[Sincere jazz musicians] aim at excellence and apparently nothing else. They are hard to buy and if bought they either backslide into honesty or lose the respect of their peers. And this is the loss that terrifies them. In any other field of American life, great reward can be used to cover the loss of honesty, but not with jazz players- a slip is known and recognized instantly. And further, while there may be some jealousies, they do not compare with those in other professions. Let a filthy kid, unknown, unheard of and unbacked sit in-and if he can do it-he is recognized and accepted instantly. Do you know of any other field where this is true?

-JOHN STEINBECK
# Table of contents

## I Introduction

- 

## II Curriculum

- General requirements
- Core courses
- Specialty requirements
- Suggested four year course load

## III Jazz Juries by Semester

- 12-15

## IV Jazz Compulsory Examinations by Semester

- 15-17

## V Professional Sequence Review

- 18

## VI Repertoire list and Discography

- 19-23

## VII Ear training and scale studies by semester

- 24-28

## VIII Scale Patterns

- 29-69
  - Saxophone
  - Trumpet
  - Trombone
  - Piano
  - Guitar

## IX Selected piano voicings

- 70-77
  - Freshman compositions shell voicings
  - Jazz theory voicings ( ii V7 I’s and variations)
  - The Ted Dunbar chord sheet
  - Selected compositions

## X Required and recommended texts

- 100

## XI Recitals: Junior and Senior year

- 101
The BM degree in Jazz Studies is a track within the UCF Music BM degree, and was founded in 2007. The purpose of the degree is to train and prepare students to perform record, produce, compose and arrange music in the jazz idiom, with an emphasis on improvisation. The degree track in jazz studies is designed to train the student in methods of improvisation, with an understanding of harmonic, melodic, and rhythmic principles. The Jazz Studies graduate will have a mastery of:

1. A jazz repertoire.
2. Stylistic parameters of jazz.
3. Rhythmic conception in jazz.
4. The jazz vocabulary.
5. Keyboard harmony and voice leading.
6. Applied concepts.
7. Basic arranging skills.

Students in the jazz studies program complete eight semesters of applied study, two semesters of jazz theory, two years of classical theory, two semesters of jazz history, four semesters of jazz workshop, a music business and industry course, as well as other general and core requirements. Students are required to audition and perform in their assigned ensembles (large and small) each semester of study. The BM in Jazz Studies is a professional degree track. Majors are expected to practice a minimum of 4-5hrs per day on their major instrument and piano.
Bachelor of Music in Jazz Studies:
Saxophone, Trumpet, Trombone & Rhythm section curriculum

BM IN JAZZ STUDIES

1. UCF General Education Program 36 hrs

2. Common Program Prerequisites

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUL 2014</td>
<td>Intro to Music Literature</td>
<td>3 hrs</td>
</tr>
<tr>
<td>MUS 2360C</td>
<td>Intro to Music Tech.</td>
<td>3 hrs</td>
</tr>
<tr>
<td>MUT 1121</td>
<td>Music Theory and Musicianship I</td>
<td>4 hrs</td>
</tr>
<tr>
<td>MUT 1122</td>
<td>Music Theory and Musicianship II</td>
<td>4 hrs</td>
</tr>
<tr>
<td>MUT 2126</td>
<td>Music Theory and Musicianship III</td>
<td>4 hrs</td>
</tr>
<tr>
<td>MUT 2127</td>
<td>Music Theory and Musicianship IV</td>
<td>4 hrs</td>
</tr>
<tr>
<td>MUN 3713</td>
<td>Jazz Ensemble (4 semesters)</td>
<td>4 hrs</td>
</tr>
<tr>
<td>MVK 1111</td>
<td>Class Piano I</td>
<td>0-1 hrs</td>
</tr>
<tr>
<td>MVK 1112</td>
<td>Class Piano II</td>
<td>0-1 hrs</td>
</tr>
<tr>
<td>MVK 2121</td>
<td>Class Piano III</td>
<td>0-1 hrs</td>
</tr>
<tr>
<td>MVK 2122</td>
<td>Class Piano IV</td>
<td>0-1 hrs</td>
</tr>
<tr>
<td></td>
<td>30 hrs</td>
<td></td>
</tr>
</tbody>
</table>

3. Core Requirements

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT 3170</td>
<td>Jazz Theory I (w/piano)</td>
<td>3 hrs</td>
</tr>
<tr>
<td>MUT 3171</td>
<td>Jazz Theory II (w/piano)</td>
<td>3 hrs</td>
</tr>
<tr>
<td>MUS 1010</td>
<td>Music Forum (8 semesters)</td>
<td>0 hrs</td>
</tr>
<tr>
<td>MUT 3923</td>
<td>Jazz Workshop (4 semesters)</td>
<td>12 hrs</td>
</tr>
<tr>
<td>MUT 4320</td>
<td>Music Business &amp; Industry</td>
<td>3 hrs</td>
</tr>
<tr>
<td>MUH 4211 OR MUH 4212</td>
<td>Music History I or II</td>
<td>3 hrs</td>
</tr>
<tr>
<td>MUL 2016</td>
<td>The Evolution of Jazz</td>
<td>3 hrs</td>
</tr>
<tr>
<td>MUL 2016</td>
<td>ABOVE fulfills 3 hr GEP</td>
<td>-3 hrs</td>
</tr>
<tr>
<td>MUL 4814</td>
<td>Jazz Styles and Analysis</td>
<td>3 hrs</td>
</tr>
<tr>
<td>MUS 3953</td>
<td>Recital I</td>
<td>0 hrs</td>
</tr>
<tr>
<td>MUS 4954</td>
<td>Recital II</td>
<td>0 hrs</td>
</tr>
<tr>
<td></td>
<td>27 hrs</td>
<td></td>
</tr>
</tbody>
</table>
3. Specialty Requirements:

**Trumpet**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MVB 1411</td>
<td>Trumpet I</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVB 2421</td>
<td>Trumpet II</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVB 3431</td>
<td>Trumpet III</td>
<td>6 hrs.</td>
</tr>
<tr>
<td>MVB 4441</td>
<td>Trumpet IV</td>
<td>8 hrs.</td>
</tr>
</tbody>
</table>

**Trombone**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MVB 1413</td>
<td>Trombone I</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVB 2423</td>
<td>Trombone II</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVB 3433</td>
<td>Trombone III</td>
<td>6 hrs.</td>
</tr>
<tr>
<td>MVB 4443</td>
<td>Trombone IV</td>
<td>8 hrs.</td>
</tr>
</tbody>
</table>

**Saxophone**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MVW 1415</td>
<td>Saxophone I</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVW 2425</td>
<td>Saxophone II</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVW 3435</td>
<td>Saxophone III</td>
<td>6 hrs.</td>
</tr>
<tr>
<td>MVW 4445</td>
<td>Saxophone IV</td>
<td>8 hrs.</td>
</tr>
</tbody>
</table>

**Jazz Piano**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MVJ 1010</td>
<td>Jazz Piano I</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVJ 2220</td>
<td>Jazz Piano II</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVJ 3230</td>
<td>Jazz Piano III</td>
<td>6 hrs.</td>
</tr>
<tr>
<td>MVJ 4240</td>
<td>Jazz Piano IV</td>
<td>8 hrs.</td>
</tr>
<tr>
<td>MVJ 1211</td>
<td>Secondary (classical) Piano</td>
<td>2 hrs.</td>
</tr>
</tbody>
</table>

*Omit Class Piano 1-4.*

**Jazz Bass**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MVJ 1214</td>
<td>Jazz Bass I</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVJ 2224</td>
<td>Jazz Bass II</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVJ 3234</td>
<td>Jazz Bass III</td>
<td>6 hrs.</td>
</tr>
<tr>
<td>MVJ 4244</td>
<td>Jazz Bass IV</td>
<td>8 hrs.</td>
</tr>
<tr>
<td>MVS 1214</td>
<td>Secondary (classical) Bass</td>
<td>2 hrs.</td>
</tr>
</tbody>
</table>

**Jazz Guitar**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MVJ 1213</td>
<td>Jazz Guitar I</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVJ 2223</td>
<td>Jazz Guitar II</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>MVJ 3233</td>
<td>Jazz Guitar III</td>
<td>6 hrs</td>
</tr>
<tr>
<td>MVJ 4244</td>
<td>Jazz Guitar IV</td>
<td>8 hrs</td>
</tr>
<tr>
<td>MVS 1216</td>
<td>Secondary (classical) Guitar</td>
<td>2 hrs.</td>
</tr>
</tbody>
</table>
Jazz Drum Set
MVJ 1219  Jazz Drums I (2 sem.)  4 hrs.
MVJ 2229  Jazz Drums II (2 sem)  4 hrs.
MVJ 3339  Jazz Drums III (2 sem)  6 hrs.
MVJ 4349  Jazz Drums IV (2 sem)  8 hrs.
MVP 1211  Secondary Percussion.  2 hrs.
TOTAL 24 hrs.

5. Restricted Electives

Any secondary performance course not in area of major instrument or any MUC, MUE, MUG, MUH, MUL, MUM, MUN, MUO, MUS, MUT courses 3xxx or higher.

Professional Sequence Entrance Exam required to pass before entering the Jazz Workshop, and Level III performance. Exam includes:
An evaluation of performance skills
GPA minimum of 3.0 in music courses and an overall GPA of 2.5
Completion of MUS2360C
Completion of Jazz Theory I and II.
Completion of Class Piano IV
Credit Hours:

**SAXOPHONE, TRUMPET, TROMBONE**

<table>
<thead>
<tr>
<th>Category</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. General Education</td>
<td>36 hrs</td>
</tr>
<tr>
<td>2. Common Program</td>
<td>30 hrs</td>
</tr>
<tr>
<td>3. Core req.</td>
<td>27 hrs</td>
</tr>
<tr>
<td>4. Specialty</td>
<td>22 hrs</td>
</tr>
<tr>
<td>5. Restricted electives</td>
<td>5 hrs</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>120 hrs</strong></td>
</tr>
</tbody>
</table>

**JAZZ PIANO**

<table>
<thead>
<tr>
<th>Category</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. General Education</td>
<td>36 hrs</td>
</tr>
<tr>
<td>2. Common Program</td>
<td>30 hrs</td>
</tr>
<tr>
<td>3. Core req.</td>
<td>27 hrs</td>
</tr>
<tr>
<td>4. Specialty</td>
<td>20 hrs</td>
</tr>
<tr>
<td>5. Restricted electives</td>
<td>7 hrs</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>120 hrs</strong></td>
</tr>
</tbody>
</table>

**JAZZ BASS (Upright, and Electric bass guitar)**

<table>
<thead>
<tr>
<th>Category</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. General Education</td>
<td>36 hrs</td>
</tr>
<tr>
<td>2. Common Program</td>
<td>30 hrs</td>
</tr>
<tr>
<td>3. Core req.</td>
<td>27 hrs</td>
</tr>
<tr>
<td>4. Specialty</td>
<td>24 hrs</td>
</tr>
<tr>
<td>5. Restricted electives</td>
<td>3 hrs</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>120 hrs</strong></td>
</tr>
</tbody>
</table>

**JAZZ DRUM SET**

<table>
<thead>
<tr>
<th>Category</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. General Education</td>
<td>36 hrs</td>
</tr>
<tr>
<td>2. Common Program</td>
<td>30 hrs</td>
</tr>
<tr>
<td>3. Core req.</td>
<td>27 hrs</td>
</tr>
<tr>
<td>4. Specialty</td>
<td>24 hrs</td>
</tr>
<tr>
<td>5. Restricted electives</td>
<td>3 hrs</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>120 hrs</strong></td>
</tr>
</tbody>
</table>

**JAZZ GUITAR**

<table>
<thead>
<tr>
<th>Category</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. General Education</td>
<td>36 hrs</td>
</tr>
<tr>
<td>2. Common Program</td>
<td>30 hrs</td>
</tr>
<tr>
<td>3. Core req.</td>
<td>27 hrs</td>
</tr>
<tr>
<td>4. Specialty</td>
<td>24 hrs</td>
</tr>
<tr>
<td>5. Restricted electives</td>
<td>3 hrs</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>120 hrs</strong></td>
</tr>
</tbody>
</table>
UCF Degree Programs

- Students who change degree programs and select this major must adopt the most current catalog.
- At least 65 hours of credit must be earned in music courses.
- Departmental Residency Requirement; at least 30 hours must be taken from the UCF Music department.
- Performance students must present two faculty-approved public recitals.
- Students should consult with a departmental advisor for course selection.
- Courses designated in 1 (General Education Program) are usually completed throughout four years of study.

1. UCF General Education Program (36 hrs)
   - A. Communication Foundations
     - Select ENC 1101 and ENC 1102
     - 9 hrs
   - B. Cultural and Historical Foundations
     - Select one course from 1.B.1 list
     - 3 hrs
     - Select MUL 2016 Evolution of Jazz
     - 3 hrs
     - Select one course from 1.B.1 or 1.B.2 list
     - 3 hrs
   - C. Mathematical Foundations
     - Prefer MGF 1106 Finite Mathematics or MGF 1107
     - (may substitute a higher level math)
     - 3 hrs
     - Prefer STA 1060C Statistics Using Excel
     - 3 hrs
   - D. Social Foundations
     - 6 hrs
   - E. Science Foundations
     - 6 hrs

2. Common Program Prerequisites (24 hrs)
   - MUT 1121 Music Theory and Musicianship I
     - 4 hrs
   - MUT 1122 Music Theory and Musicianship II
     - 4 hrs
   - MUT 2126 Music Theory and Musicianship III
     - 4 hrs
   - MUT 2127 Music Theory and Musicianship IV
     - 4 hrs
   - MUN 3713 Jazz Ensemble (four semesters)
     - 4 hrs
   - MVK 1111 Class Piano I
     - 1 hr
   - MVK 1112 Class Piano II
     - 1 hr
   - MVK 2121 Class Piano III
     - 1 hr
   - MVK 2122 Class Piano IV
     - 1 hr
   - See "Common Prerequisites" in the Transfer and Transitions Services section for more information.

3. Core Requirements (33 hrs)
   - MUL 2014 Intro to Music History and Literature
     - 3 hrs
   - MUS 2360C Intro to Music Technology
     - 3 hrs
   - MUS 1010 Music Forum (eight semesters)
     - 0 hrs
   - MUL 2016 Evolution of Jazz
     - GEP
   - MUT 3710 Jazz Theory I
     - 3 hrs
   - MUT 3711 Jazz Theory II
     - 3 hrs
   - MUT 3923 Jazz Workshop (four semesters)
     - 12 hrs
   - MUS 4320 Music Business & Industry
     - 3 hrs
   - MUG 4814 Jazz Styles and Analysis
     - 3 hrs
   - MUS 3953 Recital Performance I
     - 0 hrs
   - MUS 4954 Recital Performance II
     - 0 hrs
   - MVU 3211 or Music History & Literature I
     - 3 hrs
   - MVU 3212 Music History & Literature II
     - 3 hrs

4. Specialty Requirements (Choose one): (27 hrs)
   - Trumpet
     - MBV 1411 Trumpet I (two semesters)
     - 4 hrs
     - MBV 2421 Trumpet II (two semesters)
     - 4 hrs
     - MBV 3431 Trumpet III (two semesters)
     - 6 hrs
     - MBV 4441 Trumpet IV (two semesters)
     - 8 hrs
     - Restricted Electives* 5 hrs
   - Trombone
     - MBV 1413 Trombone I (two semesters)
     - 4 hrs
     - MBV 2423 Trombone II (two semesters)
     - 4 hrs
     - MBV 3433 Trombone III (two semesters)
     - 6 hrs
     - MBV 4443 Trombone IV (two semesters)
     - 8 hrs
     - Restricted Electives* 5 hrs
   - Saxophone
     - MWV 1415 Saxophone I (two semesters)
     - 4 hrs
     - MWV 2425 Saxophone II (two semesters)
     - 4 hrs
     - MWV 3435 Saxophone III (two semesters)
     - 6 hrs
     - MWV 4445 Saxophone IV (two semesters)
     - 8 hrs
     - Restricted Electives* 5 hrs
   - Jazz Piano
     - MJV 1010 Jazz Piano I (two semesters)
     - 4 hrs
     - MJV 2220 Jazz Piano II (two semesters)
     - 4 hrs
     - MJV 3230 Jazz Piano III (two semesters)
     - 6 hrs
     - MJV 4240 Jazz Piano IV (two semesters)
     - 8 hrs
     - Restricted Electives* 3 hrs

Jazz Bass
- MJV 1214 Jazz Bass I (two semesters)
- MJV 2224 Jazz Bass II (two semesters)
- MJV 3234 Jazz Bass III (two semesters)
- MJV 4244 Jazz Bass IV (two semesters)
- MVS 1214 Secondary (classical) Bass (two semesters)
- Restricted Electives* 3 hrs

Jazz Guitar
- MJV 1213 Jazz Guitar I (two semesters)
- MJV 2223 Jazz Guitar II (two semesters)
- MJV 3233 Jazz Guitar III (two semesters)
- MJV 4243 Jazz Guitar IV (two semesters)
- MJV 1216 Secondary (classical) Guitar (two semesters)
- Restricted Electives* 3 hrs

Jazz Drum Set
- MJV 1219 Jazz Drums I (two semesters)
- MJV 2229 Jazz Drums II (two semesters)
- MJV 3339 Jazz Drums III (two semesters)
- MJV 4349 Jazz Drums IV (two semesters)
- MVP 1211 Secondary Percussion
- Restricted Electives* 3 hrs

*Restricted Electives
- Any secondary performance course not in area of major instrument
- Any MUC, MUE, MUG, MUH, MUL, MUM, MUN, MUO, MUS, MUT, MVX courses numbered 3000 or higher.

5. Departmental Exit Requirements
- Earn a grade of "C" (2.0) or better in each Music course
- Computer Competency met by MUS 2360C, or departmental examination

6. Foreign Language Requirements (0-8 hrs)
- Admission: two years of foreign language in high school or one year of foreign language in college (equivalent proficiency exam) prior to graduation.
- Graduation: none

7. Electives (variable)
- Select primarily from upper level courses. May be outside of the department.

8. University Minimum Exit Requirements
- A 2.0 UCF GPA
- 60 semester hours earned after CLEP awarded
- 48 semester hours of upper division credit completed
- 30 of the last 36 hours of course work must be completed in residency at UCF
- A maximum of 45 hours of extension, correspondence, CLEP, Credit by Exam, and Armed Forces credits permitted
- Complete the General Education Program, the Gordon Rule, the CLAST and nine hours of Summer credit (if applicable)

Total Semester Hours Required
- 120 hrs

Related Programs: Music Education, Music (BA), Theatre
Related Minors: Music, Theatre, Digital Media

Transfer Notes:
- Courses taken at community colleges do not substitute for Upper Division courses.
- Courses transferred from private and out-of-state schools must be evaluated for equivalency credit. The student must provide all supporting information.

Program Academic Learning Compacts
- Program Academic Learning Compacts (student learning outcomes) for undergraduate programs are located at:
  http://www.oes.ucf.edu/aalc/academic_learning_compacts.htm

Equipment Fee
- Full-time Student ..................................... $90 per term
- Part-time Student ...................................... $45 per term

Suggested Plan of Study:
- Example given shows a student majoring in Jazz Studies. See program description for all requirements. Consult the program advisor for alternate, new, or more appropriate selections.

UCF 223
## UCF Degree Programs

### Program A: Jazz Trumpet, Trombone, Saxophone

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>14 hrs</td>
<td></td>
</tr>
<tr>
<td>ENC 1101 Composition I</td>
<td>17 hrs</td>
<td></td>
</tr>
<tr>
<td>MUL 121 Music Theory and Musicianship</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUN 3713 Jazz Ensemble</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MXV 141X Performance I</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUN 1111 Class Piano I</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUL 2014 Intro to Music History and Literature</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUS 2200C Intro to Music Technology</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>EGE 1.1 Science Foundation</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>17 hrs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>14 hrs</td>
<td></td>
</tr>
<tr>
<td>SPC 1000 Fundamentals of Concert Observation</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUL 2126 Music Theory and Musicianship III</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUN 3713 Jazz Ensemble</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MXV 242X Performance II</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUN 1111 Class Piano I</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MGF 1008 Finite Mathematics (EGP C.1)</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>16 hrs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>13 hrs</td>
<td></td>
</tr>
<tr>
<td>GEP B.2. Cultural &amp; Historical Foundation</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUL 2016 Evolution of Jazz</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUX 30XX Restricted Electives</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUX 30XX Restricted Elective</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>16 hrs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>13 hrs</td>
<td></td>
</tr>
<tr>
<td>GEP D.1. Social Foundation</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MXV 44XX Performance IV</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUX 2014 Intro to Music History and Literature</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

### Program B: Jazz Piano, Guitar, Bass, Drum Set

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>15 hrs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>15 hrs</td>
<td></td>
</tr>
<tr>
<td>ENC 1101 Composition I</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUL 1211 Music Theory and Musicianship I</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUN 3713 Jazz Ensemble</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MXV 1XXX Performance I</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUX 11XX Secondary Performance</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUN 1111 Class Piano I</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUS 2014 Intro to Music History and Literature</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>14 hrs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>14 hrs</td>
<td></td>
</tr>
<tr>
<td>SPC 1000 Fundamentals of Concert Observation</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUL 2126 Music Theory and Musicianship II</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUN 3713 Jazz Ensemble</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MXV 20XX Performance II</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUX 2112 Class Piano III</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUS 2020C Intro to Music Technology</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>15 hrs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>15 hrs</td>
<td></td>
</tr>
<tr>
<td>GEP B.2. Cultural &amp; Historical Foundation</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUL 2016 Evolution of Jazz</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MGF 1008 Finite Mathematics (EGP C.1)</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>16 hrs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>13 hrs</td>
<td></td>
</tr>
<tr>
<td>GEP D.1. Social Foundation</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MXV 44XX Performance IV</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MUS 1010 Music Forum</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MGF 1008 Finite Mathematics (EGP C.1)</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

## MUSIC – COMPOSITION TRACK (B.M.)

### College of Arts and Humanities

#### Department of Music, CNH 205

http://www.music.ucf.edu/

E-mail: musiccaud@mail.ucf.edu

Program Coordinator: J. Batzner, 407-823-2864,
E-mail: jbatzner@mail.ucf.edu; Academic Advisor: Kirk Gay,
407-823-5968; Fax 407-823-3378, E-mail: kgay@mail.ucf.edu

### Audition Requirements for Admission

- Acceptance into the Department of Music is conditional upon completion of a successful audition. Go to [http://music.ucf.edu/admissions_audition.php](http://music.ucf.edu/admissions_audition.php) to learn more about specific audition requirements and recommended repertoire for each instrument and voice.
- The audition will serve as a placement examination for accepted candidates.
- Prior to attending the first music class as a music major at UCF, all students must take a keyboard placement examination to determine the appropriate level of class piano. Go to [http://music.ucf.edu/students](http://music.ucf.edu/students) to see the class piano requirements.

### Professional Sequence Entrance Review

Prospective composition students must audition for and be accepted for either the BM in Music, the BME degree or the Bachelor of Music in Performance Studies for their first two years of study. Students will normally be considered for acceptance into the Bachelor of Music in Composition in the fourth semester of study at UCF. Students will be accepted based on the Professional Sequence Entrance Review. Students will be required to pass this evaluation before entering Level III Composition. This review will include:

- Approval of composition portfolio
- Completion of Composition I and II
- Completion of Performance I and II
- Completion of MUS 2360C
- Completion of MUS 2127, Music Theory and Musicianship IV
- Completion of Class Piano IV
- Overall GPA of at least 2.5, and a GPA for all music courses of at least 3.0.

This review is a pre-requisite for Composition level III.

### Degree Requirements

- Students who change degree programs and select this major must follow the most current catalog.
- At least 65 hours of credit must be earned in music courses.
- Departmental Residency Requirement: at least 30 hours must be taken from the UCF Music department.
- Composition students must present one faculty-approved public recital
- Students should consult with a departmental advisor for course selection.
- Courses designated in 1 (General Education Program) are usually completed throughout four years of study

1. **UCF General Education Program** (36 hrs) (see General Education program for detailed information)
   - A. Communication Foundations 9 hrs
     - Select ENC 1101 and ENC 1102
   - B. Cultural and Historical Foundations
     - Select one course from 1.0.1 list 3 hrs
     - Select one course from 1.0.1 or 1.0.2 list 3 hrs
   - C. Mathematical Foundations
     - Select one course from MGF 1008 or MGF 1107 3 hrs
     - Select one course from 1.2.1 or 1.2.2 list 3 hrs
   - D. Social Foundations 6 hrs
   - E. Science Foundations 6 hrs

2. **Common Program Prerequisites** (32 hrs)
   - MGT 1121 Music Theory and Musicianship I 4 hrs
   - MGT 1122 Music Theory and Musicianship II 4 hrs
   - MGT 2126 Music Theory and Musicianship III 4 hrs
   - MGT 2127 Music Theory and Musicianship IV 4 hrs
   - MGT 30XX Major Ensemble (four semesters) 4 hrs
     (Students must take MGT 3035, gulf students take MGT 3433)
   - MXV 141X Performance I (two semesters) 4 hrs

---

**UNIVERSITY OF CENTRAL FLORIDA**

2009-2010 Undergraduate Catalog
UCF Degree Programs

3. Core Requirements

- MUL 2014 Intro to Music History and Literature 3 hrs
- MUS 2390C Intro to Music Technology 3 hrs
- MUS 1010 Music Forum (eight semesters) 0 hrs
- MUT 4571 20th Century Musical Analysis 3 hrs
- MUC 1101C Composition I 2 hrs
- MUC 2104C Composition II 2 hrs
- MUN XXXX Major Ensembles 2 hrs

(Piano students take MUN 3453, guitar students take MUN 3483)

- MUG 3104 Basic Conducting 2 hrs
- MUH 3211 Music History & Literature I 3 hrs
- MUH 3212 Music History & Literature II GEP

4. Professional Sequence Requirements:

- MUC 3105C Composition I (two semesters) 6 hrs
- MUC 4106C Composition IV (two semesters) 8 hrs
- MUT 4401 Counterpoint 3 hrs
- MUT 4511 Orchestration 3 hrs
- MUC 4950 Composition Recital 0 hrs

One course selected from MUC/UMH/MUS/MUT, 3000 level or above 3 hrs

Restricted Electives* 9 hrs

*Restricted Electives

- Any secondary performance course not in area of major instrument or voice
- Any MUC, MUE, MUG, MUH, MUL, MUM, MUN, MUO, MUS, MUT, MVM courses numbered 3000 or higher.

5. Special Non-Course Requirements

Major Ensemble Participation

- Selected from University Chorus, Women’s Chorus, Symphony Orchestra, Concert Band, Wind Ensemble, and Marching Band.

Four hours of Jazz Ensemble may be used as Major Ensemble credit.

- Ensemble assignment is by the Ensemble directors.

- Students must take Major Ensemble during each semester at UCF.

- Students taking a course in Performance must concurrently take a major ensemble appropriate to their principal instrument or voice.

Minor Ensemble Participation

- If Minor Ensemble is taken at UCF, the semester hours of credit must be spread over at least two separate semesters.

- If Minor Ensemble credits are transferred to UCF, each remaining credit must be taken in a separate semester.

Minor Ensembles include: Brass, Percussion, Piano, Madrigal Singers, Women’s Chorus, Opera Workshop, Woodwind, Jazz Ensemble, Jazz Combo, and Early Music Ensemble.

6. Departmental Exit Requirements

- Earn a grade of “C” (2.0) or better in each Music course
- Computer Competency met by MUS 2380C, or departmental examination

7. Foreign Language Requirements

(0-8 hrs)

Admission: Two years of foreign language in high school or one year of foreign language in college (or equivalency proficiency exam) prior to graduation.

Graduation: none

8. Electives

(variable)

Select primarily from upper level courses. May be outside of the department.

9. University Minimum Exit Requirements

- A 2.0 UCF GPA
- 60 semester hours earned after CLEP awarded
- 48 semester hours of upper division credit completed
- 80 of the last 24 hours of course work must be completed in residency at UCF
- A maximum of 45 hours of extension, correspondence, CLEP, Credit by Exam, and Armed Forces credits permitted
- Complete the General Education Program, the Gordon Rule, the CLAST and nine hours of Summer credit (if applicable)

Total Semester Hours Required 120 hrs

Related Programs: Music Education, Music (BA), Theatre

Related Minors: Music, Theatre, Digital Media

Transfer Notes:

- Courses taken at community colleges do not substitute for Upper Division courses.
- Courses transferred from private and out-of-state schools must be evaluated for equivalency credit. The student must provide all supporting information.

Program Academic Learning Compacts

Program Academic Learning Compacts (student learning outcomes) for undergraduate programs are located at:
http://www.oaes.ucf.edu/alcacademic_learning_compacts.html

Equipment Fee

- Full-time Student .......................................................... $90 per term
- Part-time Student .......................................................... $45 per term

Suggested Plan of Study:

Example given shows a student majoring in Music Composition. See program description for all requirements. Consult the program advisor for alternate, new, or more appropriate selections.

Freshman Year

Fall 14 hrs Spring 17 hrs
ENC 1101 Composition I 3 ENC 1102 Composition II 3
MUT 1221 Music Theory and Musician I 4 MUT 1222 Music Theory and Musician II 4
MUN XXXX Major Ensemble 1 MUN XXXX Major Ensemble 1
MVC 141X Performance I 2 MVC 141X Performance I 2
MVC 1111 Class Piano 1 MVC 1112 Class Piano II 1
MUS 1010 Music Forum 0 MUS 1010 Music Forum 0
MUL 2014 Intro to Music History and Literature 3 MUS 2380C Intro to Music Technology 3

Sophomore Year

Fall 16 hrs Spring 18 hrs
SPC 1000 Fundamentals of Civic Communication 3 GEP B.1. Cultural & Historical Foundation 3
MUT 2126 Music Theory and Musician III 4 GEP B.2. Cultural & Historical Foundation 3
MUN XXXX Major Ensemble 1 MUN XXXX Major Ensemble 1
MVC 242X Performance II 2 MVC 242X Performance II 2
MVC 2121 Class Piano III 1 MVC 2122 Class Piano IV 1
MUS 1010 Music Forum 0 MUS 1010 Music Forum 0
MUC 1101C Composition I 2 MUC 2104C Composition II 2
MUC 3104 Basic Conducting 2 GEP C.1. Professional Sequence Entrance Review

Junior Year

Fall 16 hrs Spring 16 hrs
GEP B.2. Cultural & Historical Foundation 3 GEP B.2. Cultural & Historical Foundation 3
MUC 3211 Music History and Literature 3 MUC 3211 Music History and Literature 3
MUT 4571 20th Century Musical Analysis 3 MUC 3105C Composition III 3
MUC 3105C Composition III 3 MUC 3105C Composition III 3
MUS 1010 Music Forum 0 MUS 1010 Music Forum 0
MUC 34XXX Restricted Electives 3 MUC 34XXX Restricted Electives 3
MUN XXXX Major Ensemble 1 MUN XXXX Major Ensemble 1

Senior Year

Fall 13 hrs Spring 13 hrs
MUC 4106C Composition IV 4 MUC 4106C Composition IV 4
MUS 1010 Music Forum 0 MUS 1010 Music Forum 0
MUC 34XXX Restricted Electives 3 MUC 34XXX Restricted Electives 3
GEP E.2. Sciences Foundation 3 GEP E.2. Sciences Foundation 3

MUSIC – MUSIC PERFORMANCE TRACK (B.M.)

College of Arts and Humanities
Department of Music, CNH 205
http://www.music.cah.ucf.edu/
E-mail: musiccaud@mail.ucf.edu
Academic Advisor: Kirk Gay, 407-823-5968; Fax 407-823-3378,
E-mail: kgay@mail.ucf.edu

Audition Requirements for Admission

- Acceptance into the Department of Music is conditional upon completion of a successful audition. Go to http://music.ucf.edu/admissions/audition.php to learn more about specific audition requirements and recommended repertoire for each instrument and voice.

225
UCF Degree Programs

The audition will serve as a placement examination for accepted candidates.

Professional Sequence Entrance Review
During the fourth semester of applied study, each student will be required to pass the Professional Sequence Entrance Review, which will include the following:

- An evaluation of performance skills
- Completion of Performance I and II
- Completion of MUS 2360C
- Completion of MUS 2127, Music Theory and Musicianship IV
- Completion of Class Piano IV
- Overall GPA of at least 2.5, and a GPA for all music courses of at least 3.0.

This review is a prerequisite for Performance level III.

Degree Requirements

Prior to attending the first music class as a music major at UCF, all students must take a keyboard placement examination to determine the appropriate level of class piano. Go to http://music.ucf.edu/students to see the class piano requirements.

- Students who change degree programs and select this major must adopt the most current catalog.
- At least 65 hours of credit must be earned in music courses
- Departmental Residency Requirement: at least 36 hours must be taken from the UCF Music department
- Performance students must present two faculty-approved public recitals
- Students should consult with a departmental advisor for course selection
- Courses designated in 1 (General Education Program) are usually completed throughout four years of study

1. UCF General Education Program (36 hrs)
(see General Education program for detailed information)

A. Communication Foundations
   Select ENC 1101 and ENC 1102
   Prefer SPC 1608
   9 hrs

B. Cultural and Historical Foundations
   Select one course from 1.B.1 list
   Select one course from 1.B.2 list
   3 hrs

C. Mathematical Foundations
   Preference MG 1106 Finite Mathematics or MG 1107
   3 hrs

D. Social Foundations
   6 hrs

E. Science Foundations
   6 hrs

2. Common Program Prerequisites (32 hrs)

MUT 1121 Music Theory and Musicianship I
MUT 1122 Music Theory and Musicianship II
MUT 2126 Music Theory and Musicianship III
MUT 2127 Music Theory and Musicianship IV
MUN XXXX Major Ensemble (four semesters)
(Piano students take MUN 3453, guitar students take MUN 3483)
MVX 141X Performance I (two semesters)
MVX 242X Performance II (two semesters)
MVX 1111 Class Piano I
MVX 1112 Class Piano II
MVX 2121 Class Piano III
MVX 2122 Class Piano IV

See “Common Prerequisites” in the Transfer and Transitions Services section for more information.

3. Core Requirements (27 hrs)

MUL 2014 Intro to Music History and Literature
MUS 2360C Intro to Music Technology
MUS 1010 Music Forum (eight semesters)
MVX 343X Performance III (two semesters)
MVX 444X Performance IV (two semesters)
MUS 3953 Recital Performance I
MUS 4954 Recital Performance II
MUN XXXX Major Ensembles (Piano students take MUN 3453, guitar students take MUN 3483)
MUG 3104 Basic Conducting
MUH 3211 Music History & Literature I
MUH 3212 Music History & Literature II

4. Specialty Requirements (Choose One) (22 hrs)

Piano
MUL 3400 Piano Literature I
MUL 3401 Piano Literature II
MUK 4640 Piano Pedagogy I
MUN 3453 Piano Ensemble
Restricted Electives
Electives

Guitar
MUL 4437 String Literature and Pedagogy
MUN 3XXX Guitar Ensemble
Restricted Electives
Electives

Voice
MUS 3250 IPA for Singers
MUS 3255 German and English Lyric Dict
MUS 3256 Italian and French Lyric Dict
MVX 4640 Voice Pedagogy I
MVX 3402 Song Literature
MUN XXXX Major Ensembles
MUN XXXX Minor Ensembles

Foreign Language FREN 110C and FREN 112C, or GER 1120C (or GER 1125H) and GER 1121C, or ITA 1102C and ITA 1121C

Woodwinds
MUN XXXX Major Ensemble
MUN XXXX Minor Ensemble
MVX 4443 Woodwind Literature and Pedagogy
Restricted Electives
Electives

Brass
MUN XXXX Major Ensemble
MUN XXXX Minor Ensemble
MVX 4443 Brass Literature and Pedagogy
Restricted Electives
Electives

Percussion
MUN XXXX Major Ensemble
MUN XXXX Minor Ensemble
MVX 3463 Percussion Literature
MVX 3530 Percussion Pedagogy
Restricted Electives
Electives

Strings
MUN XXXX Major Ensemble
MUN XXXX Minor Ensemble
MVX 4437 String Literature and Pedagogy
Restricted Electives
Electives

*Restricted Electives
3-15 hrs

- Choose one MUT 3XXX or MUT 4XXX course
- Any MUC, MUE, MUG, MUL, MUN, MUNO, MUS, MUT, MVX courses numbered 3000 or higher

5. Special Non-Course Requirements

Major Ensemble Participation
- Selected from University Chorus, Women's Chorus, Symphony Orchestra, Concert Band, Wind Ensemble, and Marching Band.
- Four hours of Jazz Ensemble may be used as Major Ensemble credit.
- Ensemble assignment is by the Ensemble directors.
- Students must take Major Ensemble during each semester at UCF.
- Students taking a course in Performance must concurrently take a major ensemble appropriate to their principal instrument or voice

Minor Ensemble Participation
- If Minor Ensemble is taken at UCF, the semester hours of credit must be spread over at least two separate semesters
- If Minor Ensemble credits are transferred to UCF, each remaining credit must be taken in a separate semester
- Minor Ensembles include: Brass, Percussion, Piano, Madrigal Singers, Women's Chorus, Opera Workshop, Woodwind, Jazz Ensemble, Jazz Combo, and Early Music Ensemble

6. Departmental Exit Requirements
- Earn a grade of "C" (2.0) or better in each Music course
- Computer Competency met by MUS 2360C, or departmental examination

226
UNIVERSITY OF CENTRAL FLORIDA 2009-2010 Undergraduate Catalog
Jazz Juries

Students are expected to have an in-depth understanding of each composition from the jazz studies repertoire list. Recordings referenced in the discography (listed in the jazz studies handbook), or another suggested by the applied or jazz workshop teacher should be studied. The student will be prepared to play the melody in any of the three assigned keys, and improvise in any of those keys.

**Freshman jury, Fall semester**
*Four, Scrapple from the Apple, Groovin’ High, Anthropology*

**Freshman jury, Spring semester**
*Sippin’ at Bells, Oleo, Yardbird Suite, Half Nelson*

**Sophomore jury, Fall semester**
*Gingerbread Boy, Ornithology, Confirmation, Ceora.*

**Sophomore jury, spring semester**
*Prince Albert, Dig, Woody N’ You, Be Bop, Joy Spring.*

**Junior year jury, Fall Semester**
*Cookin’ at the Continental, Little Wille Leaps, Donna Lee, Daahoud, Impressions.*

**Junior year jury, Spring Semester**
*Airegin, Au Privave, Hot House, Freedom Jazz Dance, Budo*

**Senior year jury, Fall Semester**
*Moments Notice, Softly as in a morning sunrise, Vierd Blues, Tricotism, Room 608*

**Senior year jury, Spring Semester**
*Parisian Thoroughfare, Giant Steps, Bean and the Boys, Milestones, Jordu*
# Grading

## Performance

<table>
<thead>
<tr>
<th>Category</th>
<th>0-59 points</th>
<th>60-69 points</th>
<th>70-79 points</th>
<th>80-89 points</th>
<th>90-100 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOTE ACCURACY</td>
<td>Unacceptable amount of wrong notes.</td>
<td>Wrong notes detract from the overall performance.</td>
<td>Most notes are correct, with only a few spots of inaccuracy.</td>
<td>A few wrong notes but not enough to greatly affect the overall performance.</td>
<td>Perfection</td>
</tr>
<tr>
<td>RHYTHMIC ACCURACY</td>
<td>Constant rushing or dragging. No swing feel</td>
<td>Uneven rhythms and limited swing feel</td>
<td>Moderate swing feel and rhythmic accuracy.</td>
<td>Good understanding of swing feel.</td>
<td>Excellent swing feel and solid time</td>
</tr>
<tr>
<td>TONE</td>
<td>Major problems hinder musical expression.</td>
<td>Tonal concept is underway but needs further refinement.</td>
<td>Clear and consistent tone</td>
<td>Defined tonal quality and stylistic correctness.</td>
<td>Excellent</td>
</tr>
<tr>
<td>INTONATION</td>
<td>Intonation creates a barrier to playing in an ensemble.</td>
<td>There are consistent instances of intonation problems.</td>
<td>There are occasional instances of intonation problems.</td>
<td>Intonation does not detract from the performance.</td>
<td>There are no intonation problems with this performance.</td>
</tr>
<tr>
<td>EXPRESSION &amp; STYLE</td>
<td>The performance does not express musical ideas effectively.</td>
<td>Lack of dynamics and phrasing.</td>
<td>Performance is expressive, but certain areas are still lacking.</td>
<td>Musical expression is evident and the jazz language is evident.</td>
<td>The language of jazz is communicated on a excellent level</td>
</tr>
<tr>
<td>ARTICULATION</td>
<td>Virtually none</td>
<td>Inaccurate and inconsistent</td>
<td>Average articulation.</td>
<td>Good articulation, mostly accurate and varied.</td>
<td>Excellent use of articulation.</td>
</tr>
</tbody>
</table>
### Improvisation/knowledge of Jazz

<table>
<thead>
<tr>
<th>Category</th>
<th>0-59 points</th>
<th>60-69 points</th>
<th>70-79 points</th>
<th>80-89 points</th>
<th>90-100 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>RHYTHMIC IMPROVISATION</td>
<td>Lack of basic Rhythmic ability.</td>
<td>Limited ability.</td>
<td>Average rhythmic ability.</td>
<td>Good sense of time and rhythm.</td>
<td>Excellent time and rhythm</td>
</tr>
<tr>
<td>HARMONIC IMPROVISATION</td>
<td>Lack of basic improvisation Technique and understanding.</td>
<td>Limited ability to play over changes.</td>
<td>Able to outline chord.</td>
<td>Good sense of harmony.</td>
<td>Excellent ability to improvise over harmonic material.</td>
</tr>
<tr>
<td>ENSEMBLE PERFORMANCE</td>
<td>Lost in form. Stylistically weak</td>
<td>Follow form but no interaction with the band.</td>
<td>Limited interaction with the band.</td>
<td>Good interaction with the band</td>
<td>Listening and interacting with the band.</td>
</tr>
</tbody>
</table>

### Scale Studies/Technique

<table>
<thead>
<tr>
<th>Category</th>
<th>0-59 points</th>
<th>60-69 points</th>
<th>70-79 points</th>
<th>80-89 points</th>
<th>90-100 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCALE STUDIES</td>
<td>Lack of basic scale mastery.</td>
<td>limited mastery of scales. Wrong notes, time weak.</td>
<td>Limited scale mastery, playing a tempo an issue.</td>
<td>Good mastery of scales</td>
<td>Excellent scale mastery. Good tempos, clean execution.</td>
</tr>
<tr>
<td>TECHNICAL ABILITY</td>
<td>Weak technical ability.</td>
<td>Technique greatly hinders performance ability.</td>
<td>Technique hinders performance ability to an average level.</td>
<td>Good technique. Flexibility is apparent.</td>
<td>Excellent technique. Flexibility is apparent, and fluidity to different scale types or keys is evident.</td>
</tr>
</tbody>
</table>
## JAZZ STUDIES JURY & COMPULSORY EXAMINATION FORM

**STUDENT:** 0 0  
**DATE(S):**  
**INSTRUMENT:** 0  
**LEVEL (I-VI):** 0  
**FACULTY MEMBER:**  

### JAZZ JURIES

#### A. Performance

<table>
<thead>
<tr>
<th>Category</th>
<th>Does Not Meet</th>
<th>Meets</th>
<th>Exceeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note Accuracy</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Rhythmic Accuracy</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Tone</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Intonation*</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Expression &amp; Style</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Articulation</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Repertoire</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td><strong>AVERAGE</strong></td>
<td>0.00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### A. Scale Studies

<table>
<thead>
<tr>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scale 1</td>
</tr>
<tr>
<td>Scale 2</td>
</tr>
<tr>
<td>Scale 3</td>
</tr>
<tr>
<td>Scale 4*</td>
</tr>
</tbody>
</table>

**AVERAGE** 0.00

### B. Improvisation

<table>
<thead>
<tr>
<th>Category</th>
<th>Does Not Meet</th>
<th>Meets</th>
<th>Exceeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic Improvis</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Melodic Improvis</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Harmonic Improvis</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Ensemble Performance</td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

**AVERAGE** 0.00

### C. JURY TOTALS

<table>
<thead>
<tr>
<th>Section</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Performance</td>
<td>0.00</td>
</tr>
<tr>
<td>B. Improvis</td>
<td>0.00</td>
</tr>
<tr>
<td><strong>AVERAGE</strong></td>
<td>0.00</td>
</tr>
</tbody>
</table>

### JURY COMMENTS:

#### A. Scale Studies

<table>
<thead>
<tr>
<th>TUNES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TUNE 1</td>
</tr>
<tr>
<td>TUNE 2</td>
</tr>
<tr>
<td><strong>AVERAGE</strong></td>
</tr>
</tbody>
</table>

### D. COMP TOTALS

<table>
<thead>
<tr>
<th>Section</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Scales</td>
<td>0.00</td>
</tr>
<tr>
<td>B. Ear Training</td>
<td>0.00</td>
</tr>
<tr>
<td>C. Piano Perf.</td>
<td>0.00</td>
</tr>
<tr>
<td><strong>AVERAGE</strong></td>
<td>0.00</td>
</tr>
</tbody>
</table>

### COMPULSORY EXAM COMMENTS:

**NOTE:** Items in blue are OPTIONAL

### PERFORMANCE ASSESSMENT RUBRICS:

Assign a numerical score as indicated for each student in each category:

- Does Not Meet Expectations = 0
- Meets Expectations = 1
- Exceeds Expectations = 2

<table>
<thead>
<tr>
<th>Category</th>
<th>Does Not Meet</th>
<th>Meets</th>
<th>Exceeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tone</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expression</td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
JAZZ STUDIES COMPULSORY EXAMINATIONS

(EVERY SEMESTER)

1. Scale studies, assigned by semester (see scale studies, listed by semester in the handbook).

2. Piano performance on the repertory tunes.
   a. Jazz piano majors play voicings two different ways (in three keys, original, up and down ½ step) for every level as per the discretion of the piano instructor.
   b. Freshman (non-piano majors) play the shell voicings in right hand, bass note in the left hand. Keys- the original, and another of the student’s choice.
   c. Sophomores (non-piano major) play voicings in the original key and up ½ step.
   d. Juniors (non-piano major) play voicings in the original key and up ½ step.
   e. Seniors (non-piano major) play voicings in three keys, original, up and down ½ step.

3. Eartraining
   a. 8 chords (see eartraining, by semester).
   b. 2 chord progressions (listed by semester within the eartraining document).

The Student who does not pass the compulsory examination will not move forward to the next level, or semester. Upon the suggestion of the faculty, the student who does not pass the compulsory examination may have to retake the compulsory exam early in the following semester. The compulsory examination in conjunction with the jazz jury will have an effect on the student’s grade, and moving to the next level.
UCF JAZZ COMPULSORY EXAM AND JURY RESULTS

STUDENT _____________________________

☐ COMPULSORY EXAM PASS
☐ COMPULSORY EXAM FAIL
☐ FAIL EARTRAINING
☐ FAIL SCALE STUDIES
☐ FAIL PIANO PROFICIENCY

☐ JAZZ JURY EXAM PASS
☐ JAZZ JURY EXAM FAIL
☐ REPETOIRE TUNE MELODIES
☐ REPETOIRE TUNE IMPROVISATIONS

FACULTY
RECOMMENDATIONS:________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

Per Danielsson ___________________
Richard Drexler _________________
Bobby Koelble ___________________
Marty Morell ___________________
Jeff Rupert ___________________
University of Central Florida  
Department of Music

Bachelor of Music in Jazz Studies  
Professional Sequence Entrance Review Checklist

<table>
<thead>
<tr>
<th>Date Completed</th>
<th>Grade</th>
<th>Requirement <em>(All requirements must be met prior to enrollment in Performance III)</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Performance IA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Performance IB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Performance IIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Performance IIB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUS 2360C Intro to Music Technology</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUT 2127 Music Theory and Musicianship IV</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUT 3170 Jazz Theory I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUT 3171 Jazz Theory II</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MVK 2122 Class Piano IV</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jury approval for continuation in BM Jazz Studies in Performance III</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Overall UCF GPA (minimum 2.50 required)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>UCF Music courses GPA (minimum 3.00 required)</td>
</tr>
</tbody>
</table>

The above student has satisfactorily completed all Professional Sequence Entrance Review requirements for the BM in Jazz Studies and is approved to enroll in Performance III on the student’s primary instrument.

Student Signature                        Date

Applied Instructor Signature             Date

Undergraduate Coordinator Signature      Date
UCF JAZZ STUDIES
Compositions list
Listed in order as they appear in the curriculum

1. Four
   Miles Davis, The Legendary Prestige sessions. (Coltrane on tenor).
2. Scrapple from the Apple
   Comp. Charlie Parker, The Genius of Charlie Parker
3. Groovin’ High
   Comp. Dizzy Gillespie. Dizzy Gillespie Oo Bop. (with Charlie Parker).
4. Thrivin’ on a riff aka Anthropology
   Comp. Charlie Parker Charlie Parker, Burnin’ Bird.
5. Sippin’ at Bells
   Comp. Miles Davis, First Miles. Also by Roy Haynes, Roy Haynes Trio.
6. Oleo
   Comp. Sonny Rollins. Miles Davis, Relaxin’, Sonny Rollins; the complete Prestige recordings.
7. Yardbird Suite
   Comp. Charlie Parker, Charlie Parker, The Savoy and Dial Master Takes.
8. Half Nelson
   Comp. Miles Davis. Miles Davis, the Legendary Quintet recordings, 1959
9. Gingerbread Boy
10. Ornithology
11. Confirmation
    Comp. Charlie Parker, The Verve Jazz Masters #15
12. Ceora
    Comp. Lee Morgan. Cornbread, Lee Morgan
13. Prince Albert
    Comp. Kenny Dorham The Jazz Messengers Live at Café Bohemia.
14. Dig
    Comp. Miles Davis Dig
16. Be Bop
    Comp. Dizzy Gillespie. For Musicians Only, Dizzy Gillespie, Stan Getz and Sonny Stitt
17. Joy Spring
18. Cookin’ at the Continental
    Comp. Horace Silver. Fingerrpoppin’ with the Horace Silver Quintet
19. Little Willie Leaps
    Comp. Charlie Parker, Crazeology, Miles Davis.
20. **Donna Lee**  
Comp. Miles Davis, *A jazzy Valentine* (not original release). With Charlie Parker

21. **Dahoud**  
Comp. Clifford Brown. *Brownie; The complete Emarcy recordings*

22. **Impressions**  
Comp. John Coltrane. *Impressions*.

23. **Airegin**  
Comp. Sonny Rollins, *The Best of Miles Davis (on Prestige)* with Rollins on tenor sax.

24. **Au Privave**  
Comp. Charlie Parker, *Charlie Parker, Confirmation, the best of the Verve Years*.

25. **Hothouse**  
Comp. Bud Powell *Charlie Parker, Jazz at Massey Hall. Charles Mcpherson, Be Bop Revisited*.

26. **Freedom Jazz Dance**  
Comp. Eddie Harris, *The In Sound*.

27. **Budo**  
Comp. Bud Powell, Miles Davis. *Miles Davis, Birth of the Cool*.

28. **Moment’s Notice**  
Comp. John Coltrane, *Blue Trane*.

29. **Softly as In a Morning Sunrise**  
Comp. Sigmund Romberg. *Sonny Rollins Live at the Village Vanguard*

30. **Vierd Blues**  
Miles Davis, *Miles Davis on Prestige*.

31. **Tricotism**  
Comp. Oscar Pettiford *Tricotism, Oscar Pettiford and Lucky Thompson. Brian Ogilvie, For You*.

32. **Room 608**  
Comp. Horace Silver *Horace Silver and the Jazz Messengers*.

33. **Parisian Thoroughfare**  

34. **Giant Steps**  
Comp. John Coltrane *Giant Steps*

35. **Bean and the Boys**  
Coleman Hawkins. *Coleman Hawkins, To Be or not to Bop, Barry Harris, Magnificent*.

36. **Milestones** (old)  
Comp. Miles Davis *The Immortal Charlie Parker*

37. **Jordu**  
Comp. Duke Jordan, *Clifford Brown; More Study in Brown*

---

The aforementioned suggested discography combines classic recordings of the compositions along with other recordings that convey the melody and harmony in a clear fashion. You are encouraged to research other pertinent recordings of these compositions.
# UCF Jazz Studies
## Repertoire List by Semester

### Freshman Fall Semester

<table>
<thead>
<tr>
<th>Composition</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Four</em></td>
<td>Basic ii V I convergence, as well as deceptive convergence. Original recordings offer a wealth of improvisational information.</td>
</tr>
<tr>
<td>2. <em>Scrapple from the Apple</em></td>
<td>“I’ve got rhythm” bridge with a different A section. Jazz vocabulary within the melody.</td>
</tr>
<tr>
<td>3. <em>Groovin’ High</em></td>
<td>Enclosures of chord tones embedded within the melody. Introduction to convergence to a dominant chord.</td>
</tr>
</tbody>
</table>

### Freshman Spring Semester

<table>
<thead>
<tr>
<th>Composition</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Sippin’ at Bells</em></td>
<td>Blues with triton and chromatic substitutions.</td>
</tr>
<tr>
<td>3. <em>Yardbird Suite</em></td>
<td>Ii V I as a minor third sub. Bridge navigates through minor chords as i and ii chords.</td>
</tr>
</tbody>
</table>

### Sophomore Fall Semester

<table>
<thead>
<tr>
<th>Composition</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Gingerbread Boy</em></td>
<td>Blues. Introduction to the quartal and chromatic element in jazz.</td>
</tr>
<tr>
<td>2. <em>Ornithology</em></td>
<td>Jazz vocabulary within the melody. Ii V I convergence. Chromatic melodic information. ½ planing (triton subs) at the turnaround.</td>
</tr>
<tr>
<td>3. <em>Confirmation</em></td>
<td>Jazz vocabulary. Introduction to chord sequence popularized by Parker. Upper extensions, and enclosures within the melody.</td>
</tr>
</tbody>
</table>
### SOPHOMORE SPRING SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Prince Albert</td>
<td>Jazz vocabulary, introduction to transposition of a chord sequence. Altered tones on dominant chords. Melodic inclusion of flat 9’s, etc.</td>
</tr>
<tr>
<td>2 Dig</td>
<td>Rich jazz vocabulary. Convergence to the relative minor key, introduction to the cycle of 4ths. Application of I7 chords.</td>
</tr>
<tr>
<td>3 Woody n’ You</td>
<td>Study in convergence to a minor key.</td>
</tr>
<tr>
<td>4 Be Bop</td>
<td>Bebop vocabulary. Converging to i minor from the V. Barry Harris’ minor 6 diminished approach, the bebop minor scale.</td>
</tr>
<tr>
<td>5 Joy Spring</td>
<td>Transposition of a chord sequence. Minor third subs of a ii V I. Jazz Vocabulary.</td>
</tr>
</tbody>
</table>

### JUNIOR FALL SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Cookin at the Continental</td>
<td>Blues with a bridge. Jazz and blues vocabulary. Introduction to 4ths as a melodic device.</td>
</tr>
<tr>
<td>2 Little Willie Leaps</td>
<td>Bebop language, further study of descending ii V I’s, as well as convergence to the relative minor.</td>
</tr>
<tr>
<td>3 Donna lee</td>
<td>Convergence to a relative minor key. Melody is rich with the jazz vocabulary. Descending dominant application, and introduction to the ii chord as a dominant, or V/V.</td>
</tr>
<tr>
<td>4 Daahoud</td>
<td>In-depth look at major/relative minor relationships. Altered melodies on the ii V I.</td>
</tr>
<tr>
<td>5 Impressions</td>
<td>Introduction to modal, intervallic and Quartal improvisation.</td>
</tr>
</tbody>
</table>

### JUNIOR SPRING SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Airegin</td>
<td>Extended song forms. Major and minor tonalities.</td>
</tr>
<tr>
<td>2 Au Privave</td>
<td>Rhythmically displacing a melody. Further study of the blues.</td>
</tr>
<tr>
<td>3 Hot House</td>
<td>In-depth melodic content. Original use of the diminished scale on a dominant chord (the bridge).</td>
</tr>
<tr>
<td>4 Freedom Jazz Dance</td>
<td>Introduction to quartal and intervallic improvisation</td>
</tr>
<tr>
<td>5 Budo</td>
<td>Bebop vocabulary. In-depth study of descending dominance as a substitution for the cycle. Tritone subs on the bridge.</td>
</tr>
</tbody>
</table>
### SENIOR FALL SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 <strong>Moments Notice</strong></td>
<td>Ascending ii V I. Pedal point playing.</td>
</tr>
<tr>
<td>2 <strong>Softly as in a morning...</strong></td>
<td>Introduction to incorporating quartal and tertian playing. (A section versus the bridge).</td>
</tr>
<tr>
<td>3 <strong>Vierd Blues</strong></td>
<td>Exemplary blues with rhythmic displacement.</td>
</tr>
<tr>
<td>4 <strong>Tricotism</strong></td>
<td>Jazz vocabulary. Further use of the ii chord as a dominant. Use of the flat VI as a dominant chord.</td>
</tr>
<tr>
<td>5 <strong>Room 608</strong></td>
<td>Use of the jazz melodic minor scale up ½ on dominant chords (the bridge) as well as converging to a I chord as a dominant.</td>
</tr>
</tbody>
</table>

### SENIOR SPRING SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 <strong>Parisian Thoroughfare</strong></td>
<td>Major third relationships (the key center of the bridge). Be bop vocabulary, use of triplets in improvisation.</td>
</tr>
<tr>
<td>2 <strong>Giant Steps</strong></td>
<td>Introduction to destabilizing harmony. Major third or chromatic thirds relations.</td>
</tr>
<tr>
<td>3 <strong>Bean and the Boys</strong></td>
<td>Rich Bebop vocabulary. Extensive study of improvisation from major to relative minor key.</td>
</tr>
<tr>
<td>4 <strong>Milestones (old)</strong></td>
<td>In-depth study in using the ii V I with fast harmonic rhythm.</td>
</tr>
<tr>
<td>5 <strong>Jordu</strong></td>
<td>Dominant convergence utilizing the cycle to major and minor keys. Bebop vocabulary.</td>
</tr>
<tr>
<td>SEMESTER</td>
<td>CHORDS</td>
</tr>
<tr>
<td>---------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>FRESHMAN FALL</td>
<td>major 7, minor 7, major triad, minor triad</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>FRESHMAN SPRING</td>
<td>all chords from the fall plus dominant 7, diminished 7</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>SOPHOMORE FALL</td>
<td>all cumulative chords plus m7b5, min9, dominant 9, minor maj 7, minor maj 9</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>SOPHOMORE SPRING</td>
<td>all cumulative chords plus dominant flat 9, #9. 9#11, #9,#11, flat 9#11</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>JUNIOR FALL</td>
<td>all cumulative chords plus, flat 5 #9, #5 flat 9, flat 5 #9,</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>JUNIOR SPRING</td>
<td>all cumulative chords plus m6, m69, m69 #11</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>SENIOR FALL</td>
<td>all cumulative chords plus 13#11 9, 13#11 flat 9</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>SENIOR SPRING</td>
<td>all cumulative chords plus #5 #9,</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**UCF JAZZ STUDIES**  
**SCALE STUDIES BY SEMESTER**

*All tempos listed accordingly; scales to be performed as eighth notes.*

**FRESHMAN FALL SEMESTER**

<table>
<thead>
<tr>
<th>SCALE</th>
<th>PATTERN</th>
<th>TEMPO/notes</th>
</tr>
</thead>
</table>
| 1 MAJOR SCALES (all scales as eighth notes)    | 3rds. PATTERNS 1-4 & linear, full range | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bone quarter note = 140  
Bass quarter note = 86  
drums quarter note= 86 |
| 2 JAZZ MELODIC MINOR SCALES                    | 3RDS. PATTERNS 3+4 & linear, full range | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bone quarter note = 140  
Bass quarter note = 86  
drums quarter note= 86 |
| 3 BE BOP MAJOR SCALES                          | Linear, full range from root, 3rd, 5th and 6th. | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bone quarter note = 140  
Bass quarter note = 86  
drums quarter note= 86 |

**FRESHMAN SPRING SEMESTER**

<table>
<thead>
<tr>
<th>SCALE</th>
<th>PATTERN</th>
<th>TEMPO/notes</th>
</tr>
</thead>
</table>
| 1 THE 7th SCALE                                | LINEAR, descending           | Sax, pno, guit. quarter note = 130  
Tpt quarter note = 130  
Bone quarter note = 130  
Bass quarter note = 86  
drums quarter note= 86 |
| 2 JAZZ MELODIC MINOR SCALES                    | 3rds. PATTERNS 1-4 & linear, full range | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bone quarter note =140  
Bass quarter note = 86  
drums quarter note= 86 |
| 3 MAJOR SCALES (eighth notes)                  | 3rds. PATTERNS 1-4 & linear, full range | Sax, pno, guit. quarter note = 175  
Tpt quarter note = 150  
Bone quarter note = 150  
Bass quarter note = 86  
drums quarter note=86 |
## SOPHOMORE FALL SEMESTER

<table>
<thead>
<tr>
<th>SCALE</th>
<th>PATTERN</th>
<th>TEMPO/notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 MAJOR SCALES</strong></td>
<td>3rds. PATTERNS 1-4</td>
<td>Sax, pno, guit. quarter note = 200</td>
</tr>
<tr>
<td></td>
<td>Arpeggios 1-4</td>
<td>Tpt quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 150</td>
</tr>
<tr>
<td></td>
<td>&amp; linear, full range</td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td><strong>2 JAZZ MELODIC MINOR SCALES</strong></td>
<td>3rds. PATTERNS 1-4</td>
<td>Sax, pno, guit. quarter note = 200</td>
</tr>
<tr>
<td></td>
<td>Arpeggios 1-4</td>
<td>Tpt quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 150</td>
</tr>
<tr>
<td></td>
<td>&amp; linear, full range</td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td><strong>3 THE 7TH SCALE FROM ALL CHORD TONES</strong></td>
<td>LINEAR</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tpt quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td><strong>4 HARMONIC MINOR SCALE</strong></td>
<td>3rds. PATTERNS 1-2. ARP. 1-2. Linear.</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tpt quarter note = 140</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 140</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
</tbody>
</table>

## SOPHOMORE SPRING SEMESTER

<table>
<thead>
<tr>
<th>SCALE</th>
<th>PATTERN</th>
<th>TEMPO/notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 MAJOR SCALES (eighth notes)</strong></td>
<td>INTRO TO QUARTAL STUDIES. 4ths. PATTERNS 1-4</td>
<td>Sax, pno, guit. quarter note = 130</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tpt quarter note = 120</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 120</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 76</td>
</tr>
<tr>
<td><strong>2 THE 7TH SCALE FROM ALL CHORD TONES</strong></td>
<td>LINEAR</td>
<td>Sax, pno, guit. quarter note = 200</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tpt quarter note = 175</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 175</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td><strong>3 HARMONIC MINOR SCALE</strong></td>
<td>3rds. PATTERNS 1-4</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td></td>
<td>ARP. 1-4</td>
<td>Tpt quarter note = 140</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 140</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td><strong>4 BEBOP HARMONIC MINOR</strong></td>
<td>LINEAR. (application on a dominant chord.)</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td><strong>1 b2, 3 4 5 b6 b7,7,1</strong></td>
<td></td>
<td>Tpt quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
</tbody>
</table>
### JUNIOR FALL SEMESTER

<table>
<thead>
<tr>
<th>SCALE</th>
<th>PATTERN</th>
<th>TEMPO/notes</th>
</tr>
</thead>
</table>
| JAZZ MELODIC MINOR SCALES (eighth notes) | QUARTAL STUDIES. 4ths. PATTERNS 1-4 | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 120  
Bone quarter note = 120  
Bass quarter note = 86  
Drums quarter note = 76 |
| WHOLE TONE SCALE                  | 3rds. PATTERNS 1-4. linear application. | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 150  
Bone quarter note = 150  
Bass quarter note = 86  
Drums quarter note = 86 |
| DIMINISHED SCALE (H/W)            | 3rds. PATTERNS 1-4 ARP 1-4 & LINEAR. | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 120  
Bone quarter note = 120  
Bass quarter note = 86  
Drums quarter note = 76 |
| AUGMENTED SCALE                   | LINEAR                         | Sax, pno, guit. quarter note = 200  
Tpt quarter note = 175  
Bone quarter note = 175  
Bass quarter note = 86  
Drums quarter note = 86 |

### JUNIOR SPRING SEMESTER

<table>
<thead>
<tr>
<th>SCALE</th>
<th>PATTERN</th>
<th>TEMPO/notes</th>
</tr>
</thead>
</table>
| MAJOR PENTATONIC 1 2 3 5 6         | LINEAR                         | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bone quarter note = 140  
Bass quarter note = 86  
Drums quarter note = 76 |
| MINOR 7 PENTATONIC 1 b3 4 5 b7     | LINEAR                         | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bone quarter note = 140  
Bass quarter note = 86  
Drums quarter note = 76 |
| MINOR 6 PENTATONIC 1 b3 4 5 6      | LINEAR                         | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bone quarter note = 140  
Bass quarter note = 86  
Drums quarter note = 76 |
| AUGMENTED SCALE                    | LINEAR & PATTERN 1-4           | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 126  
Bone quarter note = 126  
Bass quarter note = 86  
Drums quarter note = 76 |
### SENIOR FALL SEMESTER

<table>
<thead>
<tr>
<th>SCALE</th>
<th>PATTERN</th>
<th>TEMPO/notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 FLAT 2 PENTATONIC</td>
<td>LINEAR &amp; BERGONZI PATTERNS 1&amp;5</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tpt quarter note = 140</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 140</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note= 76</td>
</tr>
<tr>
<td>2 HARMONIC MINOR SCALE</td>
<td>QUARTAL STUDIES.</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td></td>
<td>4ths.PATTERNS 1-4.</td>
<td>Bone quarter note = 126</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note= 76</td>
</tr>
<tr>
<td>3 WHOLE TONE SCALE</td>
<td>QUARTAL STUDIES.</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td></td>
<td>4ths. PATTERNS 1-4.</td>
<td>Bone quarter note = 126</td>
</tr>
<tr>
<td></td>
<td>linear application.</td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note= 76</td>
</tr>
</tbody>
</table>

### SENIOR SPRING SEMESTER

<table>
<thead>
<tr>
<th>SCALE</th>
<th>PATTERN</th>
<th>TEMPO/notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 WHOLE TONE PENTATONIC</td>
<td>LINEAR &amp; BERGONZI PATTERNS 1&amp;5</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td>1 b1 b3 4 5 6</td>
<td></td>
<td>Tpt quarter note = 126</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 126</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note= 76</td>
</tr>
<tr>
<td>2 FLAT 6 PENTATONIC</td>
<td>LINEAR &amp; BERGONZI PATTERNS 1&amp;5</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td>1 2 3 5 b6</td>
<td></td>
<td>Tpt quarter note = 126</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bone quarter note = 126</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note= 76</td>
</tr>
<tr>
<td>3 HARMONIC MINOR SCALE</td>
<td>QUARTAL STUDIES.</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td></td>
<td>4ths. PATTERNS 1-4.</td>
<td>Bone quarter note = 126</td>
</tr>
<tr>
<td></td>
<td>linear application.</td>
<td>Bass quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note= 76</td>
</tr>
<tr>
<td>4 DIMINISHED SCALE</td>
<td>QUARTAL STUDIES.</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td>(H/W).</td>
<td>4ths. PATTERNS 1-4.</td>
<td>Bone quarter note = 126</td>
</tr>
<tr>
<td></td>
<td>linear application.</td>
<td>Bass quarter note = 86</td>
</tr>
</tbody>
</table>
Scale Patterns for Saxophone

Pattern 1: Ascending thirds

Pattern 2: Descending thirds

Pattern 3: Ascending/Descending thirds

Pattern 4: Descending/Ascending thirds

Pattern 5: Ascending triplets
SAXOPHONE. PG3

Pattern 46: Descending triplets

Pattern 41: Ascending thirds

Harmonic minor scale

Pattern 5: Descending thirds

Pattern 4: Ascending/Descending thirds

Pattern 44: Descending/Ascending thirds
Pattern 6: Ascending triplets

Pattern 6: Descending triplets

Pattern 8: Ascending thirds

Pattern 8: Descending thirds

Pattern 6: Ascending/Descending thirds
SAXOPHONE, p.10

Pattern 64: Descending/Ascending Thirds

Pattern 65: Ascending Triplets

Pattern 66: Descending Triplets
Scale Patterns for Trumpet

Pattern 1: Ascending, Triads

Pattern 2: Descending, Triads

Pattern 3: Ascending/Descending, Triads

Pattern 4: Descending/Ascending, Triads

Pattern 5: Ascending, Triplets

Pattern 6: Descending, Triplets
Pattern 44: Descending/Ascending Thirds

Pattern 45: Ascending Triplets

Pattern 46: Descending Triplets
Scale patterns for Trombone

Pattern 1: Ascending thirds

Pattern 2: Descending thirds

Pattern 3: Ascending/Descending thirds

Pattern 4: Descending/Ascending thirds

Pattern 5: Ascending triplets
TROMBONE, PG 4

Pattern 56: Ascending triplets

Pattern 56: Descending triplets

Pattern 61: Ascending thirds

Pattern 62: Descending thirds

Pattern 63: Ascending/Descending thirds
TELEPHONE, PG. 7

Pattern 2: Descending thirds

Pattern 4: Ascending/Descending thirds

Pattern 6: Descending/ascending thirds

Pattern 8: Ascending triplets

Pattern 10: Descending triplets
TROMBONE, PG. 9

Pattern 6: Descending triplets

Pattern 6: Ascending thirds

Pattern 5: Descending thirds

Pattern 5: Ascending/Descending thirds

Pattern 4: Descending/Ascending thirds
Scale Patterns for Piano

Practice patterns with both hands

**Pattern 1: Ascending thirds**

MAJOR SCALE

**Pattern 2: Descending thirds**

**Pattern 3: Ascending/Descending thirds**

**Pattern 4: Descending/Ascending thirds**

**Pattern 5: Ascending triplets**
Pattern 2: Descending thirds

Pattern 3: Ascending/Descending thirds

Pattern 4: Descending/Ascending thirds

Pattern 5: Ascending triplets
Pattern 56: Descending triplets

Pattern 61: Ascending thirds

Harmonic minor scale

Pattern 2: Descending thirds

Pattern 65: Ascending/Descending thirds
Scale Patterns for Guitar

Pattern 1: Ascending thirds

Pattern 2: Descending thirds

Pattern 3: Ascending/Descending thirds

Pattern 4: Descending/ascending thirds

Pattern 5: Ascending triplets
Four 3rd and 7th Voicings

Miles Davis

E♭maj7  E♭min7  A♭7

Fmin7  A♭min7  D♭7

E♭maj7  F♯min7  B♭7  Fmin7  B♭7

Gmin7  F♯min7  B♭7  Fmin7  B♭7

Gmin7  G♭min7  Fmin7  B♭7  E♭maj7  Fmin7  B♭7
Scrapple from the Apple
3rd and 7th voicings

Charlie Parker
Anthropology
3rd and 7th voicings
Charlie Parker

\[ \text{B}_{b}^{7} \text{maj7} \quad \text{G}^{7} \quad \text{C}_{min}^{7} \quad \text{F}^{7} \quad \text{D}_{min}^{7} \quad \text{G}_{min}^{7} \quad \text{C}^{7} \quad \text{F}^{7} \]

\[ \text{B}_{b}^{7} \quad \text{E}_{b}^{7} \quad \text{A}_{b}^{7} \quad \text{D}_{min}^{7} \quad \text{G}^{7} \quad \text{C}_{min}^{7} \quad \text{F}^{7} \quad \text{D}_{min}^{7} \quad \text{G}_{min}^{7} \quad \text{C}_{min}^{7} \quad \text{F}^{7} \quad \text{B}_{b}^{7} \text{maj7} \]

\[ \text{D}^{7} \quad \text{D}^{7} \quad \text{G}^{7} \quad \text{G}^{7} \quad \text{C}^{7} \quad \text{C}^{7} \quad \text{C}_{min}^{7} \quad \text{F}^{7} \]

\[ \text{B}_{b}^{7} \text{maj7} \quad \text{G}^{7} \quad \text{C}_{min}^{7} \quad \text{F}^{7} \quad \text{D}_{min}^{7} \quad \text{G}_{min}^{7} \quad \text{C}^{7} \quad \text{F}^{7} \]

\[ \text{B}_{b}^{7} \quad \text{E}_{b}^{7} \quad \text{A}_{b}^{7} \quad \text{D}_{min}^{7} \quad \text{G}^{7} \quad \text{C}_{min}^{7} \quad \text{F}^{7} \quad \text{B}_{b}^{7} \text{maj7} \]
SIPPIN' AT BELLS  
3RD AND 7TH VOICINGS

Miles Davis

\[ \begin{array}{cccccc}
\text{Fmaj7} & \text{Bb7} & \text{Fmaj7} & \text{F#min7} & \text{B7} \\
\text{Gmin7} & \text{Gmaj7/C} & \text{Fmaj7} & \text{Gmin7} & \text{C7} \\
\text{Fmaj7} & \\
\end{array} \]
OLEO

3RD AND 7TH VOICINGS

Sonny Rollins

\[ \text{B}^b_{\text{maj7}} \text{ G}_7 \text{ C}_7 \text{ F}_7 \text{ B}^b_{\text{maj7}} \text{ G}_7 \text{ C}_7 \text{ F}_7 \]

\[ \text{B}^b_7 \text{ E}_7 \text{ D}_7 \text{ G}_7 \text{ C}_7 \text{ F}_7 \text{ B}^b_{\text{maj7}} \]

\[ \text{A}_7 \text{ D}_7 \text{ D}_7 \text{ G}_7 \text{ G}_7 \text{ C}_7 \text{ C}_7 \text{ F}_7 \]

\[ \text{B}^b_{\text{maj7}} \text{ G}_7 \text{ C}_7 \text{ F}_7 \text{ B}^b_{\text{maj7}} \text{ G}_7 \text{ C}_7 \text{ F}_7 \]

\[ \text{B}^b_7 \text{ E}_7 \text{ D}_7 \text{ G}_7 \text{ C}_7 \text{ F}_7 \text{ B}^b_{\text{maj7}} \]
Yardbird Suite
3rd and 7th voicings

Charlie Parker

Cmaj7 Fmin7 Bb7 Cmaj7 Bb7 A7

Dmin7 G7

1. Emin7 A7 Dmin7 G7

2. Cmaj7 F#min7(b5) B7(b9) Emin7 F#min7(b5) B7(b9) Emin7 A7

Dmin7 Emin7(b5) A7(b9) D7 Dmin7 G7 Cmaj7 Fmin7 Bb7

Cmaj7 Bb7 A7 Dmin7 G7 Cmaj7 Dmin7 G7
Half Nelson
3rd and 7th Voicings

Miles Davis

Cmaj7  Cmaj7  Fmin7  Bb7

Cmaj7  Cmaj7  Bmin7  E7  Bbmin7  Eb7

Abmaj7  Abmaj7  Amin7  D7

Dmin7  G7  Emaj7  Eb7  Abmaj7  Db7

Half Nelson
3rd and 7th voicings Miles Davis
Jazz Theory 1

Open Voicings

for the ii V7 I progression

Step wise motion

© 2002 Rupe Music Corp.
Open Voicings
for the ii V7 I progression
1/2 step motion
lesson 1 - Jazz Theory 1 - pg 2

©2002 RUPE Music Corp.
Open Voicings
for the ib5 V7b9 i
progression

©2002 RUPE Music Corp.
Open Voicings

for the ii° V7#9 i

progression
lesson 1 - Jazz Theory II - pg 2

©2002 RUPE Music Corp.
Ted Dunbar
Jazz Theory 1
Chord Sheet
ii V7 I chord progression and substitutions
around the circle of 4ths

Prof. Rupert
Have You Met Miss Jones?

Piano Voicings/Rupert (4th voicings)

©2002 RUPE Music Corp.
Rhythm Changes
Piano Voicings
Rupert

©2005 RUPE Music Corp.
DONNA LEE
Piano Voicings

©2006 RUPE Music Publishing.
Round Midnight

Piano Voicings

Thelonious Monk

©2004 RUPE Music Corp.
The Days of Wine and Roses
Piano Voicings

©2004 RUPE Music Corp.
Con Alma

Piano Voicings

©2005 RUPE Music Corp.
Prince Albert
(All the things you are)
Piano Voicings
Rupert

©2005 RUPE Music Corp.
I could write a book
Piano Voicings
Rupert

©2007 RUPE Music PUB.
JOY SPRING
Piano Voicings
Rupert

Giant Steps

Piano Voicings

©2004 RUPE Music Corp.
Selected Required Texts and supplies

Freshmen Year
Jamey Aebersold
volume: 3 the ii V I progression
Earmaster pro
streaming music service

Sophomore Year
Jamey Aebersold volumes:
3 The ii V I progression
16 ii V’s cycles and turnarounds.
The earmaster pro
Streaming music service

Junior Year
Jerry Bergonzi, Pentatonics, Advance music
Jerry Bergonzi, The Jazz Line, Advance music.
Streaming music service

Senior Year
As assigned by the workshop or applied teacher.
Streaming music service

This is a basic list. For other required texts and supplies see your applied and jazz workshop instructors.
Jazz Studies Recitals

The Junior and Senior recitals for jazz studies majors will be performed in the 6th and 8th semesters of study. Faculty oversight for each recital will be primarily through the Jazz Workshop instructor, and the jazz workshop will be the group used for the recital.

Compositions and arrangements for the recital will be cleared through the jazz workshop instructor. The aforementioned will be conveyed to applied teachers as well by the student via e-mail, with a c.c. to the jazz workshop instructor. For other criteria regarding recitals see the music department handbook.

Recitals require:

1. Demonstration of the appropriate level of technical proficiency.
2. Performance of the repertoire by memory.
3. Performance with correct intonation and rhythmic accuracy.
4. Stylistic comprehension using standard jazz forms and improved improvisational skills.

Recital scheduling will be completed in the 5th and 7th semesters by the student, who must confer with the jazz workshop instructor and their applied professor. Recital hearings are required. Criteria for the recital hearings are listed in the UCF Music department handbook.