



**BOB COLE CONSERVATORY**  
**California State University, Long Beach**

# **JAZZ STUDIES HANDBOOK**

## **2008-2009**

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

To Incoming and Continuing Jazz Majors:

Congratulations on being 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, and in 1993, the M.M. in Jazz Studies was established. Our degree programs help you develop the skill set to compete in today’s music scene. You’ll also enjoy a stimulating professional environment due to our close proximity to Southern California’s numerous recording studios, sound stages, and performance venues.

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

Refer to this **Jazz Studies Handbook** to learn about jazz area policies, protocol, curricula, course sequence, ensembles, and more. If you have any questions or concerns, please e-mail me at [jjarvis2@csulb.edu](mailto:jjarvis2@csulb.edu) or visit the Jazz Studies Office (Room A-512). All of us at “Jazz At The Beach” are eager to help you realize your goals.

Sincerely,



Jeff Jarvis  
Director of Jazz Studies

## A NOTE TO PROSPECTIVE STUDENTS

### Is “Jazz At The Beach” right for you?

Are you interested in jazz music, but aren't sure if you have the background to succeed in a collegiate jazz program? Every student is unique, but the general profiles below should help you make an informed decision.

**Freshmen and Transfer candidates** - You probably have the prerequisite skills to get started as an undergraduate Jazz Studies major at the Bob Cole Conservatory if:

- You performed as a key member of secondary school and/or community college jazz ensembles.
- You studied jazz with a private instructor.
- You listen extensively, but not exclusively to jazz music.
- You can sightread musical notation with reasonable proficiency.

**Graduate candidates** – You probably have the prerequisite skills to get started on the M.M. in Jazz Studies at the Bob Cole Conservatory if:

- You performed as a key member of a collegiate jazz ensemble.
- You studied jazz with a private instructor.
- You excelled in your undergraduate jazz courses.
- You possess a strong background in jazz theory and jazz arranging.
- You listen extensively, but not exclusively to jazz music.
- You are proficient at sightreading musical notation.
- You perform at a level that qualifies you as a role model for undergraduate Jazz Studies majors.

The Bob Cole Conservatory is an excellent place to continue your jazz education. However, our B.M. and M.M. in Jazz Studies degree programs are not designed for those with little or no previous jazz experience.

**“JAZZ AT THE BEACH”  
THE JAZZ STUDIES FACULTY**

Jazz Studies majors at the Bob Cole Conservatory benefit from a specially designed program guided by the very musicians that compose and perform for leading film and recording studios, write published jazz music and books, headline at jazz and 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 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, and Co-owner of Kendor Music Publishing.

**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.

**DIRECTOR OF VOCAL JAZZ**

**Christine Guter / vocal jazz ensembles, jazz voice**

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”. Member ACDA, MENC, CMEA, SAG, AFTRA, Vocal Jazz Representative for the California Alliance for Jazz.

**Gerhard Guter / jazz ensembles, jazz theory, class jazz piano**

Composer/arranger for film, television, video games, and cruise lines. Universal Pictures, Cornerstone Theater Company, Timeline Films, JEL Studios, Crystal Cruise Lines, Pacific Coast Presentation Studios, Celebrity Cruise Lines, and the National Alzheimer’s Association. Has written music for the online gaming phenomenon *World of Warcraft*. Vocalist and arranger with “Vocalogy”.

**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 Schifrin, 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.

**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 Waterbus, and The 5<sup>th</sup> Dimension. Numerous film, television, and recording credits.

**Jennifer Leitham / jazz bass**

Performances with Doc Severinsen, Mel Torme, Woody Herman, George Shearing, Jennifer Leitham Trio. Numerous recording credits.

**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”  
CSULB JAZZ STUDIES PHILOSOPHY**

**Our ultimate goal is to build successful music industry professionals.**

At “Jazz At The Beach” we believe the success of any jazz performer/educator begins with traditional methodology and solid musicianship. Our ensembles, curricula, and activities are designed to fine-tune your jazz skills, plus we encourage supplementary participation in non-jazz activities to enhance your marketability to bandleaders, contractors, and other employers.

At “Jazz At The Beach” we teach you, advise you, and perform with you in classes and rehearsals. We encourage you to develop business acumen by maintaining an environment similar to that of your upcoming professional career. To help you succeed in the workplace, we require the same traits that are expected of music professionals - focus, preparedness, dependability, and punctuality.

At “Jazz At The Beach” your development as a performer is tethered to your ability to be a critical thinker. You will work with a diverse group of people as you learn to perform, write, and teach jazz with a balance of confidence and humility. We guide your journey to a successful profession by helping you create a lifelong habit of curiosity. If you have a strong work ethic and your mind is open to multiple points of view, you will arrive at your own conclusions and realize the true essence of jazz – to go beyond the written page – to create.

## **“JAZZ AT THE BEACH” YOUR APPLIED INSTRUCTOR**

### **Your relationship with your instructor**

This is the single most important aspect of your jazz education at the Bob Cole Conservatory. Your applied teacher provides instruction, helps you make career decisions, and serves as your direct conduit to the professional world. In fact, your applied instructor may even recommend you for professional engagements, both 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. Some applied teachers with high-profile performance and touring commitments require flexible scheduling. If you are concerned that you have not received the equivalent of 13 lessons in the semester or have a problem with the frequency of your lesson meetings, notify the Director of Jazz Studies.

### **Studying with More Than One Applied Teacher**

At “Jazz At The Beach” we allow selected students to “split” 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**

Frequently changing applied teachers diminishes progress and can result in ill feelings. The desire to change instructors is often caused by miscommunication or lack of communication. If you feel you cannot discuss a problem directly with your teacher, notify the Director of Jazz Studies to resolve the issue(s) or to obtain approval to change applied instructors.

## **“JAZZ AT THE BEACH” PERFORMING ENSEMBLES**

### **CONCERT JAZZ ORCHESTRA**

Since 1974, the “**CJO**” has enjoyed a reputation as one of the top collegiate jazz ensembles in the United States. Led by Bob Cole Conservatory Director of Jazz Studies **Jeff Jarvis**, this elite group performs challenging big band compositions and extended works for jazz orchestra. The Concert Jazz Orchestra frequently programs music that includes French horns, vocalists, and percussionists. Jazz composers from around the world send unpublished material for the Concert Jazz Orchestra to read through and/or perform.

CJO appearances include the Montreux Jazz Festival in Switzerland, North Sea Jazz Festival in Holland, Playboy Jazz Festival, Hollywood Bowl, and the U.C. Berkeley Jazz Festival. The CJO has also performed at International Association for Jazz Education Conferences, the MENC Convention, California Music Educators Association Conference, Disneyland, Magic Mountain, Long Beach Grand Prix, the Dorothy Chandler Pavilion, and the L.A. Jazz Institute. The CJO was awarded 1st place in the college division of the 2007 Monterey Next Generation Jazz Festival, and was invited to return later that year to perform at the 50<sup>th</sup> Annual Monterey Jazz Festival.

Originally founded by **John Prince** as part of the West Coast's first four-year jazz program, the Concert Jazz Orchestra has worked with Clare Fischer, Wayne Bergeron, Gary Foster, Bob Mintzer, Bob McChesney, Ron Stout, Tom Kubis, Shelly Berg, Jack Sheldon, Bobby McFerrin, Eddie Daniels, Bobby Shew, Flora Purim, Airtio Moriera, Pete Christlieb, Les McCann, Don Shelton, Roy Burns, Ashley Alexander, Ross Thompkins, John Heard, Tommy Newsom, George Duke, George Graham, Ernie Andrews, Buddy Collette, Bill Liston, Sal Lozano, Jay Mason, Rich Matteson, Bobby Bryant, and Randy Drake.

### **STUDIO JAZZ BAND**

The Studio Jazz Band, under the direction of **Gerhard Guter**, 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. Thanks to his background as a professional composer/arranger, multi-instrumentalist, and vocalist, 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. 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. Recently, 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 recently appeared at the American Choral Director's Western Division Convention, the California Music Educators Association Convention, and the MENC Conference in Salt Lake City UT. Most recently, Pacific Standard Time was invited to perform at the 2007 International Association for Jazz Education Conference in Toronto.

## **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. Currently enrolled music majors can audition during the fall and spring juries. 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 unavoidable circumstances prevent your attendance at our regularly scheduled auditions, contact the Jazz Studies Office at (562) 985-4784 to schedule an individual audition.

Freshmen and transfer students must be accepted as instrumental performance majors by the brass, woodwind, or percussion areas<sup>1</sup>, take applied lessons in their respective areas, and complete two years of core curriculum classes. Lower division students are required to enroll in a wind band, orchestra, or choir, but may also audition for and participate in jazz ensembles. Once Junior Proficiency has been reached, a separate audition is required to declare a major in Jazz Studies. Once accepted, jazz coursework and private jazz lessons begin. From this point forward, Jazz Studies majors may fulfill the Major Performance Ensemble (MPE) requirement by playing in a premier jazz ensemble.

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

You may choose to audition using accompaniment recordings or live musicians. **The Jazz Studies area does not provide accompaniment tracks or musicians for instrumental auditions.**

Applicants are evaluated for sightreading, jazz concept, musicianship, and 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, students wishing to participate in instrumental jazz ensembles must audition for placement during the first 2-3 days of the fall semester. Instrumental audition sign-up sheets are posted the first day of the fall semester on the door of Room A-307 (Commercial Music Room). Vocal jazz audition sign-ups are posted on the door of C-407. (See “Vocal Jazz Auditions”)

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<sup>1</sup> Jazz guitarists, pianist, and bassists are admitted as Jazz Studies majors, enroll in applied jazz lessons, and may satisfy the MPE requirement through participation in the Concert Jazz Orchestra or Studio Jazz Band. (See “Ensemble Requirements”)

Spring semester transfer admissions are possible, but mid-year transfer students often wait until the subsequent fall semester to win a position in a premier jazz ensemble. 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.

### **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, preferably from memory. 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, preferably from memory. 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.

## **GUIDELINES FOR RECORDED AUDITIONS**

Recorded auditions rarely represent your abilities as effectively as live auditions. But we allow recorded auditions under special circumstances, such as overseas students. Before you produce and ship your audition recordings, contact the Jazz Studies Office for approval and instructions. The preferred format is DVD, but we accept auditions recorded in VHS format. Auditions submitted in other formats will not be reviewed. The recorded audition will include the same three components of the live audition. Follow the instructions below exactly as written.

1) For your prepared jazz standard/etude and improvisation, set up the camera approximately 10 to 12 feet from your playing position. Ensure the correct balance between your instrument and the accompaniment track or ensemble. If no accompaniment is available, you must use a metronome set at the indicated tempo. The metronome must be audible on the recordings. You may record multiple takes, choosing one that demonstrates your best work, but you may not edit or enhance individual takes.

2) Request a **jazz audition sightreading** kit by e-mailing the Director of Jazz Studies, Jeff Jarvis at [jjarvis2@csulb.edu](mailto:jjarvis2@csulb.edu). Include your name, instrument and mailing address with the request.

3) When you receive the kit, open the outer envelope only. You'll find instructions (similar to these) and a specially sealed inner envelope that contains the sightreading material. Do not open the inner envelope until you are ready to record your performance. You will need a video camera and a metronome (which must be audible on the video recording).

This video must be done in one sitting. Start the video recording and hold the envelope 3 to 4 feet from the camera as you break the seal. Without stopping the recording, proceed to your playing position and take one minute to study the etude. Set the metronome at the indicated tempo and perform the etude in its entirety without stopping. Remember - the metronome must be audible on the recording. Label the recordings and return the entire sightreading kit (including the inner envelope with the broken seal).

## **”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” 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.<sup>2</sup>
- ✚ Once you reach Junior Proficiency and declare Jazz Studies as your major, the MPE (Major Performance Ensemble) 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 at the beginning of each fall semester. Participation in a premier jazz ensemble is required for Upper Division Jazz Studies majors. Lower Division Jazz Studies Majors should establish a record of service in these premier groups.
- ✚ Lower division students awarded KKJZ, Ella Fitzgerald Charitable Foundation, Bob Cole Conservatory Jazz Studies scholarships are expected to audition for and participate in the premier jazz ensembles - 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.<sup>3</sup>

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<sup>2</sup> Lower division jazz pianists, guitarists, and bassists admitted to the Jazz Studies program take jazz lessons and perform jazz juries immediately upon admission.

<sup>3</sup> Enrollment in MUS 200J/400J does not fulfill the MPE requirement for Jazz Studies majors.

- ✚ Vocal and Instrumental Jazz ensembles are not interchangeable with regard to the MPE requirement and jazz area service commitments. You may switch from 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. Tenors 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, jazz saxophonists should audition for one of the wind bands on one of their doubles. The Director of Jazz Studies may waive this requirement if the student demonstrates adequate proficiency on the required woodwind instruments.
- ✚ Any undergraduate or graduate Jazz Studies majors awarded jazz area scholarships (including state paid lessons) must:
  - 1) be enrolled as full-time students.
  - 2) participate in large jazz ensembles.
  - 3) participate in jazz combos (instrumentalists).
  - 4) maintain high standards as performers.
  - 5) maintain high standards in academic courses.
  - 6) serve as positive role models for other Jazz Studies majors.

*Non-compliance with these standards and requirements can result in the loss of your scholarship.*

**“JAZZ AT THE BEACH”  
B.M. in JAZZ STUDIES CURRICULUM**

Degree requirements: 132 units (46 must be GE). In addition to performing in various jazz and classical ensembles, your lower division classes will consist of the same core curriculum courses required of all music majors.

**I. Core Curriculum Requirements**

<u>Units</u>	<u>Course</u>	
2	MUS 110	Music Forum
15	MUS 129/229/329/429	Individual Instruction
6	MUS 142A/142B	Harmony I & II
4	MUS 141A/141B	Musicianship I & II
8	MUS 100/200/300/400	Major Performing Ensemble
3	MUS 160	History of Music: Baroque/Classical
3	MUS 190	Listener’s Approach to Music
2	MUS 240	Advanced Musicianship
3	MUS 360	History of Music: Medieval/Renaissance
3	MUS 241	Counterpoint
3	MUS 374	History of Music: 19 <sup>th</sup> /20 <sup>th</sup> Centuries
3	MUS 341	Musical Form
3	MUS 342	Materials of Modern Music
<u>3</u>	MUS 490	Introduction to Music Cultures

**61**     *(leaves 25 units for jazz courses and electives)*

After successfully completing the above, you advance to a more jazz-specific curriculum.

**II. Jazz Requirements**

<u>Units</u>	<u>Course</u>	
3	MUS 393	Jazz, An American Music
4	MUS 201/401	Large Jazz Ensemble
2	MUS 271	Improvisation Techniques I
2	MUS 371	Improvisation Techniques II
2	MUS 372A	Jazz Theory I
2	MUS 372B	Jazz Theory II
0	MUS 221A	Class Jazz Piano I
0	MUS 221B	Class Jazz Piano II
2	MUS 474A	Jazz Arranging I <sup>4</sup>
2	MUS 416	Jazz Pedagogy
<u>2</u>	MUS 323/423	Junior and Senior Recital

**21**     *(leaves 4 units for electives)*

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<sup>4</sup> Also recommended for graduate students with limited undergraduate experience in jazz arranging.

As part of your jazz requirements you select 4 units of electives. This is where you tailor your curriculum to focus on specialized areas of interest. You may wish to exceed the minimum elective requirement to expand your skill set and enhance your marketability in the workplace.

**Four (4) units selected by advisement from:**

<u>Units</u>	<u>Course</u>	
3	MUS 370	Introduction to Music Technology
3	MUS 411	Film Scoring
1	MUS 329Y	Advanced Commercial Orchestration
2	MUS 417	Business of Music
2	MUS 414	Techniques for Jazz Vocalists
2	MUS 442	Orchestration
2	MUS 443	Advanced Orchestration
3	MUS 455	Computers and Sound
3	MUS 456	Sound Design
3	MUS 457	Composition with Digital Media
2	MUS 474B	Jazz Arranging II
3	MUS 597	Special Topics in Music Composition <sup>5</sup>

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**32** *(Possible elective units from which graduate jazz majors may choose)*

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<sup>5</sup> Songwriting and Analysis, Contemporary and Computer Music Notation

**“JAZZ AT THE BEACH”  
M.M. in JAZZ STUDIES CURRICULUM**

Degree requirements: 30 units

**I. Core Requirements**

<u>Units</u>	<u>Course</u>	
3	MUS 696	Research Methods
3	MUS 541	Seminar in Musical Analysis
3	MUS 513	History & Analysis of Jazz Styles
4	MUS 698	Recital / Thesis
<hr/>		
<b>13</b>	<i>(leaves 17 units for graduate jazz requirements and electives)</i>	

**II. Graduate Jazz Requirements**

<u>Units</u>	<u>Course</u>	
3	MUS 510	Improvisation Styles and Literature
3	MUS 512	Advanced Techniques in Jazz Arranging
2	MUS 516	Jazz Pedagogy <sup>6</sup>
2	MUS 601	Jazz Ensemble
<hr/>		
<b>10</b>	<i>(leaves 7 units for graduate jazz requirements and electives)</i>	

**Seven (7) units selected by advisement from:**

<u>Units</u>	<u>Course</u>	
2	MUS 517	Business of Music
2	MUS 529/629	Applied Lessons
2	MUS 474A	Jazz Arranging I
2	MUS 474B	Jazz Arranging II
1	MUS 529Y	Advanced Commercial Orchestration
2	MUS 514	Techniques for Jazz Vocalists
3	MUS 511	Film Scoring
2	MUS 543	Advanced Orchestration
3	MUS 555	Computers and Sound
3	MUS 556	Sound Design
3	MUS 557	Composition with Digital Media
3	MUS 597	Special Topics in Music Composition <sup>7</sup>
<hr/>		
<b>31</b>	<i>(Possible elective units from which graduate jazz majors may choose – though some grad students choose to take more, in particular, composers)</i>	

<sup>6</sup> Not required if students successfully completed a similar course as an undergraduate.

<sup>7</sup> Songwriting and Analysis, Contemporary and Computer Music Notation

### **III. Advancement To Candidacy**

Requires completion of 12-15 units, removal of undergraduate deficiencies, a GPA of 3.0 or higher, passing WPE, and enrollment in approved program of courses.

### **IV. Recital / Project Enrollment**

Requirements for enrollment include advancement to candidacy, approved thesis proposal, and successful completion of qualifying exams.

### **V. Recital/Project**

Includes approval of recital, thesis, and successful completion of oral defense.

## **“JAZZ AT THE BEACH” 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 II**

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.

### **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.<sup>8</sup> Prerequisites: MUS 372B, MUS 393, MUS 474B (or equivalents) or consent of instructor.

### **MUS 512 Advanced Techniques in Jazz Arranging**

This graduate course addresses advanced scoring techniques for big band and studio orchestra. Students must have a solid foundation in traditional theory, jazz theory, and big band arranging.<sup>9</sup> 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).

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<sup>8</sup> Students lacking the prerequisite skills should enroll in MUS 271 and/or MUS 371.

<sup>9</sup> Students lacking the prerequisite skills should enroll in MUS 574A and/or MUS 574B.

**“JAZZ AT THE BEACH”**  
**THE PLANNING AND SEQUENCE OF**  
**YOUR CSULB JAZZ EDUCATION**

The stereotypical struggling jazz artist is folklore, having been replaced by a new model - the well-rounded, credentialed jazz professional. Your success is contingent upon your ability to multi-task. Be involved in as much as you can successfully handle in order to maximize your “Jazz At The Beach” experience.

**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**

Work closely with your advisor to plot the sequence of your coursework. Some graduate Jazz Studies courses are only offered every two years. Don't postpone your graduation by failing to enroll in these courses when offered.

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

Performance majors must schedule sufficient practice time, just as scholars need adequate time for research. If you feel you aren't practicing enough due to coursework, you have a planning or time budgeting issue to resolve.

**Meet regularly with your advisors, Dr. Leland Vail or Dr. Kristine Forney.**

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

**More tips**

Consider enrollment in summer courses at CSULB or community colleges to get academic courses out of the way. 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. However, these can be accelerated to the extent that it's difficult to achieve the same grades you'd get in a semester-long course.<sup>10</sup>

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<sup>10</sup> Some ensembles tour during the winter break. Check your ensemble's performance schedule before signing up for winter classes.

### **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. If you feel a conflict is justified because the outside rehearsal or gig is “good for your career”, ask yourself, “Is it good for my career to lose a scholarship I’m receiving or might receive later? Is it good for my career to have my grade lowered or to receive a less-than-ideal recommendation when my ensemble director is contacted by a future employer?” Please know that in special circumstances, we’ll do what we can to keep you from missing out on exceptionally worthwhile opportunities.<sup>11</sup>

### **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.

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<sup>11</sup> Please refer to “Miscellaneous Engagements” for more information.

**“JAZZ AT THE BEACH”  
FALL MEETING / JAZZ FORUM**

**FALL 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.<sup>12</sup>
- 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 5-6 times per semester on Friday afternoons from 3:00P to 4:00P. Dates are posted on the Jazz Studies Bulletin Board. These meetings are reserved for student, faculty, and professional jazz performances and workshops. Jazz Forum is open to everyone. Attendance is required for Jazz Studies majors. Student groups wishing to perform should contact the Director of Jazz Studies.

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<sup>12</sup> 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” 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” (sending a sub because a better paying job came along).

### **Have an attitude of gratitude.**

You’re far more likely to get called again when contractors and conductors feel you appreciate them and their work.

### **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.

## **“JAZZ AT THE BEACH” PERFORMANCE POLICIES**

### **CONCERT ATTENDANCE**

All Bob Cole Conservatory Jazz Studies majors should attend “Jazz at The Beach” performances. Support your colleagues by attending their concerts. In turn, they are likely to attend yours.

### **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](http://www.myspace.com) or [www.facebook.com](http://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 is how we pay for activities not covered by our IRA (Instructionally Related Activities) allocation. For example, all CJO members sell six tickets for our University Theater concerts. In 2007-2008, ticket revenue funded two guest artists and covered some tour expenses.

### **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. Treat them nicely.

**Be prepared for unfamiliar sound, lighting, and temperature.**

No performance venue is perfect. Try your best to deal with variables in your performance surroundings. Your patience will be tested to a far greater extent in the professional world.

## **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.

### **Casual Dress**

Men should wear collared shirts, dress slacks (no jeans), dress shoes (no athletic shoes) and socks. Ladies may wear slacks/skirt and a top, a dress, and dress 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. Avoid sharing your feelings about your solo with the audience. If you’re displeased with the way you performed, don’t show it. On the other hand, don’t “high-five” or “fist-bump” your neighbors when you think you performed well.

### **At the end of the performance ...**

It is appropriate for all the members of large instrumental jazz ensembles, concert bands, and orchestras to stand and acknowledge final applause. Directors of musical theater casts and smaller groups may instruct you to bow as a group.

## **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**

Since we receive funding from the university for some of our jazz activities, we accept certain invitations to perform for gratis at university events. The Jazz Studies Office screens all requests to make sure our students are not exploited.

### **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. The Director of Jazz Studies must approve all outside appearances and liability forms must be filed with the music office.

- ✚ **Bob Cole Conservatory jazz groups may not perform on or off campus using a different name.**
  
- ✚ **Bob Cole Conservatory Jazz Studies majors are not permitted to be members of ensembles at other colleges or universities.**

## **“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 list<sup>13</sup> 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 ABOUT 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.

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<sup>13</sup> 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 9<sup>th</sup>) 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.
4. Sightreading Exam

### **JUNIOR YEAR - Spring Jury**

1. Review previous scales and arpeggios.
2. Add minor and dominant arpeggios (to the 9<sup>th</sup>), 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.
4. Sightreading Exam

### **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.
4. Sightreading Exam

### **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.
4. Sightreading Exam

### **GRADUATE STUDENTS – 1<sup>st</sup> 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.
3. Sightreading Exam

### **GRADUATE STUDENTS – 1<sup>st</sup> 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.
3. Sightreading Exam

### **GRADUATE STUDENTS – 2<sup>nd</sup> 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.
3. Sightreading Exam

### **GRADUATE STUDENTS – 2<sup>nd</sup> 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.
3. Sightreading Exam

## REQUIRED TUNE LIST

Level 1	Aebersold Volume	Level 2	Aebersold Volume
Afternoon In Paris	43	A Foggy Day	25
All Blues	50	A Night In Tunisia	43
A Time For Love	40	Afro Blue	64
Autumn Leaves	54	All The Things You Are	43
Blue Bossa	54	Angel Eyes	23
But Beautiful	23	Blues For Alice	2
Days Of Wine And Roses	40	Bluesette	43
Doxy	54/8	But Not For Me	65
Freddie The Freeloader	50	Cottontail	48
For Heaven's Sake	89	Don't Get Around Much ...	48
Georgia	49	Easy Living	52
Honeysuckle Rose	71	Everything Happens To Me	23
I Got It Bad	48	Footprints	33
Impressions	54/28	Four	7
Killer Joe	70	Groovin' High	43
Little Sunflower	60	Have You Met Miss Jones	25
Maiden Voyage	54/11	Here's That Rainy Day	23
Meditation	98	How Insensitive	98
Misty	41	I Hear A Rhapsody	80
Mr. P.C.	70/27	I Love You	25
My Funny Valentine	25	I Should Care	23
Billie's Bounce	6	In A Mellow Tone	48
Out Of Nowhere	22	In A Sentimental Mood	12
Satin Doll	12	Jordu	53
So What	50	Joy Spring	53
Song For My Father	54	Just Friends	34
St. Thomas	8	Ladybird	70/36/99
Stolen Moments	73	Milestones	50
Summertime	54/25	Night And Day	51
Take The A Train	66	On Green Dolphin Street	34/59
Tune Up (slower)	7	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 3	Aebersold Volume	Level 4	Aebersold Volume
Alone Together	41	Airegin	8
Anthropology	6	Along Came Betty	14
Blue In Green	50	Beyond All Limits	9
Body And Soul	41	Blood Count	66
Ceora	106	Bolivia	35
Chelsea Bridge	66	Cherokee	15/61
Come Rain Or Come Shine	25	Clockwise	35
Confirmation	6	Countdown	28
Corcovado	98	Dolphin Dance	11
Desifinado	74/98	Ecaroh	18
Donna Lee	6	E.S.P.	33
Embraceable You	51	Giant Steps	28
Estate	94	Indiana	61
Fee Fi Fo Fum	33	I'll Remember April	43
I Can't Get Started	25	Infant Eyes	33
It Could Happen To You	22	Inner Urge	108
Lazy Bird	38	It's You Or No One	61
Like Someone In Love	23	Joshua	50
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		

## **“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 both JUNIOR and SENIOR RECITALS.**

1. 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.)
2. Perform a selection in a Latin style.
3. Perform a ballad.
4. 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. Compliance with these guidelines is required in order to receive a passing grade for your recital.

### **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. You must have a minimum of three rehearsals *with all accompanying musicians present*. This includes a dress rehearsal, at which your instructor must be present (which will be counted as a lesson). 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.

**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 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.

**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 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 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, 2009 • 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”  
TOUR POLICIES  
(and other off-campus performances)**

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**

A strong wind at an outdoor performance can blow the music off your stand even while using clothespins and plexiglass. That said, archive your music prior to all tours. Scan each page of your tour music and *save it in PDF format* on a CD or flash drive (memory stick). Bring the CD or drive with you!<sup>14</sup> This policy applies for both jazz bands and combos backing vocal jazz ensembles. It is not necessary for vocalists to scan music, as all vocal parts are printed on the scores.

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<sup>14</sup> PDF files can be opened on any computer, thus making it easy to replace the lost or damaged pages.

### **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.

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

### **Always remember that you are representing ...**

- ✚ California State University, Long Beach
- ✚ Bob Cole Conservatory
- ✚ The Jazz Department
- ✚ Your director
- ✚ Yourself

**“JAZZ AT THE BEACH”  
CONTACT INFORMATION**

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