



**BOB COLE CONSERVATORY OF MUSIC**

**California State University, Long Beach**

# **JAZZ STUDIES HANDBOOK**

## **2021-2022**

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## WELCOME TO “JAZZ AT THE BEACH”

In 1975, California State University, Long Beach became the first university in California and one of fifteen in the nation to offer a degree in Jazz Studies. “Jazz at the Beach” has become one of the most respected collegiate jazz studies programs in the United States. *College Factual* magazine listed CSULB as the “#1 Best Value For The Money” in California and in the top 15% for nation.

Our campus is situated less than three miles from the Pacific Ocean in one of the most desirable microclimates in Southern California. Long Beach is California’s 7<sup>th</sup> largest city, yet it has a small town feel. Our proximity to the world’s largest entertainment center allows our students to start building their professional networks while still in school.

“Jazz at the Beach” alumni who have made significant contributions to the music industry include **John Patitucci** (bass), **Mark Turner** (saxophone), **Larry Carlton** (guitar), **Tom Kubis** (saxophone/composer), **Chad Wackerman** (drums), **Jeff Kashiwa** (saxophone), **Basil Poledouris** (film composer) **Andy Martin** (trombone), **Richard and Karen Carpenter** (The Carpenters), **Luther Hughes** (bass), **Vince Johnson** (The Four Freshmen), **Bill Liston** (saxophone), **Jay Mason** (saxophone), **Sal Lozano** (saxophone), **Jay Anderson** (bass), and more. Perhaps we will be adding your name to this list!

### Is “Jazz at the Beach” right for you?

Typical undergraduate jazz studies majors were leading performers in their high school and/or community college jazz ensembles. They are proficient at sight reading musical notation and they have a record of strong academic achievement. Typical graduate jazz studies majors were leading performers in their respective undergraduate programs, have developed a repertoire of jazz standards, have a record of strong academic achievement, and can sight read musical notation at a very proficient level.

### What We Can Do For You

We use the challenging jazz idiom as a catalyst to prepare our students for gainful employment in multiple musical genres as performers, educators, composer/arrangers, conductors, producers, recording engineers, film music supervisors, arts managers, and more. Our teaching staff at “Jazz at the Beach” will guide you through a curriculum that emphasizes musicianship, professionalism, reading skills, creativity, business skills, and multiple ethnic influences.

## **THE JAZZ STUDIES FACULTY**

Jazz studies majors at the Bob Cole Conservatory are taught by working music professionals whose activities include performing for high-profile jazz venues, festivals, and tours. Some are published authors and others compose, arrange, and orchestrate music for publication, recording sessions, motion pictures, television, and video games. Here is a current list of our “Jazz at the Beach” faculty:

### **DIRECTOR OF JAZZ STUDIES**

#### **Jeff Jarvis / jazz ensembles, jazz arranging, jazz theory, jazz pedagogy**

Credits include performances with Dizzy Gillespie, Louie Bellson, Joe Williams, Benny Golson, Rob McConnell, Jimmy Heath, Henry Mancini, Slide Hampton, Chuck and Gap Mangione, Doc Severinsen and more. Widely published composer, arranger, author, guest conductor, clinician and guest soloist, Past Vice-President of the International Association for Jazz Education and Past President of the California Alliance for Jazz. Honored by the Global Music Awards in 2019 for Lifetime Service to Jazz and Jazz Education.

### **DIRECTOR OF VOCAL JAZZ STUDIES**

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

Credits include performances with Joe Williams, Rosemary Clooney, Diane Schuur, Maynard Ferguson, Alvin Chea (Take 6), Damon Meader (New York Voices), Janis Siegel (Manhattan Transfer), and Bobby McFerrin. Numerous film, television and recording credits as a studio vocalist. Lead singer with “Vocalogy”. Frequent appearances as a guest conductor and clinician.

#### **Dr. Ray Briggs / jazz history, ethnomusicology**

Credits include performances as a saxophonist with Jeff Clayton, Benny Green and Rufus Reid. Noted jazz scholar, historian, ethnomusicologist and author of numerous jazz history books and articles.

#### **Jimmy Emerzian / jazz improvisation, combos**

Credits include performances as a saxophonist with Conrad Herwig, Bob Sheppard, Bobby Shew, Jeff Jarvis, Bobby Rodriguez, Ingrid Jensen and A.J. McLean (Backstreet Boys), Englebert Humperdinck, Ron King Big Band. In demand as a jazz educator, adjudicator, composer/arranger, and clinician.

**Mike Higgins / guitar**

Credits include tours with Maynard Ferguson, performances with Eddie Harris, Tom Kubis, Bill Watrous and 5<sup>th</sup> Dimension. Numerous film, television and recording credits.

**Andy Langham / piano**

Credits include tours with Poncho Sanchez, Christian McBride, Ernie Watts, New York Voices, Big Bad Voodoo Daddy and Dewey Redman. Recorded and/or performed with Terrence Blanchard, John Abercrombie, Randy Brecker, Tom Harrell, James Moody and Clark Terry.

**Bruce Lett / bass**

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

**Sal Lozano / 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, Barbra Streisand and Maynard Ferguson. Numerous film, television and recording credits.

**Jay Mason / saxophone**

Credits include Gordon Goodwin's Big Phat Band, Tom Kubis Big Band and Disneyland Band. An in-demand musician with numerous film, theater, television, and recording credits.

**Kye Palmer / trumpet**

Credits include the Tonight Show Band (Jay Leno), Woody Herman, Poncho Sanchez, Brian Setzer Orchestra, Chris Walden, Clayton-Hamilton Jazz Orchestra, Michael Bublé and studio work for numerous movie and Grammy nominated/winning projects.

**John Proulx / applied jazz voice, class jazz pian**

Credits include frequent performances as an accomplished jazz vocalist, and pianist. A Grammy Award-winning composer in Los Angeles, his singing style is likened to a young Chet Baker. John is a MAXJAZZ recording artist.

**Francisco Torres / trombone**

Credits include the Clare Fischer Big Band, Gordon Goodwin's Big Phat Band, Poncho Sanchez (trombonist/music director) and John Beasley's Monkestra. Torres's luminary career includes an extensive list of film, television and recording credits with Michael Bubl , Diane Reeves, Sammy Nestico, Ray Charles, Terence Blanchard, Stanley Clarke, Santana and many more.

**Chad Wackerman / drum set**

Credits include multiple tours and 26 albums with Frank Zappa, tours and 6 albums with Allan Holdsworth, plus tours and performances with Barbra Streisand, James Taylor, Joe Sample Andy Summer, Men at Work, and Bill Watrous.

## **APPLIED LESSONS**

### **Your Applied Instructor**

The importance of maintaining a productive partnership with your instructor cannot be overstated. Optimum results are contingent upon your openness to instruction, level of commitment, and dependability.

### **Lesson Attendance**

Contact your applied instructor each semester to schedule your lessons. If you are ill or have a compelling reason to miss a lesson, notify your instructor well in advance of the lesson time to reschedule.

### **About Your Applied Lessons**

Your applied lesson instructor can:

- offer one-on-one instrumental or vocal jazz instruction.
- help you select and prepare appropriate repertoire for juries, recitals and auditions.
- prepare you for the professional world and assist with career decisions.
- recommend you for performance and teaching opportunities.

### **Your responsibility to your instructor**

Respect your instructor's busy schedule by minimizing missed lessons and being punctual. If you are ill or have a compelling reason to miss a lesson, contact the instructor as soon as possible.

### **Your instructor's responsibility to you**

You are entitled to 13 hour-long private lessons per semester. Our high-profile instructors have professional engagements that conflict with lessons from time to time, but they are counseled to keep double lessons to a minimum. Group lessons are unacceptable under any circumstance.

### **Communication**

Communicate your goals and objectives. Take full advantage of your instructor's experience and the new possibilities s/he can help you discover. Familiarize your instructor with current jury and recital procedures and ask for help preparing your ensemble, jury, and recital music. If issues arise that you are not comfortable discussing with your applied instructor, please notify the Director of Jazz Studies.



## **Evaluating Your Applied Instructor**

Each semester the university requires students to fill out SPOT evaluations (**S**tudent **P**erception **O**f **T**eaching) for their applied instructors. Please be forthcoming when filling out these forms.

## **Lesson Journals**

Jazz majors are required to submit confidential lesson journals at the end of each semester to monitor lesson frequency, content, and progress. Lesson journals provide far more insight than SPOT evaluations or in-person observations. After each lesson, write a brief synopsis on your smart phone, tablet, or laptop. Here is a sample entry of appropriate content and length:

*10/4/21 -Today's lesson focused on scale choices and other devices for improvising over altered dominant chords. I need to work on smoother voice leading while transitioning between chords. We also worked on my flute sound today, which seems to be improving.*

Here is a sample entry that does not provide useful information:

*10/4/21 – Worked on jury.*

The length of your completed lesson journal should be formatted in single-spaced Times New Roman 12-point font and be about 1-2 pages in length. Handwritten journals are not acceptable. Submit your lesson journal via email or hard copy to the Director of Jazz Studies at or before your juries. If you perform a recital and are not performing a jury that semester, you are still required to submit a lesson journal.

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

### **CONCERT JAZZ ORCHESTRA**

Led by Director of Jazz Studies Jeff Jarvis, the CJO is the flagship jazz ensemble of “Jazz at the Beach”, having appeared at numerous jazz festivals, music education conventions, and command performances. The CJO has won several Downbeat Student Music Awards in the graduate college large jazz ensemble category, and members of the ensemble have won Best Soloist, Best Original Composition, and Best Arrangement categories. The CJO has also won 1<sup>st</sup> place in the college division of the Monterey Next Generation Jazz Festival several times, resulting in invitations to perform at the Monterey Jazz Festival. Other notable Concert Jazz Orchestra performances include Jazz at Lincoln Center, New York Symphony Space, West Coast Jazz Party, Montreux Jazz Festival in Switzerland, North Sea Jazz Festival in the Netherlands, Playboy Jazz Festival, Hollywood Bowl, Jazz Education Network (JEN) Conferences, International Association of Jazz Educators Conferences, National Association for Music Education Conference, Dorothy Chandler Pavilion, Disneyland, Newport Beach Jazz Party, Los Angeles Jazz Institute, and more.

The Concert Jazz Orchestra has performed with Ashley Alexander, Carl Allen, Gary Anderson, Shelly Berg, Wayne Bergeron, Alan Broadbent, Pete Christlieb, Buddy Colette, Eddie Daniels, George Duke, Gary Foster, Wycliffe Gordon, Jeff Hamilton, John Heard, Tamir Hendelman, Christian Jacob, Bruce Johnstone, Tom Kubis, Rich Matteson, Eric Marienthal, Les McCann, Bob McChesney, Bobby McFerrin, Butch Miles, James Morrison, Tommy Newsom, Flora Purim, Kim Richmond, Don Shelton, Jack Sheldon, Bobby Shew, Gary Smulyan, Tierney Sutton, Chad Wackerman, and more.

### **STUDIO JAZZ BAND**

Led by Director of Jazz Studies Jeff Jarvis, the Studio Jazz Band is a vital component of the comprehensive jazz studies program at Cal State Long Beach. This large jazz ensemble has won the Western States Jazz Festival, competing with top bands from other California universities. Participation in this big band allows jazz studies majors, music majors and non-music majors to fine-tune their large jazz ensemble skills. Students in the SJB receive valuable instruction about improvisation, sight reading, section playing, woodwind doubling, and various jazz concepts. The ensemble performs on and off campus and is exposed to classic and cutting-edge literature by luminary writers like Bob Mintzer, Hank Levy, Bill Liston, Bob Florence, John Fedchock, Frank

Foster, and more. During joint concerts with the Concert Jazz Orchestra, the SJB performs with guest artists invited to appear at the conservatory.

### **PACIFIC STANDARD TIME**

Led by Director of Vocal Jazz Christine Guter, PST is recognized as one of the finest collegiate vocal jazz ensembles in the nation. This award-winning ensemble has achieved international acclaim through frequent appearances at jazz festivals, educational conferences, competitions and tours. Pacific Standard Time has won numerous Downbeat Student Music Awards, plus graduate and undergraduate vocal jazz majors frequently win Downbeat SMA's in the Vocalist, Pop/Rock Vocalist, Latin Group, and Jazz Arrangement categories. Pacific Standard Time has won first place at the Monterey Next Generation Jazz Festival several times, resulting in invitations to perform at the Monterey Jazz Festival. Other significant performances include the International Association for Jazz Education Conference, Jazz Education Network Conference, American Choral Directors Association Conferences, California Music Educators Association Conferences, New York Voices Vocal Jazz Festival, Newport Beach Jazz Party, West Coast Jazz Party, Los Angeles Jazz Institute, Playboy Jazz Festival, and more.

Pacific Standard Time has worked with guest artists Jennifer Barnes, Sandy Cressman, Dena DeRose, Julia Dollison, Kurt Elling, Matt Falker, Jeremy Fox, Greg Jasperse, Lauren Kinhan, Kerry Marsh, the New York Voices, Kate Reid, Sweet Honey in the Rock, Michele Weir, and other distinguished artists and educators.

### **JAZZ AND TONIC**

Jazz and Tonic is an important component of the vocal jazz program at Cal State Long Beach. The ensemble keeps an active performance schedule and had the honor of headlining the Point Loma Vocal Jazz Festival in San Diego. Recognized as a top collegiate vocal jazz ensemble on the West Coast, they perform regularly on and off campus and participate in educational jazz festivals every year. Jazz and Tonic provides an excellent opportunity for singers to hone their vocal, musicianship and performance skills in a group setting. Members receive instruction on jazz harmony, style, improvisation, rhythmic concepts, and more.

### **JAZZ COMBOS**

After the fall placement auditions, students are assigned to jazz combos. Participation is required for all Jazz Studies majors and is open to non-majors. In combos, students develop a keen sense of blend, balance, jazz style, and improvisational opportunities that contribute to the success of our large ensembles. Smaller ensembles also provide opportunities for participants to compose,

arrange, rehearse, and perform their original material. Regular performances are scheduled, both on campus and at local jazz venues. Two proficient rhythm sections are chosen to accompany our vocal jazz ensembles.

**“JAZZ AT THE BEACH”  
SCHOLARSHIPS & FINANCIAL AID**

**KKJZ Scholarship** - Awarded annually to exceptionally talented undergraduate and/or graduate jazz studies majors.

**Bob Cole Conservatory Scholarship** - Awarded annually to exceptionally talented incoming undergraduate and graduate jazz studies majors.

**Ella Fitzgerald Charitable Foundation Scholarship** – Awarded annually to exceptionally talented undergraduate and graduate jazz voice majors.

**Beau and Jo France Graduate Jazz Studies Scholarship** – Awarded annually to a leading graduate instrumental studies jazz major who is mentored by the Director of Jazz Studies about superintending a collegiate jazz studies program.

**State Paid Lessons** – This entitles all BCCM jazz studies majors in good standing to 13 applied lessons per semester. Some university music programs charge students an additional fee for applied lessons, but at the Bob Cole Conservatory, lessons are paid for by state.

**Out-Of-State Tuition Waiver** – The graduate advisor applies for a limited number of out-of-state tuition waivers on behalf of all accepted non-resident graduate students.

**Combining music scholarships and financial aid<sup>1</sup>**

Merit awards (Bob Cole Conservatory scholarships, KKJZ scholarships, etc.) are credited to student accounts to offset tuition and fees *not already covered* by previously awarded forms of financial assistance up to but not over and above full in-state tuition.<sup>2</sup>

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<sup>1</sup> Includes Pell grants, Cal Grants, State University grants, Work Study, student loans and any other non-music scholarships, grants or awards. If offered a scholarship, inform the Director of Jazz Studies if you will be receiving any of these forms of financial aid.

<sup>2</sup> If combined financial aid and a music scholarship exceeds tuition costs, the excess is deducted from the music scholarship and cannot be reallocated to assist other students.

## **“JAZZ AT THE BEACH” INCOMING STUDENT AUDITION REQUIREMENTS**

### **Candidates for the B.M. in Jazz Studies**

Undergraduate jazz auditions for the subsequent fall semester are held in February, during which time candidates are evaluated for admission and scholarship consideration. “Jazz at the Beach” requires candidates to submit pre-screening videos. For deadlines and live audition dates, please navigate to <http://web.csulb.edu/depts/music/prospective-students/undergraduate-auditions.php>.

After pre-screening videos are evaluated, selected candidates are invited to perform a live audition. These candidates must contact the music office to sign up for a time slot. Current music majors at the Bob Cole Conservatory who wish to change their major to jazz studies should consult the undergraduate advisor, and then set up a special audition with the Director of Jazz Studies. Acceptance to the Bob Cole Conservatory does not imply acceptance to the university and vice-versa. Application and admission procedures at <https://www2.calstate.edu/apply>. If accepted by the university, avoid delay or withdrawal of your application by observing deadlines for acknowledging your intent to attend the university, sending in deposits, and completing academic placement exams. Address questions or concerns about the application process to the conservatory’s undergraduate advisor Kirsten Sumpter at [kirsten.sumpter@csulb.edu](mailto:kirsten.sumpter@csulb.edu).

### **Candidates for the M.M. in Jazz Studies**

Application and admission procedures are available at <https://www2.calstate.edu/apply>. Graduate jazz auditions are held in February, at which time candidates are evaluated for admission and scholarship consideration. Go to <http://web.csulb.edu/depts/music/prospective-students/graduate-auditions.php> for information on pre-screening video submission procedures, deadlines, and the live audition dates. Those invited to perform a live audition should contact the Graduate Advisor, Dr. Shanon Zusman at [Shan.Zusman@csulb.edu](mailto:Shan.Zusman@csulb.edu) to sign up for a time slot. Acceptance to the conservatory does not imply admission to California State University, Long Beach or vice-versa. University application and admission procedures can be found online. If you have questions or concerns about the application process, please contact Dr. Zusman.

**“JAZZ AT THE BEACH”  
ENSEMBLE PLACEMENT AUDITIONS**

**INSTRUMENTAL JAZZ PLACEMENT AUDITIONS**

Placement auditions for big bands and combos are held one week before the start of the fall semester. During the summer break, information about the online audition sign-ups is emailed to all incoming and returning jazz studies majors and all incoming music majors. Students who do not respond to the invitation to audition cannot be guaranteed a position in a big band since the ensembles are formed immediately following the placement auditions.

**Method of Evaluation**

Candidates must provide backing tracks for the tunes played during their auditions. A sound system with a CD player is provided. We supply connecting cords for laptop computers, iPods, iPhones, and similar devices. Candidates are evaluated on musicianship, sight reading, jazz concept, and jazz improvisation in both individual and ensemble settings. Saxophonists are also evaluated on their woodwind doubling skills.

**AUDITION REPERTOIRE**

**Wind Players**

Prepare two medium-tempo or up-tempo jazz standards/etudes in contrasting styles. Be prepared to accurately perform the melodies and improvise to the chord changes. As part of the audition process, you will sight read a jazz etude or excerpt to evaluate rhythmic and note accuracy in a consistent time feel. Lead trumpet candidates should perform an excerpt from a big band chart to demonstrate their range and endurance. Saxophonists should demonstrate woodwind-doubling skills on a jazz or classical etude or excerpt. For doubling evaluation, alto saxophonists should be prepared to play soprano sax and flute. Tenor saxophonists should be prepared to play clarinet and flute. Baritone saxophonists should be prepared to play bass clarinet and flute.

**Guitar and Piano**

Prepare two medium-tempo or up-tempo jazz standards/etudes in contrasting styles. Be prepared to accurately perform the melody of the tune, comping where appropriate, and improvise. Guitarists should also play a chord melody for a tune of their choosing.

As part of the audition process, guitarists and pianists will sight read a jazz etude or excerpt to evaluate rhythmic and 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. A guitar amp is provided, but candidates are welcome to provide their own.

### **Bass**

Prepare two medium-tempo or up-tempo jazz standards/etudes in contrasting styles. Be prepared to accurately perform the melody of the tune, comp a bass line, and improvise to the chord changes. Candidates must audition on acoustic bass. *The jazz studies program does not admit candidates who play electric bass exclusively.* As part of the audition process, you will sight read a jazz etude or excerpt to evaluate rhythmic and note accuracy in a consistent time feel. A bass amp is provided for auditions, but candidates are welcome to provide their own.

### **Drums**

Prepare and perform two medium-tempo or up-tempo jazz standards/etudes in contrasting styles. You will be asked to demonstrate proficiency in a variety of styles and meters, and to sight read an excerpt from a big band chart to demonstrate your ability to play set-up figures and notated ensemble cues while maintaining a consistent groove. A drum kit is provided but candidates should provide their own cymbals.

### **Vibraphone**

First Year Students: Play the melody of and improvise over the chord changes to two jazz standards of contrasting styles accompanied by live musicians or pre-recorded accompaniment tracks that you are required to provide. Comp the chord changes to both tunes using two or four mallets. Prepare an 8 measure "chord melody" of any jazz standard or one of the first 5 pieces from "Vibraphone Technique: Dampening and Pedaling" by David Friedman. As part of the audition process, candidates will be required to sight read a jazz etude or excerpt with a consistent time feel to evaluate rhythmic and note accuracy.

Transfer Students: Play the melody of and improvise over the chord changes to two jazz standards of contrasting styles accompanied by live musicians or pre-recorded accompaniment tracks that you are required to provide. Comp the chord changes to both tunes using four mallets. Prepare a chord melody for a jazz standard and one of the first 20 pieces from *Vibraphone Technique: Dampening and Pedaling* by David Friedman. As part of the audition process,



candidates will be required to sight read a jazz etude or excerpt with a consistent time feel to evaluate rhythmic and note accuracy.

Graduate Students: Play the melody of and improvise over the chord changes to three jazz standards of contrasting styles accompanied by live musicians or pre-recorded accompaniment tracks that you are required to provide. One of the pieces must be performed at a tempo marking of at least 240 beats per minute. Comp the chord changes to both tunes using four mallets. Prepare a "chord melody" of an entire jazz standard and one of the final 10 pieces from *Vibraphone Technique: Dampening and Pedaling* by David Friedman. Perform the melody of and improvise over a jazz standard rearranged in an odd meter such as 5/4, 7/8 or 9/8. As part of the audition process, candidates will be required to sight read a jazz etude or excerpt with a consistent time feel to evaluate rhythmic and note accuracy.

## **VOCAL JAZZ ENSEMBLE PLACEMENT AUDITIONS**

Prepare one jazz standard of your choosing. The audition may be performed using live musicians or accompaniment tracks provided by you. A sound system with a CD player is provided. We supply connecting cords for laptop computers, iPods, iPhones, and similar devices. You will also be asked to improvise and sight read a short jazz excerpt. You will also be asked to match 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 100-point scale, 10 points for each of the following categories: preparation, sight reading, tonal memory, improvisation, part-singing, pitch, vocal quality, jazz style, stage presence, and professionalism.

**“JAZZ AT THE BEACH”  
ENSEMBLE REQUIREMENTS AND PROTOCOL**

**Major Performance Organization (MPO) Requirements**

Lower division jazz studies majors (1<sup>st</sup> and 2<sup>nd</sup> year) take the same core music courses required for all music majors. Lower division jazz majors must satisfy the MPO requirement by performing in a classical major performing ensemble in addition to their assigned jazz ensemble.

After passing the Upper Division Screening Examination (UDSE), the curriculum is more jazz-specific, and the MPO requirement may now be satisfied by participation in the Concert Jazz Orchestra, Studio Jazz Band, Pacific Standard Time, or Jazz and Tonic. Upper division jazz studies majors are encouraged to remain involved in classical ensembles as their schedules allow. All jazz studies majors are required to attend jazz ensemble placement auditions held prior to the beginning of each fall semester and must participate in jazz ensembles as assigned to remain in good standing with the jazz studies program.

Instrumental jazz studies majors who accompany vocal jazz ensembles do so on an elective basis; they are still required to perform with instrumental jazz ensembles as assigned to satisfy the MPO requirement. Jazz majors who wish to switch from instrumental jazz to vocal jazz or vice versa must audition for the other area, and if accepted, convert their state paid lessons to an instructor in the new discipline. Those wishing to continue lessons in the old discipline may do so at their expense.

## **EQUIPMENT NEEDS**

### **Saxophone**

Saxophonists in the jazz studies program are expected to double on woodwind instruments and should bring the appropriate instruments to all rehearsals or as directed.

- Alto saxophonists - soprano sax and flute
- Tenor saxophonists - clarinet and flute
- Baritone saxophonists - bass clarinet and flute

### **Trumpet**

Trumpet players should bring flugelhorns, cup mutes, harmon mutes, bucket mutes, and plunger mutes to all rehearsals.

### **Trombone**

Trombonists should bring cup mutes, bucket mutes, and plunger mutes to all rehearsals.

### **Guitar/Bass**

Bring all necessary patch cords. Amplifiers are provided or you may use your own.

### **Drums**

A rehearsal drum kit is provided. Drummers are responsible for moving the kits out of storage and setting them up. Please bring cymbals and a stick bag w/ sticks, brushes, and mallets.

### **Mallet Instruments**

Mallet instruments must be moved from the practice rooms or percussion equipment storage for each rehearsal.

### **Sectional Rehearsals**

Student-centered sectional rehearsals facilitate better execution and interpretation of the music. These ad hoc rehearsals are scheduled by section leaders or the ensemble director as needed.

### **Attendance and Punctuality**

Ensemble members are expected to attend all scheduled rehearsals and sectionals, and to be ready to play at the published meeting time. If you have a compelling reason for missing a rehearsal, you must notify the ensemble director as soon as possible to request an excused absence. If the absence is approved, it is your responsibility to make arrangements for a substitute of like ability and to give the sub your music. Unexcused absences for dress rehearsals, soundchecks, or performances may result in exclusion from the performance, a failing grade for the semester, and/or dismissal from the ensemble.

### **Music Folders and Performance Music**

Instrumentalists are responsible for their music folders and contents. Lost or damaged parts are not always replaceable. We highly recommend you scan and save your music in PDF format. Bring the storage device with you during tours and off-campus performances so that lost or damaged parts can be reproduced. Writing reminders on your music in pencil is expected, but refrain from making unnecessarily large, inappropriate, or non-essential annotations.

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

Log on to [www.csulb.edu/divisions/aa/catalog/current/index.html](http://www.csulb.edu/divisions/aa/catalog/current/index.html) to view the undergraduate catalog.

For application and admission policies and procedures, go to <https://www2.calstate.edu/apply>. If you have questions or concerns, please contact our undergraduate advisor, Kirsten Sumpter, at [kirsten.sumpter@csulb.edu](mailto:kirsten.sumpter@csulb.edu).

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

Log on to [www.csulb.edu/divisions/aa/catalog/current/index.html](http://www.csulb.edu/divisions/aa/catalog/current/index.html) to view the graduate catalog.

Log on to <http://web.csulb.edu/depts/music/> and select Current Students > Degree Information > Graduate Handbook. You can read or download the handbook in PDF format.

For application and admission policies and procedures, go to <https://www2.calstate.edu/apply>. If you have questions or concerns, please contact our graduate advisor, Dr. Shanon Zusman, at [shan.zusman@csulb.edu](mailto:shan.zusman@csulb.edu)

**“JAZZ AT THE BEACH”**  
**JAZZ COURSE DESCRIPTORS**

When reading the jazz course descriptors, pay particular attention to prerequisite courses and background required for enrollment. For fully detailed course descriptions, please refer to the university’s online course catalog.

**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. Class jazz piano courses are critically important regardless of what instrument you play. Prerequisite: Successful completion of the departmental keyboard proficiency exam or consent of instructor.

**MUS 221B Class Jazz Piano II**

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

**MUS 272A Jazz Theory I**

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

**MUS 272B Jazz Theory II**

A continuation of Jazz Theory I, this course focuses on jazz composition utilizing the basic jazz theory concepts learned in MUS 272A. Topics include melodic paraphrasing techniques, guide tone melodies, compound guide tone melodies, voice leading, and other methods of constructing strong melodies. Prerequisite: Successful completion of MUS 272A or consent of instructor.

**MUS 371A 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 for non-jazz studies majors.

### **MUS 371B Improvisation Techniques II**

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

### **MUS 393 Jazz, An American Music**

This jazz history course analyzes the development of various jazz styles, forms, improvisation, and significant musical concepts. The past, present, and future of jazz will be examined while listening, viewing and analyzing central figures of the idiom.

### **MUS 414/514 Techniques for the Jazz Vocalist**

This course addresses repertoire development, career preparation, writing lead sheets and basic trio arrangements, basic sound reinforcement, working with and communicating with rhythm section musicians, self-promotion, and auditioning skills. Prerequisite: Consent of instructor required for non-jazz studies majors.

### **MUS 416/516 Pedagogy of Jazz**

This course addresses teaching jazz skills to students of all ages and ability levels in rehearsal, master class, applied lesson and classroom environments. Topics include teaching jazz interpretation, improvisation, big band rehearsal techniques. The course also addresses selection of music, analytical listening techniques, preparing for festivals and concerts, working with guest artists/clinicians, and more.

### **MUS 474A/574A Jazz Arranging I**

This required course for jazz studies majors examines fundamentals of jazz melody, harmony, rhythm, phrasing, and articulation. Instrument ranges and characteristics are introduced. Students learn 2, 3, 4 and 5-part voicing techniques as they prepare to arrange for an instrumental jazz combo with five horns. Prerequisite: MUS 372B or consent of instructor.

### **MUS 474B/574B Jazz Arranging II**

This course is an elective, but is highly recommended for jazz studies majors. The application of 2, 3, 4 and 5-part voicing techniques learned in MUS 474A/574A comes into play while scoring for large jazz ensembles. Topics include planning larger arrangements, proper layout of scores and

parts, effective combinations of instruments, reharmonization, and idiomatic use of counterpoint. Students will study existing jazz arrangements and do presentations for the class. Prerequisite: MUS 474A/574A or consent of instructor.

### **MUS 510 Improvisation Styles and Literature**

This graduate course explores advanced concepts in jazz improvisation through analysis of various jazz artists, transcribing, 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.<sup>3</sup> Prerequisites: MUS 372B, MUS 393, MUS 474B (or equivalents) or consent of instructor.

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

This graduate course focuses on advanced scoring techniques commonly used with big band. A solid foundation in traditional theory, jazz theory and big band arranging is needed.<sup>4</sup> Students will study existing jazz arrangements and do presentations for the class. Instrument ranges/capabilities and woodwind doubling are addressed in preparation for a major project that will be performed by the CSULB Concert Jazz Orchestra. Prerequisite: MUS 474B/574B (or equivalent) or consent of instructor.

### **MUS 513 History and Analysis of Jazz Styles**

This graduate 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.

### **MUS 518 Seminar in Jazz Analysis**

This graduate seminar course explores advanced harmonic aspects of jazz music through study and analysis of influential jazz composers and musicians and how they introduced, and utilized altered traditional music theory to develop jazz theory and harmony. In addition to lectures,

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<sup>3</sup> Students lacking the prerequisite skills should enroll in MUS 371A and/or MUS 371B

<sup>4</sup> Students lacking the prerequisite skills should enroll in MUS 574A and/or MUS 574B.



analytical discussion and transcription assignments, students will hear concepts during listening sessions featuring classic jazz 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).

### **“JAZZ AT THE BEACH” JURY REQUIREMENTS**

Juries are the final exam for your applied lessons and are scheduled just prior to exam week each semester. The jury counts for 1/3 of your semester lesson grade, and your instructor’s grade counts for 2/3. At the jury, a panel of jazz faculty and your applied instructor evaluate and grade your performance for style, intonation, rhythmic accuracy, time feel, and improvisation. A student trio consisting of piano, bass, and drums will accompany you at your jury. The cost of hiring the student musicians will be equally shared by those students performing juries. Professor Christine Guter coordinates collection of the nominal fees, which are normally less than \$20 per jazz studies major. It is your responsibility to provide the musicians with legible master rhythm charts with intros and endings. The music should be sight readable and the parts must be taped.

Juries are a semi-formal event with a dress code. Clothing choice #1 is a collared shirt and a long tie with the knot covering the fastened top button, dark trousers, dark socks, and dress shoes. Wearing a suit or sport jacket is optional. Clothing choice #2 includes dark dresses, dark pants suits, dark colored dress slacks or skirts (knee-length or below) with a conservative top and dress shoes. Avoid short skirts or dresses, plunging necklines, low-cut backs, high slits, spaghetti straps, and excessive and/or dangling jewelry. Casual attire is not appropriate for juries. Non-compliance with the dress code may result in a lower grade or the re-scheduling of your jury.

## INSTRUMENTAL JAZZ JURIES

### **1<sup>st</sup> Year Undergraduate Students**

Prepare three Level 1 tunes from the *Instrumental Tune List* (pp.28-29) and enter them on your jury form under the heading “repertoire list”. In the interest of scheduling, you may be asked to perform two of the selections at the jury. You may choose the first tune to perform and the jury panel will select the second. If desired, tunes may be selected from a more challenging level. In addition to playing the melodies correctly, be prepared to improvise at least two choruses. Repertoire should not be repeated at future juries.

### **2<sup>nd</sup> Year Undergraduate Students**

Prepare five Level 2 tunes from the *Instrumental Tune List* (pp.28-29) and enter them on your jury form under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of your selections at the jury. You may choose the first tune to perform and the jury panel will select the second. If desired, tunes may be selected from a more challenging level. In addition to playing the melodies correctly, be prepared to improvise at least two choruses. Repertoire should not be repeated at future juries.

### **3<sup>rd</sup> Year Undergraduate Students & 1<sup>st</sup> Year Transfer Students**

Prepare five Level 3 tunes from the *Instrumental Tune List* (pp.28-29) and enter them on your jury form under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of your selections at the jury. You may choose the first tune to perform and the jury panel will select the second. If desired, tunes may be selected from a more challenging level. In addition to playing the melodies correctly, be prepared to improvise at least two choruses. Repertoire should not be repeated at future juries.

### **4<sup>th</sup> Year Undergraduate Students & 2<sup>nd</sup> Year Transfer Students**

Prepare five Level 4 tunes from the *Instrumental Tune List* (pp.28-29) and enter them on your jury form under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of your selections at the jury. You may choose the first tune to perform and the jury panel will select the second. In addition to playing the melodies correctly, be prepared to improvise at least two choruses. Repertoire should not be repeated at future juries.

### **Graduate Students**

Prepare eight Level 4 tunes from the *Instrumental Tune List* (pp.28-29) and enter them on your jury form under the heading “repertoire list”. In the interest of scheduling, you will be asked to

play two of your selections at the jury. You may choose the first tune to perform and the jury panel will select the second. In addition to playing the melodies correctly, be prepared to improvise at least two choruses. Repertoire should not be repeated at future juries.

**“JAZZ AT THE BEACH”  
INSTRUMENTAL TUNE LISTS**

<b>LEVEL 1</b>	<b>LEVEL 2</b>	<b>LEVEL 3</b>	<b>LEVEL 4</b>
After You've Gone	A Foggy Day	Alone Together	Airegin
Afternoon in Paris	A Night In Tunisia	Anthropology	Along Came Betty
All Blues	Afro Blue	Blue In Green	Beyond All Limits
A Time For Love	All The Things You Are	Body And Soul	Blood Count
Au Privave	Angel Eyes	Ceora	Bolivia
Autumn Leaves	Blues For Alice	Chelsea Bridge	Cherokee
Blue Bossa	Bluesette	Come Rain Or Come Shine	Clockwise
But Beautiful	Beautiful Love	Confirmation	Countdown
Days Of Wine And Roses	But Not For Me	Corcovado	Darn That Dream
Don't Get Around Much Anymore	Cottontail	Daahoud	Dolphin Dance
Doxy	Easy Living	Desifinado	Ecaroh
Freddie The Freeloader	Everything Happens To Me	Donna Lee	E.S.P.
Georgia	Exactly Like You	Embraceable You	Giant Steps
Honeysuckle Rose	Footprints	Estate	Hot House
Impressions	Four	Fee Fi Fo Fum	Indiana
It Don't Mean A Thing ...	Groovin' High	I Can't Get Started	I'll Remember April
Killer Joe	Have You Met Miss Jones	I'm Old Fashioned	Infant Eyes
Lady Be Good	Here's That Rainy Day	It Could Happen To You	Inner Urge
Lester Leaps In	How Insensitive	Lazy Bird	Invitation
Little Sunflower	I Hear A Rhapsody	Like Someone In Love	It's You Or No One
Maiden Voyage	I Love You	My Favorite Tings	Joshua
Meditation	I Should Care	My One And Only Love	Just One Of Those Things
Mr. P.C.	In A Mellow Tone	My Romance	Lament For Booker
My Funny Valentine	In A Sentimental Mood	My Secret Love	Love For Sale
Billie's Bounce	In Walked Bud	Nica's Dream	Lover
Out Of Nowhere	Jordu	Nardis	Lover Come Back To Me
Perdido	Joy Spring	Nefertiti	Lush Life
So What	Just Friends	Chega De Saudade	Moment's Notice
Song For My Father	Ladybird	That Old Devil Moon	Moontrane

St. Thomas	Milestones	Once I Loved	My Secret Love
Stolen Moments	Minority	Orinthology	My Shining Hour
Take The A Train	Night And Day	Seven Steps To Heaven	Naima
Tune Up	On Green Dolphin Street	Skylark	Oleo
	Our Love Is Here To Stay	Speak No Evil	Pannonica
	Prelude To A Kiss	Stardust	Quicksilver
	Recordame	Stella By Starlight	Room 608
	Scrapple From The Apple	Girl From Ipanema	Round Midnight
	Shadow Of Your Smile	The Song Is You	Sail Away
	Softly, As In A Morning Sunrise	Triste	Sophisticated Lady
	Solar	Tune Up (faster)	Spring Is Here
	Someday My Prince Will Come	Wave	Stablemates
	Speak Low	Well You Needn't	The Way You Look Tonight
	Star Eyes	West Coast Blues	Very Early
	Tenderly	What Is This Thing Called Love	Yes And No
	There Is No Greater Love	Yesterdays	You Stepped Out A Dream
	There Will Never Be Another You		
	Yardbird Suite		

## VOCAL JAZZ JURIES

### **2<sup>nd</sup> Year Undergraduate Students**

Prepare six 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.

### **3<sup>rd</sup> Year Undergraduate Students**

Prepare 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 a written transcription of an improvised solo approved by the instructor.

### **4<sup>th</sup> Year Undergraduate Students**

Prepare 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**

Prepare eight to ten pieces representing at least five 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 significant understanding of more advanced repertoire. The inclusion of unusual literature and/or original compositions is encouraged.

## **ADDITIONAL REQUIREMENTS**

The following is required of all jazz voice majors and 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 Orleans second-line, new age, etc.

### **Lead Sheets**

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

**Vocal Book**

All students will keep 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 jazz voice 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. 3<sup>rd</sup> year, 4<sup>th</sup> year and graduate students must submit a written transcription, as well as learning the solo by ear. 2<sup>nd</sup> year undergraduate students do not have to submit a written transcription, but may do so if they choose.

## **“JAZZ AT THE BEACH” RECITAL GUIDELINES**

Your recital is the culminating experience of your jazz studies degree and should demonstrate the skills you have developed during your collegiate studies. You must also follow the guidelines below for this formal performance. Your recital should represent who you are as a developing artist. Non-compliance may result in the need for a second recital approval and performance.

### **Jazz Recital Advisor**

Professor Christine Guter is the jazz recital advisor. In addition to being present at the recital approval jury, Professor Guter organizes a mandatory meeting of all instrumental and vocal jazz recital candidates each semester during which time jazz recital requirements and procedures are explained. In addition to this meeting, Professor Guter monitors all aspects of the preparation and presentation of recitals. Recital candidates must consult individually with Professor Guter no less than 30 days before the recital for final approval of the program content, the printed program, and accompanying personnel.

### **Scheduling Your Recital**

Scheduling occurs the first and second week of the semester of your recital. Before finalizing your recital date, booking a venue, or contacting musicians, you are required to consult with your private teacher, the jazz recital advisor and the Director of Jazz Studies to avoid scheduling conflicts with their respective professional engagements. Weekend evenings should be avoided if possible and recitals may not be scheduled during holidays and breaks.

### **Instrumentation**

Use a variety of instrumental combinations (duos, trios, quartets, etc.). Fourth year and graduate recitalists must arrange at least two selections for three (or more) horns and rhythm.<sup>5</sup> Piano and guitar candidates must perform at least one selection without accompaniment.

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<sup>5</sup> Undergraduate recitalists who have not yet taken MUS 474A (Jazz Arranging I) are waived from the arrangement requirement.



### **Program Length**

Junior recitals must be 45-60 minutes in length with no intermission. Senior recitals must be 60-75 minutes in length with an optional intermission. Graduate recitals must be 75-90 minutes in duration with a required intermission. The prescribed length of the recital does not include intermissions. Presenting excessively short or long programs will affect the recital grade.

### **Accompanying Musicians**

The performances, attire, and deportment of your accompanying musicians are factored into your recital grade. It is highly recommended that the majority of your recital accompanists are BCCM students. Using a couple outside guest performers is certainly permissible, but the exclusive use of outside musicians implies the extent to which you value the talents of your BCCM colleagues. You must have a minimum of three rehearsals with all accompanying musicians present. Select personnel that will attend rehearsals and dress appropriately for the performance.

### **Improvised solos**

Frequency and length of improvised solos should be structured to predominantly feature the recitalist.

### **Printed Programs**

Printed programs should be informative and simple. Lengthy professionally printed programs are not permitted. A program photocopied on one folded sheet of 8 1/2 x 11 paper allows room for the standardized cover, your program order, personnel and some acknowledgements. An insert may be added if you need more room. All recitalists are required to use the official conservatory recital template, which can be downloaded at:

[www.csulb.edu/depts/music/current-students/recital-program-templates.php](http://www.csulb.edu/depts/music/current-students/recital-program-templates.php)

### **Recital Attire**

Clothing choice #1 is a dark suit or a dark sport jacket with dark slacks (no black jeans), collared dress shirt with long tie with the knot covering the fastened top button, dark socks, and dark dress shoes. Suit jackets are not to be removed, shirtsleeves rolled up, or ties loosened. This applies to rhythm section members as well. Clothing choice #2 includes dark dresses, dark pants suits, or dark colored dress slacks or skirts (knee-length or below) with a conservative top and dark shoes. Avoid short skirts or dresses, plunging necklines, low-cut backs, high slits, spaghetti straps, and

excessive and/or dangling jewelry. Casual attire is not acceptable for recitals. Inappropriately dressed recitalists or accompanying musicians may negatively affect the recital grade.

### **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 performer. Professionalism, suitable programming, appropriate attire for the recitalist and accompanying musicians, and compliance with all other recital guidelines factor into the recital grade.

### **Sound & Technical Requirements**

When you reserve a venue for your recital, be sure to mention you are doing a jazz recital. This will ensure that a sound engineer and suitable equipment are present, and that sufficient set-up and sound check time is scheduled. Contact COTA Facilities Coordinator Colleen Ryan at [colleen.ryan@csulb](mailto:colleen.ryan@csulb) to find out who is providing these services for your recital. Communicate your needs to the stage and sound crew no less than three weeks in advance of your recital date.

## **INSTRUMENTAL JAZZ RECITAL CONTENT**

The criteria below apply to all 3<sup>rd</sup> year, 4<sup>th</sup> year, and graduate level instrumental jazz recitals.

1. Program and perform at least one selection from each of the following jazz periods:

- Early Jazz (pre-1940's)
- Bop
- Cool Jazz
- Hard Bop
- Modal, Fusion, Jazz-Rock, etc.

2. Perform at least one selection in a Latin style.

3. Perform a ballad.

Note: Your early jazz selection may have been composed in 1931, but your arrangement may be in a current style. Programming one original composition is encouraged, but not required.

Performance of a transcription is permitted, but not required for instrumentalists. The difficulty level of the selections must be level appropriate for the degree.

Note: Undergraduates must have a minimum of 7 pieces on the recital. Graduate students must have a minimum of 9 pieces on the recital. Less selections are permitted if doing extended works with multiple movements approved by the jazz faculty.

## **VOCAL JAZZ RECITAL CONTENT**

### **3<sup>rd</sup> Year Jazz Voice Recital**

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. If you perform pieces in another language, include translations of the text in the program.

### **4<sup>th</sup> Year Jazz Voice Recital**

Your recital should include at least 9 selections representing a minimum of four styles including swing, Latin, ballad, and be-bop. Performance of a transcription is encouraged, but not required. If you perform pieces in another language, include translations of the text in the program.

### **Graduate Jazz Voice Recital**

Your recital should include at least 10 selections representing a minimum of five styles including swing, Latin, ballad, and be-bop. Performance of a transcription is encouraged, but not required. The inclusion of unusual literature and/or original compositions is encouraged. If you perform pieces in another language, include translations of the text in the program.

## **“JAZZ AT THE BEACH” RECITAL APPROVAL**

Recital approval occurs during juries, the semester before you intend to give your recital. Below is a list of items to prepare and general information regarding your recital approval. It is essential that you share this information with your private teacher in order to receive proper guidance and instruction.

### **Repertoire**

All music for your recital must be chosen at the time of your recital approval. Be prepared to perform at least 60% of the recital selections at your jury. In the case of selections requiring larger instrumentation, you may perform a small group version if possible. If this is not possible, indicate that on your recital approval worksheet.

### **Required Documents**

The appropriate DocuSign™ document must be completed and available to the adjudication panel at your recital approval hearing.

- Jury Form
- Recital approval worksheet
- Paper recital approval document as per sample on next page

## Sample Recital Approval Worksheet

(Name)

3<sup>rd</sup> Year Jazz Recital Approval

(Date)

1. Tribute to Ticklers (by Jaki Byard) – Early Jazz  
Stride/New Orleans/Blues (Solo Piano)
2. The Way You Look Tonight (by Jerome Kern) – Cool Jazz  
Medium/Up Swing. (Piano, Bass, Drums, Alto Sax)
3. Wail (by Bud Powell) – Bebop  
Up-tempo Swing (Piano, Bass, Drums)
4. Chick's Tune (by Chick Corea) – Hard Bop  
Medium/Up Swing (Piano, Bass, Drums, Tenor Sax, Trumpet)
5. The Sorcerer (by Herbie Hancock) – Post Bop  
Medium/Up Swing (Piano, Bass, Drums)
6. Con Alma (by Dizzy Gillespie) – Latin  
12/8 Afro Cuban (Piano, Bass, Drums)
7. My Foolish Heart (by Young & Washington) – Ballad  
Rubato Ballad (Piano and Vocalist)
8. Questar (by Keith Jarrett) – Extra Piece  
ECM straight 8<sup>th</sup> style (Piano, Bass, Drums, Alto Saxophone)

## **“JAZZ AT THE BEACH” PLANNING YOUR COURSEWORK**

### **Careful Planning**

Meet regularly with your advisor to carefully plot your course sequence. The advisor will keep you on track with regard to required music courses, general education courses, important deadlines, applications, and graduation requirements. Failure to plot the sequence of your coursework may delay your graduation and result in additional tuition expenses.

Undergraduate jazz studies candidates should contact the undergraduate advisor Kirsten Sumpter at [kirsten.sumpter@csulb.edu](mailto:kirsten.sumpter@csulb.edu) and Graduate jazz studies candidates should contact the graduate advisor, Dr. Shanon Zusman at [shan.zusman@csulb.edu](mailto:shan.zusman@csulb.edu).

### **Music Courses**

Class content at the BCCM is sequential; missing even one class puts you at risk of falling behind and earning a lower semester grade. Informing your instructor about an upcoming absence does not imply that you are excused. You will still be marked absent unless the reason is illness, emergency, or a school-sanctioned activity accompanied by an excuse letter. Gigs and job shifts are not acceptable excuses for missing classes or coursework.

### **General Education Courses (GE's)**

Music majors sometimes procrastinate when it comes to taking required GE (General Education) courses. Consider taking some of these courses during the summer session at CSULB or a community college. This strategy allows you to concentrate on music courses and ensembles during the fall and spring semesters. Another option is to enroll in winter courses offered during the semester break.<sup>6</sup>

### **Check the jazz studies bulletin board**

Announcements are often posted about upcoming events, policies, etc.

### **Check your ensemble's Dropbox shared folder regularly.**

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<sup>6</sup> Winter session courses are taught at an accelerated pace and may be more challenging. Also check your ensemble touring schedules as some groups travel during the winter break.

**Check your email regularly**

Check your personal email *and* your official CSULB student email ([first.last@student.csulb.edu](mailto:first.last@student.csulb.edu)). Notifications from class rosters, MyCSULB, BeachBoard, and other campus entities are not sent to personal email addresses.

**Outside activities**

Being a student requires temporary sacrifices, such as planning your outside activities and employment around school commitments. You are expected to attend all classes, rehearsals, lessons, meetings, concerts, forums, or tours. Unacceptable reasons for being late to or missing these commitments include family vacations, job shifts, and outside gigs/rehearsals/tours.

**“JAZZ AT THE BEACH”**  
**BUILDING YOUR PROFESSIONAL NETWORK**

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. So, our faculty knows what will be expected of you in the professional world. We will teach you how to perform and how to administrate your career.

**Communication.**

The frequency of jazz majors failing to answer emails, phone calls, and texts is problematic. Failing to read and answer emails promptly may result in missed opportunities, regardless of how well you play or sing.

**You don’t get a second chance to make a first impression.**

Whether right or wrong, people tend to make judgements during the first few seconds of meeting you. It is in your best interest to ensure your written and verbal communication, grooming, clothing choices, facial expressions, and body language represent you in the best possible way.

**Clean up your e-life.**

Social networking sites are public, so administrators and employers are within their rights to search these sites while vetting graduate school and job applicants. Visitors to your social media sites may form an impression before having met you. Does your username and content of your social networking site send the right signals about your professionalism?

**Be dependable.**

Even the finest musicians lose work for being late to rehearsals/gigs, or for “upgrading” to gigs that pay slightly more. That said, most contractors and bandleaders will understand if you are offered an extended tour or a substantially higher paying engagement, provided you give them sufficient time to arrange for a replacement. While in school, show your colleagues and professors that you are dependable and punctual so they will refer you for work.



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

### **Publicity**

Ticket revenue from all Bob Cole Conservatory jazz concerts is deposited into the jazz studies area account. These funds are used to purchase music, hire guest artists, pay for tours and engage in other worthwhile “Jazz at the Beach” activities. Prior to CJO, SJB, PST, J&T, and combo concerts, your directors will email and post flyers. You can help by forwarding this information to your contacts.

### **Sound checks**

Sound checks demand a professional level of cooperation. Be on time and ready to play/sing. Once the sound check begins, refrain from talking, singing, or playing your instrument unless directed to do so. This facilitates efficient communication between your director and the stage crew. When asked, play/sing into the microphone at performance volume. For instrumentalists, sax and brass bells should be positioned about 4 to 6 inches from the microphone. 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 toward the mouth plate. Vocalists should maintain proper microphone technique as taught by the ensemble director.

### **Sound engineers and stage crew.**

Engineers and crew members accommodate performers to the extent of their equipment and abilities. They affect the quality of your performances, so it is in your best interest to treat them with respect and to regard them as temporary members of the ensemble. Be prepared for unfamiliar sound, lighting and temperature at performances. Your adaptability and patience will be tested to a far greater extent in the professional world.

### **Concert etiquette**

Always maintain a professional bearing when onstage. Avoid talking or whispering when not playing or singing. Show appreciation for applause after solos.

## **Concert Attire**

Vocal jazz ensemble participants purchase outfits for their performances. The concert attire for instrumental jazz groups includes:

### **• Semi-formal**

Semi-formal clothing choice #1 is a dark suit or a dark sport jacket with dark slacks (no black jeans), collared dress shirt, long tie (with tie knot covering the fastened top button), dark socks, and dark dress shoes. Suit jackets are not to be removed, shirtsleeves rolled up, or ties loosened unless instructed to do so by the ensemble director. This applies to rhythm section members as well. On some occasions, semi-formal clothing choice #1 will be coats and open collar shirts. Semi-formal clothing choice #2 includes a dark dress, or dark colored dress slacks or skirt (knee-length or below), blouse, and dark shoes. Avoid excessive and/or dangling jewelry and clothing with plunging necklines, low-cut backs, high slits, or spaghetti straps. Casual attire such as jeans, shorts, tee shirts, hats, caps, athletic shoes, and sandals is not acceptable. Sunglasses may be worn for outdoor concerts only.

### **• All-Black.**

Clothing choice #1 for this attire is black dress slacks (no black jeans), black collared shirt, black belt, black socks, and black shoes. Athletic shoes of any description are not suitable. Shirtsleeves may not be rolled up. Clothing choice #2 includes an all-black outfit with black shoes, including pants suits, slacks and top combination, or dress/skirt (knee-length or below) and a top. For All-black clothing choice #2, tops do not have to have collars. Avoid excessive and/or dangling jewelry and clothing with plunging necklines, low-cut backs, high slits, or spaghetti straps. Do not wear hats or caps. Sunglasses may be worn for outdoor concerts only.

**“JAZZ AT THE BEACH”  
CONCERT AND JAZZ FORUM ATTENDANCE**

Attending “Jazz at the Beach” performances and forums are essential components of the total educational experience for jazz studies majors. These events integrate aspects of the BCCM artistic and academic curricula and demonstrate support for your colleagues.

**Concert and Jazz Forum Attendance**

Required attendance for jazz studies majors includes Jazz Forums, Jazz Combo Nights and the following performances:

- Concert Jazz Orchestra and Studio Jazz Band – 2 joint concerts per semester. (Joint concerts are counted as one concert.)
- Pacific Standard Time / Jazz & Tonic - 1 joint concert per semester
- Jazz Combos – 1 to 2 concerts per semester
- Jazz Forum – 2 to 4 events per semester

Student recitals, faculty recitals and off-campus student or professional performances do not qualify for concert attendance credit.

You are permitted one (1) unexcused absence per semester without grade penalty.

**Monitoring attendance**

Check in with the attendance monitor prior to the beginning of the performance/forum. If you arrive more than five minutes late or leave early, you will not receive credit. Performers at these events should also check in since attendance monitors do not have ensemble rosters.

**Excused Absences**

Written requests for excused absences should be directed to the Director of Jazz Studies. Job shifts and outside musical work do not qualify for excused absences.

**Grading**

Concert and forum attendance counts for 15% of your MPO (major performance organization) grade as stated in the syllabus for that course. Non-compliance may lower your semester grade by one letter.

**Jazz at the Nugget**

When the Nugget Grill & Pub on the upper campus is operational, we schedule 3 to 4 events each semester. Jazz Studies majors may volunteer to prepare and present ad hoc performances at these events. Concert attendance is not required, but you are encouraged to support the musical efforts of your colleagues at these free performances.

## **“JAZZ AT THE BEACH” MISCELLANEOUS PERFORMANCES**

### **Paid Performances**

The Jazz Studies office receives requests for student combos to perform at campus and off-campus receptions and events. Jazz majors who consistently perform at the highest levels and purport themselves in a professional manner may be considered for these paid performances.

### **Service to CSULB, its departments, or organizations**

We occasionally receive requests for student ensembles to perform at important CSULB events on a gratis basis. Sometimes it is in the best interest of the program to provide music for these events. However, the jazz studies office carefully screens such requests to avoid exploitation of our students.

### **Performances organized by students**

Students are permitted to perform outside engagements with their respective BCCM jazz combos provided they observe the following:

- BCCM jazz groups may perform on or off-campus with the approval of the Director of Jazz Studies. Liability and travel authorization forms must be filed with the music office.
- BCCM jazz groups may not perform on or off-campus using a name not associated with the university.

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

Our jazz ensembles perform at jazz festivals, recruiting concerts, and other 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, some performances may occur during the week. In these cases, music department faculty will be notified by email and excuse letters will be provided for you to present to non-music faculty. It is your responsibility to inform non-music faculty well in advance that you will be absent from class meetings. You are responsible for keeping up with lectures and homework missed. You will be provided with detailed itineraries prior to performances and tours.

### **Tours**

Successful tours are the result of many hours of careful planning. Here is what you can do to ensure our tours are safe and productive:

#### **Bring instruments, gear, and music required for performances.**

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

#### **Lost or damaged music**

Before departing, you are well-advised to scan and save your music as PDFs. Store them on a smartphone or storage device so lost or damaged parts can easily be replaced.

#### **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.

#### **Be punctual.**

One latecomer to a bus departure can shorten rest stops, set-up time, sound checks, or cause missed performances.

### **Bring sufficient spending money**

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

### **When participating in contests, festivals and outside concert appearances:**

- Accept compliments graciously.
- Be friendly and respectful to everyone.
- Attend the performances of other participating groups.
- Be receptive to comments, criticisms and suggestions from clinicians.
- Do not make negative comments about other participating bands or musicians.
- Congratulate other groups and performers. Someone you meet may hire you someday.

### **Recruit**

The continued strength of our jazz program adds value of your degree long after you have graduated. It is in your best interest to share your positive experiences with high school, community college, and university students you meet. If appropriate, encourage them to consider becoming part of our community at “Jazz at the Beach”.

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

Respect personnel, equipment and facilities at performance venues. Please be considerate of other hotel guests by keeping the noise down at night. Leave hotel rooms exactly as you found them. Thank everyone.

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

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

**“JAZZ AT THE BEACH”  
STATE PAID LESSON MEETINGS**

Each semester you will be notified well in advance about in-person or online jazz area meetings, giving you ample time to arrange your schedule to make yourself available. If you miss a mandatory meeting, you risk losing your state paid lesson scholarship.<sup>7</sup> The only acceptable excuse for missing a jazz area meeting is a class conflict.

*Please do not ask to be excused from these mandatory jazz area meetings for outside teaching, performances, family vacations, or a shift at your part-time job.*

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<sup>7</sup> State paid lessons are a requirement of the degree. Loss of state paid lessons may result in a change of major.



## **“JAZZ AT THE BEACH”**

### **CONTACT INFORMATION**

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