

Major in Performance with Emphasis in Jazz and Improvisational Music

Admission to the Bachelor of Music performance major with an emphasis in jazz and improvisational music may be granted to a limited number of students upon successful completion of qualifying examinations and with the approval of a candidate selection committee. For detailed information on admission and scheduling of requirements, students are referred to the chair of the jazz and improvisational music department.

Specific courses required for the emphasis are as follows (please note that these requirements are in addition to the core courses required for the B.Mus. degree):

1. Performance: 54 units
 - 36 units of applied individual instruction (MUIN) in piano, strings, winds, or percussion, numbered 361-380 or 561-580 during the freshman and sophomore years (before admission to the jazz emphasis)
 - 18 units of MUIN 560 after admission to the jazz emphasis (candidates may elect more than 18 units)

Please note: Before admission to the jazz emphasis, Bachelor of Music performance candidates are required to study each term with the respective classical applied instructors but may elect added applied study with the respective jazz applied instructor. After admission to the jazz emphasis, candidates performing on saxophone, piano, and guitar are required to study each term with the respective jazz applied instructor in each discipline but may elect to continue applied study with the respective classical instructor. Candidates performing on trombone, trumpet, bass, and percussion are required to study each term with the applied instructors in their respective discipline after admission to the jazz emphasis.

2. Supporting courses for the emphasis:
 - a. MUTH 240: Jazz Theory and Aural Training (3 units)
 - b. MUCA 220, 221: Jazz Improvisation I, II (6 units)
 - c. MUCA 331, 332, 333: Jazz Composition and Arranging I, II, III (9 units)
 - d. MURP 320: Functional Jazz Piano (3 units)
 - e. MUHI 455: Jazz History (6 units)
 - f. MUEP 305: Jazz Pedagogy (1 unit)
 - g. MUEP 120: Basic Audio Recording (1 unit)
3. Piano majors must complete either MURP 451 and 452 *Literature of the Piano I and II* or MUEP 301 and 302 *Piano Pedagogy I and II*
4. Ensemble: completion of the requirement must include:
 - a. 5 terms of MUEN 248: Jazz Small Group Studies after admission to the jazz emphasis (5 units)
 - b. 6 terms of MUEN 295: Jazz Ensemble, or MUEN 293: Jazz Band, after admission to the jazz emphasis (6 units)
 - c. Additional ensembles, specific to major instrument, as follows:
 - Winds/Percussion:* 6 terms wind ensemble/symphonic band;
3 terms chamber music

Strings: 9 terms symphony orchestra (3 terms required participation after admission to the emphasis in jazz studies);
3 terms chamber music

Piano: 3 terms symphony orchestra, wind ensemble, symphonic band, concert choir, women's choir, or chorale;
3 terms supervised accompanying

Guitar: 3 terms symphony orchestra, wind ensemble, symphonic band, concert choir, women's choir, chorale, or chamber music

5. Presentation of required degree recitals: Half recital (30 minutes maximum stage time) during junior year, full recital (60 minutes maximum stage time) during senior year
6. Presentation of Media Project (see below)
7. Ensemble coaching/rehearsal techniques: 3 terms directing or co-directing a jazz small group after admission to the emphasis in jazz studies (one 60-minute rehearsal per week).

Major in Theory/Composition with Emphasis in Jazz and Improvisational Music

Admission to the Bachelor of Music in theory/composition with an emphasis in jazz and improvisational music may be granted to a limited number of students upon successful completion of qualifying examinations and with the approval of a candidate selection committee. For detailed information on admission and scheduling of requirements, students are referred to the chair of the jazz and improvisational music department.

Specific courses required for the emphasis are as follows:

1. Music theory in addition to the core courses required for the B.Mus. degree:
 - a. MUTH 411: Orchestration I (6 units)
 - b. MUTH 510: Analysis of 20th Century Music (6 units)
2. Music composition and arranging:
 - a. MUCA 331, 332, 333: Jazz Composition and Arranging (9 units)
 - b. MUCA 530: Advanced Jazz Composition (9 units at 3 units per term)
 - c. MUCA 300: Techniques of the Contemporary Composer (6 units)
 - d. 3 units from MUCA 250, 350, 550: Composition
3. Supporting courses for the emphasis in jazz studies:
 - a. MUTH 240: Jazz Theory and Aural Training (3 units)
 - b. MUCA 220, 221: Jazz Improvisation I, II (6 units)
 - c. MURP 320: Functional Jazz Piano (3 units)
 - d. MUHI 455: Jazz History (6 units)
 - e. MUEP 305: Jazz Pedagogy (1 unit)
 - e. MUEP 120: Basic Audio Recording (1 unit)

4. Performance: a minimum of 24 units in applied individual instruction and 6 terms on the major instrument or voice

Please note: Before admission to the jazz emphasis, Bachelor of Music composition candidates are required to study each term with the respective classical applied instructors but may elect added applied study with the respective jazz applied instructor. After admission to the jazz emphasis, candidates performing on saxophone, piano, and guitar are required to study each term with the respective jazz applied instructor in each discipline but may elect to continue applied study with the respective classical instructor. Candidates performing on trombone, trumpet, bass, and percussion are required to study each term with the applied instructors in their respective discipline after admission to the jazz emphasis.

5. Ensemble coaching/rehearsal techniques: 3 terms directing or co-directing a jazz small group after admission to the emphasis in jazz studies (one 60-minute rehearsal per week).

6. Ensemble: completion of the requirement must include:

- a. 3 terms MUEN 248: Jazz Small Group Studies after admission to the jazz emphasis (3 units)
- b. 3 terms of MUEN 295: Jazz Ensemble, or MUEN 293: Jazz Band, after admission to the jazz emphasis (3 units)
- c. Additional ensembles, specific to major instrument, as follows:
 - Winds/Percussion:* 6 terms wind ensemble/symphonic band;
3 terms chamber music
 - Strings:* 9 terms symphony orchestra (3 terms required participation after admission to the emphasis in jazz studies);
3 terms chamber music
 - Piano:* 3 terms symphony orchestra, wind ensemble, symphonic band, concert choir, women's choir, or chorale;
3 terms supervised accompanying
 - Guitar:* 3 terms symphony orchestra, wind ensemble, symphonic band, concert choir, women's choir, chorale, or chamber music
 - Voice:* 6 terms concert choir or women's choir

7. Presentation of required degree recitals: Half recital (30 minutes maximum stage time) during junior year, full recital (60 minutes maximum stage time) during senior year

8. Presentation of Media Project (see below)

JAZZ AND IMPROVISATIONAL MUSIC COURSES

Music Theory

MUTH 240

Jazz Theory and Aural Training

A comprehensive introduction to jazz scales, modes, chords, harmonic progressions, nomenclature, and notation. Emphasis on linking essential jazz theoretic functions to performance practice, composition, and arranging. This course serves as a prerequisite for MUCA 220 (Jazz Improvisation I) and MUCA 331 (Jazz Composition and Arranging I). Sophomore status or consent of instructor. 3 units.

Composition and Arranging

MUCA 220

Jazz Improvisation I

An introduction to the fundamentals of jazz improvisation. Exploration of jazz repertoire through scale/chord/mode associations, rhythmic and linear development, and solo transcription/analysis. Recommended for students with previous experience in jazz improvisation. Required for candidates who plan to audition for the Emphasis in Jazz Performance. 3 units. Prerequisite: MUTH 340 Jazz Theory and Aural Training.

MUCA 221

Jazz Improvisation II

Continued exploration of jazz repertoire using more complex forms and progressions, intermediate linear concepts, and solo transcription/analysis. 3 units. Prerequisite: MUCA 220

MUCA 331

Jazz Composition and Arranging I

Essentials of composing jazz music and writing for the jazz small group. Fundamentals of notation, orchestration, rhythmic embellishment, melodic development, jazz harmony, vertical sonorities, basic forms, 2-5 part densities. 3 units. Prerequisite: MUTH 340 Jazz Theory and Aural Training.

MUCA 332

Jazz Composition and Arranging II

Intermediate composition and arranging concepts for expanded jazz ensembles. 3 units. Prerequisite: MUCA 331

MUCA 333

Jazz Composition and Arranging III

Advanced jazz writing projects. 3 units. Prerequisite: MUCA 332

MUCA 530**Advanced Jazz Writing Skills**

A continuation of MUCA 331, 332, 333 through private instruction. May be repeated for credit. 3 units. Prerequisites: MUCA 333 and admission to an emphasis in jazz studies or consent of instructor.

Ensemble Performance Study**MUEN 215****Vocal Jazz Ensemble**

Study and performance of music for vocal ensemble in the jazz idiom. Membership determined by audition. 1 unit.

MUEN 248**Jazz Small Group Studies**

Year-long study and performance of jazz small group repertoire for ensembles chosen by audition. A maximum of 6 units of jazz small group (chamber) music, beyond departmental requirements, may apply to degree requirements. 1 unit. Prerequisite: Consent of instructor.

MUEN 293**Jazz Workshop**

Study and performance of music for large jazz ensemble. Membership determined by audition. 1 unit.

MUEN 293**Jazz Band**

Study and performance of music for large jazz ensemble. Membership determined by audition. 1 unit.

MUEN 295**Jazz Ensemble**

Study and performance of music for large jazz ensemble. Membership determined by audition. 1 unit.

Music Education and Pedagogy**MUEP 305****Jazz Pedagogy**

Structured to prepare teachers of elementary, middle school, and high school students. Jazz education philosophies, teaching improvisation/ aural skills/interaction, fostering composition/ arranging in the school program, small group development, large ensemble rehearsal techniques, repertoire/programming, and public presentation. 1 unit. Prerequisite: Junior standing or consent of instructor

Music History**MUHI 455****Jazz History**

A study of the contributions of select jazz artists through analysis of recordings, historical films, solo transcriptions, scores, and readings from texts. 6 units. Enrollment limit 20. Prerequisite: MUHI 202 or consent of instructor

Music Repertoire and Performance Studies

MURP 280

Introduction to Vocal Jazz Techniques

An introduction to vocal jazz techniques through the study and performance of five or six songs that will be manipulated rhythmically, melodically, and stylistically. Listening and improvisation will be included. 1 unit. Enrollment limit: 8. Prerequisite: consent of instructor

MURP 320

Functional Jazz Piano

An introduction to jazz piano voicings, basic piano comping techniques, and the role of the keyboard in the jazz rhythm section. Designed to accommodate upperclass students who have been admitted to the Bachelor of Music degree program with an emphasis in jazz studies, sophomore Bachelor of Music students planning to apply for the emphasis in jazz studies, and experienced student jazz performers with consent of instructor. 3 units. Enrollment limit: 9. Prerequisite MUCA 222 or consent of the instructor

Applied Music Individual Instruction

Private jazz instruction for credit is available by permission of instructor, based on interview or audition. Studio assignment and placement for Bachelor of Music degree candidates are determined upon matriculation. Students requesting non-required private lessons are accommodated to the extent faculty schedules permit.

Please note: Before admission to the jazz emphasis, Bachelor of Music performance candidates are required to study each term with the respective classical applied instructors but may elect added applied study with the respective jazz applied instructor. After admission to the jazz emphasis, candidates performing on saxophone, piano, and guitar are required to study each term with the respective jazz applied instructor in each discipline but may elect to continue applied study with the respective classical instructor. Candidates performing on trombone, trumpet, bass, and percussion are required to study each term with the applied instructors in their respective discipline after admission to the jazz emphasis.

Credit

Credit is granted as follows: with the exception of MUIN 102-120, 3 units per term for one 1/2-hour lesson per week; 6 units per term for a one-hour lesson per week; 6 units maximum per term in any one course.

QUALIFYING EXAMINATION, JURIES, RECITALS AND PROJECTS FOR PERFORMANCE EMPHASIS CANDIDATES

Prerequisite Classical Qualifying Examinations

All jazz emphasis candidates are required to pass the respective performance major qualifying examination no later than the end of Term III of the sophomore year.

Jazz Emphasis in Performance Qualifying Examination

Following successful completion of the respective performance qualifying examination no later than the end of Term III of the sophomore year, all jazz emphasis candidates must pass the jazz emphasis qualifying examination no later than the conclusion of Term I in the junior year. The 30-minute exam will include:

1. Performance (with the jazz faculty) of the melody (by memory) and multi-chorus improvisations upon any of the 30 jazz department "Tune of the Week" selections from the previous school year. This repertoire will be addressed numerous ways in jazz classes, small groups, big bands, applied study, campus jam sessions, performances for hire, and organized TOTW sessions at the end of each term. During the year preceding the qualifying exam, candidates must locate model professional recordings and play-along (Aebersold, etc.) versions of those 30 selections and establish a weekly personal regimen to study and practice the repertoire. While applied jazz instructors may incorporate these materials in the candidate's private study, it is the responsibility of the candidate to master the material over the course of the 3 terms and the summer preceding the JEQE.
2. Performance (with a student ensemble prepared in advance) of the melody (by memory) and multi-chorus improvisations upon 2 or 3 significant jazz works in varying styles,
3. Performance of technical material: (a) Memorized transcription performed with the original recording, (b) Improvisation over Major ii-V-I and Minor ii-V-i progressions in all keys (as found on Aebersold, vol. 3, tracks 1 and 4) demonstrating knowledge of chord-scale relationships, harmonic resolutions, and bop/post bop vocabulary, (c) Technical studies assigned by the applied jazz studio instructor.

Jazz Emphasis Performance Juries

Because the jazz qualifying exam and the two degree recitals will occupy 3 of the candidate's 6 terms in the jazz emphasis, no jazz performance juries will be required.

Jazz Emphasis in Performance Required Degree Recitals

All candidates must present a half-recital (a maximum of 30 minutes of music without intermission) during the junior year and a full recital (a maximum of 60 minutes of

music, intermission permitted). Repertoire for both the half-recital and the full recital will be comprised of approximately 50-75% jazz and improvisational music and 25-50% classical solo and chamber music.

Students must consult with both classical and jazz instructors in planning recitals to ensure balanced lesson preparation in both styles. Recital material will be chosen by the coordinators of jazz performance practice in consultation with the applied jazz studio teacher and applied classical studio teacher. In order to present a full jazz emphasis recital, students must have performed a jazz emphasis half-recital the previous year. The candidate's applied jazz studio instructor and jazz department chair must approve required jazz degree recital dates before the candidate enters the recital lottery or sets a recital date. Jazz emphasis degree recitals are not permitted during weeks 7-10 of Term III or during any week preceding large jazz ensemble concerts and jazz small group recitals; candidates are urged to schedule junior recitals early in Term III and senior recitals early in Term II.

Jazz Emphasis in Performance Pre-Recital Hearings

In order to be approved for public presentation, each jazz emphasis performance recital must receive a satisfactory evaluation by at least one member of the jazz and improvisational music faculty and the respective applied studio teacher(s) at a pre-recital hearing. Pre-recital hearings will be held two to four work weeks prior to the scheduled recital date. Performers must be prepared to present their entire program, assisted by all personnel scheduled to appear in the recital. A typed copy of the program must be presented to the panel at the time of the hearing. On the basis of the hearing, the attending faculty may elect to approve, disapprove or edit the recital for presentation. It is the joint responsibility of the student, the coordinators of jazz performance practice, and the studio teacher(s) to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.

Jazz Emphasis Required Projects

Downbeat Magazine Student Music Awards Application:

By December 31st of the senior year, all candidates are required to submit an application and compact disc recording (a minimum of 10 minutes or 3 selections) for the "Jazz Soloist" category in the annual Downbeat Magazine Student Music Awards. Repertoire will be chosen by the coordinator of jazz performance practice in consultation with the applied jazz studio teacher.

Assembly of Self-Promotional CD and/or Website: Over the course of the candidate's two years in the jazz emphasis, a media project documenting the student's jazz performances, compositions, arrangements, and teaching/pedagogical demonstrations must be assembled. Candidates may choose to create an audio CD, audio/visual DVD, or personal website containing a minimum of 30 minutes of recorded work by the candidate. The selected project(s) must be presented to the jazz and improvisational music faculty before the conclusion of the final term of study.

Jazz Small Group Coaching: All candidates will direct or co-direct a jazz small group for a minimum of one term after admission to the emphasis in jazz studies (one 60-minute rehearsal per week). Each candidate must submit (in writing to the jazz faculty) a repertoire list and rehearsal plan for the term by the end of the 3rd week. Each candidate must arrange for one group rehearsal observation by a jazz faculty member before the mid-term reading period.

Jazz Big Band Conducting: All candidates will conduct designated rehearsals and sectionals of Jazz Band or Jazz Workshop after admission to the emphasis in jazz studies.

QUALIFYING EXAMINATION, JURIES, RECITALS AND PROJECTS FOR JAZZ COMPOSITION/ARRANGING EMPHASIS CANDIDATES

Prerequisite Qualifying Requirements in Theory/Composition

Jazz emphasis composition/arranging candidates are required to satisfy all requirements through sophomore year Term III for the theory/composition major.

Jazz Emphasis in Composition and Arranging Qualifying Interview

No later than the conclusion of Term I in the junior year, all Bachelor of Music candidates intending to pursue the emphasis in jazz and improvisational music composition/arranging must:

- (1) present a minimum of two complete scores (composed and/or arranged) for large jazz ensemble, vocal jazz ensemble, and/or jazz small group (to be evaluated by the jazz composition/arranging coordinator)
- (2) present the scores to at least two original compositions in non-jazz genres (to be evaluated by the composition professor)
- (3) perform a 30-minute exam (evaluated by the jazz faculty and applied studio teacher) that includes:
 - a. Performance (with the jazz faculty) of the melody (by memory) and multi-chorus improvisations upon jazz department “Tune of the Week” selections from the previous school year as designated by the jazz performance coordinator,
 - b. Improvisation over Major ii-V-I in C, B \flat , A \flat , G \flat , E, D and Minor ii-V-I in B, A, G, F, E \flat , D \flat (as found on Aebersold, vol. 3, tracks 1 and 4), demonstrating knowledge of chord-scale relationships, harmonic resolutions, and bop/post bop vocabulary,
 - c. Additional technical material assigned by the applied jazz studio instructor(s).

Jazz Composition/Arranging Jury Presentations

Because the jazz qualifying interview and the two degree recitals will occupy 3 of the candidate’s 6 terms in the jazz emphasis, no jazz composition/arranging jury presentations will be required.

Jazz Emphasis in Composition and Arranging Required Degree Recitals

All Bachelor of Music candidates with an emphasis in jazz and improvisational music composition/arranging must present a half-recital (25-30 minutes without intermission) during the junior year and a full recital (50-60 minutes of music, intermission permitted). Repertoire for both the half-recital and the full recital will be composed and/or arranged by the candidate and must be comprised of approximately 50-75% jazz/improvisational music and 25-50% contemporary media music and/or classical chamber music. Recital material will be chosen by the jazz composition/arranging program coordinator and composition professor. In order to present a full jazz emphasis recital, students must have performed a jazz emphasis half-recital the previous year. The candidate's applied jazz studio instructor and jazz department chair must approve required jazz degree recital dates before the candidate enters the recital lottery or sets a recital date. No jazz emphasis degree recitals are permitted during weeks 7-10 of Term III.

Jazz Emphasis in Composition and Arranging Pre-Recital Presentations

In order to be approved for public presentation, each jazz emphasis composition/arranging recital must receive a satisfactory evaluation by members of the jazz and improvisational music faculty and the composition professor at a pre-recital hearing. Pre-recital hearings will be held 10-12 weeks (or one full term) prior to the scheduled recital date, insuring sufficient time to effectively rehearse the program. Writers must be prepared to present the complete scores for the entire recital. A typed copy of the program, including titles and confirmed personnel, must be presented to the panel at the time of the hearing. On the basis of the hearing, the faculty may elect to approve, disapprove or edit the recital for presentation. It is the joint responsibility of the student, the coordinator of jazz composition/arranging, and the composition professor to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.

Jazz Emphasis in Composition and Arranging Required Media Projects

Downbeat Magazine Student Music Awards Application:

By December 31st of the senior year, all candidates are required to submit an application and compact disc recording to the "original composition" and/or "jazz arrangement" category in the annual Downbeat Magazine Student Music Awards. Scores will be chosen by the jazz composition/arranging coordinator.

Assembly of Self-Promotional CD and/or Website: Over the course of the candidate's two years in the jazz emphasis, a media project documenting the student's jazz performances, compositions, arrangements, and teaching/pedagogical demonstrations must be assembled. Candidates may choose to create an audio CD, audio/visual DVD, or personal website containing a minimum of 30 minutes of recorded work by the candidate. The selected project(s) must be presented to the jazz and improvisational music faculty before the conclusion of the final term of study.

Jazz Small Group Coaching: All candidates will direct or co-direct a jazz small group for 3 terms after admission to the emphasis in jazz studies (one 60-minute rehearsal per week).

SEQUENCE OF EVENTS FOR ALL
JAZZ AND IMPROVISATIONAL MUSIC EMPHASIS CANDIDATES

Sophomore Year

Term II or III: Successful completion of respective classical performance qualifying exam or theory/composition degree course requirements through sophomore year

Term III: Meet with chair of jazz and improvisational music to discuss qualifying exam/interview and set exam/interview date in Term I of junior year. Meet with respective applied jazz studio instructor to determine repertoire and practice schedule for the qualifying exam.

Junior Year

Term I (9th or 10th week): Jazz emphasis qualifying exam/interview

Term III: Pre-recital hearing and half recital (before the 7th week of the term).

Senior Year

Term I: Downbeat Student Music Award application

Term II: Pre-recital hearing for composition/arranging candidates

Term III: Pre-recital hearing for performance candidates, full recital (before the 7th week of the term), and presentation of media project (before end of 10th week)

RECOMMENDED COURSE SEQUENCE
JAZZ AND IMPROVISATIONAL MUSIC EMPHASIS CANDIDATES

Sophomore Year

Term I: MUTH 240 Jazz Theory and Aural Training (jazz MUCA prerequisite)

Term II: MUCA 220 Jazz Improvisation I

Term III: MUCA 221 Jazz Improvisation II

Junior Year

Term I: MUCA 331 Jazz Composition and Arranging I

Term II: MUCA 332 Jazz Composition and Arranging II

Term III: MUCA 333 Jazz Composition and Arranging III

Senior Year

Term I: MURP 320 Functional Jazz Piano

Term II: MUHI 455 Jazz History

MUEP 305 Jazz Pedagogy

Term III: MUEP 120 Basic Audio Recording