SACRAMENTO STATE
SCHOOL OF MUSIC

JAZZ STUDIES DEGREE & GENERAL INFORMATION HANDBOOK

Dr. Steve Roach, Director of Jazz Studies
(916) 278-7987
e-mail: roach@csus.edu

Dr. Greg Johnson, Assistant Director of Jazz Studies
e-mail: g.johnson@csus.edu

Gaw Vang Williams, Director of Vocal Jazz Studies
(916) 842-0347
e-mail: gawvang@csus.edu

Revised August 2025

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……. 24

Orientation for Jazz Majors ……. 25

Becoming a Proficient Jazz Musician ……..... 26

Building a Successful Career as a Freelance Musician …….……..... 27

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 dedicated to providing meaningful education with a focus on 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 9th most Transformative College in the United States by Money.com in 2020.

- Rich in diversity of people and cultures, Sac State was named the 2nd most diverse campus in the Western U.S. by U.S. News and World Report in 2020.

The undergraduate music major at Sacramento State offers a rigorous four-year course of study in a traditional conservatory-style curriculum with training options in either classical or jazz music. Students can pursue the Bachelor of Arts in Music or the Bachelor of Music with concentrations in jazz studies, music education, performance, or theory and composition. All undergraduate degree concentrations are performance-based and designed to help students develop strong technical, theoretical, and musical skills.

In addition to applying for admission to Sacramento State, all undergraduate applicants must complete an entrance audition for acceptance into the School of Music. The School also offers a Master of Music degree with concentrations in conducting, composition, or performance, including the option for a jazz emphasis.

Students interested in learning more about the program are encouraged to participate in a Shadow Day. This free opportunity allows prospective students to spend a weekday alongside a music major, attending classes, lessons, and rehearsals while meeting professors and the admissions counselor for advice and answers to questions. Shadow Day provides a first-hand look at the vibrant musical environment at Sacramento State and offers insight into the challenges and rewards of being a music major. To schedule a visit, students can email Dr. Steve Roach at roach@csus.edu

Is Sacramento State Jazz Studies a good fit for you?
Typical undergraduates in the Sacramento State Jazz Studies program are often leading performers in their high school or community college jazz ensembles, demonstrate proficiency in sight-reading musical notation, and maintain a strong academic record. Master of Music candidates typically hold recent bachelor's degrees in jazz studies, were leading performers in their undergraduate programs, possess an extensive repertoire of jazz standards, and demonstrate near-professional-level sight-reading ability along with a strong academic background.

What Can We Do for You?

The jazz studies program at Sacramento State is designed to prepare students for successful careers in the professional music world. The qualities that make jazz such a unique art form—creativity, versatility, and innovation—are the same qualities that make its artists employable. Our program emphasizes strong musicianship, advanced reading skills, and a deep understanding of multiple musical styles and cultural influences. By combining these elements, we help jazz musicians and vocalists develop the skills needed to thrive in today's constantly evolving entertainment industry.

THE JAZZ STUDIES FACULTY

Director of Jazz Studies
Dr. Steve Roach – Jazz History, Program Director

Assistant Director of Jazz Studies
Dr. Greg Johnson – Jazz Ensembles, Jazz Arranging, Jazz Improvisation, Saxophone

Director of Vocal Jazz
Gaw Vang Williams – Vocal Jazz

Jazz Ensembles, Combos, & Saxophone
Duncan McElman

Trumpet, Latin Jazz Ensemble, & Jazz Theory
Mike Rocha

Piano & Jazz Piano Class
Dr. Joe Gilman

Bass & Combos
Dr. Molly Redfield

Trombone
Mike Souliere

Drums
Rick Lotter

Guitar
Sean Britt

Jazz Pedagogy
Dr. Clay Redfield

JAZZ DEGREE REQUIREMENTS

Undergraduate Admissions

For undergraduate application and admission policies and procedures, visit:
Admissions | Sacramento State

For additional questions, contact:
Mark Allen – School of Music Admissions Coordinator
Email: mallen@csus.edu Phone: (916) 278-6543

Bachelor of Music in Jazz Studies & Jazz Education

To view the undergraduate catalog, visit:
Bachelor of Music (Jazz Studies) | Sacramento State Catalog

Master of Music (Performance)

To view the graduate catalog, visit:
Master of Music (Performance) | Sacramento State Catalog

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 50A/50B 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 143J – Instrumental Jazz Ensemble
Rehearsal and performance of literature written for instrumental jazz ensemble. Students rehearse and perform repertoire spanning the jazz tradition, including swing, bebop, Latin,

contemporary, and original works. Emphasis is placed on ensemble performance, improvisation, stylistic interpretation, and musicianship. Open to qualified instrumentalists by audition.

MUSC 143V – Vocal Jazz Ensemble
Rehearsal and performance of literature written for vocal jazz ensemble. Students rehearse and perform repertoire from the jazz vocal tradition, including swing, ballads, Latin, and contemporary styles. Emphasis is placed on ensemble singing, improvisation, stylistic interpretation, and microphone technique. Open to qualified vocalists by audition.

MUSC 144I – Chamber Music – Instrumental Jazz
Small jazz ensembles focus on improvisation, group interaction, and repertoire spanning swing, bebop, Latin, fusion, and contemporary jazz styles. Students develop performance, arranging, and listening skills through regular rehearsals and public performances. Open to qualified instrumentalists by audition.

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 is competitive and offered to a limited number of students based on a successful entrance audition. Students must first be admitted to the university before scheduling their music audition. The Jazz Studies program accepts students in the following areas: trumpet, trombone, saxophone, voice, piano, bass, guitar, and drum set. For detailed information on university admission and audition scheduling, visit the Sacramento State School of Music website. Admissions | Sacramento State

JAZZ STUDIES LEARNING OUTCOMES & OBJECTIVES

1. All Jazz Studies majors must demonstrate the ability to perform advanced repertoire on their principal instrument in a performance setting, either before faculty members (in applied juries) or before both faculty and peers (in departmental recitals and similar events).

2. All Jazz Studies majors will develop comprehensive knowledge and proficiency in core theoretical skills, both aural and written. These include, but are not limited to, major and minor keys, chord progressions, intervals, and transposition.

3. Students must demonstrate clarity, craftsmanship, informed musical expression, and a commitment to independent artistic inquiry when creating and performing improvised music across a variety of styles.

4. All Jazz Studies majors must attain a predetermined level of proficiency in basic keyboard skills, using piano performance to demonstrate both technical ability and a solid understanding of music theory and harmony.

MUSIC THEORY & PIANO PLACEMENT EXAMS

All entering undergraduate music majors are required to take the theory, musicianship, and piano placement exams prior to initial enrollment. The theory and musicianship exams may be taken only once, and the results determine whether students will begin the theory, musicianship, and class piano sequence at the lower-division or upper-division level.

Information about recommended study materials, exam dates and times, and additional details for the theory and piano placement exams is available at: Theory and Piano Placement | Sacramento State

JAZZ ENSEMBLE AUDITION & PLACEMENT

Before enrolling in Instrumental Jazz Ensembles (MUSC 143J), Vocal Jazz Ensembles (MUSC 143V), or Jazz Combos (MUSC 144I), all students must complete a placement audition.

For information on requirements and to sign up for an ensemble audition, visit:
Ensemble Auditions | Sacramento State

INSTRUMENTAL JAZZ AUDITIONS

- **Wind instruments (trumpet, trombone, saxophone):**
  - Prepare one medium-tempo or up-tempo jazz standard or etude.
  - Perform the melody accurately and improvise over the chord changes accompanied by live musicians or accompaniment tracks you provide.
  - A sound system is available for laptops, iPods, iPhones, and similar devices. No accompanying musicians are provided.
  - 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, Vibraphone:**
  - Prepare one medium-tempo or up-tempo jazz standard or etude.
  - Perform the melody accurately, perform a chord melody (solo guitar), "comp" the chord changes, and improvise over the chord changes accompanied by live musicians or accompaniment tracks you provide.
  - A sound system is available for laptops, iPods, iPhones, and similar devices. No accompanying musicians are provided.
  - 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.
  - Perform the melody accurately, provide a bass line ("comp"), and improvise over the chord changes accompanied by live musicians or accompaniment tracks you provide.
  - A sound system is available for laptops, iPods, iPhones, and similar devices. No accompanying musicians are provided.
  - 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 you provide.
  - A sound system is available for laptops, iPods, iPhones, and similar devices. No accompanying musicians are provided.
  - Demonstrate proficiency in a variety of jazz-related styles and meters.
  - Sightread an excerpt from a big band chart to demonstrate a consistent groove in the style, set-up figures, and notated ensemble cues.
  - A drum kit is provided, but you must bring your own cymbals, hi-hat clutch, and sticks.

VOCAL JAZZ AUDITIONS

- **Prepared Songs**
  - Prepare two songs in contrasting styles, preferably jazz standards. Examples include "Summertime," "Autumn Leaves," "Route 66," and "My Funny Valentine."
  - You may also audition with a pop song.
  - Bring sheet music or a lead sheet to your audition.
  - Improvisation is not required but is encouraged.

- **Ear Training Exercises**
  - Hear a melodic line of three or four pitches on the piano and sing them back.
  - Hear a chord with three or four notes and sing each individual note within the chord.
  - Given a starting pitch, sing notes that are specific intervals away (e.g., up a 5th, down a minor 3rd).

- **Range Testing**
  - Sing major and/or minor triads from various starting pitches to determine your comfortable and usable vocal range.

- **Quick Sight-Reading and Part Learning**
  - Read a short, one-page section of a vocal jazz ensemble tune and sing your part along with a recording.
  - Work briefly with the accompanist before performing the part with the recording.
  - Stay focused, relaxed, and demonstrate flexibility, quick learning, accurate intonation, and blend.

If you have questions about the vocal jazz audition process, please email Professor Williams at gawvang@csus.edu and she will be happy to help guide you.

JURY REQUIREMENTS

INSTRUMENTAL JAZZ JURIES

The jury serves as the final examination in applied music for the student's primary instrument. Juries are held at the end of each semester and are required until the senior recital has been completed. They account for one-third of the semester lesson grade, with the applied instructor's grade counting for the remaining two-thirds. A panel of jazz faculty and the student's applied instructor will evaluate performance based on style, intonation, rhythmic accuracy, time feel, and improvisation. Students who do not meet the minimum requirements for the semester will remain at their current applied level.

Music selections should be chosen early in the semester in consultation with the applied jazz instructor. The jazz studies area provides a pianist, bassist, and drummer to accompany each student. Students must provide legible, taped master rhythm charts with clearly marked intros and endings. All music must be sight-readable, and students are required to perform everything from memory.

In addition to the standard jury requirements, students must compile a three-ring binder containing all tunes memorized throughout each semester of study. Lead sheets for each tune must be included, and the binder should be updated before each jury. The jury panel may call upon any tune from the binder to be performed from memory. Students are expected to learn and memorize approximately 15 to 20 tunes per semester.

Jury Requirements

BM Jazz Students (Performance & Jazz Education Majors)

- **Tune Binder:** Clearly label the tunes chosen for the current semester's jury. Include a separate list of repertoire for previous semesters. Organize tunes alphabetically in a neat 3-ring binder.
- **Jazz Solo Transcription:** Email one copy as a PDF to Dr. Roach roach@csus.edu no later than one week before your jury date. Label the file with your full name and the transcription title. Handwritten or notation software (Finale, Sibelius) is acceptable. Must be your own work.
- **Prepared Tune:** Perform from memory with the faculty rhythm section. State the form (intro/ending), count off the tempo, play the melody, improvise, and play the melody out.
- **Transcription Performance:** Memorized performance of your solo transcription with the original recording. Track ready on your device or YouTube in Room 303.
- **Called Tune:** One tune from your repertoire list in your tune binder, chosen by faculty, performed as above: state form, count off tempo, melody, improv, melody out.

Bachelor of Arts Students

The same requirements apply as listed above, except without the additional "called tune."

Dress Code

Juries are a semi-formal event, and casual attire such as open-collared shirts, t-shirts, jeans, shorts,

hats, caps, sunglasses, athletic shoes, and sandals is not appropriate; failure to comply with the jury dress code may result in a lower grade or the rescheduling of your jury.

VOCAL JAZZ JURIES

Repertoire List

For jazz voice majors, a significant portion of the jury grade will be based on the completion of a memorized repertoire of songs. Each student must prepare a personalized jazz standard book containing lead sheets in their own key. During the jury, the panel may request any of the listed tunes to be performed from memory.

Students must bring three printed copies of their jazz standard book on the day of the 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
Recital permission focuses on the required full recital to be presented at any time during the senior year. The recital must include 10 songs and a total performance time of 50 to 60 minutes. Before a public performance can be approved, students must receive a satisfactory evaluation from the jazz studies faculty by presenting a recital hearing. For this hearing, students should plan to perform three or four of the songs proposed for their recital program, including at least one original composition or arrangement. The recital hearing must be scheduled during the semester preceding the anticipated recital date. Based on the hearing, the faculty will decide whether to approve or disapprove the recital for presentation. Additional information on recital permission is available upon request.

Senior 2 - Senior Jazz Voice Recital Performance

JAZZ RECITAL HEARING

Recital Hearing
Recital approval, also called the recital hearing, takes place during juries in the semester before the anticipated recital date. To receive permission for a public performance, students must present a recital hearing and earn a satisfactory evaluation from members of the jazz studies faculty.

The recital hearing replaces the standard end-of-semester jury. Students should plan to perform several pieces from their proposed recital program, including at least one original composition or arrangement. Based on the hearing, the faculty will decide whether to approve or deny the recital for presentation.

Students should work closely with their applied teacher when planning and preparing for the recital hearing. It is essential to communicate all recital hearing requirements and expectations to the private teacher to ensure thorough preparation.

Repertoire
All recital music must be selected and finalized by the time of the recital hearing. Students must be prepared to perform at least 60 percent of the recital program during the jury. All supporting musicians must confirm their availability for the hearing date and time. For pieces requiring larger instrumentation, students should prepare a small-group version whenever 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 8th style (Piano, Bass, Drums, Alto Saxophone)

JAZZ RECITAL GUIDELINES

A formal recital showcasing the student's performance abilities is required for all majors completing the bachelor's degree in music with a concentration in Jazz Studies. This recital serves as the culminating experience of the degree program and should demonstrate the full range of skills developed throughout the course of study.

While the performance should highlight the student's individual artistic voice, all recital requirements and guidelines must be followed. Permission to enroll in the recital course must be obtained from both the Director of Jazz Studies and the student's private applied instructor.

JAZZ STUDIES RECITAL REQUIREMENTS

All jazz studies degree candidates must present a full recital during either the fall or spring semester of their senior year. The recital should include 50 to 60 minutes of music, with an intermission permitted but not required. Students must be enrolled with their jazz applied teacher during the semester of the recital and consult with that instructor regarding the content and programming of the recital repertoire. All recital material must be approved by the jazz studies program coordinators in consultation with the applied jazz teacher.

The recital should demonstrate the student's complete musical development, including improvisation, composition and arranging, ensemble playing, leadership, programming, instrumental ability, stylistic versatility, and the selection and organization of assisting players. It should be presented primarily as a solo recital, highlighting the student performer rather than functioning as an ensemble recital. Exceptions may be made for bassists and drummers, given the nature of their role in the rhythm section. Supporting musicians may take brief solos, but the recital must not resemble a loosely organized jam session. The assisting players will typically consist of a small group—such as a rhythm section with optional horns—but students are encouraged to incorporate a variety of settings such as unaccompanied solos, duos, trios, or large ensemble pieces. Original compositions and arrangements by the student are strongly encouraged, and classical literature may be included when appropriate to the student's background and training.

Students are responsible for reserving the venue and equipment, arranging a rehearsal schedule, selecting recital dates and times convenient for their applied instructor, securing accompanying musicians, and submitting program information by the required deadlines. Detailed information, including important deadlines, can be found in the Student Recital Packet PDF

Recital Dress Code: The jazz recital is regarded as a formal event, and all participants are expected to dress appropriately. Casual attire—including jeans, shorts, t-shirts, hats, caps, sunglasses, athletic shoes, and sandals—is not acceptable. Both the recitalist and accompanying musicians must present themselves professionally; inappropriate dress by any performer will result in a lower recital grade. Students should plan their attire to reflect the formality and professionalism of the occasion.

JAZZ RECITAL - COURSE OBJECTIVES

1. **Performance**
   Present a culminating recital that demonstrates the student's musicianship, technical proficiency, and improvisational skills across a variety of jazz styles.

2. **Composition & Arranging**
   Showcase original compositions and/or arrangements, demonstrating competence in writing and arranging for a small-group jazz setting.

3. **Organization & Leadership**
   Take full responsibility for recital logistics, including securing the venue, scheduling rehearsals, coordinating musicians, and leading rehearsals effectively.

4. **Programming**
   Design a program that reflects stylistic breadth and historical awareness by including at least one selection from each of the following categories:
   - Early Jazz (pre-1940s)
   - Bop
   - Cool Jazz
   - Hard Bop
   - Modal, Fusion, or Jazz-Rock styles
     Additionally, include at least one selection in a Latin style and one ballad.

5. **Publicity & Promotion**
   Promote the recital through social media platforms and by posting flyers on approved bulletin boards within the music building.

EVALUATION

The applied instructor is responsible for assigning the recital grade. Performances are evaluated holistically, with emphasis on musical elements such as tone quality, time feel, technique, harmonic and melodic control, stylistic interpretation, overall musical impact, and the student's artistic growth as a performer. Additional factors include professionalism, appropriate programming, adherence to all recital guidelines, and proper concert attire for both the recitalist and accompanying musicians.

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 are responsible for providing accurate information for the recital program. This includes correct spelling of all composers' and arrangers' names, birth and death dates of composers, and any other relevant details for each piece on the program. Optional short biographical sketches of composers may be included at the student's discretion but are not required. (*Refer to the* Student Recital Packet PDF *for information on recital program submission and content*)

RECITAL PREPARATION CHECKLIST

☑ **Verify Eligibility**
Ensure that all course prerequisites for presenting a recital (as listed in the Student Recital Packet) have been completed.

☑ **Schedule the Recital Hearing**
Arrange for a recital hearing in the semester prior to the anticipated recital date. Notify your applied teacher and the Director of Jazz Studies of the date, time, and location. Remember, the hearing is not a rehearsal but a demonstration of the final performance level.

☑ **Program Approval**
Submit a proposed recital program to both your applied teacher and the Director of Jazz Studies for approval.

☑ **Recital Sign-Up**
Reserve your recital date during the designated signup period via the Student Resources Page

☑ **Program Submission**
Provide finalized program information to the Events Manager in a timely manner for printing.

☑ **Enrollment Confirmation**
Verify that you are enrolled in applied lessons during the semester of your recital.

☑ **Publicity & Promotion**
Promote your recital through posters, flyers, and social media platforms. Distribute materials on campus, in music stores, and other appropriate locations. Notify all jazz faculty and fellow jazz majors as soon as the recital date is confirmed. Invite friends, family, and community members.

☑ **Rehearsal Planning**
Schedule multiple rehearsals leading up to the recital. If you plan to have a dress rehearsal, reserve the time well in advance.

☑ **Equipment Needs**
Confirm all equipment requirements (sound system, electric piano, synthesizer, staging, etc.) well ahead of time so you can focus on music during the final week.

☑ **Stage Deportment**
Plan stage entrances, exits, bows, and any spoken remarks to the audience in advance. Decide whether the group will precede or follow you on and off stage.

☑ **Assistance During Recital**
If enlisting friends to assist with equipment, request that they dress appropriately for the occasion.

☑ **Professional Appearance**
Coordinate attire for yourself and all accompanying musicians to maintain a professional, polished appearance.

☑ **Recording & Attendance**
Arrange for the recital to be recorded or videotaped. Support the recital community by attending your peers' recitals as well.

JAZZ STUDIES RESOURCES & FACILITIES

FACILITIES

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

JAZZ RECORDINGS

The Sacramento State main library houses a collection of more than 5,000 jazz recordings. This collection is accessible to jazz majors as well as all university students.

JAZZ STUDIES CLASSROOM – ROOM 303

Room 303 is the designated classroom for jazz studies. Most jazz courses and small group rehearsals take place in this multi-purpose space, which is equipped with:

- Drum set
- Grand piano
- Bass and guitar amplifiers
- Vibraphone
- 12-channel sound system
- Computer station with an extensive jazz play-along recording and lead sheet collection

PLAY-ALONG & PRACTICE ROOM – ROOM 305

Room 305 serves as a dedicated practice space for all jazz majors and includes:

- A computer station with jazz play-along recordings and lead sheet resources
- Software such as Finale, Band-in-a-Box, and MIDI tools for practice and project work

Access to Room 305 is limited to jazz majors. Entry is controlled by a punch-code lock system, with codes distributed at the start of each semester by Glenn Disney in Room 121.

DRUM SET PRACTICE ROOM – ROOM 307

Room 307 is reserved exclusively for jazz drum set majors. The room features a four-piece drum set and hardware; students are responsible for providing their own cymbals, hi-hat clutch, and sticks. Access is limited to jazz drum set majors, with keys distributed each semester by Glenn Disney in Room 121.

GENERAL PRACTICE ROOM USE

All music majors have access to the fourth-floor practice rooms. To obtain a practice-room key and building FOB, contact Glenn Disney in Room 121 at gdisney@csus.edu

PLANNING FOR YOUR ACADEMIC SUCCESS

☑ **Meet With Advisors Regularly**

- Schedule meetings with your academic advisor and/or the Director of Jazz Studies each semester.
- Review degree progress, course rotations, and graduation requirements.

☑ **Plan Music Courses Carefully**

- Enroll in required jazz and core music courses when offered to avoid delays in graduation.
- Remember that missing a course in the sequence may postpone future classes and increase costs.

☑ **Stay on Top of General Education Courses**

- Consider completing GE courses during summer or winter sessions at Sacramento State or local community colleges.
- Taking even one GE class outside the main semester can free up time for music courses and ensembles.

☑ **Maintain High Academic Standards**

- Strive for the best GPA possible—B's and C's might meet requirements but can raise concerns for graduate school or job applications.

☑ **Honor All Academic & Ensemble Commitments**

- Attend all classes, lessons, rehearsals, concerts, masterclasses, clinics, and tours.
- Work shifts, vacations, outside gigs, or non-campus rehearsals are not acceptable excuses for absences.
- Missing a dress rehearsal or performance may result in removal from the ensemble and a failing grade.

☑ **Check University Email Frequently**

- All official jazz area communication is sent through your Sac State email, not through social media or personal accounts.

☑ **Plan Ahead for Deadlines & Applications**

- Use calendars or planners to track recital dates, registration periods, scholarship applications, and audition schedules.

☑ **Maintain Life Balance**

- Manage physical, mental, and emotional well-being alongside academic and performance commitments.
- Prioritize rest, time management, and healthy habits to support creativity and growth as a musician.

BUILDING YOUR PROFESSIONAL NETWORK

One of the best things about being part of the jazz studies program at Sacramento State is that your professors don't just teach music—we live it. Our faculty members compose, arrange, orchestrate, perform, and record for concerts, theater productions, movies, television, radio, video games, and more. We know what it takes to succeed in the professional music world because we've been there—and we want to help you get there, too.

Alongside helping you develop strong performance skills, we also teach the "off-stage" skills that are just as important: working with contractors and bandleaders, understanding studio etiquette, managing your career, and building lasting professional relationships. Success in music comes when preparation meets opportunity—and those opportunities often come through the connections you build, not just the notes you play.

Here are some tips to help you start building a professional network that will open doors for years to come:

Make a Great First Impression
First impressions happen fast—often in the first few seconds of meeting someone. Your appearance, body language, attitude, and communication skills all help people form opinions about your professionalism and reliability. A positive first impression can build trust quickly and help others see you as someone they want to work with.

Keep Your Online Presence Professional
Before meeting you in person, people may look you up online or check your social media. Make sure what they find reflects the image you want to project. Employers, bandleaders, and even graduate programs often review social media when making decisions—so clean up anything that doesn't show you at your best. Think of your online presence as part of your professional brand.

Be Reliable—It Matters
Talent gets you noticed. Reliability gets you hired again. Showing up on time, keeping your commitments, and maintaining a positive attitude are essential to building trust in the music world. If you do need to leave a gig for a significant professional opportunity, communicate clearly and give plenty of notice. Musicians who are easy to work with and dependable become the ones everyone wants to call first.

Start Building Your Reputation Now
Your peers today may be the same people who recommend you for gigs, recording sessions, or teaching positions tomorrow. Professors also frequently refer students for paid opportunities—but they only recommend those who are professional, prepared, and dependable. The habits you build now will shape your reputation for years to come.

PERFORMANCE POLICIES (STUDENT GUIDE)

Publicity

- All ticket revenue supports School of Music activities such as guest artists, tours, and music purchases.
- Help promote every jazz concert: share email announcements, post on social media, and display flyers where appropriate.

Sound Checks

- Arrive on time and ready—lateness may affect your grade.
- Stay quiet unless asked to play; this helps directors and sound engineers work efficiently.
- Respect the sound crew—they are part of your team.
- Follow microphone guidelines:
    - Brass/Sax: Bell 4–6 inches from mic
    - Soprano/Clarinet: Mic points downward toward lower keyholes
    - Flute: Mic near nose, pointing at mouthplate
    - Vocalists: Use techniques taught by your director
- Be prepared for different venues and conditions—adaptability is part of professionalism.

Concert Attire

- Instrumental Jazz Groups
    - Men: Dark suit/jacket, dress shirt, tie, dark slacks, socks, and dress shoes (no jeans or casual wear).
    - Women: Dark dress or slacks/skirt with blouse and dark shoes. Avoid revealing or overly casual clothing.
- Vocal Jazz Groups
    - Follow the director's instructions for matching colors or themes.

Concert Etiquette

- Remain professional onstage—no talking or distractions when not performing.
- Acknowledge applause with professionalism; avoid negative reactions to mistakes or over-celebrating solos.

PERSPECTIVES ON BEING A JAZZ MAJOR

The following statement, adapted from *The Teaching of Jazz* by Jerry Coker—renowned jazz saxophonist, composer, and educator who founded the first jazz studies degree program at the University of Miami and later led the prestigious jazz program at the University of Tennessee—offers timeless advice to students pursuing music degrees:

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! Just as you expect dedication from your teachers and faculty, we expect the same level of commitment from you.

Applied Lessons
Applied lessons are rare opportunities for individualized instruction—use them wisely. Come prepared, arrive on time, and never miss a lesson unless absolutely necessary. If you're sick, notify your instructor before the lesson time, not after.

Classes
Every class matters. Instructors carefully plan each session with new information, skill-building activities, and opportunities for questions. Missing class means missing important material and letting down your peers. Gigs, lack of sleep, or work schedules are not valid excuses—learning to manage your time now will help you professionally later.

Ensemble Rehearsals
Ensembles rely on 100% attendance. When you're late or absent, you impact the entire group, not just yourself or the director. Treat every rehearsal as essential.

Recital Attendance
Attend recitals regularly—your peers', your faculty's, guest artists', and others. It supports your friends, exposes you to new ideas, and helps you prepare for your own recital one day.

Recital Participation
If you agree to perform on someone's recital, commit fully. This includes rehearsals, the recital hearing, and the performance itself. Outside gigs are great—but don't sacrifice your integrity by backing out on prior commitments.

A Final Word
This program is creative, challenging, and deeply rewarding—but it requires dedication. If the expectations above feel overwhelming, take a moment to evaluate your priorities. Success in music demands focus, hard work, and a willingness to grow. Stay present, stay committed, and the opportunities will come.

BECOMING A PROFICIENT JAZZ MUSICIAN

Becoming a skilled jazz musician takes more than talent. It requires passion, consistency, and a clear sense of direction. Here's how to approach your growth as both a musician and a professional:

Cultivate a Deep Desire to Learn
Success in jazz begins with genuine enthusiasm. More than mild interest, you need a burning curiosity to explore improvisation, master your instrument, and perform with confidence. Some musicians describe this as "the jazz bug"—a drive to listen, practice, and grow every day. If you nurture that passion, it will carry you through challenges and push you to keep improving.

Immerse Yourself in Jazz Listening
Jazz is an aural tradition. Listening isn't just "extra credit"—it's essential to learning the language. Make a habit of listening daily to both classic recordings and modern artists. Go to live performances whenever possible, from your classmates' recitals to visiting artists and local jazz clubs. Listen repeatedly and attentively—focus on phrasing, tone, groove, and interaction between musicians. Over time, your ear will naturally absorb the nuances that make jazz what it is.

Build Professional Habits Early
Talent alone doesn't lead to opportunities—reliability does. Be on time for lessons, rehearsals, and performances. Come prepared. Communicate clearly if emergencies arise. Learning to manage your time well now will prepare you for the professional world, where reputations are built on consistency, respect, and follow-through.

Maintain Energy and Focus
Your musicianship is tied to your overall well-being. Exhaustion, poor nutrition, and stress all show up in your playing. Prioritize healthy habits—regular sleep, balanced meals, exercise, and downtime. When your body and mind are in good shape, you'll play with more energy, creativity, and confidence.

Practice with Purpose and Structure
Every practice session should have a goal. Break learning into stages:

- **Understand** the concept mentally (a new scale, chord progression, rhythmic idea).
- **Apply** it physically on your instrument and with your voice so it becomes second nature.
- **Challenge** yourself by increasing speed, accuracy, and flexibility across all keys and tempos.
- **Overuse** the idea in exercises and improvisation drills to gain fluency.
- **Integrate** it naturally into real tunes and solos so it becomes part of your personal style.

Connect Theory and Creativity
Theory is only valuable when it shows up in your playing. Don't just memorize scales and chords—use them musically. Experiment with patterns, licks, and harmonic ideas in different keys and progressions. Create exercises that mimic real musical situations so your theory knowledge turns into instinctive, creative choices onstage.

Play, Perform, and Collaborate
Jazz is a social music. Growth happens in real time with other musicians. Join combos, attend jam sessions, and rehearse often. The more you interact musically with others, the more confident and flexible you'll become. Performing regularly also builds stage presence, audience awareness, and professionalism.

Compose and Arrange
Writing your own music deepens your understanding of form, harmony, and melody. Even simple arrangements or original tunes teach you how musical ideas fit together. Composition strengthens your improvisation because it forces you to think like a storyteller, not just a soloist.

BUILDING A SUCCESSFUL CAREER AS A FREELANCE MUSICIAN

Many music students dream of becoming professional artists, and for many, freelance work is the reality of a modern music career. Unlike a steady position in an orchestra or full-time ensemble, freelance musicians are hired per job—sometimes once, sometimes regularly—across a wide variety of settings. These can include concerts, recording sessions, teaching opportunities, private events, and commercial work.

Freelancing offers incredible diversity: one week might bring wedding gigs or theater productions, the next a recording session, a jazz club date, or an arranging commission. Some styles and jobs fade over time while others emerge, but the core skill set remains the same: versatility, professionalism, and reputation.

Reputation is everything. Musicians often get hired because someone recommended them, especially when they are new on the scene. People notice reliable players with good attitudes who show up prepared and on time. A negative first impression, however, can close doors quickly and sometimes permanently.

Below are key factors that contribute to a thriving freelance career:

Communication
Respond promptly to calls, texts, and emails—ideally within 24 hours. A slow response can mean a lost opportunity.

Reliability
Keep your commitments. If you must decline a gig, give as much notice as possible and recommend a qualified substitute only if the employer approves.

Punctuality
Arrive early for rehearsals and performances. Chronic lateness is unprofessional and quickly damages your reputation.

Ability and Preparation
Accept work only when you can play it well. Keep your skills sharp—technique, sight reading, transposition, and doubling abilities should always be performance-ready.

Attitude and Professionalism
Be easy to work with. Make others sound good. Disrespectful behavior or negative energy will cause people to stop calling you, no matter how talented you are.

Knowledge of Repertoire and Styles
Learn the common tunes and performance practices in the styles you want to play. Freelancers often move across genres—jazz, classical, pop, Latin, and more—so expand your repertoire continually.

Appearance and Etiquette
Dress appropriately for every gig and setting. When unsure, ask about expectations. Present yourself like a professional from the moment you walk in the door.

Improvisation Skills
On jazz or casual gigs, taste and restraint often matter more than technical flash. Match the style of the tune and the atmosphere of the event—background music should enhance, not overwhelm.

In short: Success as a freelance musician rests on more than just talent. Playing well opens the door, but preparation, professionalism, and a positive attitude keep it open. When you arrive on time, communicate clearly, come prepared, and treat everyone with respect, people remember—and they recommend you for the next opportunity. Over time, these habits create a reputation that speaks for itself.

Freelancing is a people-centered business as much as a musical one. The players who work consistently are not always the flashiest musicians but are often the ones who show up ready, support their colleagues, and make the entire musical experience smoother and more enjoyable for everyone involved.

Ultimately, every gig is an audition for the next one. By combining strong musicianship with reliability, professionalism, and kindness, you set yourself up for a fulfilling and sustainable career in music—one where people genuinely want to work with you again and again.