

# University Jazz Program

## Audition Requirements

### Jazz Guitar

Jerry Hahn requires that all students wishing to declare themselves a music major/minor must first pass an entrance audition in their chosen instrumental/vocal area. Students wishing to transfer in at higher levels should consult the area advisor before preparing for their audition.

### Technique

Complete Jerry Hahn Method for Jazz Guitar Mel Bay Publications, Inc. (MB99116BCD)

<https://www.melbay.com/Products/99116BCDEB/complete-jerry-hahn-method-for-jazz-guitar.aspx>

The student should be prepared to play two major key scales with arpeggios and two Dorian minor scales with arpeggios (2 octaves; 1 flat key and 1 sharp key. Two positions in each key. Scales should be played in eighth notes at m.m. quarter note=144. Arpeggios should be played in quarter notes at m.m. quarter note=144.

### Repertoire

Complete Jerry Hahn Method for Jazz Guitar, Mel Bay Publications, Inc. (MB99116BCD) <https://www.melbay.com/Products/99116BCDEB/complete-jerry-hahn-method-for-jazz-guitar.aspx>

The student should be prepared to play a Ma, Ma7, 6th, 7th, 9th, mi, mi7 and diminished chord without open strings in any key. The student should be prepared to play a twelve-bar blues progression in two different keys (1 flat key and 1 sharp key). Any version from page 146.

### Sight-reading

The student will be asked to play a simple short, single-line melody in a common time signature. The student will also be asked to read music selected from the first 30 pages of the Mel Bay Guitar Method Grade 1.

## Freshman - 1st term

All first term freshman guitar students must be able to demonstrate proficiency in the following areas during their first jury to pass onto the second term study. Students failing to meet the following technical standards may continue to study at the first term level until proficiency is demonstrated.

All required material is selected from the Complete Jerry Hahn Method for Jazz Guitar (Mel Bay Publications MB99116BCD) unless otherwise noted.  
<https://www.melbay.com/Products/99116BCDEB/complete-jerry-hahn-method-for-jazz-guitar.aspx>

### Scales and Arpeggios

Major – Five positions in the key of G transposed to any key Pages 15-20

### Chords

Be able to play two positions for Ma, Ma7, Ma6, 7th, 9th, mi, mi7, diminished and augmented chords without open strings in any key. Be able to play the chord changes to “Cherokee”. Chord forms are selected from pages 137-140. Be able to play lines a, b, c and d on page 146. Chord forms are selected from pages 137-140.

### Exercises

Memorize the exercises found on pages 10, 11 and 12 (#4)

### Repertoire

Selected standards and jazz classics

### Reading

Three pages of Rhythms Complete by Charles Colin

### Sight-Reading

You will be expected to read an appropriate piece on sight during each jury. The Real Book is a sight-reading source.

### Suggested Materials

Complete Jerry Hahn Method for Jazz Guitar Mel Bay Publications MB99116BCD  
<https://www.melbay.com/Products/99116BCDEB/complete-jerry-hahn-method-for-jazz-guitar.aspx>  
Rhythms Complete by Charles Colin  
Melodic Rhythms for Guitar by William Leavitt

## Freshman - 2nd term

All second term freshmen guitar students must be able to demonstrate proficiency in the following areas during their second jury to pass onto the third term study. Students failing to meet the following technical standards may continue to study at the 2nd term level until proficiency is demonstrated.

All required material is selected from the Complete Jerry Hahn Method for Jazz Guitar unless otherwise noted. <https://www.melbay.com/Products/99116BCDEB/complete-jerry-hahn-method-for-jazz-guitar.aspx>

### Scales and Arpeggios

7th/ Mixolydian – Five positions in the key of G transposed to any key. Pages 26-28

### Chords

Be able to play a Ma9, Ma6/9 and Ma7#5 chord without open strings in any key. Page 137

Memorize the chord melody and chord changes to “All the Things You Are”.

Memorize the chord changes to “Blue Bossa” and “Autumn Leaves”.

Chord forms are selected from pages 137-140.

Be able to play lines e, f, and g on page 146. Chord forms are selected from pages 137-140.

Memorize the Study #1 In G page 150.

### Exercises

Memorize the exercises on pages 57-60, 64 and 65.

### Repertoire

Memorize at least one chord melody arrangement per term

### Reading

Be able to play the first 11 pages of Rhythms Complete by Charles Colin

Be able to play through page 5 of Melodic Rhythms for Guitar by William Leavitt including comping the chord changes in both books.

### Sight-Reading

You will be expected to read an appropriate piece on sight during each jury. The Real Book is a sight-reading source.

## Freshman - 3rd term

All third term freshmen guitar students must be able to demonstrate proficiency in the following areas during their third jury to pass on to sophomore level. Students failing to meet the following technical standards may continue to study at the 3rd term freshman level until proficiency is demonstrated.

All required material is selected from Complete Jerry Hahn Method for Jazz Guitar Unless otherwise noted.

<https://www.melbay.com/Products/99116BCDEB/complete-jerry-hahn-method-for-jazz-guitar.aspx>

### Scales and Arpeggios

Dorian Minor – Five positions in the key of G transposed to any key. Pages 29-32. Scales must be performed in eighth notes at m.m. quarter note=184. Corresponding arpeggios must be performed in quarter notes at 184.

### Chords

Be able to play any chord form in any key from pages 137, 138, 139, and the first row of page 140.

Memorize the chord melody and the chord changes to “Stella by Starlight”. Chord forms are selected from pages 137-140.

Be able to play Modal Comping on pages 144 and 145

Memorize Study #2 In C, page 151.

Memorize “Comping Rhythm Changes” Study #1 pages 126-128

EXERCISES: Be able to play any exercise from the exercise section page 57-71.

### Repertoire

Memorize at least one chord melody arrangement per term

### Reading

Be able to play the first half of Rhythms Complete by Charles Colin at m.m. quarter note = 80 and eleven pages of Melodic Rhythms For Guitar by William G. Leavitt at m.m. quarter note = 72 Including comping the chord changes

### Sight-Reading

You will be expected to read an appropriate piece on sight during each jury. The Real Book is a sight-reading source.

All major, mixolydian, and Dorian minor scales must be performed with eighth notes at m.m. quarter note=184. Corresponding arpeggios must be performed with quarter notes at m.m. quarter notes=184. The 190-level student should be able to solo on a twelve bar

blues and tunes which have only a few chord changes such as modal based tunes. The student should have adequate harmonic and chordal knowledge to comp the chord changes to most of tunes which appear on the [STANDARDS & JAZZ CLASSICS LIST](#).

A typical jury performance will include a single line etude and a chord study or a chord melody solo.

## Sophomore

All sophomore guitar students must be able to demonstrate proficiency in the following areas to pass on to junior level. Students failing to meet the following technical standards may continue to study at the sophomore level until proficiency is demonstrated.

All Required Material is selected from Complete Jerry Hahn Method for Jazz Guitar unless otherwise noted. <https://www.melbay.com/Products/99116BCDEB/complete-jerry-hahn-method-for-jazz-guitar.aspx>

### Scales and Arpeggios

Melodic Minor, Lydian, Lydian Dominant, Locrian, Super Locrian (Altered), Diminished, and Augmented – Five positions in the key of G - transposed to any key.

Scales must be performed in eighth notes at m.m. quarter note=184. Corresponding arpeggios must be performed in quarter notes at 184.

### Chords

Be able to play any chord form in any key from pages 137-140

Be able to play pages 136-157

### Solos and Etudes

Be able to play pages 72 – 135

### Repertoire

Memorize

Impressions	So What	Straight, No Chaser
Billie's Bounce	Now's the Time	

Memorize the chord melody and the chord changes to

Body and Soul	Misty	Satin Doll
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Chord forms are selected from pages 27-30 in Vol. 3.

### Reading

Be able to play any page of Rhythms Complete by Charles Colin at m.m. quarter note = 80 and the first thirty-five pages of Melodic Rhythms for Guitar by William Leavitt at

m.m. quarter note = 72 including comping the chord changes in both books.

### Sight Reading

You will be expected to read an appropriate piece on sight during each jury. The Real Book is a sight-reading source.

A general sophomore level of jazz awareness and musicianship should include a thorough knowledge of jazz harmony and chord construction. A sophomore level student should be comfortable performing in a group playing twelve bar blues, tunes with simple forms, and modal type tunes. An appropriate jury performance for a level change to the junior level should include any scale in any key listed on this page, a solo or etude from Complete Jerry Hahn Method For Jazz Guitar, a chord melody arrangement, and be able to read any page from Rhythms Complete by Charles Colin.

### Junior

All junior guitar students must be able to demonstrate proficiency in the following areas to pass on to the senior level. Students failing to meet the following technical standards may continue to study at the junior level until proficiency is demonstrated.

### Improvisation

Complete the four-lesson improvisation course  
Complete Jerry Hahn Method for Jazz Guitar

<https://www.melbay.com/Products/99116BCDEB/complete-jerry-hahn-method-for-jazz-guitar.aspx>

### Solos and Etudes

Shiny Wind Blues in F  
GUITAR COMPING by Barry Galbraith

### Repertoire

During the third and fourth years of study the student will be required to memorize 50 selections from a list of 117 standards and jazz classics. To pass a tune, s/he must be able to play the melody, improvise a solo over the chord changes, comp the changes for the instructor while he takes a solo, play the melody again and end it without referring to the sheet music. The student must present a copy of each tune at the studio lesson at least one week prior to passing the tune. Listening to various recordings of each tune is beneficial. Tunes passed during the junior level must include:

Autumn Leaves (G&Bb)	Blue Bossa	Impressions	Summer Time
Straight, No Chaser	Oleo	Now's the Time	So What
Song for My Father	All Blues	Misty	Satin Doll
All the Things You Are	Billie's Bounce	Stella by Starlight	Four

## Suggested Materials

Joe Pass – Chord Solos

Aebersold, Volume 1 JAZZ: HOW TO PLAY AND IMPROVISE

Aebersold, Volume 2 NOTHIN' BUT BLUES

All of the fake books published by SHER MUSIC

## Reading

INVENTION IV Bach two-part inventions (both parts)

Arranged for two guitars by Barry Galbraith. Be able to play any page of

Melodic Rhythms for Guitar by William Leavitt at m.m. quarter note = 80

## Sight Reading

You will be expected to read an appropriate piece on sight during each jury. The Real Book is a sight-reading source.

A minimum 25-minute Junior Recital is required for advancing to the Senior level. The recital performance must consist of at least four tunes including a twelve-bar blues and a "Rhythm Changes" tune. If a Junior jury is required, a level change jury performance will include tunes passed during the Junior year. The tunes will demonstrate the student's ability to play melodies, improvise a solo, and comp the chord changes.

## Senior

All senior guitar students must be able to demonstrate proficiency in the following areas to pass. Students failing to meet the following technical standards may continue to study at the senior level until proficiency is demonstrated.

### Solos and Etudes

Minor Blues Blues in Twelve Keys Rhythm #1 Nowhere

GUITAR COMPING by Barry Galbraith

### Repertoire

The fourth-year student will be required to pass the remaining tunes from a list of standards and jazz classics. Tunes passed during the senior level must include:

<i>Angel Eyes</i>	<i>Darn That Dream</i>	<i>On Green Dolphin Street</i>	<i>Body and Soul</i>
<i>Girl from Ipanema</i>	<i>How High the Moon</i>	<i>Donna Lee</i>	<i>Ornithology</i>

<i>My One and Only Love</i>	<i>Giant Steps</i>	<i>Prelude to a Kiss</i>	<i>My Funny Valentine</i>
<i>Night in Tunisia</i>	<i>Thrivin' from a Riff</i>	<i>Take the "A" Train</i>	<i>Yardbird Suite</i>
<i>Stolen Moments</i>	<i>Sophisticated Lady</i>	<i>Scrapple from the Apple</i>	<i>Days of Wine and Roses</i>
<i>'Round Midnight</i>			

### Suggested Materials

Brett Willmott – Complete Book of Harmony, Theory & Voicing  
 Aebersold, Volume 6 All Bird  
 Aebersold, Volume 15 Payin' Dues

### Reading

William Leavitt - Advanced Reading Studies for Guitar  
 INVENTION I Bach two-part inventions (both parts)  
 Play Along with Bach by Barry Galbraith

### Sight-Reading

You will be expected to read an appropriate piece on sight during each jury. The Real Book is a sight-reading source.

A minimum 50-minute Senior Recital is required of Bachelor of Music candidates for graduation. All performance material must be memorized. The level of performance should be one with relatively few improvisational mistakes (not making the changes) and should demonstrate advanced technical skills. A Senior jury consists of five tunes (selected by faculty from list of passed tunes) performed from memory.



# Jazz Studies Applied Curriculum for Guitar

## STANDARDS & JAZZ CLASSICS LIST

Jazz guitar students are required to memorize fifty of these standards and jazz classics. When a student comes to his/her lesson and wants to pass a tune, s/he must bring a copy of the tune and a blank cassette tape. The student is required to present a copy of the selected tune(s) to the instructor one week before trying to pass the tune. The student must be able to play the melody, improvise a solo over the chord changes, comp the changes for the instructor's solo, play the melody again and end it without referring to the sheet music. If there are any mistakes, the student must try to pass that tune on another day. With the approval of the instructor, tune substitutions are allowed.

A Foggy Day	Groovin' High	Our Love Is Here to Stay
Afro Blue	Half Nelson	Over the Rainbow
Airegin	Have You Met Miss Jones	Perdido
All Blues *	Here's That Rainy Day	Polka Dots and Moonbeams
All of Me	How High the Moon *CM	Prelude to a Kiss *CM
All of You	I Can't Get Started	Quiet Nights
All the Things You Are *CM	I Love You	Recordame
Alone Together	I Remember You	'Round Midnight *
Angel Eyes *CM	I Should Care	Satin Doll *CM
Au Privave	I'll Remember April	Scrapple from the Apple *
Autumn Leaves * (G&Bb)	Imagination	Skylark
Back at the Chicken Shack	Impressions *	So What *
Billie's Bounce *	In a Mellow Tone	Solar
Blue Bossa *	In a Sentimental Mood	Some Day My Prince Will Come
Blue in Green	In Walked Bud	Song for My Father *
Bluesette	In Your Own Sweet Way	Sophisticated Lady *CM
Body and Soul *CM	Invitation	Soul Eyes
But Beautiful	It's You or No One	Speak Low
Caravan	Jordu	St. Thomas
Cherokee	Joy Spring	Star Eyes
Con Alma	Just Friends	Stardust
Confirmation	Like Someone in Love	Stella by Starlight *CM
Darn That Dream *CM	Minority	Stolen Moments *CM

Days of Wine and Roses *CM	Misterioso	Stompin' at the Savoy
Donna Lee *	Misty *CM	Straight No Chaser *
Doxy	Mood Indigo	Sugar
Emily CM	Moonlight in Vermont CM	Summertime *
Eronel	My Foolish Heart	Take Five
Every Thing Happens to Me	My Funny Valentine *CM	Take the "A" Train *
Foot Prints	My One and Only Love *CM	The Night Has a Thousand Eyes
Four *	My Romance	The Song Is You
Freddie the Freeloader	My Secret Love	There Is No Greater Love
Gentle Rain	Night in Tunisia *	There Will Never Be Another You
Georgia On My Mind	Now's the Time *	Thrivin' from a Riff *
Giant Steps *CM	Oleo *	Tune Up
Girl from Ipanema *	On Green Dolphin Street *CM	Wave
God Bless the Child	Once I Loved	Well You Needn't
Gone with the Wind	One Note Samba	What Is This Thing Called Love
Goodbye Pork Pie Hat CM	Ornithology *	Yardbird Suite *

\* Required  
CM(Chord Melody)  
SUBSTITUTIONS

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Completed – Date - Instructor's Signature

**Jerry Hahn**

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