



BOB COLE CONSERVATORY OF MUSIC

California State University, Long Beach

JAZZ STUDIES HANDBOOK
2020-2021

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WELCOME TO “JAZZ AT THE BEACH”

In 1975, California State University, Long Beach became the first four-year college in California and one of only fifteen in the nation to offer a degree in Jazz Studies. Since that time, our jazz program, branded as “Jazz at the Beach”, has garnered a reputation as one of the finest collegiate jazz studies programs in the nation. Furthermore, Cal State Long Beach was listed as the #1 Best Value For The Money” in California and in the top 15% for the entire nation by College Factual™. We are situated less than three miles from the Pacific Ocean in one of the most desirable microclimates in Southern California. Long Beach is the 7th largest city in California, yet it feels like a small town in the midst of a metropolis that is home to the movie, television and recording studios that form the world’s largest entertainment center. What an ideal place to build your professional network as you develop and refine your skill set.

“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!

What We Can Do For You

Typical undergraduates who earned admission to “Jazz at the Beach” were leading performers in their high school and/or community college jazz ensembles. They can sight read musical notation at a proficient level and they have a record of strong academic achievement. Typical graduate students have earned undergraduate degrees in jazz studies and were the leading performers of their respective undergraduate programs. They have a record of strong academic achievement, an substantial repertoire of jazz standards, and can sight read musical notation at a near professional level.

The most challenging types of music are not always the most lucrative, jazz among them. So, are we in the business of training starving artists? Absolutely not. Our mission is to utilize jazz as a catalyst to prepare our majors for gainful employment in the music world. Some will find ways to fashion a career in jazz, while others will transition into other idioms. Your preferences and

preparation may lead you to pursuing a profession as a performer, conductor, producer, recording engineer, music supervisor for films, arts management professional, composer/arranger music for film or video games, and so on. Regardless of where your career path takes you, all of us at “Jazz at the Beach” will help you realize your professional and artistic goals. Becoming a successful jazz musician or singer requires advanced skills that will make you more effective and more employable in multiple musical genres. Our carefully designed curriculum incorporates musicianship, encompasses professionalism, reading skills, creativity, stylistic diversity, business acumen, and multiple ethnic influences.

THE JAZZ STUDIES FACULTY

Jazz studies majors at the Bob Cole Conservatory are guided by working music professionals who perform for high-profile jazz venues, festivals and tours, write published jazz literature and provide music for motion pictures, television and video games. Here's a current list of the jazz faculty at "Jazz at the Beach":

DIRECTOR OF JAZZ STUDIES

Jeff Jarvis / jazz ensembles, jazz arranging, jazz improvisation, jazz pedagogy

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 and arranger, 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

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

Performances with Joe Williams, Rosemary Clooney, Diane Schuur, Maynard Ferguson, Alvin Chea (Take 6), Damon Meader (New York Voices), Janis Siegel (Manhattan Transfer), Bobby McFerrin and numerous film, television and recording credits as a studio vocalist. Lead singer with "Vocology". In demand clinician and guest conductor.

Matt Falker / applied jazz voice

Teaches jazz theory, class jazz piano, applied jazz voice lessons and conducts vocal jazz ensembles. Sings in the professional vocal group, "True North."

Dr. Ray Briggs / jazz history, ethnomusicology

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

Jimmy Emerzian / jazz improvisation, combos

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

Mike Higgins / guitar

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

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. Numerous film, theater, television and recording credits.

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 for artists such as Michael Bubl , Diane Reeves, Sammy Nestico, Ray Charles, Terence Blanchard, Stanley Clarke, Santana and many more.

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 Bubl  and studio work for numerous movie and Grammy nominated/winning projects.

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.

Chad Wackerman / drum set

Credits include Frank Zappa (tours and 26 albums), Allan Holdsworth (tours and 6 albums), Barbra Streisand, James Taylor, Joe Sample Andy Summer, Men at Work, Bill Watrous and more.

Nick Mancini / vibraphone

Credits include performances and recordings with such diverse luminaries as Arturo Sandoval, Charles Fambrough, Harvey Mason, Marvin “Smitty” Smith, Poncho Sanchez, Kenny Werner, New York Voices and more.

APPLIED LESSONS

Your Applied Instructor

Cultivating a close and productive relationship with your instructor can significantly impact your collegiate experience, and ultimately, your career. Your work ethic, level of commitment and openness to instruction should be among your highest priorities.

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 before the lesson time to reschedule.

About Your Applied Lessons

The interconnection between you and your applied teachers affect your success at multiple levels. Your instructor:

- offers one-on-one instrumental jazz or vocal jazz instruction.
- helps you select and prepare appropriate repertoire for juries, recitals and auditions.
- prepares you for the “real world” and assists with career decisions.
- may recommend you for performance and teaching opportunities.

Your responsibility to your instructor

Please respect your instructor’s busy schedule by minimizing missed lessons. If you are ill or have a compelling reason to miss a lesson, contact the instructor well in advance.

Your instructor’s responsibility to you

You are entitled to 13 hour-long private lessons per semester. We realize our high-profile instructors have professional engagements that conflict with lessons from time to time, but double lessons should be kept to a minimum. Under no circumstances are group lessons acceptable.

Communication

Always communicate with your instructor and keep an open mind; some students tend to be creatures of habit – even when their habits don’t work. Take advantage of your instructor’s experience and the new possibilities s/he can help you discover. Familiarize your instructor with

jury and recital procedures and seek their assistance when preparing ensemble, jury and recital music. If issues arise that you are not comfortable discussing with your applied instructor, notify the Director of Jazz Studies.

Evaluating Your Applied Instructor

Each semester the university requires students to fill out SPOT evaluations (Student Perception Of Teaching) for your 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 help us monitor lesson frequency, content and progress. After each lesson, log a brief synopsis of your lesson on your laptop, tablet, or smart phone. Based on the sample journal entry shown below, the length of your completed lesson journal will amount to 1-2 pages using single-spaced Times New Roman 12-point font. Handwritten journals are not acceptable. Journals should be submitted via email or hard copy to the Director of Jazz Studies during or before juries, even if you are not performing a jury due to a recital that semester.

Here is a sample entry of appropriate content and length:

9/4/17

Today's lesson addressed scale choices and other devices for improvising over certain altered dominant chords. My grasp of altered dominant harmonies is progressing, but I need to work on smoother voice leading as I transition to new 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:

9/4/17 – Worked on jury.

“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” and has built a reputation as a top college jazz ensemble in the nation. This award-winning big band has achieved local, national and international recognition through numerous appearances at 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 in the Best Soloist and Best Original Composition categories in the undergraduate and graduate college division. The band has also won 1st place in the college division of the Monterey Next Generation Jazz Festivals, resulting in invitations to perform at the Monterey Jazz Festival on numerous occasions. Other notable Concert Jazz Orchestra performances include appearances at Jazz Education Network (JEN) Conferences, Montreux Jazz Festival in Switzerland, North Sea Jazz Festival in the Netherlands, Playboy Jazz Festival, Hollywood Bowl, International Association of Jazz Educators Conference, National Association for Music Education Conference, California Music Educators Association Conference, Dorothy Chandler Pavilion, Disneyland, Newport Beach Jazz Party, Los Angeles Jazz Institute and more.

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

STUDIO JAZZ BAND

Led by Director of Jazz Studies Jeff Jarvis, the Studio Jazz Band is an important component of the comprehensive jazz studies program at Cal State Long Beach. This large jazz ensemble has won the Western States Jazz Festival while competing with the top bands from other California universities. Participation in this ensemble allows jazz studies majors, music majors and non-

music majors to fine-tune their big band skills. Students in the SJB receive valuable instruction about improvisation, sight reading, 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, Frank Foster and more. During joint concerts with the Concert Jazz Orchestra, the SJB benefits from performing with guest artists who appear at the conservatory.

JAZZ LAB BAND

The Jazz Lab Band provides an ideal opportunity for jazz studies majors, music majors, music education majors and non-music majors to develop performance skills in a large jazz ensemble setting. JLB members receive in-depth instruction on improvisation, sight reading, 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 such writers as Thad Jones, Bob Florence and many more. Under the close supervision of the Director of Jazz Studies, the recipient of the coveted Beau and Jo France Graduate Jazz Studies Scholarship directs this big band.

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 Downbeat Student Music Awards graduate college large vocal jazz ensemble division for several consecutive years. Numerous Downbeat SMA's have been presented to graduate and undergraduate students in PST over the years in the categories of Jazz Vocalist, Pop/Rock Vocalist, Latin Group and Jazz Arrangement. Pacific Standard Time has won first place at Monterey Next Generation Jazz Festivals, 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 (both regional and national), 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 Kurt Elling, the New York Voices, Dena DeRose, Lauren Kinhan, Sweet Honey in the Rock, Michele Weir, Kate Reid, Matt Falker, Jennifer Barnes, Greg Jasperse, Kerry Marsh, Julia Dollison, Jeremy Fox, Sandy Cressman and many other distinguished artists and educators.

JAZZ AND TONIC

Directed by adjunct faculty or a graduate teaching assistant, Jazz and Tonic is an important component of the jazz studies program at Cal State Long Beach. The ensemble keeps an active performance schedule and recently had the honor of headlining the Point Loma Vocal Jazz Festival in San Diego. Recognized as one of the top collegiate ensembles 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.

CORNER POCKET

Our third vocal jazz ensemble comprised of choral studies majors and others who wish to learn the vocal jazz idiom. Participants are introduced to improvisation, vocal jazz style and more.

JAZZ COMBOS

After the fall placement auditions, students are assigned to combos with players of like ability and coached by jazz faculty and leading graduate students. Participants are required to master a number of jazz tunes and standards from approved lists each semester. Participation is required for all Jazz Studies majors. In combos, students develop a keen sense of blend, balance, jazz style and enhanced improvisational opportunities. These ensembles provide opportunities for original material by participants to be programmed. 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 vocal jazz ensembles.

“JAZZ AT THE BEACH” SCHOLARSHIPS

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

Ella Fitzgerald Charitable Foundation Scholarship - Awarded annually to undergraduate and graduate jazz voice majors.

Beau and Jo France Graduate Jazz Studies Scholarship - Awarded annually to one graduate instrumental jazz major. The recipient directs the Jazz Lab Band and is assigned other assigned duties within the Jazz Studies area.

Graduate Teaching Assistantship (Vocal) – Awarded annually to one graduate jazz voice major. The student awarded this assistantship directs Jazz and Tonic and has other assigned duties within the Jazz Studies area.

Bob Cole Conservatory Scholarship - Awarded annually to selected incoming undergraduate and graduate music majors.

State Paid Lessons - Entitles all BCCM jazz studies majors in good standing to 13 applied lessons per semester at no cost to the student. (Some university music programs do not cover applied lessons.)

Out-Of-State Tuition Waiver – Non-resident graduate students may be awarded out-of-state tuition waivers making them eligible to pay lower in-state tuition. The graduate advisor applies for a limited number of waivers on behalf of all accepted graduate students.

Combining music scholarships and financial aid¹

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.²

¹ Includes Pell grants, Cal Grants, State University grants, Work Study, student loans and any other non-music scholarships, grants or awards.

“JAZZ AT THE BEACH” INCOMING STUDENT AUDITION REQUIREMENTS

Candidates for the B.M. in Jazz Studies

Undergraduate jazz auditions are held in February, during which time candidates are evaluated for admission and scholarship consideration. Go to <http://web.csulb.edu/depts/music/prospective-students/undergraduate-auditions.php> for information about pre-screening video submission procedures, deadlines and live audition dates. Those invited to perform a live audition should contact the music office at (562) 985-4781 to sign up for a time slot. Current music majors at the Bob Cole Conservatory who wish to become jazz studies majors should consult with the undergraduate advisor and then set up a special audition with the Director of Jazz Studies. Acceptance to the conservatory does not imply admission to California State University, Long Beach. Application and admission procedures can be found at <https://www2.calstate.edu/apply>.

IMPORTANT: If accepted, be sure to observe all deadlines for acknowledging your intent to attend the university, sending in deposits and completing academic placement exams to avoid withdrawal of your application. Contact undergraduate advisor Kirsten Sumpter at kirsten.sumpter@csulb.edu with any questions or concerns.

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. Alicia Doyle at alicia.doyle@csulb.edu to sign up for a time slot. Acceptance to the conservatory does not imply admission to California State University, Long Beach. University application and admission procedures can be found online. **IMPORTANT: If accepted, be sure to observe all deadlines for acknowledging your intent to attend the university, sending in deposits and completing academic placement exams to avoid withdrawal of your application.** If you still have questions or concerns, please contact the Graduate Advisor, Dr. Alicia Doyle at alicia.doyle@csulb.edu

² If combined financial aid and music scholarships exceed tuition costs, the excess is deducted from the music scholarships and cannot be reallocated to assist other students.

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

INSTRUMENTAL JAZZ PLACEMENT AUDITIONS

In addition to entrance auditions, big band placement auditions are held the week before the start of the fall semester. Announcements are posted on the jazz studies bulletin board and emailed to all current jazz majors, jazz ensemble participants and incoming music majors.

Method of Evaluation

Applicants are evaluated on sight reading proficiency, jazz concept, overall musicianship 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. Saxophonists should be prepared to demonstrate woodwind-doubling skills on a jazz or classical etude or excerpt. 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, perform a chord melody (solo guitar), “comp” the chord changes and improvise on 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. 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, provide a bass line (comp) and improvise to the chord changes. Candidates must audition on acoustic bass and may also demonstrate their electric bass skills. However, the jazz studies area 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 a consistent groove in the style, play set-up figures and notated ensemble cues. 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, you 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" of an entire jazz standard and one of the first 20 pieces from "Vibraphone Technique: Dampening and Pedaling" by David Friedman. As part of the audition process, you 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.

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 and connecting cords for laptop computers, iPods, iPhones and similar devices is provided. You will also be asked to improvise and sight read a short jazz excerpt. You will also 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 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 (1st and 2nd year students) 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 becomes more jazz-specific. Upper division instrumental jazz majors will satisfy the MPO requirement by participation in the Concert Jazz Orchestra, Studio Jazz Band, or Jazz Lab Band. Upper division vocal jazz majors will satisfy the requirement by participating in Pacific Standard Time, Jazz and Tonic, or Corner Pocket. Jazz studies majors are encouraged to remain involved in classical ensembles if their schedules allow. Lower division, upper division and graduate jazz studies majors are required to attend jazz ensemble placement auditions held prior to the beginning of each fall semester. Jazz majors qualified for a position in a premier jazz ensemble must participate as assigned to remain in good standing with the jazz studies program.

Vocal and instrumental jazz ensembles are not interchangeable with regard to the MPO requirement and jazz area service commitments unless approved by the Director of Jazz Studies. 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.

Saxophone – equipment needs

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

Trumpet – equipment needs

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

Trombone – equipment needs

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

Guitar/Bass – equipment needs

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

Drums – equipment needs

A rehearsal drum kit is provided. Drummers should bring cymbals and a stick bag w/ sticks, brushes and mallets.

Mallet Instruments – equipment needs

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

Sectional Rehearsals

Considerable progress is possible during these focused rehearsals. Sectionals are scheduled by the ensemble director or section leaders.

Attendance and Punctuality

All ensemble members are expected to attend all scheduled rehearsals and sectionals. Be set up, warmed up and ready to rehearse at the published meeting time. If you have a compelling reason to miss a rehearsal, 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 that person your music folder. Absence from a dress rehearsal, soundcheck, or performance without the approval of the ensemble director is cause for exclusion from the performance, dismissal from the ensemble and a failing grade for the semester.

Music Folders and Performance Music

Instrumentalists: You are responsible for your music folder and its contents. Lost or damaged parts are not always replaceable. It is recommended that you scan and save your music in PDF format to a storage device and bring the device with you on tours. Replacement parts can easily be reproduced on a school or hotel computer. Writing reminders on your music in pencil is recommended and expected, but writing unnecessarily large, inappropriate, or non-essential annotations are discouraged.

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

Log on to 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 still have questions or concerns, please contact the music office or our Undergraduate Advisor, Kirsten Sumpter at 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 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>. For further questions about the application and admissions process, please email the Graduate Advisor, Dr. Alicia Doyle at alicia.doyle@csulb.edu.

“JAZZ AT THE BEACH”
REQUIRED JAZZ COURSE DESCRIPTORS

Carefully read the jazz course descriptors, paying 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. 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, chord progressions, modal and 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 the skills learned in traditional music theory as they apply to the jazz idiom. Topics 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 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 and apply 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 considered through listening, viewing and analysis of the 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 a rhythm section, 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 jazz interpretation, improvisation, big band rehearsal techniques, conducting, choice of music, listening techniques, festival and concert preparation, effective use of guest artists/clinicians and much 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 jazz combos with up to five horns. 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 learned in MUS 474A/574A to scoring for large jazz ensembles.³ Topics include planning larger arrangements, proper layout of scores and parts scores, effective combinations of instruments, reharmonization and idiomatic use of counterpoint. Prerequisite: MUS 474A/574A or consent of instructor.

³ This course is an elective, but is highly recommended for jazz studies majors.

MUS 510 Improvisation Styles and Literature

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

MUS 512 Advanced Techniques in Jazz Arranging

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

MUS 513 History and Analysis of Jazz Styles

This 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, 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).

⁴ Students lacking the prerequisite skills should enroll in MUS 371A and/or MUS 371B

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

“JAZZ AT THE BEACH” JURY REQUIREMENTS

Your jury is the final exam for your applied lessons and is scheduled just prior to exam week at the end of each semester. Juries count 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. The jazz studies area provides a pianist, bassist and drummer to accompany you at your jury. 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, socks and dress shoes. Wearing a suit or sport jacket is optional. 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 such as open-collared shirts, sweaters (unless worn with a shirt and tie), jeans, shorts, tee shirts, hats, caps, sunglasses, athletic shoes and sandals are 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 JURY REQUIREMENTS

1st Year Undergraduate Students

Prepare **three** Level 1 tunes from the approved list and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your 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. Jury repertoire should be different for fall and spring semesters.

2nd Year Undergraduate Students

Prepare **five** Level 2 tunes from the approved list and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your 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. Jury repertoire should be different for fall and spring semesters.

3rd Year Undergraduate Students & 1st Year Transfer Students

Prepare **five** Level 3 tunes from the approved list and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your 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. Jury repertoire should be different for fall and spring semesters.

4th Year Undergraduate Students & 2nd Year Transfer Students

Prepare **five** Level 4 tunes from the approved list and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your 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. Jury repertoire should be different for fall and spring semesters.

Graduate Students

Prepare **eight** Level 4 tunes from the approved list and write them on your jury sheet under the heading “repertoire list”. In the interest of scheduling, you will be asked to play two of these tunes at your 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. Jury repertoire should be different for fall and spring semesters.

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

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
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 JURY REQUIREMENTS

2nd Year Undergraduate Students

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.

3rd Year Undergraduate Students

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.

4th Year Undergraduate Students

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

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 an improvised solo approved by the instructor. Works studied should show a 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 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. 3rd year, 4th year and graduate students must submit a written transcription, as well as learning the solo by ear. 2nd 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 music studies. While this performance should represent who you are as a developing artist, you must also follow the guidelines below. Non-compliance may result in the need for a second recital approval hearing.

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. Watch for signage and listen for announcements of meetings. 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, especially on weekend evenings. Do not schedule recitals during holidays and breaks.

Instrumentation

Present a variety of instrumental combinations (duos, trios, quartets, etc.) 4th year and graduate recitalists must arrange at least two selections for three (or more) horns and rhythm.⁶ Piano and guitar candidates must perform at least one selection without accompaniment.

⁶ 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 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 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

Keep your programs 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 Bob Cole Conservatory of Music recital program template available for download at 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 and a 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. 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 such as jeans, shorts, tee shirts, hats, caps, sunglasses, athletic shoes and sandals is not acceptable. Inappropriately dressed recitalists or accompanying musicians will 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 also factor into the recital grade.

Sound & Technical Requirements

When filling out your recital paperwork through the music office, it is important to indicate you are doing a JAZZ recital. This will ensure a suitable sound engineer is assigned and that sufficient set up and sound check time is scheduled. Contact COTA Facilities Coordinator Colleen Ryan at colleen.ryan@csulb to find out who is providing these services for your recital. Communicate your needs to the crew no less than three weeks in advance of your recital date.

CRITERIA FOR INSTRUMENTAL JAZZ RECITAL CONTENT

The criteria below apply to all 3rd year, 4th year, and graduate jazz recitals. In order to receive credit for your recital you must:

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 encouraged, 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 is permissible if doing extended works with multiple movements and approved by the jazz faculty.

CRITERIA FOR VOCAL JAZZ RECITAL CONTENT

3rd 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.

4th 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 takes place 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. (See “Recital Requirements” on p.39.) Be prepared to 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 if possible.

Required Documents

The following documents must be completed and presented to the adjudication panel at your recital approval hearing.

- Pink and white jury forms (four copies, acquire from music office)
- Green recital approval worksheet (one copy, acquire from music office)
- Recital approval document with the information shown on the sample on the next page

Sample Recital Approval Document

(Name)

3rd 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 8th 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 expense.

Undergraduate jazz studies candidates should contact the undergraduate advisor Kirsten Sumpter at kirsten.sumpter@csulb.edu. Graduate jazz studies candidates should email the graduate advisor, Dr. Alicia Doyle at alicia.doyle@csulb.edu.

Music Courses

All classes at the BCCM are sequential; this means that missing even one class puts you at risk of falling behind and earning a lower semester grade. Informing your instructor about an upcoming absence is courteous but you will still be charged with missing a class unless the reason is illness, emergency, or a school-sanctioned activity accompanied by an excuse letter. Gigs and/or job shifts should not take precedence over your coursework.

General Education Courses (GE's)

Music majors often 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. Completing one GE course per summer 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.⁷

Grades

Strive for the highest GPA possible. While B's and C's may earn degrees, they may be disqualifiers for graduate school and job applications.

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

Outside musical activities

Being a student requires temporary sacrifices, such as planning 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 job shifts, family vacations, outside gigs/rehearsals/tours.

Check the jazz studies bulletin board

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

Instrumental jazz majors

Check your ensemble's Dropbox shared folder regularly.

Check your email regularly

In addition to checking your personal email, check your CSULB email (first.last@student.csulb.edu) since notifications from MyCSULB, BeachBoard and other campuses entities are not sent to personal email addresses.

“JAZZ AT THE BEACH” BUILDING YOUR PROFESSIONAL NETWORK

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 know what will be expected of you in the professional world. In addition to teaching you to perform, we address the administration of your career.

Communication.

The frequency of jazz majors failing to answer emails, phone calls and texts has risen dramatically in recent years. Since few music professionals conduct their business on social media, check your official CSULB and personal email addresses regularly. If you miss emails or fail to answer promptly, you will miss professional opportunities - regardless of how well you play or sing.

Be easy to read.

Whether right or wrong, new acquaintances make judgements during the first few seconds of meeting you. Written and verbal communication, grooming, clothing choices, facial expressions and body language should be appropriate for the setting. You don't get a second chance to make a first impression.

Clean up your e-life.

Administrators and employers routinely search social networking sites to vet graduate school and job applicants thus allowing them to form an impression before they have even met you. Consider how your username and the content of your social networking site(s) represents you to potential employers.

Be dependable.

Even the finest musicians lose work for being late to a rehearsal/gig or for upgrading to a gig that pays a little more. However, 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, demonstrate your ability to be a good co-worker to your student colleagues and professors. The extent of your dependability, punctuality and musical skills will determine whether or not they refer or hire you for present and future work.

“JAZZ AT THE BEACH” PERFORMANCE POLICIES

Publicity

Ticket revenue from all Bob Cole Conservatory jazz concerts is deposited to the jazz studies area account. These funds are used to purchase music, hire guest artists, go on tours and engage in other worthwhile “Jazz at the Beach” activities. So, do your part to promote “Jazz at the Beach” events. Prior to each CJO, SJB, JLB, PST, J&T, Corner Pocket 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 social networking site, please post-concert announcements so your contacts will attend. Post printed flyers in band rooms and music stores where you teach.

Sound checks

Sound checks 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 affect your grade and/or your participation in the concert. Once the sound check begins, don’t talk, sing, or play your instrument unless directed to do so. This makes for easier communication between your director and the sound engineer. 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 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/or abilities. They affect the quality of your performances, so it is in everyone’s best interest to regard them as temporary members of the ensemble and treat them with respect.

Be prepared for unfamiliar sound, lighting and temperature.

No performance venue is perfect, so learn to deal with variables in performance surroundings during your university years. Your adaptability and 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 ensembles normally wear specific uniforms purchased at the beginning of the year. For the instrumental jazz groups, concert attire includes:

Coat and Tie.

Clothing choice #1 is a dark suit or a dark sport jacket with dark slacks (no black jeans), collared dress shirt and a 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. 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, sunglasses, athletic shoes and sandals is not acceptable.

All-Black.

Clothing choice #1 is black dress slacks (no black jeans), black collared shirt, black belt, black socks and black shoes – no athletic shoes of any description. 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 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.

Concert etiquette

Always maintain a professional bearing when onstage. Avoid talking or whispering when not playing or singing. After you solo, show appreciation for applause. Don't reveal your displeasure about your solo or engage in celebratory behavior when you think you have played well.

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

Attending “Jazz at the Beach” concerts and Jazz Forums are an essential part 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 (Voc. Jazz I) / Jazz & Tonic (Voc. Jazz II) - 1 joint concert per semester
- Jazz Lab Band / Corner Pocket (Voc. Jazz III) – 1 joint concert per semester
- Jazz Combos – 2 concerts per semester
- Jazz Forum – 3 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 TWO (2) UNEXCUSED ABSENCES PER SEMESTER FOR COMBINED CONCERT AND JAZZ FORUM ATTENDANCE.

Jazz at the Nugget

BCCM jazz combo participants have the opportunity to perform at the Nugget Grill & Pub, located on the upper campus. Three to four events are scheduled each semester. Attendance is not required, but you are encouraged to support the musical efforts of your colleagues at these free performances.

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 or 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 lowers your semester grade by one letter.

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

The jazz studies office is routinely asked to provide musical entertainment for on and off campus functions.

Paid Performances

We frequently receive requests for student ensembles to perform for remuneration at receptions or events. Jazz majors who consistently perform at the highest levels and purport themselves in a professional manner will be considered for such 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. 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”
TOURS & OFF-CAMPUS PERFORMANCE POLICIES

Our jazz ensembles travel to perform at jazz festivals, recruiting concerts and other educationally worthwhile activities. While every effort is made to minimize missed class time by scheduling tours and off-campus performances during off hours, weekends and vacations, performances for some groups may fall during the week. In such cases, music department faculty will be notified by email. 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 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:

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 wish you had it. Remember to bring woodwind doubles, mutes, reeds, stand lights, bulbs, extension cords, strings, batteries, cords, drum heads, drum sticks, mallets, 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 in PDF format 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 and/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 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” JAZZ AREA MEETINGS

Each semester you will be notified about jazz area meetings weeks in advance, giving you ample time to arrange your schedule to make yourself available. If you miss a mandatory meeting, your name will not appear on the SPL list and you risk losing your state paid lesson scholarship.⁸ The only acceptable excuse for missing a jazz area meeting is a class conflict. Do not ask to be excused from jazz area meetings for outside teaching, performances, or a shift at your part-time job.

What happens at jazz area meetings?

- Curriculum and policy updates are announced and explained.
- Upcoming “Jazz at the Beach” events are announced.

⁸ 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”

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