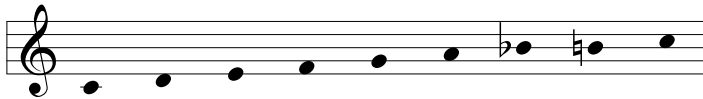
Be Bop Major Mode  
Application Ma7



Be Bop Dorian Mode  
Application mi7 or mi6,9



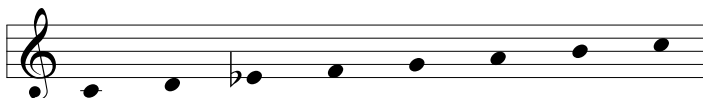
Be Bop Mixo Lydian Mode  
Application dom7 or dom7(sus4)



Minor Blues Mode  
Application mi7 or dom7(+9)



Jazz Melodic Minor Mode  
Application mi(Ma7) or mi6,9

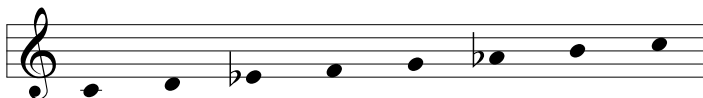


Lydian Mode  
Application Ma7 or Ma7(-5)



Built on the 4th degree of the Major Scale

Harmonic Minor Mode  
Application mi(Ma7) as well as iimi7(-5) & V7(-9) of the Tonic Scale



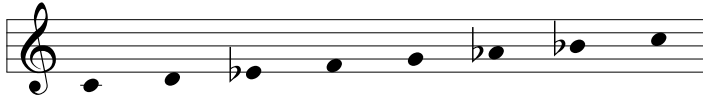
Lydian Dominant Mode  
Application dom7 or dom7(-5)



Built on the 4th degree of the Jazz Melodic Minor Mode

M. M. Jazz Studies--Semester II Jury

Aeolian Mode  
Application mi7 acting as vi mi7 or mi7(+5)



Built on the 6th degree of the Major Scale

Symmetrical Dominant Mode  
Application dom7, dom7(-5), dom7(-9) dom13(-9), dom7(+9)



Symmetrical Diminished Mode

Locrian Mode  
Application mi7(-5)



Built on the 7th degree of the Major Scale

Lydian Augmented Mode  
Application Ma7(+5), Ma7(+4,+5)

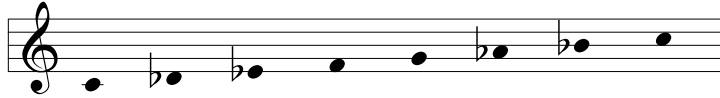


Built on the 3rd degree of the Jazz Melodic Minor Mode

B. M. Jazz Studies--Semester II Jury *cont.*,

Phrygian Mode

Application mi7 acting as iimi7 or mi7(-9)



Built on the 3rd degree of the Major Scale

Altered Dominant Mode

Application dom7(+5,-9 or +9)



Built on the leading tone of the Jazz Melodic Minor Mode

Whole Tone Scale

Application dom7(+5) or dom7(-5)



Locrian b2 Mode (a. k. a. Aeolian b5)

Application mi7(-5) or mi9(-5)

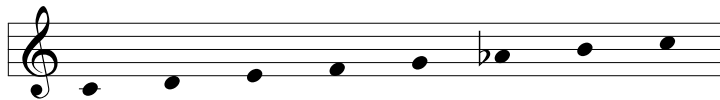


Built on the 6th degree of the Jazz Melodic Minor Mode

B. M. Jazz Studies--Semester III Jury

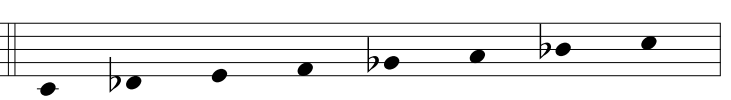
Harmonic Major Mode

Application Ma7(+5)--(#5 enharmonically spelled as b6)



Oriental Dominant Mode

Application 13(-9), 13(sus4,-9), 13(sus4,-9, add10)



Minor Blues Mode w/added Ma7 Mode

Application mi(Ma7), dim(Ma7)



Augmented Scale #1

Application Ma7, Ma7(+5), Ma7(+9), Ma7(+5,+9)

(#5 enharmonically spelled as b6)

*or*

Augmented Scale #2

Application, Polytonal  
dom7(sus4) & dom7(sus4,-9) of root, dom7(sus4) & dom7(sus4,-9)  
a mi3rd away from scale tonic, Ma7(+5) a mi2nd away, a per4th  
away and a Ma6th away from scale tonic

