



BOB COLE CONSERVATORY
California State University, Long Beach

JAZZ STUDIES HANDBOOK

2011-2012

TABLE OF CONTENTS

Welcome to “Jazz At The Beach”	3
A Note To Prospective Students	4
Our Philosophy	4
The Jazz Studies Faculty	5
Your Applied Instructor	7
Jazz Performing Ensembles	8
Audition Requirements (Instrumental)	10
Audition Requirements (Vocal)	13
Scholarships	15
Ensemble Requirements	16
B.M. in Jazz Studies Curriculum	18
M.M. in Jazz Studies Curriculum	18
Jazz Course Descriptors	19
Jury Requirements (Instrumental)	22
Tunes Lists (Instrumental)	25
Jury Requirements (Vocal)	27
Jazz Recitals (Instrumental)	29
Jazz Recitals (Vocal)	31
Sample Recital Program	37
Planning Your Jazz Education	38
Building Your Network	40
Concert & Jazz Forum Attendance	41
Performance Policies	43
Tour Policies	46
Fall Jazz Meeting / Jazz Forum	48
Contact Information	49

Welcome to “JAZZ AT THE BEACH”
Bob Cole Conservatory of Music
California State University, Long Beach

To Incoming and Continuing Jazz Majors:

Congratulations. You are a part of a prestigious collegiate jazz program with a long and proud history. In 1975, California State University, Long Beach became the first four-year college in California to offer a B.M. in Jazz Studies. We were one of only 15 institutions of higher learning in the United States to offer a major in Jazz Studies. By 1982, seventy-seven more colleges and universities had followed suit. In 1993 the M.M. in Jazz Studies was established at CSULB. More than three decades later, our close proximity to Southern California’s numerous recordings studios, sound stages, and performance venues makes the Bob Cole Conservatory at Cal State Long Beach a great place to complete your jazz education - and at an affordable cost.

Notable alumni that have made significant contributions to the music industry include **John Patitucci** (bass), **Mark Turner** (saxophone), **Tom Kubis** (saxophone/composer), **Chad Wackerman** (drums), **Andy Martin** (trombone), **Stan Martin** (trumpet), **Richard and Karen Carpenter** of "The Carpenters". **Vince Johnson** (The Four Freshmen), **Bill Liston** (saxophone), Jay Mason (saxophone), **Sal Lozano** (saxophone), **Basil Poledouris** (film composer), **Cecilia Coleman** (piano), **Jay Anderson** (bass), and **Jeff Kashiwa** (saxophone).

For application and admission policies and procedures, go to www.csumentor.edu If you still have questions or concerns, undergraduate candidates may contact Arnel Ignacio in the music office at aignacio@csulb.edu or the Undergraduate Advisor, Dr. Leland Vail at lvail@csulb.edu. Graduate candidates should email the Graduate Advisor, Dr. Alicia Doyle at adoyle2@csulb.edu.

The Jazz Studies Handbook has been compiled and is updated annually to publicize jazz area policies, answer frequently asked questions, and help you make the most of your time with us. If you have any further questions specific to the Jazz Studies area, please e-mail me at jjarvis2@csulb.edu. All of us at “Jazz At The Beach” are eager to help you realize your goals.

Sincerely,



Jeff Jarvis
Director of Jazz Studies

Is “JAZZ AT THE BEACH” right for you?

Collegiate jazz programs are designed to help you refine previously acquired jazz skills. Our curriculum is not designed to accommodate those with little or no jazz background. Which prerequisite skills qualify you as a successful candidate for our jazz degree programs?

Bachelor of Music in Jazz Studies - You have performed as a leading member of your high school and/or community college jazz ensemble, have listened extensively to jazz music, are building a repertoire of jazz tunes and standards, and are able to sight read musical notation at a collegiate level of proficiency.

Master of Music in Jazz Studies – Successful candidates have a history of academic excellence, were the star performers in their undergraduate jazz programs, have built an extensive repertoire of jazz tunes and standards, can sight read notation at a near professional level, possess leadership qualities, and qualify for a position in one or more of our top jazz ensembles.

Our Philosophy

Today’s successful jazz artist is a well-rounded, credentialed music professional. Therefore, we encourage participation in both jazz and non-jazz activities. We teach you, advise you, and perform with you in classes and rehearsals. We simulate the demands of your upcoming professional career to help you develop preparedness, dependability, punctuality, a lifelong habit of curiosity, critical thinking, confidence, and humility. If you are ambitious and open to multiple points of view, you are positioned to realize the true essence of jazz music, which is to venture beyond the written page – to create.

“JAZZ AT THE BEACH”

The Jazz Studies Faculty

Jazz Studies majors at the Bob Cole Conservatory are guided by the very musicians that compose and perform for leading film and recording studios, write published jazz music and books, headline at live music venues, and perform with leading symphony orchestras. Our full time, part time and applied faculty work closely with the Jazz Studies Office to address your educational objectives. Here’s a current list of the Jazz Studies faculty at “Jazz At The Beach”:

DIRECTOR OF JAZZ STUDIES

Jeff Jarvis / jazz ensembles, jazz arranging, jazz pedagogy

Performances as a trumpeter with Dizzy Gillespie, Louie Bellson, Joe Williams, Benny Golson, Jimmy Heath, Henry Mancini, Slide Hampton, Kevin Mahogany and Doc Severinsen. Extensively published composer and arranger, frequent guest conductor and guest soloist, former Vice-President of the International Association for Jazz Education, Co-owner of Kendor Music Publishing, Higher Education Representative for the California Alliance for Jazz.

COORDINATOR OF VOCAL JAZZ

Christine Guter / vocal jazz ensembles, jazz voice, jazz theory, class jazz piano

Performances with Joe Williams, Rosemary Clooney, Diane Schuur, Maynard Ferguson, Alvin Chea (Take 6), Damon Meader (New York Voices), Janis Siegal (Manhattan Transfer), Bobby McFerrin, and numerous film, television, and recording credits. Lead singer with “Vocalogy”.

ASSISTANT DIRECTOR OF JAZZ STUDIES

Dr. Ray Briggs / jazz history, ethnomusicology, jazz combos

Performances as a saxophonist with Jeff Clayton, Benny Green, and Rufus Reid. Widely published author of jazz history textbooks.

Jimmy Emerzian / jazz improvisation

Performances as a saxophonist with Conrad Herwig, Bob Sheppard, Bobby Shew, Jeff Jarvis, Bobby Rodriguez, Ingrid Jensen, and A.J. McLean (Backstreet Boys). Composer, arranger, clinician, and adjudicator.

Sal Lozano / jazz and classical saxophone

Credits include Emmy Awards, American Idol, Dancing With The Stars, Gordon Goodwin’s Big Phat Band, Tom Kubis Big Band, Christina Aguilera, Will Smith, Stevie Wonder, Lalo Schiffrin, Natalie Cole, Barbara Streisand, and Maynard Ferguson.

Jay Mason / jazz and classical saxophone

Credits include Gordon Goodwin’s Big Phat Band, Tom Kubis Big Band, and Disneyland Band. Numerous film, theater, television, and recording credits.

Eric Marienthal / jazz saxophone

Credits include The Rippingtons, Chick Corea, Dave Grusin, GRP All-Star Big Band, Gordon Goodwin's Big Phat Band, David Benoit, and Lee Ritenour. Numerous recordings for Disney and as a solo artist on GRP and Peak labels.

Ron Stout / jazz trumpet (improvisation)

Credits include tours, performances, and recordings with the Woody Herman Thundering Herd, Bill Holman, Buddy Childers, Lou Rawls, Maria Schneider, John Fedchock, Stan Getz, and Bob Florence.

Dan Fornero / lead trumpet

Credits include touring with Woody Herman, Tom Jones, Neil Diamond, Phil Collins, and Brian Setzer. Presently split lead trumpet with Gordon Goodwin's Big Phat Band. Long list of film and television credits, Grammy Awards, Emmy Awards, etc.

Bob McChesney / jazz trombone

Credits include the Hollywood Bowl Orchestra, Ray Charles, Bob Florence, and a long list of film, television, and recording credits as a Hollywood studio musician. Foremost authority on doodle-tonguing technique.

Ron Eschete / jazz guitar

Performs and records with Ron Eschete Trio. Consummate master of the seven-string guitar. Critically acclaimed Concord label recording artist.

Mike Higgins / jazz guitar

Performed with Maynard Ferguson, Eddie Harris, Tom Kubis, Bill Watrous, and The 5th Dimension. Numerous film, television, and recording credits.

Bruce Lett / jazz bass

Performances with Gerry Mulligan, Freddie Hubbard, Jack Sheldon, Peter Erskine, Billy Cobham, Emil Richards, Joe LaBarbera, Pete Christlieb and more.

Randy Drake / jazz drumset

Performances with Bill Watrous, Uncle Festive, Englebert Humperdinck and Ricky Woodward, plus film, television, and recording credits.

Cecilia Coleman / jazz piano

Performances with Lee Konitz, Bud Shank, Red Holloway, Pete Christlieb, Marvin "Smitty" Smith. Extensive recordings as a leader and sideman.

“JAZZ AT THE BEACH”

Your Applied Instructor

Your relationship with your instructor

This is one of the most important aspects of your jazz education at the Bob Cole Conservatory. Your applied teacher provides you with instrumental or vocal instruction, helps you make career decisions, and serves as a conduit to the professional world. If you are performing at a suitably advanced level, your applied instructor may recommend you for professional engagements during your education and afterward. As in any important relationship, issues may arise that need resolution. If so, discuss them with your instructor without delay. If you feel you cannot discuss problems directly with your teacher, notify the Director of Jazz Studies.

Frequency of Lessons

You are entitled and required to receive 13 lessons per semester with your applied teacher. Most instructors offer weekly lessons, while some with touring commitments offer flexible scheduling.

Studying with More Than One Applied Teacher

At “Jazz At The Beach” we allow selected students to divide their lessons between two instructors. For example, a saxophonist may alternate between one-hour jazz saxophone and flute lessons to improve woodwind doubling. Another option is to schedule half-hour lessons with both teachers on a weekly basis. The Director of Jazz Studies must approve requests for split lessons.

Changing Applied Teachers

Under certain circumstances, changing applied teachers can be a provident move. But if made for the wrong reasons, such a change can diminish progress or result in ill feelings. Please consult with the Director of Jazz Studies for assistance with this consequential decision.

“JAZZ AT THE BEACH”

Performance Ensembles

CONCERT JAZZ ORCHESTRA

Since 1974, the “CJO” has enjoyed a reputation as one of the top college jazz ensembles in the United States. Led by CSULB Director of Jazz Studies **Jeff Jarvis**, this elite group is comprised of top-tier musicians performing challenging big band compositions and extended works for jazz orchestra.

The Concert Jazz Orchestra has achieved international recognition through numerous appearances at jazz festivals, music education conventions, and command performances. The CJO won 1st place in the college division at the 2007 and 2009 Next Generation Jazz Festivals, resulting in invitations to perform at the 50th and 52nd Annual Monterey Jazz Festivals. Other notable performances include the Montreux Jazz Festival in Switzerland, North Sea Jazz Festival in the Netherlands, Playboy Jazz Festival, Hollywood Bowl, International Association of Jazz Educators, National Music Educators Association, California Music Educators Association, Dorothy Chandler Pavilion, Disneyland, Magic Mountain, Newport Beach Jazz Party, Los Angeles Jazz Institute and more.

The CJO has performed with Wayne Bergeron, Bobby Shew, Les McCann, George Duke, Rich Matteson, Shelly Berg, Pete Christlieb, Gary Foster, Tommy Newsom, Jack Sheldon, Wycliffe Gordon, Airtio Moriera, Flora Purim, Bobby McFerrin, Bob McChesney, Ron Stout, Tom Kubis, Eddie Daniels, Dave Pike, Ashley Alexander, John Heard, Bruce Johnstone, Buddy Colette, Don Shelton, Kim Richmond, Jim Snidero, Tierney Sutton and more.

STUDIO JAZZ BAND

The Studio Jazz Band is an important component of the comprehensive Jazz Studies program at Cal State Long Beach. Participation in this ensemble provides an excellent opportunity for Jazz Studies majors, music majors, and non-music majors to hone their big band skills. Students in the SJB receive valuable instruction on improvisation, sightreading, section playing, woodwind doubling, and jazz concepts. Participants perform regularly on and off campus and are exposed to classic and cutting edge large jazz ensemble literature by writers such as Bob Mintzer, Hank Levy, Bill Liston, Bob Florence, John Fedchock, Manny Mendelson, Gerhard Guter, Frank Foster, and more.

PACIFIC STANDARD TIME

“PST” is recognized as one of the finest college vocal jazz ensembles in the United States. The group has achieved local and international recognition through numerous appearances at jazz festivals, educational conventions, and tours. The ensemble has garnered first place honors at the Monterey Next Generation Festival on several occasions resulting in invitation to perform at the Monterey Jazz Festival. Directed by Vocal Jazz Coordinator **Christine Guter**, PST tours and records annually, performing a wide variety of vocal music in the jazz genre. Typical literature includes music by the Real Group, Hi-Lo’s, Manhattan Transfer, New York Voices, and Singer’s Unlimited. The group also features student compositions and arrangements. Members of PST have won national Downbeat Magazine Student Music Awards for Best College Jazz Vocalist, and Best Vocal Jazz Arrangement. Pacific Standard Time has appeared at the American Choral Director's Western Division Convention, the California Music Educators Association Convention, the MENC Conference in Salt Lake City UT, and the International Association for Jazz Education Conference.

JAZZ AND TONIC

This vocal jazz ensemble is an important component of the Jazz Studies program at Cal State Long Beach. The group is directed by a top graduate jazz teaching assistant and consists of jazz majors, music majors and non-music majors. Participation in this ensemble provides an excellent opportunity for singers to hone their vocal and musicianship skills in a rehearsal setting. Members receive instruction on jazz harmony, style, improvisation, and rhythmic concepts. J&T singers often acquire positions in PST after developing their jazz vocal skills. Jazz and Tonic performs regularly at concerts and jazz festivals in Southern California.

JAZZ COMBOS

Jazz combos are a critically important component of a well-rounded jazz education. After the September jazz auditions, interested students are assigned to small jazz groups with players of like ability. Participants are required to master a number of jazz tunes and standards from approved lists each semester. In combos, students develop a keen sense of blend, balance, jazz style, and enhanced improvisational opportunities. Regular performances are scheduled, both on campus and at local jazz venues. Two proficient combos are chosen by audition and receive combo class credit for rehearsing and performing with the two vocal jazz ensembles.

“JAZZ AT THE BEACH”

Instrumental Audition Requirements

General Information

Undergraduate auditions occur in November, February and March. Students already admitted to the university may also audition for acceptance to the Jazz Studies area the week before the fall semester begins. Currently enrolled music majors can make an appointment to audition for acceptance to the Jazz Studies program. Graduate auditions are held in early March. If you wish to schedule an audition, please call Arnel Ignacio in the music office at (562) 985-4782. If circumstances prevent your attendance at our regularly scheduled audition, please contact the Jazz Studies Office at (562) 233-9811 to schedule a special audition.

For application and admission policies and procedures, go to www.csumentor.edu If you still have questions or concerns, undergraduate candidates should contact Arnel Ignacio in the music office at aignacio@csulb.edu or the Undergraduate Advisor, Dr. Leland Vail at lvail@csulb.edu. Graduate candidates should email the Graduate Advisor, Dr. Alicia Doyle at adoyle2@csulb.edu.

Brass, Percussion, and Woodwind Candidates for the B.M. in Jazz Studies

In addition to admission to the university, all freshmen and undergraduate transfer candidates who play wind instruments and percussion must pass classical performance auditions administered by the brass, woodwind, or percussion areas respectively ... *even if you plan to major in Jazz Studies*. At your classical audition, inform the panel of your plans to major in Jazz Studies when eligible. If you are slightly deficient as a classical player, the panel may refer you to the Jazz Studies area for a second audition that may facilitate acceptance. The Jazz Studies program does not accept recorded auditions.

For classical audition repertoire, please follow the links below:

Brass: <http://www.csulb.edu/~music/brass/brass.html>

Woodwind: <http://www.csulb.edu/~music/woodwinds/woodwinds.html>

Percussion: <http://www.csulb.edu/~music/percussion/percussion.html>

During the spring juries of the sophomore year, music majors are evaluated for advancement to Upper Division. Students wishing to pursue a B.M. in Performance with a concentration in Jazz Studies should consult with the Director of Jazz Studies prior to Upper Division Screening to schedule an entrance audition. This is often administered during the jury procedure. More information on this process can be accessed from the Bob Cole Conservatory home page (Home>Jazz>Audition Information).

Jazz Guitar, Jazz Piano, and Jazz Bass Candidates for the B.M. in Jazz Studies

In addition to admission to the university, freshmen and undergraduate transfer students who play these instruments are required to pass a jazz audition. A classical audition is not required. More information on this process can be accessed from the Bob Cole Conservatory home page (Home>Jazz>Audition Information). The Jazz Studies program does not accept recorded auditions.

Candidates for the M.M. in Jazz Studies

In addition to admission to the university, all candidates for the graduate program in Jazz Studies at the Bob Cole Conservatory are required to pass a jazz audition. Saxophonists should be prepared to demonstrate proficient woodwind doubling skills. *Important: Jazz theory, jazz arranging, and jazz piano skills are a vital component of the evaluation process.* More information on this process can be accessed from the Bob Cole Conservatory home page (Home>Jazz>Audition Information). The Jazz Studies program does not accept recorded auditions.

During jazz auditions applicants are evaluated on sightreading, jazz concept, musicianship, and jazz improvisation. Whether auditioning for entrance into the Jazz Studies area or for a position in a Cole Conservatory jazz ensemble, choose selections that best demonstrate **college level** jazz skills. During the sightreading portion of the auditions applicants are asked to perform brief excerpts from etudes or exercises, sometimes with an accompaniment recording that we provide.

In addition to entrance auditions, big band placement auditions are held the week before the start of the fall semester. Sign-up sheets are posted on the Jazz Studies Bulletin Board in mid-August of each year,

Admission to the various instrumental jazz groups is open to all CSULB students Enrolled in six or more credits. You do not have to be a jazz major or music major to audition for jazz ensembles. However, if two or more applicants are equally qualified for a particular position, Jazz Studies majors will get priority.

Audition Repertoire

Wind Players

Prepare two medium-tempo or up-tempo jazz standards/etudes in contrasting styles. Be prepared to perform the melody of the tune and improvise to the chord changes. You should perform the tunes with accompaniment tracks or live musicians. The Jazz Studies area does not provide accompaniment tracks or musicians for auditions. As part of the audition process, you will sightread a jazz etude accompanied by a recording that we provide to evaluate note accuracy in a consistent time feel.

Guitar and Piano

Prepare two medium-tempo or up-tempo jazz standards/etudes in contrasting styles. Be prepared to perform the melody of the tune, perform a chord melody (guitar), “comp” the chord changes, and improvise on the chord changes. You should perform the tunes with

accompaniment tracks or live musicians. The Jazz Studies area does not provide accompaniment tracks or musicians for auditions. As part of the audition process, you will sightread a jazz etude accompanied by a recording (provided) to evaluate note accuracy in a consistent time feel. Guitarists will be asked to play the written melody line; Pianists will be asked to play the written melody while comping the chord changes in the left hand.

Bass

Prepare two medium-tempo or up-tempo jazz standards/etudes in contrasting styles. Be prepared to perform the melody of the tune, provide a bass line (comp), and improvise to the chord changes, preferably from memory. Candidates must audition on acoustic bass, but may also demonstrate their electric bass skills. The Jazz Studies area does not admit candidates who play electric bass exclusively. You may use a recording or bring live musicians to accompany you. The Jazz Studies area does not provide accompaniment tracks or musicians for auditions. As part of the audition process, you will sightread a jazz etude accompanied by a recording (provided) to evaluate note accuracy in a consistent time feel.

Drums

Prepare two medium-tempo or up-tempo jazz standards/etudes in contrasting styles. Be prepared to perform the tunes with accompaniment tracks or live musicians. The Jazz Studies area does not provide accompaniment tracks or musicians for auditions. You will be asked to demonstrate proficiency in a variety of styles, plus the ability to play in odd meters. As part of the audition you will be asked to sightread a portion of a big band chart to demonstrate your ability to play set-up figures and “catch” ensemble figures and without disrupting the groove.

Recorded Auditions

The Jazz Studies program does not accept recorded auditions. Please refer to the Bob Cole Conservatory of Music home page for live audition dates. (Home>Jazz>Audition Information).

"JAZZ AT THE BEACH"

Vocal Jazz Auditions

General Information

Undergraduate auditions in November, February and March. Students already admitted to the university may audition for acceptance to the Jazz Studies area the week before the fall semester begins or during the fall and spring juries. Graduate auditions are held in early March. Please call Arnel Ignacio in the music office at (562) 985-4782 to schedule auditions. If unavoidable circumstances prevent your attendance at our regularly scheduled auditions, contact the Director of Vocal Jazz to schedule an individual appointment.

Admission to the various vocal jazz groups is open to all CSULB students registered for six or more credits (pending ensemble audition results). You do not have to be a jazz major or music major to participate. However, when two or more applicants are equally qualified for a particular position, jazz majors will get priority.

In addition to entrance auditions, students wishing to participate in vocal jazz ensembles must audition for placement during the first 2-3 days of the fall semester. Information is posted throughout the University Music Center and on the Jazz Studies Bulletin Board. Vocal jazz audition sign-ups are posted on the door of the Coordinator of Vocal Jazz, Christine Guter (Room C-407).

Spring semester transfer admissions are possible, but starting in the fall is usually a better choice. Rosters for many of the major performing ensembles are finalized for the year during the fall auditions. Participation may be delayed until after auditions the subsequent fall semester. Also, many of the required Jazz Studies courses are offered in a two-semester sequence beginning in the fall. It is highly recommended that graduate students start in the fall.

Audition Requirements

Freshmen and transfer students must be accepted as a vocal performance major, complete two years of core curriculum classes, and reach Junior Proficiency in classical voice by the end of sophomore year. Once Junior Proficiency has been reached, a separate audition is required to transition to a major in Jazz Studies major, after which time jazz classes and private jazz lessons begin. All students are eligible to take jazz classes and/or sing in vocal jazz ensembles (pending ensemble audition results), regardless of major.

For your voice audition ...

Prepare two selections of contrasting styles. One selection in a foreign language is suggested but not required. Selections should be classical in nature (one piece may come from the American Musical Theatre repertoire). You will also be asked to sightread. An accompanist will be provided. If you are accepted as music major by the classical Voice

Department, you must take private classical lessons until Junior Proficiency is reached. At that point you are eligible to audition for the Jazz Studies area.

For your jazz audition ...

Prepare two jazz standards of contrasting style, and improvise (scat) on one of those selections. You may use accompaniment recordings, such as Band in a Box™ or play-along CDs, or bring live musicians to accompany you. The Jazz Studies area does not provide accompaniment tracks or musicians for instrumental auditions. You will also be asked to sightread a short jazz excerpt, and repeat random pitches played on the piano to test your musicianship and aural skills.

Graduate Students

Prepare three jazz selections of contrasting styles, and improvise (scat) on two of those selections. At least one of the three pieces must come from the standard jazz repertoire. Jazz etudes or solo transcriptions are also acceptable, but not required. You may use accompaniment recordings, such as Band in a Box™ or play-along CDs, or bring live musicians to accompany you. The Jazz Studies area does not provide accompaniment tracks or musicians for instrumental auditions. You will also be asked to sightread a short jazz excerpt, and repeat random pitches played on the piano to test your musicianship and aural skills. Jazz etudes or solo transcriptions are acceptable, but not required.

Current Students

If you are already a music major at CSULB, and have completed your Junior Proficiency, you must audition for the Jazz Studies Program in order to be accepted as a Jazz Major. It is your responsibility to notify the Director of Jazz Studies and the Coordinator of the Jazz Voice Area of your intention to become a Jazz Studies major, and to schedule your audition for admittance into the jazz program. *Your audition for the Jazz Studies program should take place during juries, the semester before you plan to begin your jazz concentration.*

Vocal Jazz Ensemble Audition Requirements

Prepare one jazz standard of your choosing. Be prepared to perform the song with accompaniment track or live musicians. The Jazz Studies area does not provide accompaniment tracks or accompanists for auditions. You will also be asked to improvise, sightread a short jazz excerpt, and be asked to repeat random pitches played at the piano to evaluate intonation and tonal memory. During your audition, you will also learn and sing 4 bars of a vocal jazz arrangement to evaluate efficiency of learning, and ability to sing inner harmony parts. Applicants will be rated using a 40-point scale, 5 points for each of the following categories: preparation, sightreading, tonal memory, improvisation, part-singing, vocal quality, jazz style, and professionalism.

“JAZZ AT THE BEACH”

Scholarships

Awards presently available to undergraduate and graduate Jazz Studies majors include:

KKJZ Scholarship - \$5,000 per year, available to undergraduate and graduate Jazz Studies majors.

Bob Cole Conservatory Scholarship – Full and partial tuition, available to incoming undergraduate and graduate music majors.

Ella Fitzgerald Charitable Foundation Scholarship – Available to Jazz Studies majors in the vocal jazz program.

As an undergraduate or graduate scholarship recipient you must:

- be a full time Jazz Studies major maintaining an accumulative GPA of 3.0 or above.
- be a suitable role model, both in terms of performance and academics.
- participate in jazz ensembles as assigned for the duration of your Cole Conservatory education. For M.M. in Jazz Studies candidates, this increases the minimum ensemble requirement for non-scholarship students as stated in the Bob Cole Conservatory Graduate Handbook.
- be willing to perform occasionally for important university functions on a gratis and paid basis.

Scholarships cannot be combined with financial aid, loans, grants, or other scholarships to exceed the amount of tuition and fees. If you plan to apply for, or are receiving funds from other sources to cover tuition expenses, please inform the Director of Jazz Studies.

“JAZZ AT THE BEACH”

Ensemble Requirements

Freshmen and sophomores intending to complete a B.M. in Jazz Studies are referred to as *Lower Division Jazz Majors*. During this period you are required take the core music courses prescribed for all conservatory students, take classical lessons, perform classical juries, and satisfy the MPE (Major Performance Ensemble) requirement by performing in a classical major performing ensemble.¹

Upon passing the Upper Division Screening Examination (UDSE), the Major Performance Ensemble (MPE) requirement may now be fulfilled by participation in one of the premier jazz ensembles - Concert Jazz Orchestra, Studio Jazz Band, Pacific Standard Time, or Jazz and Tonic.

Lower division, upper division, and graduate Jazz Studies majors are required to attend jazz auditions held prior to the beginning of each fall semester. Those jazz majors winning a position in a premier jazz ensemble must participate to remain in good standing with the Jazz Studies program.

Lower division students awarded KKJZ, Ella Fitzgerald Charitable Foundation, Bob Cole Conservatory Jazz Studies scholarships must audition for and participate in the premier jazz ensembles as assigned - Concert Jazz Orchestra, Studio Jazz Band, Pacific Standard Time, or Jazz and Tonic.

Upper division Jazz Studies majors who do not win a position in one of the premier jazz ensembles (CJO, PST, SJB, J&T) can remain in the degree program and will continue to receive state paid jazz lesson scholarships by enrolling in a non-jazz major performing ensemble and continuing to perform in a jazz combo.

After the auditions, all instrumental Jazz Studies majors are assigned to combos (space permitting). Enrollment is open to any CSULB student. Enrolling in the combo class (MUS 200J/400J) does not fulfill the MPE requirement for Jazz Studies majors.

- Members of jazz combos that are selected to accompany *Pacific Standard Time* and *Jazz and Tonic* should register for the jazz combo class – not the vocal jazz ensemble itself.²
- Vocal and Instrumental Jazz ensembles are not interchangeable with regard to the MPE requirement and jazz area service commitments. You may switch from

¹ Lower division jazz pianists, guitarists, and bassists admitted to the Jazz Studies program take jazz lessons and perform jazz juries immediately upon admission.

² Enrollment in MUS 200J/400J does not fulfill the MPE requirement for Jazz Studies majors.

instrumental jazz to vocal jazz (or vice versa) by auditioning for the new area, and if accepted, converting your state paid lessons to an instructor in the new category. If you wish to continue lessons in the old discipline, you may do so at your own expense.

- Jazz Studies majors holding chairs in a premier jazz ensemble are encouraged to continue performing with non-jazz performance ensembles if their schedule allows.
- Students who enter the CSULB Music Department as non-jazz majors may audition for the jazz major option following the successful passage of Junior Proficiency.
- All undergraduate Jazz Studies majors are required to take applied lessons.
- Saxophonists in the Jazz Studies program are expected to possess and/or develop skills on woodwind instruments commonly found in the jazz ensemble repertoire. Alto saxophonists should be proficient on flute and soprano sax. Tenor saxophonists should be proficient on clarinet and flute. Baritone saxophonists should be proficient on bass clarinet and flute. In addition to working on these skills during applied lessons, it is recommended that jazz saxophonists audition for and participate in a wind band playing one of their doubles.
- Any undergraduate or graduate Jazz Studies majors who accept any jazz area scholarship (including state paid lessons) should:
 - 1) consistently perform at an exemplary level.
 - 2) maintain equally high standards in academic and non-performance music courses.
 - 3) serve as positive role models for other Jazz Studies majors.
 - 4) participate in large jazz ensembles and jazz combos as assigned for the duration of their scholarship.

“JAZZ AT THE BEACH”

B.M. in Jazz Studies Curriculum

Log on to <http://www.csulb.edu/divisions/aa/catalog/2011-2012/> to view the undergraduate catalog.

For application and admission policies and procedures, go to www.csumentor.edu If you still have questions or concerns, undergraduate candidates should contact Arnel Ignacio in the music office at aignacio@csulb.edu or the Undergraduate Advisor, Dr. Leland Vail at lvail@csulb.edu.

“JAZZ AT THE BEACH”

M.M. in Jazz Studies Curriculum

Log on to <http://www.csulb.edu/divisions/aa/catalog/2011-2012/> to view the undergraduate catalog.

To access the Graduate Handbook, please visit http://www.csulb.edu/~music/main/grad_handbook.pdf

For application and admission policies and procedures, go to www.csumentor.edu. For further questions about the application and admissions process, please email the Graduate Advisor, Dr. Alicia Doyle at adoyle2@csulb.edu.

“JAZZ AT THE BEACH”

Required Jazz Course Descriptors

The Bob Cole Conservatory jazz curriculum was significantly expanded in 2006 to provide a logical course sequence for your collegiate jazz education. Carefully read the jazz course descriptions, paying particular attention to prerequisite courses and background required for enrollment. Refer to the university’s online course catalog for descriptions of other prerequisite music courses.

MUS 271 Improvisation Techniques I

This course focuses on basic techniques of jazz improvisation, beginning with simple concepts and progressing to extended solos. Detailed and applied knowledge of chord progressions are analyzed and performed in class. Prerequisite: Consent of instructor required if not a Jazz Studies major.

MUS 371 Improvisation Techniques II

This continuation of MUS 271 focuses on advancing techniques of jazz improvisation. Students analyze increasingly difficult improvised solos and apply learned concepts to their own improvised solos. Prerequisite: MUS 271 or consent of instructor.

MUS 221A Class Jazz Piano I

This course helps you develop basic jazz piano skills through keyboard realization of jazz harmony with typical idiomatic chord voicings. Students learn to analyze relationships between chord voicings and progressions. Prerequisite: Successful completion of the departmental keyboard proficiency exam.

MUS 221B Class Jazz Piano II

This continuation of MUS 221A addresses more advanced keyboard realization of jazz harmony, chord progressions, modal and quartal voicings, polychords, tritone substitutions and diminished substitutions. Prerequisite: Successful completion of MUS 221A or consent of instructor.

MUS 372A Jazz Theory I

This course complements the skills learned in traditional music theory as they apply to the jazz idiom. Topics addressed include jazz notation, basic jazz vocabulary, chord voicings and progressions, voice leading, harmonization of melodies, chord-scale relationships, jazz rhythm, and form. Prerequisite: Successful completion of MUS 142B or consent of instructor.

MUS 372B Jazz Theory II

A continuation of Jazz Theory I, this course will teach students to analyze the compositions of jazz masters such as Thad Jones, Bob Brookmeyer, Bob Mintzer, Thelonius Monk, Duke Ellington, Wayne Shorter and John Coltrane. Based on these analyses, students will compose basic keyboard arrangements for jazz melodies in appropriate styles. Prerequisite: Successful completion of MUS 372A or consent of instructor.

MUS 393 Jazz, An American Music

This jazz history course analyzes the development of various musical styles, forms, improvisations, and significant musical concepts. The past, present and future of jazz will be considered through listening, viewing, and analysis of the central figures of the idiom.

MUS 414/514 Techniques for the Jazz Vocalist

This course further develops the jazz vocalist's repertoire development, career preparation, writing lead sheets and basic trio arrangements, basic sound reinforcement, working with and communicating with a rhythm section, self-promotion, and auditioning skills. Prerequisite: Consent of instructor required if not a Jazz Studies major.

MUS 416/516 Pedagogy of Jazz

Since all jazz performers are expected to explain and teach their art to students of all ages and ability levels, this course addresses jazz interpretation, improvisation, big band rehearsal techniques, conducting, choice of music, listening techniques, festival and concert preparation, effective use of guest artists/clinicians, and more.

MUS 474A/574A Jazz Arranging I

The fundamentals of jazz melody, harmony, rhythm, phrasing, and articulation are addressed, plus instrument ranges and characteristics are introduced. Students learn 2,3,4, and 5-part voicing techniques as they learn to arrange for combos and the various sections of the standard big band. Prerequisite: MUS 372B or consent of instructor.

MUS 474B/574B Jazz Arranging II³

This course focuses on the application of 2,3,4, and 5-part voicing techniques when scoring for large jazz ensembles. Topics include planning larger arrangements, proper layout of scores and parts scores, reharmonization, and idiomatic use of counterpoint. Prerequisite: MUS 474A/574A or consent of instructor.

³ This course is an elective, but highly recommended for Jazz Studies majors.

MUS 510 Improvisation Styles and Literature

This course explores advanced concepts in jazz improvisation through analysis of various jazz artists, in-class performances, and performance assignments. Students must have a working knowledge of harmonic and linear improvisation, jazz styles, and the ability to recognize and perform traditional, modal, and symmetrically altered scales to take this course.⁴ Prerequisites: MUS 372B, MUS 393, MUS 474B (or equivalents) or consent of instructor.

MUS 512 Advanced Techniques in Jazz Arranging

This course focuses on advanced scoring techniques commonly used with big band and studio orchestra arranging. Students must have a solid foundation in traditional theory, jazz theory, and big band arranging.⁵ Instrument ranges, capabilities, and both traditional and contemporary groupings of orchestral instruments will be addressed, leading to a major project that will be performed by the CSULB Concert Jazz Orchestra or a Studio Orchestra. Prerequisite: MUS 474B/574B (or equivalent) or consent of instructor.

MUS 513 History and Analysis of Jazz Styles

This seminar course chronicles the development of various musical styles, forms, genres, and significant musical concepts. Students learn how jazz music evolved through the merging of peoples and heritages during class discussions, research, writing papers, plus the analysis of videos and recordings.

529Y/329Y Advanced Commercial Orchestration

This supervision course addresses advanced scoring techniques in a one-on-one setting with the instructor. The primary focus of the course will be a major writing project for studio orchestra (instrumentation must be approved by instructor) or pops orchestra (full orchestra + rhythm section).

⁴ Students lacking the prerequisite skills should enroll in MUS 271 and/or MUS 371.

⁵ Students lacking the prerequisite skills should enroll in MUS 574A and/or MUS 574B.

“JAZZ AT THE BEACH”

Instrumental Jazz Jury Requirements

Juries are held just prior to exam week at the end of each semester. You are evaluated for your performance of required music from the approved tune list⁶ from memory with correct style, intonation rhythmic accuracy, while demonstrating continued progress as an improviser.

In addition to prepared pieces, instrumental Jazz Studies majors must pass scale, arpeggio, and sightreading proficiencies as indicated for each semester of study. Scale and arpeggio proficiency counts for 10% of the total jury grade and sightreading counts for 5%.

- Wind players – Sightread a brief melody provided by the jury panel.
- Guitarists – Sightread a brief melody (single note and chord melody), plus comp chord changes.
- Pianists – Sightread a brief melody while comping written voicings and chord symbols in the left hand.
- Bassists – Sightread a brief melody, comp chord changes
- Drummers – Sightread a brief excerpt from a big band chart, adding fills, breaks, set-ups, etc.

Failure to pass these proficiencies will result in repeating that semester’s requirements at the next jury. All proficiencies must be successfully completed prior to graduation.

Recital approval takes place during juries. If you have a recital coming up, you will perform at least 60% of the recital selections at your jury. In the case of selections requiring larger instrumentation, be prepared to perform a small group version. Scale and sightreading exams will still be administered.

Jury examination is waived during the semester a recital is performed, with the recital grade serving as the jury grade. You will be expected to perform proficiencies for the appropriate level at the subsequent jury. You are responsible for informing your applied instructor of the jury requirements.

Jury Attire

Men must wear a collared shirt and a long tie (suit or sport jacket is optional), dark socks and dark dress shoes. Women may wear dark dresses, dark pants suits or dark colored dress slacks or skirt (knee-length or below) with dark tops (no bare midriffs), and dark shoes. Jeans, shorts, tee shirts, athletic shoes, and sandals are NOT acceptable. If dressed in casual attire, you will be required to re-schedule your jury. Accompanying musicians should be suitably attired as well.

⁶ Next to each title on the required tune list you’ll find the corresponding Jamey Aebersold play-along edition.

JUNIOR YEAR - Fall Jury

1. Perform major scales and arpeggios (to the 9th) in all keys.
2. Perform mixolydian, bebop, and blues scales in all keys.
3. Prepared Level 1 Tune selected by the jury panel from your repertoire list including at least three level 1 tunes. *If desired, tunes may be selected from a more challenging level.* Be prepared to arpeggiate the chord changes, perform the melodies by memory, and improvise two choruses. Drummers will prepare an additional two tunes in lieu of scale requirements.

JUNIOR YEAR - Spring Jury

1. Review previous scales and arpeggios.
2. Add minor and dominant arpeggios (to the 9th), minor pentatonic scales and melodic minor scales in all keys.
3. Prepared Level 2 Tune selected by the jury panel from your repertoire list including at least five level 2 tunes – *no repeats from fall semester. If desired, tunes may be selected from a more challenging level.* Be prepared to arpeggiate the chord changes, perform the melodies by memory, and improvise two choruses. Drummers will prepare an additional two tunes in lieu of scale requirements.

SENIOR YEAR - Fall Jury

1. Review previously required scales and arpeggios.
2. Add diminished arpeggios (one octave), plus lydian, lydian b7 and lydian augmented scales in all keys.
3. Prepared Level 3 Tune selected by the jury panel from your repertoire list including at least seven level 3 tunes. *If desired, tunes may be selected from a more challenging level.* Be prepared to arpeggiate the chord changes, perform the melodies by memory, and improvise two choruses. Drummers will prepare an additional two tunes in lieu of scale requirements.

SENIOR YEAR - Spring Jury

1. Review all previously required scales and arpeggios.
2. Add augmented arpeggios, plus half-whole diminished, whole-half diminished, and whole tone scales in all keys.
3. Prepared Level 4 Tune selected by the jury panel from your repertoire list including at least nine level 4 tunes – *no repeats from fall semester.* Be prepared to arpeggiate the chord changes, perform the melodies by memory, and improvise two choruses. Drummers will prepare an additional two tunes in lieu of scale requirements.

GRADUATE STUDENTS – 1st Year Fall Jury

1. Scale and arpeggio requirements for M.M. in Jazz Studies candidates are the same as for second semester seniors, but more challenging keys will be selected.
2. Prepared Level 3 Tune selected by the jury panel from your repertoire list including at least ten level 3 tunes. *If desired, tunes may be selected from a more challenging level.* Be prepared to arpeggiate the chord changes, perform the melodies by memory, and improvise two choruses. Drummers will prepare an additional two tunes in lieu of scale requirements.

GRADUATE STUDENTS – 1st Year Spring Jury

1. Scale and arpeggio requirements for M.M. in Jazz Studies candidates are the same as for second semester seniors, but more challenging keys will be selected.
2. Prepared Level 3 Tune (selected by the jury panel from your repertoire list including at least ten level 3 tunes – *no repeats from fall semester.* *If desired, tunes may be selected from a more challenging level.* Be prepared to arpeggiate the chord changes, perform the melodies by memory, and improvise two choruses. Drummers will prepare an additional two tunes in lieu of scale requirements.

GRADUATE STUDENTS – 2nd Year Fall Jury

1. Scale and arpeggio requirements for M.M. in Jazz Studies candidates are the same as for second semester seniors, but more challenging keys will be selected.
2. Prepared Level 4 Tune selected by the jury panel from your repertoire list including at least eight level 4 tunes. Be prepared to arpeggiate the chord changes, perform the melodies by memory, and improvise two choruses. Drummers will prepare an additional two tunes in lieu of scale requirements.

GRADUATE STUDENTS – 2nd Year Spring Jury

1. Scale and arpeggio requirements for M.M. in Jazz Studies candidates are the same as for second semester seniors, but more challenging keys will be selected.
2. Prepared Level 4 Tune selected by the jury panel from your repertoire list including at least eight level 4 tunes – *no repeats from fall semester.* Be prepared to arpeggiate the chord changes, perform the melodies by memory, and improvise two choruses. Drummers will prepare an additional two tunes in lieu of scale requirements.

REQUIRED TUNE LIST

Level 1 Aebersold Volume

Afternoon In Paris	43
All Blues	50
A Time For Love	40
Autumn Leaves	54
Blue Bossa	54
But Beautiful	23
Days Of Wine And Roses	40

Doxy	54/8
Freddie The Freeloader	50
For Heaven's Sake	89
Georgia	49
Honeysuckle Rose	71
I Got It Bad	48
Impressions	54/28
Killer Joe	70
Little Sunflower	60
Maiden Voyage	54/11
Meditation	98

Misty	41
Mr. P.C.	70/27
My Funny Valentine	25
Billie's Bounce	6
Out Of Nowhere	22
Satin Doll	12
So What	50
Song For My Father	54
St. Thomas	8
Stolen Moments	73
Summertime	54/25
Take The A Train	66
Tune Up (slower)	7

I Hear A Rhapsody	80
I Love You	25
I Should Care	23
In A Mellow Tone	48
In A Sentimental Mood	12
Jordu	53
Joy Spring	53
Just Friends	34
Ladybird	70/36/99
Milestones	50
Night And Day	51
On Green Dolphin Street	34/59
Our Love Is Here To Stay	25
Prelude To A Kiss	12
Scrapple From The Apple	6
Shadow Of Your Smile	34
Solar	7
Someday My Prince ...	58
Speak Low	25
Star Eyes	59
Tenderly	44
There Is No Greater Love	34
... Another You	44
Yardbird Suite	6

REQUIRED TUNE LIST (CONT'D)

Level 2 Aebersold Volume

A Foggy Day	25
A Night In Tunisia	43
Afro Blue	64
All The Things You Are	43
Angel Eyes	23
Blues For Alice	2
Bluesette	43
But Not For Me	65
Cottontail	48
Don't Get Around Much ...	48
Easy Living	52
Everything Happens To Me	23
Footprints	33
Four	7
Groovin' High	43
Have You Met Miss Jones	25
Here's That Rainy Day	23
How Insensitive	98

Level 3 Aebersold Volume

Alone Together	41
Anthropology	6
Blue In Green	50
Body And Soul	41
Ceora	106
Chelsea Bridge	66
Come Rain Or Come Shine	25
Confirmation	6
Corcovado	98
Desifinado	74/98
Donna Lee	6
Embraceable You	51
Estate	94
Fee Fi Fo Fum	33
I Can't Get Started	25
It Could Happen To You	22
Lazy Bird	38
Like Someone In Love	23

My Favorite Tings	25	Lament For Booker	60
My One And Only Love	51	Love For Sale	40
My Secret Love	34	Lover	61
Nica's Dream	18	Lover Come Back To Me	61
Nardis	50	Lush Life	66
Nefertiti	33	Moment's Notice	38
That Old Devil Moon	25	Moontrane	9
Once I Loved	98	My Secret Love	61
Orinthology	6	Naima	27
Seven Steps To Heaven	50	Oleo	8
Skylark	32	Quicksilver	18
Speak No Evil	33	Room 608	18
Stardust	52	Round Midnight	56
Stella By Starlight	15	Sail Away	63
Girl From Ipanema	70/98	Sophisticated Lady	12
The Song Is You	15/55	Spring Is Here	34
Tune Up (faster)	7	Stablemates	14
Wave	98	The Way You Look ...	61/55
Well You Needn't	56	Tomorrow's Destiny	9
What Is This Thing ...	41	You Stepped Out Of ...	34/70
Yesterdays	55		

Level 4 Aebersold Volume

Airegin	8
Along Came Betty	14
Beyond All Limits	9
Blood Count	66
Bolivia	35
Cherokee	15/61
Clockwise	35
Countdown	28
Dolphin Dance	11
Ecaroh	18
E.S.P.	33
Giant Steps	28
Indiana	61
I'll Remember April	43
Infant Eyes	33
Inner Urge	108
It's You Or No One	61
Joshua	50

“JAZZ AT THE BEACH”

Vocal Jazz Jury Requirements

At the completion of each semester of private study, the student must pass a performance examination before a jury of faculty members. The panel will hear two or three pieces from undergraduate students, and three to five selections from graduate students. The first selection is the student's choice, with remaining repertoire chosen by the jury panel. All pieces must be memorized.

Recital Approval is administered at the end of the semester preceding your recital. Typed copies of the recital program (with appropriate program information), and a special form filled out and signed by your applied instructor must be presented at this jury. The recital approval form is available in the Music Office. Be prepared to perform at least 60% of the recital selections at your jury. *Be prepared to perform small group versions of any tunes you'll be programming with larger ensembles.*

Jury examination is waived during the semester a recital is performed, with the recital grade serving as the jury grade.

Repertoire Requirements

Junior Year (first and second semester of private jazz voice)

Eight pieces representing at least three styles (see "Additional Requirements" below) and at least one chorus of improvisation on two of the selections. One of the pieces must be an aural transcription of an improvised solo approved by the instructor.

Senior Year (third and fourth semesters of private jazz voice)

Eight pieces representing at least four styles (see "Additional Requirements" below) and at least two choruses of improvisation on three of the selections. One of the pieces must be a written transcription of an improvised solo approved by the instructor.

Graduate Students

A minimum of eight pieces representing at least four styles (see "Additional Requirements" below) and at least two choruses of improvisation on four of the selections. One of the pieces must be a written transcription of an improvised solo approved by the instructor. Works studied should show a significant understanding of more advanced repertoire in each of the four styles. The inclusion of unusual literature and/or original compositions is encouraged.

Additional Requirements

The following is required of all jazz voice majors and, where applicable, must be presented to the Director of Vocal Jazz prior to each jury:

Styles

Style choices for each semester include medium swing, ballad, and bossa nova. Seniors and Graduate students must also include bebop. Style choices may also include samba and other Latin styles, up-tempo swing, jazz waltz, ECM, new age, etc.

Lead Sheets

All students must write their own lead sheets/charts out in the keys in which they perform the songs, with appropriate introductions and endings written into all charts.

Vocal Book

All students must have a “vocal book” which includes all lead sheets in appropriate keys, as well as a master repertoire list. The repertoire list will include the title of the songs, the style, and the key in which they are performed.

Solo Transcriptions

All students must transcribe at least one improvised solo per semester of study. The solo may be either instrumental or vocal, and must be approved by the instructor. The solo must be performed without the aid of the recording by the end of the semester. Seniors and graduate students must submit a written transcription, as well as learning the solo by ear. Juniors do not have to submit a written transcription, but may do so if they choose.

“JAZZ AT THE BEACH”

Instrumental Jazz Recitals

The criteria below apply to junior, senior, and graduate jazz recitals. In order to receive credit for your recital you must:

- Meet with the Director of Jazz Studies at least 30 days in advance of the recital for final approval of the program content and accompanying personnel.
- Email or deliver a master copy of the printed program to the Director of Jazz Studies for approval.
- Clear your recital date with the Director of Jazz Studies and the applied instructor before booking the facility and musicians.
- Perform at least one selection from each of the following periods of jazz history:
 - Early Jazz (before 1940)
 - Bebop
 - Post Bop
 - West Coast (Cool Jazz)
 - Contemporary Jazz (post 1960's fusion, modal, etc.)
- Perform a selection in a Latin style.
- Perform a ballad.
- Perform a memorized solo transcription as part of one of your selections.

Original compositions by the recital artist are encouraged, but not required.

Programming

Present a variety of instrumental combinations (duos, trios, quartets, etc.) You must arrange at least three selections for three (or more) horns and rhythm. Piano, guitar, and mallet candidates must place at least one selection without accompaniment.

Program Length

The duration of junior recitals must be at least 45 minutes long (no intermission). Senior recitals must be 60-75 minutes in length (intermission optional). Graduate recitals must be 75-90 minutes in duration (intermission required). Timing does not include intermissions. Presenting excessively long programs will affect the recital grade.

Accompanying Musicians

The performances, attire, and deportment of your accompanying musicians impact the success and grade of your recital. Your personnel should include primarily Cole Conservatory students. Using a couple outside guest performers is certainly permissible, but limiting the personnel exclusively to outsiders may imply the extent to which you value the talents of your classmates. You must have a minimum of three rehearsals *with*

all accompanying musicians present. Make sure you select personnel that will take your recital seriously, showing up on time for rehearsals and dressing appropriately for the performance. You can return the favor when you are invited to perform at their recitals.

Improvised solos

Improvised solo frequency and length should be structured to feature the recital candidate.

Printed Programs

Keep it simple. Lengthy professionally printed programs are not necessary. A program photocopied on one folded sheet of 8 1/2 x 11 colored paper allows room for a cover, your program order, personnel, and if you wish, some acknowledgements. Inserts may be added if you need more room. A sample program has been provided as a guide.

Recital Attire

Men should wear a dark suit or a dark sport jacket with dark slacks (no black jeans), collared shirts and a long tie. This includes rhythm section members. No hats, sunglasses, etc. Wear dark socks and dark dress shoes. Ladies may wear dark dresses, dark pants suits or dark colored dress slacks or skirt (knee-length or below) with dark tops - no bare midriffs, and dark shoes. Jeans, shorts, tee shirts, athletic shoes, sandals, and other casual clothing is NOT acceptable attire for the most important performance of your educational career. ***Inappropriately attired recitalists or accompanying musicians will affect the recital grade.***

Recital Approval

The Director of Jazz Studies must approve instrumental jazz recital selections and personnel. Upon approval, you may begin to write the arrangements, contact accompanying musicians, prepare your printed program master, and practice your music. To ensure proper credit for your recital, deliver or email a PDF of your program master to the Director of Jazz Studies before printing mass quantities.

Evaluation

Recital performances are evaluated subjectively for musical factors including but not limited to tone, time feel, technique, harmonic and melodic control, style, overall effect, and your progress as a musical performer. Professionalism, suitable programming, and appropriate attire also factor into the recital grade.

Scheduling Your Recital

Dr. Leland Vail is in charge of scheduling all recitals. Scheduling occurs the first and second week of the semester of your recital. Watch for signage and listen for announcements of meetings. Check with your private teacher and the Director of Jazz Studies before finalizing your recital date. This will avoid scheduling conflicts with their professional engagements.

“JAZZ AT THE BEACH”

Vocal Jazz Recitals

JUNIOR RECITAL

Programming

Include at least 8 selections representing a minimum of three styles including ballad, swing, and bossa nova. Performance of a transcription is encouraged, but not required.

A rhythm section consisting of piano and/or guitar, bass, and drums must accompany you. If you perform pieces in another language (Portuguese, German, etc.), translations of the text must be provided in the program.

Program Length

The duration of junior recitals must be at least 45 minutes long (no intermission). You may wish to share your junior recital with another jazz voice major. This provides a larger audience for both students and minimized scheduling conflicts for venues. Should you choose this option, each student must present a full 45-minute recital with an intermission. Timing does not include intermissions. Presenting excessively long programs will affect the recital grade.

Accompanying Musicians

The performances, attire, and demeanor of your accompanying musicians impact the success (and grade) of your recital. Your recital personnel should include primarily Cole Conservatory students. Using a couple outside guest performers is certainly permissible, but limiting the personnel exclusively to outsiders may imply the extent to which you value the talents of your classmates. Make sure you select personnel that will take your recital seriously, showing up on time for rehearsals and dressing appropriately for the performance. You can return the favor when you are invited to perform at their recitals.

Improvised solos

Improvised solo frequency and length should be structured to feature the recital candidate.

Printed Programs

Keep it simple. Lengthy professionally printed programs are not necessary. A program photocopied on one folded sheet of 8 1/2 x 11 colored paper allows room for a cover, your program order, personnel, and if you wish, some acknowledgements. Inserts may be added if you need more room. A sample program interior has been provided on P.41. To download the required templates for the front and back cover of your recital program go to http://www.csulb.edu/~music/main/recital_cover.pdf.

Recital Attire

Men should wear a dark suit or a dark sport jacket with dark slacks (no black jeans), collared shirts and a long tie. This includes rhythm section members. No hats, sunglasses, etc. Wear dark socks and dark dress shoes. Ladies may wear dark dresses, dark pants suits or dark colored dress slacks or skirt (knee-length or below) with dark tops - no bare midriffs, and dark shoes. Inappropriately attired recitalists or accompanying musicians may affect the recital grade.

Recital Approval

The Director of Jazz Studies must approve recital selections and personnel. Upon approval, you may begin to write the arrangements, contact accompanying musicians, prepare your printed program master, and practice your music. To ensure proper credit for your recital, deliver or email a PDF of your program master to the Director of Jazz Studies before printing mass quantities.

Evaluation

Recital performances are evaluated subjectively for musical factors including but not limited to tone, time feel, technique, harmonic and melodic control, style, overall effect, and musical progress. Professionalism, suitable programming, and appropriate attire also factor into the recital grade.

Scheduling Your Recital

Dr. Leland Vail is in charge of scheduling all recitals. Scheduling occurs the first and second week of the semester of your recital. Watch for signage and listen for announcements of meetings. Check with your private teacher and the Director of Jazz Studies before finalizing your recital date. This will avoid scheduling conflicts with their professional engagements.

SENIOR RECITAL

Programming

Your recital should include at least 8 selections representing a minimum of four styles including swing, Latin, ballad, and be-bop. Performance of a transcription is encouraged, but not required.

You must be accompanied by a rhythm section, and are required to use additional or varied instrumentation on at least one piece. Examples include using a rhythm section with one or more horns, performing as a duo with a guitarist or pianist, etc.

If you perform pieces in another language (Portuguese, German, etc.), translations of the text must be provided in the program.

Program Length

The duration of senior recitals must be 45 to 60 minutes long (intermission optional). Timing does not include intermissions. Presenting excessively long programs will affect the recital grade.

Accompanying Musicians

The performances, attire, and demeanor of your accompanying musicians impact the success (and grade) of your recital. Your recital personnel should include primarily Cole Conservatory students. Using a couple outside guest performers is certainly permissible, but limiting the personnel exclusively to outsiders may imply the extent to which you value the talents of your classmates. You must have a minimum of three rehearsals with all accompanying musicians present. Make sure you select personnel that will take your recital seriously, showing up on time for rehearsals and dressing appropriately for the performance. You can return the favor when you are invited to perform at their recitals.

Improvised solos

Improvised solo frequency and length should be structured to prominently feature the recital candidate.

Printed Programs

Keep it simple. Lengthy professionally printed programs are not necessary. A program photocopied on one folded sheet of 8 1/2 x 11 colored paper allows room for a cover, your program order, personnel, and if you wish, some acknowledgements. Inserts may be added if you need more room. A sample program interior has been provided on P.41. To download the required templates for the front and back cover of your recital program go to http://www.csulb.edu/~music/main/recital_cover.pdf.

Recital Attire

Men should wear a dark suit or a dark sport jacket with dark slacks (no black jeans), collared shirts and a long tie. This includes rhythm section members. No hats, sunglasses, etc. Wear dark socks and dark dress shoes. Ladies may wear dark dresses, dark pants suits or dark colored dress slacks or skirt (knee-length or below) with dark tops - no bare midriffs, and dark shoes. Jeans, shorts, tee shirts, athletic shoes, sandals, and other casual clothing is NOT acceptable attire for the most important performance of your educational career.

Recital Approval

The Director of Jazz Studies must approve recital selections and personnel. Upon approval, you may begin to write the arrangements, contact accompanying musicians, prepare your printed program master, and practice your music. To ensure proper credit for your recital, deliver or email a PDF of your program master to the Director of Jazz Studies before printing mass quantities.

Evaluation

Recital performances are evaluated subjectively for musical factors including but not limited to tone, time feel, technique, harmonic and melodic control, style, overall effect, and musical progress. Professionalism, suitable programming, and appropriate attire also factor into the recital grade.

Scheduling Your Recital

Dr. Leland Vail is in charge of scheduling all recitals. Scheduling occurs the first and second week of the semester of your recital. Watch for signage and listen for announcements of meetings. Check with your private teacher and the Director of Jazz Studies before finalizing your recital date. This will avoid scheduling conflicts with their professional engagements.

GRADUATE RECITAL

Programming

Your recital should include at least 10 selections representing a minimum of four styles including swing, Latin, ballad, and be-bop. Performance of a transcription is encouraged, but not required.

You must be accompanied by a rhythm section, and are required to use additional or varied instrumentation on at least one piece. Examples include using a rhythm section with one or more horns, performing as a duo with a guitarist or pianist, etc.

The inclusion of unusual literature and/or original compositions is encouraged.

If you perform pieces in another language (Portuguese, German, etc.), translations of the text must be provided in the program.

Program Length

The duration of graduate recitals must be 60 to 90 minutes long (intermission required). Timing does not include intermissions. Presenting excessively long programs will affect the recital grade.

Accompanying Musicians

The performances, attire, and demeanor of your accompanying musicians impact the success (and grade) of your recital. Your recital personnel should include primarily Cole Conservatory students. Using a couple outside guest performers is certainly permissible, but limiting the personnel exclusively to outsiders may imply the extent to which you value the talents of your classmates. You must have a minimum of three rehearsals with all accompanying musicians present. Make sure you select personnel that will take your recital seriously, showing up on time for rehearsals and dressing appropriately for the performance. You can return the favor when you are invited to perform at their recitals.

Improvised solos

Improvised solo frequency and length should be structured to primarily feature the recital candidate.

Printed Programs

Keep them simple and professional. Lengthy professionally printed programs with elaborate artwork are not recommended. A program photocopied on one folded sheet of 8 1/2 x 11 colored paper allows room for a cover, your program order, personnel, and if you wish, some acknowledgements. Inserts may be added if you need more room. A sample program interior has been provided on P.41. To download the required templates for the recital program cover, go to http://www.csulb.edu/~music/main/recital_cover.pdf.

Recital Attire

Men should wear a dark suit or a dark sport jacket with dark slacks (no black jeans), collared shirt and a long tie. This includes rhythm section members. No hats, sunglasses, etc. Wear dark socks and dark dress shoes. Ladies may wear dark dresses, dark pants suits or dark colored dress slacks or skirt (knee-length or below) with dark tops - no bared midriffs, and dark shoes. Jeans, shorts, tee shirts, athletic shoes, sandals, and other casual clothing is NOT acceptable attire for the most important performance of your educational career.

Recital Approval

The Director of Jazz Studies must approve recital selections and personnel. Upon approval, you may begin to write the arrangements, contact accompanying musicians, prepare your printed program master, and practice your music. To ensure proper credit for your recital, deliver or email a PDF of your program master to the Director of Jazz Studies before printing mass quantities.

Evaluation

Recital performances are evaluated subjectively for musical factors including but not limited to tone, time feel, technique, harmonic and melodic control, style, overall effect, and musical progress. Professionalism, suitable programming, and appropriate attire also factor into the recital grade.

Scheduling Your Recital

Dr. Leland Vail is in charge of scheduling all recitals. Scheduling occurs the first and second week of the semester of your recital. Watch for signage and listen for announcements of meetings. Check with your private teacher and the Director of Jazz Studies before finalizing your recital date. This will avoid scheduling conflicts with their professional engagements.

Senior Recital

Otto Tune – tenor sax

with

Kenny Makit (trumpet) • Mike Stand (vocals) • R. Peggio (piano),

Jay Walker (bass), & Anita Fill (drums)

Friday, May 32, 2012 • 8 p.m.

Daniels Recital Hall • University Music Center

Program

Well You Needn't

Thelonious Monk

Swing Shift

Shorty Rogers

Groovin' High

Dizzy Gillespie

Harlem Air Shaft

Duke Ellington

Pools

Don Grolnick

Infant Eyes

Wayne Shorter

(Original Latin Chart)

(Your name)

Countdown

John Coltrane

This senior recital is presented in partial fulfillment of the requirements for a Bachelor of Music degree in Jazz Studies. Otto Tune is a student of I.M. Ateecha.

“JAZZ AT THE BEACH”

The Planning And Sequence Of Your Jazz Education

How long should it take to complete my degree at the Bob Cole Conservatory?

It can be accomplished in four years for undergraduates and two years for graduate students. For some, taking an extra semester or even an extra year to complete the degree can result in less stress and better grades. With careful planning you can finish in a reasonable amount of time, while still having time to practice and fulfill your performing ensemble obligations.

Careful Planning

Take jazz courses when they are offered. Most of these courses are offered every 2-4 semesters. Failure to enroll may delay your graduation.

Don't forget why you came to the Bob Cole Conservatory.

Just as scholars need time for research, performance majors need time to practice. If your coursework is preventing you from practicing, work with your advisor and the Director of Jazz Studies to resolve planning and time budgeting issues.

Meet regularly with your advisors.

They will keep you on track with regard to required music courses, general education courses, important deadlines, applications, and graduation requirements.

More tips

- Consider taking some of your required GE (General Education) courses during the summer session at CSULB or a community college. Taking one course per summer could save you a year and/or make your final year a lot easier to handle. Another option is to enroll in winter courses offered during the semester break.⁷
- Strive for the highest GPA possible. As the saying goes, “B’s and C’s get degrees” ... but they may disqualify you as a graduate school or job applicant.

Outside musical activities

While in school YOU ARE A STUDENT FIRST. Plan your outside activities around school, not the other way around. While professional engagements and performing in rehearsal bands are certainly valid career-oriented activities, they are not acceptable reasons for missing classes, lessons, rehearsals, concerts, and tours. “Is it good for my career to have my grade lowered, lose a scholarship, or receive a less-than-ideal recommendation when my ensemble director is contacted by graduate schools and employers?” Please know that in special circumstances, we’ll do what we can to keep you from missing out on exceptionally worthwhile opportunities.⁸

⁷ Winter session courses are taught at an accelerated pace and may be more challenging. Also check your ensemble touring schedules as some groups travel during the winter break.

⁸ Please refer to “Miscellaneous Engagements” for more information.

Thoughts about big bands and jazz combos

Big band playing improves your concept of orchestral blend, balance, section playing, intonation, rhythm, time, phrasing, articulation, and dynamics. It is here that you learn how to play for recording sessions, TV shows, movie calls, shows, star acts, and more. These professional settings often represent lucrative work prospects for jazz musicians.

As in chamber music, combo playing teaches you how to function in a setting with fewer players. Better opportunities exist for a conversational style of playing, longer improvised solos, and more freedom for rhythm sections players to develop soloistically. These skills will help you understand and build “story-telling” improvised solos when performing in groups of all sizes.

At “Jazz At The Beach” we value an even balance of big band and combo training.

“JAZZ AT THE BEACH”

Building Your Network

Start Now.

Success in the music business occurs when preparation meets opportunity, and opportunity occurs through effective networking. What better place to build your professional network than Southern California, where performance and teaching opportunities are abundant for the well-rounded musician! Our students are involved in high-profile musical activities while attending the Cole Conservatory. Since many of the Jazz Studies faculty compose, arrange, orchestrate, sing, or perform music for movies, television, radio, theater, industrial films, video games, and record dates, we can help prepare you for this exciting world! Cole Conservatory Jazz Studies professors are equipped to teach you about the music, and equally important, the vital non-musical skills of working with contractors, studio protocol, administrating your career, professional etiquette, and more.

Build your reputation now.

Are you demonstrating your ability to be a good co-worker or employee? Your classmates are the same people who will later decide if they want to refer or hire you.

Be early to everything.

Plan your travel time as if there was a traffic jam on every freeway.

Be dependable.

Even the finest musicians lose accounts for missing a gig, being late, or “upgrading” to another job that pays a little more. (add a footnote; If you are offered a six week tour or a substantially higher paying engagement, most bandleaders and contractors will understand, provided you give them sufficient time to arrange for a replacement.)

Be personable.

Being the last to arrive and first to leave can leave players, bandleaders, and contractors with the impression that there’s somewhere you would rather be. Even if you are on a tight schedule, take a few moments to network before and after rehearsals/jobs.

Avoid criticizing other people’s music.

Others may seemingly share your views during a “private” conversation, then reveal your remarks to the person you discussed.

Be very careful about what you post on social networking sites.

How does the content of your site represent you? Remember that your site is may be viewed by individuals considering your application for graduate school or employment.

“JAZZ AT THE BEACH”

Concert Attendance Policies

Attending jazz concerts and forums are an important part of the total educational experience for Jazz Studies majors and participants at the Bob Cole Conservatory of Music (BCCM). It provides the ideal setting in which to integrate all aspects of the artistic and academic curriculum of the BCCM: private lessons, performance classes, theory, composition, jazz history, and aural skills. Additionally, concert attendance demonstrates support and consideration for your colleagues.

Effective the fall semester of the 2011-2012 academic season, the BCCM Jazz Studies area will adopt a concert attendance requirement modeled after policies at Eastman School of Music, Manhattan School of Music, and the Julliard School.

Concert Attendance Requirement

Concert Jazz Orchestra and Studio Jazz Band members are required to attend three (3) BCCM jazz performances per semester. At least one must be a vocal jazz performance. Vocal Jazz participants are required to attend three (3) BCCM jazz performances per semester. Instrumentalists performing in both big bands and a jazz combo are only required to attend the vocal jazz performance each semester. *Attendance credit will not be given for concerts or forums in which you perform.*

BCCM Jazz Performances include:

Concert Jazz Orchestra (CJO) – 2 concerts per semester

Studio Jazz Band (SJB) – 1 concert per semester

Pacific Standard Time and Jazz & Tonic (PST and J&T) – 1 concert per semester

Jazz Combos – 2 concerts per semester

Monitoring attendance

Students will sign in with a concert monitor prior to the beginning of the performance/forum, and then sign out at the conclusion of the event. Students must arrive on time and be present for the entire concert to receive attendance credit.

Grading

Concert attendance will account for a portion of your major performance ensemble grade as stated in the course syllabus. Jazz Studies majors not satisfying the MPE (major performance ensemble) requirement in a jazz ensemble must also enroll in a jazz combo. Concert attendance will account for a portion of the jazz combo grade as stated in the course syllabus.

Jazz Forum Attendance Requirement

All jazz majors are required to attend all scheduled Jazz Forums (normally 3-4 events per semester). In addition to presenting performances and/or workshops by student and professional jazz groups, Jazz Forum provides opportunities to assemble all the jazz

majors to conduct important jazz area business, make announcements, complete student evaluations for applied instructors, etc.

One (1) excused absence will be permitted each semester. Each unexcused absence after this will affect the Jazz Forum portion of your grade. *This is a separate requirement from concert attendance.*

“JAZZ AT THE BEACH”

Performance Policies

Publicity

With 37,000+ in the university population, we shouldn't have a problem filling auditorium seats at “Jazz At The Beach” events, but due to the many concerts and recitals our music department presents, concertgoers must make choices. Do your part to promote every “Jazz At The Beach” event. Prior to each CJO, SJB, PST, J&T, and combo concerts, the respective directors email announcements and put up posters. Electronically forward the appropriate information to your own friends. If you maintain a personal web site and/or pages on www.myspace.com or www.facebook.com, post concert announcements. Post our printed flyers in band rooms and music stores where you teach.

Ticket Sales

Ticket revenue from all Bob Cole Conservatory concerts is deposited area budgets. This helps to fund guest artists, tours, Jazz Forum artists, and other worthwhile “Jazz At The Beach” activities. Please do your part to promote concert attendance and ticket sales.

Sound Checks

Sound checks are a vital aspect of your performances and demand a professional level of cooperation.

Be on time and ready to play/sing.

Failure to do so is subject to the policies of your ensemble's syllabus and may thus affect your grade and/or your participation in the concert.

Do not play/sing unless asked.

Once the sound check begins, don't talk, sing, or play your instrument unless directed to do so.

When asked, play/sing into the microphone at performance volume.

For instrumentalists, sax and brass bells should be positioned about 4 to 6 inches away. Soprano saxophonists and clarinetists should position their instruments so that the microphone points downward to keyholes near the bottom hand. Flute microphones should just about touch your nose, pointing down towards the mouth plate. If the microphone is any further away, you probably won't be heard. Vocalists, your lips should never be more than 2 fingers away from the microphone, and you should sing with the same volume, technique, and breath support on microphone as you do without one.

Avoid shouting directions to the sound engineer.

If asked about monitor levels, gesture with a thumbs-up, thumbs-down, or the "OK" sign. Engineers usually try to accommodate you to the extent of their equipment and/or abilities. They are not servants, but rather temporary members of your ensemble who can make or break your concert.

Be prepared for unfamiliar sound, lighting, and temperature.

No performance venue is perfect. Learn to be flexible with variables in performance surroundings. Your patience will be tested to a far greater extent in your professional endeavors.

Concert Attire

Your director will determine the appropriate dress for different concert settings. The vocal jazz groups normally wear specific uniforms they purchase at the beginning of the year. The various outfits worn by instrumental jazz groups include:

Coat and Tie.

Men should wear a dark suit or a dark sport jacket with dark dress slacks (no black jeans), collared shirts and a long tie. This includes rhythm section members as well. If Max Roach or Ray Brown could wear a suit while playing, so can you. No hats, sunglasses, etc. Wear dark socks, dark dress shoes - no athletic shoes of any description. Ladies may wear dark dresses, dark pants suits, dark colored dress slacks or skirts (knee-length or below) with dark tops - no bare midriffs, and dark shoes.

All Black.

Men should wear black dress slacks (no black jeans), black collared shirt, black belt, black socks, and black shoes – no athletic shoes of any description. No hats, sunglasses, etc. Ladies may wear an all black outfit with black shoes, including pants suits, slacks and top combination, or dress/skirt and a top. Women's tops do not have to have collars.

Hawaiian Shirts

At certain outdoor concerts, the uniform will be short sleeve Aloha (Hawaiian) shirts, black dress slacks (no jeans) black socks and shoes. No athletic shoes.

Concert Etiquette

Be a pro.

Audiences “hear with their eyes”, so maintain a professional bearing when onstage. Avoid unnecessary talking (or whispering) when you’re not playing or singing.

Acknowledge applause.

Always show your appreciation for applause with a smile, a nod, or by bowing. Don’t reveal your displeasure about your solo to the audience. Similarly, it is inappropriate to “high-five” or “fist-bump” your neighbor if you think you played well.

Miscellaneous Performances

The Jazz Studies Office is routinely asked to provide musical entertainment for on and off campus functions.

Service to CSULB, its departments, or organizations

Don’t reveal your displeasure about your solo to the audience. Similarly, it is inappropriate to “high-five” or “fist-bump” your neighbor when you think you have played well.

Paid Performances

Music for graduation ceremonies and receptions outside the music department are accepted on a work for hire basis. Jazz Studies majors who consistently perform at the highest levels and purport themselves in a professional manner will be considered for paid performances.

Performances organized by students

Students are permitted to perform outside engagements with their respective Cole Conservatory jazz combos. BCCM jazz groups may not perform on or off campus using a different name. The Director of Jazz Studies must approve all outside appearances and liability forms must be filed with the music office.

Performances at other educational institutions

BBCM jazz majors may appear as guest artists with musical groups from other colleges or universities, but may not be a regular member of such groups.

“JAZZ AT THE BEACH”

Tour / Off-Campus Performance Policies

Our jazz ensembles travel to perform at jazz festivals, recruiting concerts, and other educationally worthwhile activities. While every effort is made to minimize missed class time by scheduling tours and off-campus performances during off hours, weekends, and vacations, Jazz Studies majors may be required to perform during the week. In such cases, music department faculty will be notified in advance and excuse letters will be provided for you to present to non-music faculty. You will be provided with detailed itineraries prior to performances and tours.

Successful tours are the result of many hours of careful planning. To ensure our tours are safe, productive and comfortable, here's what you can do to help:

Be on time.

One latecomer to a bus departure can shorten rest stops, set-up time, sound checks, or even cause us to miss a performance.

Bring sufficient spending money.

Unless indicated on the printed itinerary, meals are your responsibility.

Bring instruments and gear required for performances.

It's better to take extra gear and not need it than to leave it behind and wish you had it! Bring woodwind doubles, mutes, extra reeds, stand lights, bulbs, extension cords, amplifier fuses, strings, batteries, cords, drum heads, drum sticks, mallets, clothes pins/plexiglass to secure music at outdoor performances, etc.

Bring your music.

CJO folders will be collected and put in road cases prior to off-campus performances and tours. Keep a pencil in your folder. Vocal jazz ensemble members are responsible for their own music. Even though your music is committed to memory for performances, have the sheet music and a pencil with you at all times.

Lost or damaged music

When you are on tour or performing off-campus, music can be lost or damaged. To avoid compromising your ensemble's performances, scan your music and archive the pages on a flash drive. *Be sure to bring the flash drive with you.* Save the pages in PDF format since they can be recognized by any school or hotel computer.

Assist during loading, unloading, and set-up.

If you play a smaller instrument or one that requires minimal set-up time, please help rhythm section members with their gear.

When participating in festivals concert appearances, or interacting with students from other institutions...

- Be receptive to clinicians' comments, criticisms, and suggestions - whether you believe them or not.
- Be friendly and respectful.
- Accept compliments graciously.
- Congratulate other groups and performers – make friends and contacts.

Recruit

The better our program is, the more value your Jazz Studies degree will have in the work place. So, share your positive experiences with the high school, community college, and university students you meet, and if appropriate, encourage them to become part of “Jazz At The Beach”. Ask for their contact information and give it to your ensemble director.

Be courteous to bus drivers, sound engineers, hosts, festival staff, and hotel personnel.

- Please leave hotel rooms exactly as you found them.
- Respect personnel, equipment, and facilities at performance venues.
- Thank everyone.

The “OTB” Policy

“OTB” means “on the bus”. If you're not on the bus, avoid making negative remarks about any band, person, or place. If you hear someone from your ensemble making negative comments in public, politely remind that individual by saying “OTB”.

Regarding hotel parties, etc.

While we want you to enjoy yourselves, you must be considerate of other hotel guests.

- 1st call from the front desk/hotel security – You'll be asked to keep the noise down.
- 2nd call from the front desk/hotel security – The party is over.
- 3rd call from the front desk/hotel security – The tour is over.

Always remember that you are representing ...

- California State University, Long Beach
- The Bob Cole Conservatory of Music
- “Jazz At The Beach”
- Your director
- Yourself

“JAZZ AT THE BEACH”

Fall Meeting / Jazz Forum

State Paid Lesson Meeting

A mandatory meeting of the Bob Cole Conservatory Jazz Studies area is held in A-307 immediately following the first Music Forum of the fall semester. This meeting is announced during Forum and signs are posted on the “Jazz At The Beach” Bulletin Board located outside the rehearsal complex.

Who should attend this mandatory meeting?

- 1) All undergraduate and graduate Jazz Studies majors
- 2) Any CSULB student interested in playing with any of the jazz ensembles.

Meeting Agenda

- 1) Finalizing state paid lesson lists.⁹
- 2) Submitting information forms.
- 3) Curriculum and policy updates.
- 4) Announcements about the year’s jazz events.

During the rest of the year, we manage jazz area business via Jazz Forum announcements, bulletin board postings, and broadcast e-mails.

Jazz Forum

Jazz Forum meets about 3-4 times per semester on Friday afternoons from 3:00P to 4:00P. Dates are posted on the Jazz Studies Bulletin Board. At these meetings, “Jazz At The Beach” presents performances and/or workshops by students, faculty, and outside artists. Jazz Forums are open to anyone. All jazz majors are required to attend all scheduled Jazz Forums. In addition to presenting performances and/or workshops by student and professional jazz groups, Jazz Forum provides opportunities to assemble all jazz majors to conduct important jazz area business, administer student evaluations for applied instructors, etc.

One (1) excused absence will be permitted each semester. Each unexcused absence after this will result in the lowering of one letter grade. Your Jazz Forum grade will account for 20% of the final applied lesson grade each semester.

⁹ Jazz Studies majors who fail to attend the mandatory Jazz Studies area meeting must see the Director of Jazz Studies before being added to the state paid lesson list.

“JAZZ AT THE BEACH”

Contact Information

Jeff Jarvis Director of Jazz Studies	(562) 233-9811	jjarvis2@csulb.edu
Christine Guter Coordinator of Vocal Jazz	(562) 985-8138	cguter@csulb.edu
Dr. Ray Briggs Jazz History and Ethnomusicology	(562) 985-7897	rbriggs@csulb.edu
Jimmy Emerzian Jazz Improvisation	(562) 985-1879	jemerzia@csulb.edu
Dr. Leland Vail Undergraduate Advisor	(562) 985-4399	lvail@csulb.edu
Dr. Alicia Doyle Graduate Advisor	(562) 985-8152	adoyle2@csulb.edu
John Carnahan Director, Bob Cole Conservatory	(562) 985-	jcarnaha@csulb.edu
Dr. Carolyn Bremer Music Department Chair	(562) 985-4781	cbremer@gmail.com
Debi Scroggins Administrative Coordinator	(562) 985-5331	dscroggi@csulb.edu
Arnel Ignacio Administrative Support Assistant	(562) 985-4782	aignacio@csulb.edu