



## **JAZZ STUDIES DEGREE & GENERAL INFORMATION HANDBOOK**

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## TABLE OF CONTENTS

Welcome to the Sacramento State School of Music .....	3
The Jazz Studies Faculty.....	5
Bachelor of Music in Jazz Studies Degree Requirements.....	6
Bachelor of Music in Jazz Education Degree Requirements.....	6
Master of Music (Jazz Studies Emphasis) Degree Requirements.....	6
Jazz Course Descriptions.....	7
Entrance Auditions.....	9
Jazz Studies Learning Outcomes & Objectives.....	9
Music Theory & Piano Placement Exams .....	9
Ensemble Auditions & Placement.....	10
Instrumental Jazz Juries.....	12
Vocal Jazz Juries.....	13
Senior Jazz Recital Approval.....	15
Senior Jazz Recital Guidelines.....	17
Jazz Studies Resources & Facilities .....	20
Planning For Your Academic Success .....	21
Building Your Professional Network.....	22
Performance Policies.....	23
Perspectives on Being a Jazz Major.....	25
Orientation for Jazz Majors .....	26
Requirements For Becoming a Proficient Jazz Musician .....	27
Building a Successful Career as a Freelance Musician .....	28

## WELCOME TO THE SACRAMENTO STATE SCHOOL OF MUSIC

Sacramento State has been educating students and serving California's capital region since 1947. Whether in the classroom or online, students come first at Sacramento State. Expert faculty are committed to providing meaningful education with an eye toward excellence.

### *Quick Facts*

- Since launching the “Finish in Four” and “Through in Two” incentive programs in 2016, Sacramento State has increased four-year graduation rates faster than any other campus in the CSU.
- Sac State was named the 9<sup>th</sup> most Transformative College in the United States by Money.com in 2020.
- Rich with a diversity of people and cultures, Sac State was named the 2<sup>nd</sup> most diverse campus in the Western U.S by U.S News and World Report in 2020.

The undergraduate music major at Sacramento State is a rigorous four-year course of study with a traditional conservatory curriculum, providing classical or jazz training. We offer the Bachelor of Arts degree as well as the Bachelor of Music (jazz, music education, performance, or theory/composition concentrations). All our undergraduate degree concentrations have performance as a foundation. In addition to applying for admission to Sac State, all undergraduate applicants must complete an entrance audition. The School of Music also offers the Master of Music degree (conducting, composition, or performance concentrations with a jazz emphasis).

Want to learn more? Consider a Shadow Day! Spend a day with us on a weekday and join one of our students as you attend classes, lessons, and rehearsals. The best way to know what it's like being a music major at Sac State...is to try it! The Sacramento State School of Music would like to invite you to visit its vibrant music scene by “shadowing” a music major for a day. This is a wonderful, free opportunity to accompany a music student as they attend lessons, classes, and rehearsals. You can meet our music professors and our admissions counselor for advice and answers to your questions. Learn what it's like to live on campus and find out for yourself what challenges and rewards await a music major at Sac State.

Don't miss this unique opportunity to get first-hand information! To schedule the date of your visit and to arrange for your “shadow day,” e-mail Dr. Steve Roach [roach@csus.edu](mailto:roach@csus.edu) for instrumental jazz studies or Gaw Vang Williams [gawvang@csus.edu](mailto:gawvang@csus.edu) for vocal jazz studies. We are flexible and can find a day that works best with your schedule.

### **Is Sacramento State Jazz Studies a good fit for you?**

Typical undergraduates in our program were leading performers in their high school and/or community college jazz ensembles, can sight-read musical notation at a proficient level, and have a record of strong academic achievement. Typical MM candidates recently earned bachelor's degrees in jazz studies and were the leading performers of their respective programs. They have a record of strong academic achievement, an extensive repertoire of jazz standards and can sight read notation at a near-professional level.

**What Can We Do for You?**

The primary mission of the jazz studies program at Sacramento State is to prepare you for gainful employment in the professional world. The qualities that make jazz unique also make its artists employable. Our program offers a combination of musicianship, strong reading skills, creativity, and familiarity with multiple musical styles and ethnic influences to prepare jazz musicians and vocalists for the constantly evolving entertainment industry.

## **THE JAZZ STUDIES FACULTY**

### **DIRECTOR OF JAZZ STUDIES**

Dr. Steve Roach / jazz history, combos, trumpet

### **ASSISTANT DIRECTOR OF JAZZ STUDIES**

Dr. Greg Johnson / jazz ensembles, jazz arranging, jazz improvisation, saxophone

### **DIRECTOR OF VOCAL JAZZ**

Gaw Vang Williams / vocal jazz ensembles, jazz voice

### **PIANO & JAZZ PIANO CLASS**

Dr. Joe Gilman

### **BASS & COMBOS**

Dr. Molly Redfield

### **TRUMPET, COMBOS & JAZZ THEORY**

Mike Rocha

### **TROMBONE**

Mike Souliere

### **JAZZ ENSEMBLES & SAXOPHONE**

Duncan McElman

### **DRUMS & COMBOS**

Rick Lotter

### **GUITAR & COMBOS**

Steve Homan

### **JAZZ PEDAGOGY**

Dr. Clay Redfield

## **JAZZ DEGREE REQUIREMENTS**

For undergraduate application and admission policies and procedures, go to <https://www.csus.edu/college/arts-letters/music/admissions.html>. If you still have questions or concerns, please contact the School of Music Admissions Coordinator Mark Allen at [mallen@csus.edu](mailto:mallen@csus.edu). (916)278-6543

### **BACHELOR OF MUSIC IN JAZZ STUDIES & JAZZ EDUCATION DEGREE REQUIREMENTS**

- To view the undergraduate catalog, log on to:  
<https://catalog.csus.edu/colleges/arts-letters/music/bachelor-of-music-jazz-studies/>

### **MASTER OF MUSIC (PERFORMANCE) DEGREE REQUIREMENTS**

- To view the graduate catalog, log on to:  
<https://catalog.csus.edu/colleges/arts-letters/music/master-of-music-performance/>

For Graduate Studies application and admission policies and procedures, go to <https://www.csus.edu/graduate-studies/>.

## **JAZZ COURSE DESCRIPTIONS**

### **MUSC 15 Jazz Piano Class**

Provides basic instruction in keyboard skills and jazz theory. Includes composing, basic chord voicing, realizing chord progressions at sight, and fitting chords to a given melody.

### **MUSC 43A Jazz Improvisation I**

Part one of a two-semester study of jazz improvisation required of all jazz studies majors. This course will provide the student with basic and intermediate skills of creative improvisation styles in the jazz idiom. In order to expand the skill level of improvisation of each particular jazz student, this class will focus on four main areas: listening, scale and chord development, repertory development, and transcribing jazz solos.

### **MUSC 43B Jazz Improvisation II**

Part two of a two-semester study of jazz improvisation required of all jazz studies majors. The course will provide the student with intermediate and advanced skills of creative improvisation styles in the jazz idiom. In order to expand the skill levels of improvisation of each particular jazz student, this class will focus on four main areas: listening, scale and chord development, repertory development, and transcribing jazz solos.

### **MUSC 50 Jazz Applied: Intermediate - Lower Division Lessons**

Individual instruction in jazz performance.

### **MUSC 150 Jazz Applied: Advanced - Upper Division Lessons**

Individual instruction in jazz performance.

### **MUSC 108A Jazz Arranging I**

Part I of a two-semester study of arranging. Provides basic and intermediate tools of creative writing and arranging styles in the jazz idiom as applied to the small jazz ensemble (jazz combo).

### **MUSC 108B Jazz Arranging II**

Part 2 of a two-semester study of arranging. Addresses creative writing in the idiom of the large jazz ensemble (big band). Two major projects are required, performed and recorded. Jazz orchestration is the central focus with special attention to the idiomatic demands from the sections of the big band and how they relate to each other.

### **MUSC 118B American Popular Music: Jazz History**

A survey of jazz history. Emphasis is placed on the evolution of different jazz styles and trends, through the study of recorded examples and videos by some of the major artists of the 20th century. Discussion of the social conditions surrounding the evolution of jazz will be included.

### **MUSC 140 Jazz Theory and Harmony**

Introduction to the theoretical language of jazz improvisation: rhythms, articulations, style, harmony and melody, forms, simple analysis, chord/scale relationships, ear training, and keyboard harmony.

### **MUSC 161 Jazz Pedagogy**

Develops skills in the teaching of jazz in all of its facets and dimensions by a variety of approaches to materials, techniques, and philosophies surrounding jazz education. Choosing,

editing, rehearsing, and programming concert materials will be taught. Also taught are scheduling, music and equipment maintenance, basic administration concerns, and other factors pertinent to operating a jazz program.

**MUSC 185E Senior Recital Music Education (*BM Jazz Education degree only*)**

Formal half recital, generally shared with another student. Required of students completing the BM in Music Education degree. Registration must be approved by the applied music faculty, and contents of the audition approved and supervised by the instructor in the performing medium.

**MUSC 185J Senior Jazz Recital**

Formal recital demonstrating the performance abilities of the student in the Jazz Studies concentration. Contents of the program must be approved and supervised by the instructor in the performance medium.



## **ENTRANCE AUDITIONS**

Admission to the Bachelor of Music degree in Jazz Studies may be granted to a limited number of students upon successfully completing an entrance audition. Prior to scheduling a music entrance audition, students must first be admitted to the University. The Jazz Studies degree program is open to the following disciplines: trumpet, trombone, saxophone, voice, piano, bass, guitar, and drum set. For detailed information on university admission and scheduling of requirements, students should visit:

<https://www.csus.edu/college/arts-letters/music/admissions.html>

## **JAZZ STUDIES LEARNING OUTCOMES & OBJECTIVES**

1. All jazz studies majors must demonstrate the ability to perform advanced repertoire on their primary/principal instrument in performance for either faculty (in applied juries) or faculty and the student's peers (in departmental recitals and similar settings)
2. All jazz studies majors will be knowledgeable and proficient in basic theoretical skills, both aural and written. These are to include but are not limited to major and minor keys, chord progressions, intervals, and transposition.
3. Demonstrate intelligibility, craft, informed expression, and a commitment to independent inquiry in creating and performing improvised music in a variety of styles.
4. All jazz studies majors must achieve a pre-determined proficiency in basic keyboard (piano) skills by performing various requirements that at the same time demonstrate a knowledge and understanding of the foundations of music theory and harmony.

## **MUSIC THEORY & PIANO PLACEMENT EXAMS**

All entering undergraduate music majors must take the theory, musicianship, and piano placement exams prior to initial enrollment. The theory and musicianship placement exams may be taken only once. The results of these exams will determine whether the entering student will begin the theory, musicianship, and class piano sequence in any of the lower-division courses or in the upper division.

A list of recommended study materials, dates and times in which exams are administered, and other information regarding the theory and piano placement exams can be found at:

<https://www.csus.edu/college/arts-letters/music/placement.html>

## JAZZ ENSEMBLE AUDITION & PLACEMENT

Prior to registering for Instrumental Jazz Ensembles (MUSC 143J), Vocal Jazz Ensembles (MUSC 143V), or Jazz Combos (MUSC 144I), students must first perform a placement audition.

For information on requirements and to sign up for an ensemble audition, visit:

<https://www.csus.edu/college/arts-letters/music/ensemble-auditions.html>

### INSTRUMENTAL JAZZ AUDITIONS

- **Wind instruments (trumpet, trombone, saxophone):** Prepare one medium-tempo or up-tempo jazz standard or etude. Be prepared to perform the melody of the tune accurately and improvise over the chord changes accompanied by live musicians or accompaniment tracks provided by you. We provide a sound system for laptop computers, iPods, iPhones, and similar devices. We do not offer accompanying musicians for auditions. You will also sightread a jazz etude or an excerpt from big band literature to evaluate rhythm, time, and note accuracy in a consistent time feel.
- **Guitar, Piano, and Vibraphone:** Prepare one medium-tempo or up-tempo jazz standard or etude. Be prepared to perform the melody of the tune accurately, perform a chord melody (solo guitar), “comp” the chord changes, and improvise over the chord changes accompanied by live musicians or accompaniment tracks provided by you. We provide a sound system for laptop computers, iPods, iPhones, and similar devices. We do not offer accompanying musicians for auditions. You will also sightread a jazz etude or an excerpt from big band literature to evaluate rhythm, time, and note accuracy in a consistent time feel. A guitar amp and vibraphone are provided.
- **Bass:** Prepare one medium-tempo or up-tempo jazz standard or etude. Be prepared to perform the melody of the tune accurately, provide a bass line (comp), and improvise to the chord changes accompanied by live musicians or accompaniment tracks provided by you. We provide a sound system for laptop computers, iPods, iPhones, and similar devices. We do not offer accompanying musicians for auditions. You will also sightread a jazz etude or an excerpt from big band literature to evaluate rhythm, time, and note accuracy in a consistent time feel. A bass amp is provided.
- **Drum set:** Prepare one medium-tempo or up-tempo jazz standard or etude accompanied by live musicians or accompaniment tracks provided by you. We provide a sound system for laptop computers, iPods, iPhones, and similar devices. We do not offer accompanying musicians for auditions. You will also be asked to demonstrate proficiency in a variety of jazz-related styles and meters and to sightread 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, hi-hat clutch, and sticks.

### VOCAL JAZZ AUDITIONS

- Prepare two songs in contrasting styles, preferably jazz standards. Examples: “Summertime,” “Autumn Leaves,” “Route 66,” and “My Funny Valentine,” etc. You can also audition with a pop song. Please have the sheet music and or lead sheet available at your audition. Improvisation is not required in your audition but encouraged.

- Ear training exercises. You will hear a melodic line of three or four pitches on the piano, and you will be asked to sing them back. You will hear a chord with 3-4 notes and will be asked to sing each individual note within that chord. You will be given a starting pitch and asked to sing notes that are certain intervals away (up a 5th, down a minor 3rd, etc.).
- Range testing. You will be asked to sing major and or minor triads from starting pitches, and this will determine your comfortable and usable voice range.
- Quick sight-reading and part learning. You will be given a short, one-page section of a vocal jazz ensemble tune, and you will be asked to sight-read your part along with a recording of the song. The accompanist will work with you on the part briefly and give you chance to read the line with the recording. Be prepared to stay focused, relaxed, and demonstrate your flexibility and quick-learning skills, while executing good intonation and blend.

If you have questions about the vocal jazz audition process, please feel free to email Professor Williams at [gawvang@csus.edu](mailto:gawvang@csus.edu) and she will help guide you.

## JURY REQUIREMENTS

### INSTRUMENTAL JAZZ JURIES

Your jury is the final examination in applied music for the student's primary instrument. Juries are held at the end of each semester of study and are required until the Senior Recital is completed. 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. Students not accomplishing the minimum requirements for the semester will remain at their current applied level. Music to be used on the jury should be decided early during each semester in consultation with the applied jazz instructor. 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. Students must perform everything by memory.

In addition to the standard jazz jury requirements, students must also compile a three-ring binder of tunes that have been memorized throughout the course of each semester of study. A portion of the jury grade will be contingent upon the completion of this "memorized tune binder," with accompanying lead sheets, so that the jury panel may call upon any of the listed tunes to be performed by memory. Students must learn and memorize approximately 15-20 tunes per semester. Tune binders will need to be updated before each end of the semester jury. Suggested tunes can be selected from the [Instrumental Jazz Jury Repertoire list](#) (PDF), or in consultation with your private instructor.

### Jury Requirements

Bachelor of Music students (Jazz Studies & Jazz Education)

- Students will perform one prepared tune. Discuss the form, tempo, style, etc., with the accompanying rhythm section. Count off the tune, play the melody, and improvise on the chord changes.
- For the second tune, one of the jazz faculty members will select a tune from your "tune binder." Students must provide one copy of their binder at the jury. Binders should include an alphabetically typed index, followed by neatly organized lead sheets of the tunes.
- Jazz Solo Transcription: Students will perform a jazz solo transcription along with the original track by the artist that you have selected. In addition to providing the track/recording, students must provide seven copies of the transcribed solo, in either handwritten or computer-generated format using Finale, Sibelius, or similar software. Published copies are not acceptable. Include measure numbers and chord changes on the transcription. A sound system for laptop computers, iPods, iPhones, and similar devices is provided for your performance.

Bachelor of Arts students

- Students will perform one prepared tune. Discuss the form, tempo, style, etc., with the accompanying rhythm section. Count off the tune, play the melody, and improvise on the chord changes.
- Jazz Solo Transcription: Students will perform a jazz solo transcription along with the original track by the artist that you have selected. In addition to providing the track/recording, students must provide seven copies of the transcribed solo, in either

handwritten or computer-generated format using Finale, Sibelius, or similar software. Published copies are not acceptable. Include measure numbers and chord changes on the transcription. A sound system for laptop computers, iPods, iPhones, and similar devices is provided for your performance.

Juries are a semi-formal event, and an appropriate dress code should be acknowledged. Casual attire such as open-collared shirts, t-shirts, jeans, shorts, hats, caps, sunglasses, athletic shoes, and sandals are not appropriate for juries. Non-compliance with the jury dress code may result in a lower grade or the re-scheduling of your jury.

## **VOCAL JAZZ JURIES**

### Repertoire List

For jazz voice majors, a major portion of the jury grade will be the completion of a memorized [Vocal Jazz Tune List](#) (PDF), with an accompanying jazz standard book, with lead-sheets in the students' own key, so that the panel may call upon any of the listed tunes to be performed by memory. Jazz voice majors must have 3 copies of their jazz standard book on the day of their jury performance.

### Improvisation Skills

Each semester, the student's current standing with the skill of jazz improvisation will be assessed as a percentage of the total level of skill expected from a graduate of the jazz voice studies program. This level is expected to increase each semester. Students will be kept apprised of their standing, using the percent system, throughout their studies in the program, so they are aware of the amount of improvement necessary for promotion to the next applied level.

#### Freshman 1

Repertoire test: 10 - 12 songs ready, 1 called, 1 choice

Performance of one approved transcribed solo

Display improv skills at 20%

#### Freshman 2

Rep test: 20 - 25 songs ready, 1 called, 1 choice

Performance of one approved transcribed solo

Display improv skills at 30%

#### Sophomore 1

Rep test: 32 - 37 songs ready, 1 called, 1 choice

Performance of one approved transcribed solo

Display improv skills at 40%

#### Sophomore 2

Rep test: 44 - 50 songs ready, 2 called, 1 choice

Performance of one approved transcribed solo

Display improv skills at 50%

#### Junior 1

Rep test: 55 - 65 songs ready, 2 called, 1 choice

Performance of one approved transcribed solo

Display improv skills at 65%

#### Junior 2

Rep test: 68 - 75 songs ready, 2 called, 1 choice

Performance of one approved transcribed solo

Display improv skills at 80%

\*Accompany self at the piano on chosen selection, memorized

Senior 1 - Jury (non-recital semester) will be performed as a mock jury in jazz forum.

Rep test: 80 - 100 songs ready, 3 called, 1 choice

Performance of one approved transcribed solo

Display improv skills at 100%

Accompany self at the piano on chosen selection, memorized

#### Recital Permission

Emphasis is on the required full recital that is to be given at any time during the senior year. This recital shall consist of 10 songs and 50-60 minutes of music. To be approved for public performance, students must first receive a satisfactory evaluation by members of the jazz studies faculty by presenting a recital hearing. Students should plan on presenting three or four of the songs proposed for their recital program, including at least one original composition or arrangement. Students must schedule their recital hearing in the semester that precedes the anticipated recital date. Based on the hearing, the faculty may elect to approve or disapprove the recital for presentation. Please see more information on recital permission.

#### Senior 2 - Senior Jazz Voice Recital Performance

## JAZZ RECITAL HEARING

### **Recital Hearing**

Recital approval (also known as the recital hearing) takes place during juries, the semester before you intend to give your recital. To be approved for public performance, students must first receive a satisfactory evaluation by members of the jazz studies faculty by presenting a recital hearing. The recital hearing will take the place of the standard end-of-the-semester jury. Students should plan on presenting several of the songs proposed for their recital program, including at least one original composition or arrangement. Based on the hearing, the faculty may elect to approve or disapprove the recital for presentation. Please consult with your applied teacher for guidance in the planning and preparation of the recital hearing.

Below is a list of items to prepare and general information regarding your recital hearing. It is essential that you share this information with your private teacher to receive proper guidance and instruction.

### **Repertoire**

All music for your recital must be chosen at the time of your recital hearing. Be prepared to perform at least 60% of the recital selections at your jury. Ensure that your supporting musicians have committed to your hearing date and time. In the case of selections requiring larger instrumentation, be prepared to perform a small group version if possible.

### **Required Document**

A copy of your proposed recital program must be completed and presented to the adjudication panel at your recital approval hearing.

### *Sample Program for a Jazz Piano Recital Hearing*

(Your name & assisting personnel and instruments)

#### Jazz Recital Hearing

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, Trumpet)
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 RECITAL GUIDELINES

A formal recital demonstrating the student's performance abilities is required of all majors completing the Bachelor's Degree of Music in Jazz Studies. Your recital is the culminating experience of your jazz studies degree and should demonstrate the skills you have developed to date. While this performance should represent who you are as a developing artist, you must also follow the guidelines below. Students must receive permission from the Director of Jazz Studies and their private applied instructor in order to enroll.

### JAZZ STUDIES RECITAL REQUIREMENTS

All jazz studies degree candidates must present a full recital in either the fall or spring semester of their senior year. This recital should contain 50-60 minutes of music. An intermission is permitted but not required. Students must study with their jazz applied teacher in the semester of the recital and confer with their instructor about the content and programming of the recital repertoire. Recital material must be approved by the coordinators of the jazz studies program in consultation with your applied jazz teacher. The recital should reflect all aspects of the students' consummate development, such as improvisation, composition and arranging, ensemble playing, leadership, programming, instrumental ability, stylistic versatility, and selecting and organizing assisting players.

The jazz recital should be approached primarily as a solo recital, focusing on a single performer rather than as an ensemble recital (this approach may be varied somewhat in the case of bassists and drummers since their function as members of the rhythm section carries considerable responsibility). Therefore, solos should be restricted to primarily feature the student presenting the recital. Under no circumstances should the recital be approached in the manner of a loosely organized jam session. Brief solos by supporting members may be included, but they must not dilute the overall effect of a solo recital. The assisting players will generally comprise a small group (rhythm section plus optional horns), but a variety in this respect, such as unaccompanied solos, duos, trios, or even large ensemble selections, is encouraged. Original compositions and arrangements by the student presenting the recital are most appropriate. The program may include some classical literature if the student's background and training seem to dictate that it would be appropriate. Students must arrange a rehearsal, recital date, and time that is convenient for their applied teacher to attend. Students are responsible for reserving the venue and equipment needed, securing the musicians who will accompany them, and submitting the program information in a timely manner. Detailed information, including important deadlines, can be found in the [Student Recital Packet](#) PDF

**DRESS CODE:** The jazz recital is a formal event. 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 affect the recital grade. Dress appropriately.

## JAZZ RECITAL - COURSE OBJECTIVES

1. **Performance**
  - The jazz degree recital should be the culmination of the student's performance career at Sacramento State University. It should demonstrate the musicianship needed to perform a variety of jazz styles while emphasizing the student's improvisational abilities.
2. **Composition & Arranging**
  - To demonstrate adequate skills as an arranger and composer in a small group context.
3. **Organization & Leadership Skills**
  - Ability to secure the venue, plan activities, and direct rehearsals leading up to the recital.
  - To coordinate the engaging and rehearsing of the accompanying musicians.
4. **Programming**
  - Program and perform at least one selection from each of the following jazz periods:
    - Early Jazz (pre-1940s)
    - Bop
    - Cool Jazz
    - Hard Bop
    - Modal, Fusion, Jazz-Rock, etc.
  - Perform at least one selection in a Latin style.
  - Perform a ballad.
5. **Publicizing & Promotion**
  - Promote your recital through social media platforms and hang flyers around the music building on appropriate bulletin boards.

## EVALUATION

The applied teacher is responsible for grading the student. Recital performances are evaluated subjectively for musical factors, including but not limited to tone, time feel, technique, harmonic and melodic control, style, overall effect, and your progress as a musical performer. Professionalism, suitable programming, appropriate attire (for the recitalist and accompanying musicians), and compliance with all other recital guidelines also factor into the recital grade.

## SOUND & TECHNICAL REQUIREMENTS

Make sure you schedule required sound support for your recital, utilizing the process outlined in the [Student Recital Packet](#).

## RECITAL PROGRAM INFORMATION

Students must provide accurate information for the recital program. This includes precise spelling of composers and/or arranger's names, dates of the composer's birth and death, and any other pertinent information related to the selected repertoire. Students may also choose to include short biographical sketches on composers, but it is not required. (Refer to the [Student Recital Packet](#) PDF for information on recital program submission and content)

## RECITAL CHECKLIST

- ☐ Make sure you have completed the course prerequisites to give a recital, listed in the [Student Recital Packet](#).
- ☐ Schedule a recital hearing to take place in the semester that precedes the anticipated recital date. Notify your applied teacher and the Director of Jazz Studies of the hearing's date, time, and location. Bear in mind that the hearing is not a rehearsal but a presentation of the final level of performance.
- ☐ Submit a proposed program to your applied teacher and Director of Jazz Studies for approval.
- ☐ Sign-up for your recital during the appropriate signup window by visiting the Student Resources Page at: <https://www.csus.edu/college/arts-letters/music/student-resources.html>
- ☐ Submit the program information to the Events Manager in a timely fashion for printing.
- ☐ Be sure that you are enrolled in applied lessons in the semester of your recital.
- ☐ Promote and advertise your recital. Have some sort of poster or flyer made and get them distributed and posted on campus and in the windows of local businesses and music stores and promote your recital through social media platforms.
- ☐ Notify all members of the jazz faculty and fellow jazz majors of the recital date as soon as it is confirmed
- ☐ Call and write to friends and relatives who might be able to attend.
- ☐ Be sure to schedule several rehearsals leading up to the recital date, as the jazz faculty will probably want to assist with fine-tuning the program and content. If you plan to have a dress rehearsal, be sure to reserve a time.
- ☐ Take care of all equipment needs, such as sound system, electric piano, synthesizer, staging needs, etc., well in advance so that you can concentrate on the music during the last week before the recital.
- ☐ Be sure to consider stage deportment for yourself and the group. Learn to bow gracefully, observe others, and acknowledge your audience. Decide how the group will enter and exit the stage, and whether they will precede or follow you on and off stage. Decide whether you will say anything to the audience anytime during the program and what you will say if anything. Do this well in advance. Plan ahead!
- ☐ Consider whether you will enlist the help of friends to move equipment during the performance. If so, request that they be dressed appropriately for the task.
- ☐ Consider how you and your supporting musicians will dress for the recital. Look professional. Dress for Success!
- ☐ Make sure that you have arranged for the recital to be recorded and videotaped. If you expect jazz majors to attend *your* recital, then you should attend *theirs*.

## **JAZZ STUDIES RESOURCES & FACILITIES**

### **FACILITIES**

All music classes are held in the Music Building (Capistrano Hall). Most faculty and staff offices, performance areas, and ensemble rehearsal rooms are located on the first floor. Classrooms are on the second and third floors; practice rooms are located on the fourth floor.

### **JAZZ RECORDINGS**

The main library at Sacramento State has over 5000 jazz recordings in its collection. Jazz majors and university students are granted access to these recordings.

### **JAZZ STUDIES CLASSROOM – ROOM 303**

Room 303 is the designated jazz studies classroom. Most jazz classes and small group rehearsals will take place in this multi-purpose room. The room is equipped with a drum set, grand piano, amplifiers for bass and guitar players, vibraphone, and a 12-channel sound system. The room is also equipped with a computer station that holds an extensive jazz play-a-long recording and lead sheet collection.

### **PLAY-A-LONG CD / MIDI PRACTICE ROOM – ROOM 305**

Room 305 is a designated practice room for all jazz majors. The room is equipped with a computer station that holds an extensive jazz play-a-long recording and lead sheet collection. Students can use this multi-purpose room for personal practice or to work on projects using Finale, Band-in-a-Box, or MIDI. Only jazz majors will be granted access to this room. Entrance to room 305 is through a punch-code lock system. Codes for the room will be issued to jazz majors at the beginning of each semester through Glenn Disney, room 121.

### **DRUM SET PRACTICE ROOM – ROOM 307**

Room 307 is a designated practice room for jazz drum-set majors. The room is equipped with a 5-piece drum set and appropriate hardware. Students must provide their own cymbals, hi-hat clutch, and sticks. Only jazz drum set majors are granted access to this room. Keys for room 307 will be issued at the beginning of each semester through Glenn Disney, room 121.

### **GENERAL PRACTICE ROOM USE**

All music majors have 24/7 access to the 4th floor practice rooms. To obtain a practice room key and building FOB, please contact Glenn at: [gdisney@csus.edu](mailto:gdisney@csus.edu) for the directions and a form to check them out from Facilities.

### **RECORDING STUDIO**

The Sacramento State School of Music has recorded Downbeat Magazine Award-winning recordings using its own in-house recording studio. The studio works with various Digital Audio Workstations (DAW) that include Pro-Tools, Logic, Digital Performer, and more. The recording studio is available for audio tracking, MIDI sequencing, editing, mixing, and mastering professional-quality recordings of our student musicians and ensembles.

## **PLANNING FOR YOUR ACADEMIC SUCCESS**

### **Careful Planning**

Meet regularly with your advisor and/or the director of jazz studies and enroll in jazz courses when offered. Since most courses are offered on a semester rotation, failure to register is likely to delay graduation and incur additional tuition expenses.

### **Music Courses**

All core music courses at Sacramento State are sequential; this means that missing even one class puts you at risk of falling behind and earning a lower semester grade. Gigs, outside rehearsals, lack of sleep, poor time management, or your work schedule should not take precedence over your academic coursework.

**General Education Courses (GE's)** Consider taking some of your required GE (General Education) courses during the summer session at Sacramento State or a local community college such as American River College, Folsom Lake College, Sacramento City College, or Folsom Lake College. Taking one course per summer could save you time and/or allow 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.

### **Grades**

Strive for the highest GPA possible. While B's and C's may earn degrees, they can be "red flags" on graduate school and job applications.

### **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, masterclasses, clinics, or tours. Unacceptable reasons for being late or missing these commitments include job shifts, family vacations, outside gigs, and non-campus-related rehearsals. Deviations from this policy will compromise your development, grades, and standing in the department. Missing a dress rehearsal or performance is cause for dismissal from the ensemble and a failing grade for the semester.

### **Meet regularly with your advisors.**

They will keep you on track regarding required music courses, general education courses, essential deadlines, applications, and graduation requirements. Failure to plot the sequence of your coursework may delay your graduation and incur additional tuition expenses.

### **Check your e-mail regularly!**

Jazz area business is not conducted on social networking sites.

### **Strive to create balance in your life.**

Being a music major is a rigorous and stressful endeavor. Therefore, it is essential that you work hard to create balance in your daily life, including your physical, mental, and spiritual well-being. When these aspects are not in equilibrium, the creative process of making music becomes invariably hindered.

## **BUILDING YOUR PROFESSIONAL NETWORK**

Since many of the jazz studies faculty compose, arrange, orchestrate, sing, or perform music for a wide spectrum of genres, including concerts, recording sessions, theater gigs, movies, television, radio, films, and video games, we know precisely what will be expected of you in the professional world. In addition to teaching performance skills, we address the equally critical non-musical skills of working with contractors, bandleaders, studio protocol, administrating your career, professional etiquette, and more. Remember that success in the music business is not entirely based on musical proficiency; it occurs when preparation meets opportunity, the latter of which depends on effective networking. Here are some tips on making the best possible impression with your professors and peers:

### **First impressions.**

New acquaintances judge your character, professionalism, and commitment in the first few seconds of meeting you. Their first impression is based on your appearance, clothing choices, facial expressions, communication skills, and body language. Once you have impressed new contacts in an expressive and genuine manner - the sooner people can relate to you and subsequently, the more they will trust you.

### **Clean up your e-life.**

Easy access to information on the Internet allows people to form an impression before they have even met you. Does the content of your social networking site(s) represent you in the best possible way? Does your platform, opinions, and ideals serve you in a positive manner? This is vitally important since administrators and employers routinely search social networking sites when screening graduate school and job applicants. Take a moment and reflect on how you choose to “show up” on social media.

### **Dependability**

Even the finest musicians lose accounts for being late to or forgetting a rehearsal/gig or “upgrading” to another gig that pays a little more. However, suppose you are offered an extended tour or a substantially higher paying engagement. In that case, most bandleaders and contractors will understand if you give them sufficient time to arrange for a replacement. It is important to realize the fact that the world is already filled with an array of talented musicians. However, those who are called for work on a steady basis tend to be reliable, dependable, easy to work with, and always have a good attitude.

### **It starts now.**

Demonstrate your ability to be a good co-worker to your student colleagues. As you transition into the professional world, your classmates are likely to be the same people who refer or hire you – or not. Demonstrate your professionalism to your professors, who often refer qualified students for paid work.

## PERFORMANCE POLICIES

### **Publicity**

Ticket revenue from all Sacramento State concerts is generated and deposited to the appropriate university area accounts. These funds are used to purchase music, hire guest artists, go on tours, and engage in other worthwhile School of Music activities. So, do your part to promote every jazz concert and event. Prior to each jazz studies event, the respective directors e-mail announcements and put-up posters. Electronically forward the appropriate information to your own friends. If you maintain a personal website 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 are a vital aspect of your performances and demand a professional level of cooperation.

**Be on time and ready to play/sing.** Failure to do so is subject to your ensemble's syllabus policies and may affect your grade and/or your participation in the concert.

**Do not play/sing unless asked.** Once the soundcheck begins, do not talk, sing, or play your instrument unless directed to do so. This makes for more accessible communication between your director and the sound engineer.

### **Show respect to sound engineers.**

Engineers usually try to accommodate you to the extent of their equipment and/or abilities. Regard them as temporary members of your ensemble.

### **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.

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

No performance venue is perfect. Learn to deal with variables in performance surroundings during your university years. Your adaptability will be tested to a far greater extent in the professional world.

### **Concert Attire**

Your director will determine the appropriate dress for different concert settings. The vocal jazz groups normally dress in matching colors or themes. For the instrumental jazz groups, concert attire includes:

#### **Coat and Tie.**

Men should wear a dark suit or a dark sports jacket with dark slacks (no black jeans), a collared dress shirt, a long tie, dark socks, and dark dress shoes. Ladies should wear 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-cutbacks, high slits, or

spaghetti straps. Casual attire such as jeans, shorts, tee shirts, hats, caps, sunglasses, athletic shoes, and sandals is not acceptable.

**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. Do not reveal your displeasure about your solo or engage in celebratory behavior when you think you have played well.



## PERSPECTIVES ON BEING A JAZZ MAJOR

Material borrowed from Jerry Coker's  
*"The Teaching of Jazz"*

Amidst countless distractions, it is difficult to retain one's perspective regarding being a student in a university degree program. For starters, you are here to learn, so make a firm commitment to *all* of your courses. Be punctual, give each class or rehearsal your full attention, submit all assignments on time, study consistently, and let nothing deter you from the successful completion of each and every course. If your schedule seems overwhelming, organize your time so you can cope with it. If you get "burnt-out" with being a student and feel you must at least have a break in the action, try to anticipate your needs so that you complete the term you are in at the time in a graceful way. It will serve no purpose to simply "flake" in the middle of a term – to the contrary; you may find that you have burned your bridges, foregoing the option to return at will. If you decide to take a "breather" from school, be sure that you really need and deserve it and that you make good use of the time while you are away.

Respect your teachers. They're obviously not in their activity for money, fame, or even your gratitude. They're in it because they believe in education, creativity, and YOU!

Respect the cost of your education, regardless of whether it is paid for by you, your family, or the school. The monetary cost, even at an inexpensive school like this one, is one of the largest investments that will be made on your behalf for the remainder of your life. Please don't blow it!

Finally, remember always that your present actions are already shaping your future. Your adult life is already underway, like it or not, so that your present behavior is already affecting your future, for better or worse. Your effectiveness as a musician and your reliability as a person are *already* affecting whether or not you are recommended for playing gigs, graduate assistantships, composing/arranging assignments, and teaching positions. The game of life requires that we make accurate, honest assessments of people we recommend for *anything*. Otherwise, we lose our credibility, people don't call on us anymore for recommendations, and countless opportunities are lost for others. *Your future is now!*

## ORIENTATION FOR JAZZ MAJORS

Welcome to the Jazz Studies Program at Sacramento State University. As you expect a certain level of commitment from your teachers and jazz faculty, please understand that we expect a certain level of commitment from you as well. What comprises this commitment?

- APPLIED LESSONS: There are very few instances of ‘one-on-one’ situations in your education. This is one of them. Appreciate the individualized nature of your applied lessons. They are for you and you *only*. Don’t miss lessons. If you’re ill, call your instructor and let them know (*ahead* of the lesson time – not after). Don’t be late for lessons – and show up prepared.
- CLASSES: Every class is essential, having been carefully prepared by the instructor, with new information, hand-outs, announcements, exercising of skills (especially in music), tests, opportunities to ask questions, etc. You deprive the other members of the class of your contributions when you’re absent. Nothing takes precedence over being there, including gigs of the night before, lack of sleep for any reason, a work schedule, etc. If you can’t control your life’s schedule, you have a severe problem...one that will cost you a lot of gigs and opportunities for the rest of your life. Do well in all of your classes.
- ENSEMBLE REHEARSALS: If every class is essential, then multiply that importance several times more for ensemble rehearsals, as ensembles presume 100% attendance in order to function at all. When you’re late or miss a rehearsal, you let down *every member of the group*, not just the instructor and yourself.
- RECITAL ATTENDANCE: It is inconceivable that you would not attend recitals, especially those given by your friends in the jazz program, but also those provided by your music faculty, visiting artists, honors recitals, non-jazz music student friends, etc. You will one day present a recital. Watching others will help you prepare and may ensure that you won’t be playing for an empty room. If nothing else – attend to support your friends.
- RECITAL PARTICIPANTS: If you accept an offer to play on someone’s recital, and you should, make sure that it is an unwavering commitment. There will be rehearsals and a recital hearing as well as the recital itself. Don’t let everyone down by accepting outside gigs (or work schedules) at times when you agreed to rehearse or perform. It’s good to accept gigs but keep your integrity in check by setting your priorities straight when potential dates conflict.

### **Please Note:**

*If the preceding list of commitments overwhelms you, perhaps the jazz program, your development as a creative player, and your ensuing career are also too much for you. Perhaps you should look for something less challenging in which to major. This is a good program, and it is joyously creative. But anyone who tells you that it is going to be easy – is ignorant of the facts. Be prepared to work hard and be challenged by many rewarding experiences throughout your studies at Sacramento State! Stay focused and be present – and good things will come your way!*

## REQUIREMENTS FOR BECOMING A PROFICIENT JAZZ MUSICIAN

- A STRONG DESIRE: You must be more than mildly interested to succeed. Perhaps even from the outset, the desire to improvise and perform well should be obsessive!
- ATTUNEMENT TO STYLE: Listen to and assimilate the best of jazz through recordings, old and new. Listen thoroughly and repeatedly! Attend live performances, ranging from the jazz recitals of your classmates to concerts by local and touring jazz greats. Jazz is an aural art form. Constant listening is of paramount importance in order to grasp and understand the language.
- WILL: The human will can accomplish anything! If you fail to utilize the will, you risk accomplishing nothing. The will is responsible for such characteristics as perseverance, patience, and consistency.
- ENERGY: All music should contain some type of energy in performance. Energy levels are affected by lifestyle, attitude, nutrition, health, and a careful ordering of priorities.
- METHOD: You must have a plan if you are to reach your goals. The plan should be reasonable, efficient, and thorough.
- THEORY UNDERSTOOD: The mind must thoroughly understand each musical principle undertaken.
- THEORY APPLIED: Any theory understood in the mind but left unapplied is not learned; it will not appear in your improvisations, and it will soon be forgotten. For a theoretical principle to become useful, the mental understanding must be transferred and/or extended to the ears, hands, and voice.
- THEORY CHALLENGED AND MASTERED: Work toward speed, accuracy, control, and flexibility of all theoretical principles, patterns, licks, scales, keys, etc.
- THEORY UTILIZED: Exaggerate the use of all new items by practicing them with appropriate play-a-long exercises (not tunes) but simulate creative performance mannerisms as well.
- THEORY UTILIZED IN CONSUMMATE CREATIVITY: Play many appropriate tunes containing excessive harmonies, which accommodate the theoretical principles taken up.

## **BUILDING A SUCCESSFUL CAREER AS A FREELANCE MUSICIAN**

Today, many young musicians are studying hard to become professional working artists. Whether studying classical, jazz, or other forms, much of the curriculum is centered around the artistic end of the music spectrum.

“Freelance” means that you are hired to do a specific job once or multiple times. This is different from being a member of an orchestra or steady band or under contract for your services. For many classical and jazz musicians, freelance music work in the artistic, commercial, and educational fields has allowed people to make a decent living and raise families while simultaneously nurturing their art.

There are many types of freelance music opportunities. While some may vanish, new styles are constantly added to the field. Types of jobs that are available, but not limited to a freelance musician, include:

- Composition for hire
- Arranging for hire
- Marketing compositions or arrangements
- Recording session work
- Musical Theatre orchestras
- Broadcast performance
- Substitute player with full-time groups
- Auxiliary player with full-time groups
- Wedding/private function band work
- Ethnic music ensemble freelance
- Freelance musical direction
- Church/religious service music
- Dance orchestra work
- Cruise Ships and Theme Parks
- Circus, rodeo, ice show work
- Part-time teaching positions
- Private lessons
- Online music instruction programs
- Rehearsal bands
- Guest Artist performances

To secure such work, a musician builds a reputation. Therefore, one’s reputation becomes perhaps the most essential factor for a successful career as a freelance musician.

Often, being the new person on a scene can mean getting more opportunities. There’s always a buzz about new players, and everybody would like to hear and meet you. Also, established people may recommend you for jobs they cannot do, guessing that being new, you’re probably widely available.

First impressions are vital. As in all things, a negative first impression made with your fellow musicians can be complicated to overcome.

Below is a list of the attributes critical for success in this field. These are not ranked in any particular order.

### **ESSENTIAL FACTORS IN SUCCESSFUL FREELANCE MUSIC CAREERS**

1. **COMMUNICATION:** This has always been the case, but more than ever before, people expect prompt replies. Failure to do this may result in missed opportunities. Repeated inability to communicate well and promptly will give the impression that you are unreliable. If someone emails you, texts you, or leaves a voice message on your phone about a gig opportunity, you are expected to reply to them within 24 hours.
2. **RELIABILITY:** Your word is your bond. If you say you will do something, do it. If you are in a state where you cannot perform well, people will remember this. If you need to get out of a commitment, do so well in advance by asking if the employer minds and then offering to find a suitable replacement. Never send a sub to a gig without asking if that sub is acceptable.
3. **PUNCTUALITY:** Be early for all rehearsals and performances. Everyone understands the occasional unforeseeable delay, but repeated lack of punctuality is intolerable behavior for a professional in any field.
4. **ABILITY:** You are there to play the music well. This should go without saying, but conversely, don't accept a job for which you are musically or technically unqualified.
5. **ATTITUDE/DEMEANOR:** Be agreeable, and make the other musicians sound, look, and feel good. Misbehavior or disrespect has no place on anyone's gig. Many accomplished musicians have hindered their own career advancements due to their inability to manage their demeanor.
6. **SIGHT READING:** This is also a given for freelance music work. Sight transposition from the concert key is always expected, and the ability to transpose to other keys can make you stand out.
7. **APPEARANCE:** If not advised, ask about the dress code. Wear something appropriate for the situation you are joining.
8. **PREPARATION:** If asked to learn music in advance, do your homework, and be prepared for the surprise request of your ability. This means keeping your chops, technique, and doubles in a constant state of readiness for whatever might be asked of you on any given day. Never allow yourself to become rusty.
9. **REPERTOIRE:** You are a song collector. Knowing music is your business. Pay attention to the repertoire in common usage among the bands and musicians you aspire to play with. Make it your job to commit this repertoire to memory. This is true throughout the various styles or scenes of professional music. If you intend to freelance across genres, you have much music to learn. Get to work.

10. KNOWLEDGE OF STYLES: Each genre or sub-genre has its own performance practices. Within these accepted norms, individuality is excellent, but ignorance never serves you well.

11. IMPROVISATION: Improvisation is obviously expected on various jazz jobs. These types of performances may include reception/cocktail music or restaurant gigs, or any performance where the client has requested a jazz combo (group) for casual background music while guests mingle and socialize. Be clear that most of these gigs are not concert settings. Therefore, the overall dynamic level and the nature of the improvisations should not compete with the level of people conversing. The music is meant to enhance the event's mood - not compete with it. When you are given a chance to improvise, make sure it complements the tune or style. In other words, don't play flashy Bebop lines over a bossa nova or a Duke Ellington standard. You are not there to impress anyone with your improvisation skills. Playing artistically and tastefully and exercising restraint will benefit you more than trying to play all the licks you know. Save that for a jam session.

*In summary:*

Play well, be friendly, behave yourself, and be someone others can rely on. It's not too complicated.