[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
UCF JAZZ STUDIES HANDBOOK
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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

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<th>Course</th>
<th>Title</th>
<th>Hours</th>
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<td>MUS 2360C</td>
<td>Intro to Music Tech.</td>
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</tr>
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<td>MUT 1121</td>
<td>Music Theory and Musicianship I</td>
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<td>MUT 1122</td>
<td>Music Theory and Musicianship II</td>
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<td>Music Theory and Musicianship III</td>
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<td>MUT 2127</td>
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<td>4 hrs</td>
</tr>
<tr>
<td>MUN 3713</td>
<td>Jazz Ensemble (4 semesters)</td>
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<tr>
<td>MVK 1111</td>
<td>Class Piano I</td>
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<td>MVK 1112</td>
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3. Core Requirements

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<td>MUT 3171</td>
<td>Jazz Theory II (w/piano)</td>
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<td>MUS 1010</td>
<td>Music Forum (8 semesters)</td>
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<td>MUT 3923</td>
<td>Jazz Workshop (4 semesters)</td>
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<td>MUT 4320</td>
<td>Music Business &amp; Industry</td>
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<tr>
<td>MUH 4211</td>
<td>Music History I or II</td>
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<td>MUL 2016</td>
<td>The Evolution of Jazz</td>
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<td>MUL 2016</td>
<td>ABOVE fulfills 3 hr GEP</td>
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<tr>
<td>MUL 4814</td>
<td>Jazz Styles and Analysis</td>
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<td>MUS 3953</td>
<td>Recital I</td>
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<td>MUS 4954</td>
<td>Recital II</td>
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3. Specialty Requirements:

**Trumpet**
- MVB 1411 Trumpet I (2 sem.) 4 hrs.
- MVB 2421 Trumpet II (2 sem) 4 hrs.
- MVB 3431 Trumpet III (2 Sem) 6 hrs.
- MVB 4441 Trumpet IV (2 sem) 8 hrs.
**TOTAL** 22 hrs

**Trombone**
- MVB 1413 Trombone I (2 sem.) 4 hrs.
- MVB 2423 Trombone II (2 sem) 4 hrs.
- MVB 3433 Trombone III (2 Sem) 6 hrs.
- MVB 4443 Trombone IV (2 sem) 8 hrs.
**TOTAL** 22 hrs

**Saxophone**
- MVW 1415 Saxophone I (2 sem.) 4 hrs.
- MVW 2425 Saxophone II (2 sem) 4 hrs.
- MVW 3435 Saxophone III (2 Sem) 6 hrs.
- MVW 4445 Saxophone IV (2 sem) 8 hrs.
**TOTAL** 22 hrs

**Jazz Piano**
- MVJ 1010 Jazz Piano I (2 sem) 4 hrs.
- MVJ 2220 Jazz Piano II (2 sem) 4 hrs.
- MVJ 3230 Jazz Piano III (2 sem) 6 hrs.
- MVJ 4240 Jazz Piano IV (2 sem) 8 hrs.
- MVJ 1211 Secondary (classical) Piano 2 sem. 2 hrs.
  **Omit Class Piano 1-4.** -4 hrs.
**TOTAL** 20 hrs

**Jazz Bass**
- MVJ 1214 Jazz Bass I (2 sem) 4 hrs.
- MVJ 2224 Jazz Bass II (2 sem) 4 hrs.
- MVJ 3234 Jazz Bass III (2 sem) 6 hrs.
- MVJ 4244 Jazz Bass IV (2 sem) 8 hrs.
- MVS 1214 Secondary (classical) Bass 2 sem. 2 hrs.
**TOTAL** 24 hrs

**Jazz Guitar**
- MVJ 1213 Jazz Guitar I (2 sem) 4 hrs.
- MVJ 2223 Jazz Guitar II (2 sem) 4 hrs.
- MVJ 3233 Jazz Guitar III (2 sem) 6 hrs.
- MVJ 4244 Jazz Guitar IV (2 sem) 8 hrs.
- MVS 1216 Secondary (classical) Guitar 2 sem. 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**

1. General Education  
2. Common Program  
3. Core req.  
4. Specialty  
5. Restricted electives  
**TOTAL**

36 hrs  
30 hrs  
27 hrs  
22 hrs  
5 hrs  
120 hrs

**JAZZ PIANO**

1. General Education  
2. Common Program  
3. Core req.  
4. Specialty  
5. Restricted electives  
**TOTAL**

36 hrs  
30 hrs  
27 hrs  
20 hrs  
7 hrs  
120 hrs

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

1. General Education  
2. Common Program  
3. Core req.  
4. Specialty  
5. Restricted electives  
**TOTAL**

36 hrs  
30 hrs  
27 hrs  
24 hrs  
3 hrs  
120 hrs

**JAZZ DRUM SET**

1. General Education  
2. Common Program  
3. Core req.  
4. Specialty  
5. Restricted electives  
**TOTAL**

36 hrs  
30 hrs  
27 hrs  
24 hrs  
3 hrs  
120 hrs

**JAZZ GUITAR**

1. General Education  
2. Common Program  
3. Core req.  
4. Specialty  
5. Restricted electives  
**TOTAL**

36 hrs  
30 hrs  
27 hrs  
24 hrs  
3 hrs  
120 hrs
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)
   - (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 the B.1 list
        - Select one course from the B.2 list
        3 hrs
     C. Mathematics Foundations
        - Prefer MGF 1106 Finite Mathematics or MGF 1107
        (may substitute a higher level math)
        - Prefer STA 106C Statistics Using Excel
        3 hrs
     D. Social Foundations
        - Any course in Social Science
        6 hrs
     E. Science Foundations
        - Any course in Science
        6 hrs

2. Common Program Prerequisites (24 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 3713 Jazz Ensemble (four semesters)
   - MK 1111 Class Piano I
   - MK 1112 Class Piano II
   - MK 2121 Class Piano III
   - MK 2122 Class Piano IV
   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
   - MUS 2306C Intro to Music Technology
   - MUS 1010 Music Forum (eight semesters)
   - MUN 2016 Evolution of Jazz
   - MUT 3170 Jazz Theory I
   - MUT 3171 Jazz Theory II
   - MUT 3923 Jazz Workshop (four semesters)
   - MUS 4320 Music Business & Industry
   - MUI 4814 Jazz Styles and Analysis
   - MUS 3953 Recital Performance I
   - MUS 4954 Recital Performance II
   - MUI 3211 or Music History & Literature I
   - MUI 3212 Music History & Literature II
   - 3 hrs

4. Specialty Requirements (Choose one):
   - Trombone
     - MVB 1411 Trumpet I (two semesters)
     - MVB 2421 Trumpet II (two semesters)
     - MVB 3431 Trumpet III (two semesters)
     - MVB 4441 Trumpet IV (two semesters)
     - Restricted Electives
     - 5 hrs
   - Saxophone
     - MVB 3433 Trombone I (two semesters)
     - MVB 4443 Trombone II (two semesters)
     - Restricted Electives
     - 5 hrs
     - MVB 4443 Trombone IV (two semesters)
   - Jazz Piano
     - MVB 1010 Jazz Piano I (two semesters)
     - MVB 2220 Jazz Piano II (two semesters)
     - MVB 3220 Jazz Piano III (two semesters)
     - MVB 4240 Jazz Piano IV (two semesters)
     - Restricted Electives
     - 3 hrs

*Restricted Electives:
- Any secondary performance course not in area of major instrument or
- 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 (or 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.oees.ucf.edu/ailc/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 Degree Programs

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

#### Freshman Year

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<th>Fall</th>
<th>14 hrs</th>
<th>Spring</th>
<th>17 hrs</th>
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#### Sophomore Year

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#### Junior Year

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

#### Freshman Year

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#### Sophomore Year

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#### Junior Year

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#### Senior Year

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### Degree 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 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)

- Communication Foundations (9 hrs)
  - Select ENC 1101 and ENC 1102
  - Prefer SPC 1608
- Cultural and Historical Foundations (3 hrs)
  - Select one course from 1B1 list
  - Select MUH 3212 History and Literature II
- Mathematical Foundations (3 hrs)
  - Select one course from 1B1 or 1B2 list
- Science Foundations (6 hrs)
  - Select two from Chemistry, Physics, or Calculus
  - Prefer STA 1060 Statistics Using Excel

#### 2. Common Program Prerequisites (32 hrs)

- MUL 1121 Music Theory and Musicianship I
- MUL 1122 Music Theory and Musicianship II
- MUL 2126 Music Theory and Musicianship III
- MUL 2127 Music Theory and Musicianship IV
- MUL XXXX Major Ensemble (four semesters)
- Piano students take MUL 3502, guitar students take MUL 3483
- MVX 141X Performance I (two semesters)

### 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 repertoires 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 BA in Music, the BME degree, or the Bachelor of Music in Performance or Jazz 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.

### MUSIC – MUSIC COMPOSITION TRACK (B.M.)

#### College of Arts and Humanities

Department of Music, CNH 205
http://www.music.ucf.edu/
E-mail: musicaid@mail.ucf.edu
Program Coordinator: J. Batzner, 407-823-2864,
E-mail: jbatzner@mail.ucf.edu; Academic Advisor: Kirk Gay,
407-823-5988; Fax 407-823-3378,
E-mail: kgay@ucf.edu

## UNIVERSITY OF CENTRAL FLORIDA
2009-2010 Undergraduate Catalog

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UCF Degree Programs

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.oear.ucf.edu/alcr/academic_learning_compacts.htm

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

Suggested Plan of Study:
Example given is 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
MUC 1201 Theory and Musicianship I 4 MUC 1202 Theory and Musicianship II 4
MUC XXXX Major Ensemble 1 MUC XXXX Major Ensemble 1
MUC 1411 Performance I 2 MUC 1412 Performance II 2
MUC 1111 Class Piano I 1 MUC 1112 Class Piano II 1
MUS 1010 Music Forum 0 MUS 1010 Music Forum 0
MUC 2014 Intro to Music History and Literature 3
MUC 2300 into Music Technology 3
GEP E.1. Science Foundation 3

Sophomore Year
Fall 15 hrs Spring 18 hrs
SPC 1000 Fundamentals of Civil Communication 3 SPC 1000 Fundamentals of Civil Communication 3
MUC 2212 Music Theory and Musicianship III 4 MUC 2212 Music Theory and Musicianship IV 4
MUC XXXX Major Ensemble 1 MUC XXXX Major Ensemble 1
MUC 2242 Performance III 2 MUC 2242 Performance II 2
MUC 2212 Class Piano III 1 MUC 2212 Class Piano III 1
MUS 1010 Music Forum 0 MUS 1010 Music Forum 0
MUC 1101C Composition I 2 MUC 1101C Composition I 2
MUC 3104 Basic Conducting 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 E.2. Social Science 3
MUC 3211 Music History and Literature 3 STA 2023 Basic Statistics 3
MUC 4571 20th Century Musical Analysis 3
MUC 3105C Composition III 3 MUC 3105C Composition III 3
MUS 1010 Music Forum 0 MUS 1010 Music Forum 0
MUC 34000 Restriction Electives 3 MUC 34000 Restriction Electives 3
MUC XXXX Major Ensemble 1 MUC XXXX Major Ensemble 1

Senior Year
Fall 13 hrs Spring 13 hrs
MUC 4104C Composition IV 4 MUC 4104C Composition IV 4
MUS 1010 Music Forum 0 MUS 1010 Music Forum 0
MUC 34000 Restriction Electives 3 MUC 34000 Restriction Electives 3
GEP E.2. Science Foundation 3 GEP E.2. Science Foundation 3

MUSIC – MUSIC PERFORMANCE TRACK (B.M.)

College of Arts and Humanities
Department of Music, CNH 205
http://www.music.iah.ucf.edu/
E-mail: musicaud@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.

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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 2306C
- Completion of MUT 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 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
(General Education program for detailed information)
- Communication Foundations: 9 hrs
  Select ENC 1101 and ENC 1102
  Prefer SPC 1608
- Cultural and Historical Foundations: 6 hrs
  Select one course from 1.B.1 list
  Select one course from 1.B.2 list
- Mathematical Foundations: 3 hrs
  Prefers MGF 1106 Finite Mathematics or MGF 1107
  (May substitute another level math)
- Social Foundations: 6 hrs
  Prefers STA 1050C/1060C Statistics Using Excel
- Science Foundations: 6 hrs

2. Common Program Prerequisites
(32 hrs)
- MUT 112 Music Theory and Musicianship I
- MUT 113 Music Theory and Musicianship II
- MUT 2126 Music Theory and Musicianship III
- MUN XXX: Major Ensemble (four semesters)
  (Piano students take MUN 3453, guitar students take MUN 3483)
  MXV 141X Performance I (two semesters)
  MXV 242X Performance II (two semesters)
  MXV 1111 Class Piano I
  MXV 1112 Class Piano II
  MXV 2121 Class Piano III
  MXV 2212 Class Piano IV

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

3. Core Requirements
(MUS 2306C is 3 hrs credit)
- MUL 2014 Intro to Music History and Literature
- MUS 2306C Intro to Music Technology
- MUS 2314 Music Forum (eight semesters)
- MXV 348X Performance I (two semesters)
- MXV 348X Performance II (two semesters)
- MUS 3583 Recital Performance I
- MUS 4954 Recital Performance II
- MUN XXX: Major Ensembles (includes: Brass, Percussion, Piano, Madrigal Singers, Women’s Chorus, Opera Workshop, Woodwind, Jazz Ensemble, Jazz Combo, and Early Music Ensemble)

4. Specialty Requirements (Choose One)
(22 hrs)
- Piano
  MUL 3400 Piano Literature I
  MUL 3410 Piano Literature II
  MUL 4641 Piano Pedagogy I
  MUN 3453 Class Piano
  Restricted Electives
- Electives
- Guitar
  MUL 4437 String Literature and Pedagogy
  MUN XXX: Guitar Ensemble
  Restricted Electives
- Electives
- Voice
  MUS 1120 IPA for Singers
  MUS 3325 German and English Lyric Diction
  MUS 3327 Italian and French Lyric Diction
  MUL 4461 Voice Pedagogy I
  MUL 3802 Song Literature
  MUN XXX: Major Ensembles
  MUN XXX: Minor Ensembles
  Foreign Language FRE 1120C or GER 1120 (or GER 1120H) or GER 1120C, or
  ITA 1120C and ITA 1120C
- Woodwinds
  MUN XXX: Major Ensemble
  MUN XXX: Minor Ensemble
  MUL 4443 Brass Literature and Pedagogy
  Restricted Electives
- Electives
- Percussion
  MUN XXX: Major Ensemble
  MUN XXX: Minor Ensemble
  MUL 3463 Percussion Literature
  MUL 3583 Percussion Pedagogy
  Restricted Electives
- Electives
- Strings
  MUN XXX: Major Ensemble
  MUN XXX: Minor Ensemble
  MUL 4437 String Literature and Pedagogy
  Restricted Electives
- Electives

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.

6. Computer Competency met by MUS 2306C, or departmental examination.

*Restricted Electives
- Choose one MUS 3400 or MUS 4437 course
- Any MUC, MUE, MUG, MUL, MUN, MUM, MUO, MUS, MUT, MXV classes numbered 3000 or higher.

*Restricted Electives

**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. Department Exit Requirements
- Earn a grade of "C" (2.0) or better in each Music course
- Computer Competency met by MUS 2306C, or departmental examination.
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><strong>NOTE ACCURACY</strong></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><strong>RHYTHMIC ACCURACY</strong></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><strong>TONE</strong></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><strong>INTONATION</strong></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><strong>EXPRESSION &amp; STYLE</strong></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><strong>ARTICULATION</strong></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>
<tr>
<td><strong>REPERTOIRE</strong></td>
<td>Poor preparation of the repertoire</td>
<td>Inconsistent preparation of the repertoire.</td>
<td>Average preparation of the repertoire.</td>
<td>Good preparation of the repertoire</td>
<td>Excellent preparation.</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  
**INSTRUMENT:** 0  
**LEVEL (I-VI):** 0  

#### JAZZ JURIES

<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 EXAMINATION**

**A. Performance**

<table>
<thead>
<tr>
<th>Category</th>
<th>Scale 1</th>
<th>Scale 2</th>
<th>Scale 3</th>
<th>Scale 4*</th>
<th>AVERAGE</th>
<th>0.00</th>
</tr>
</thead>
</table>

**B. Improvisation**

<table>
<thead>
<tr>
<th>Category</th>
<th>CHORD 1</th>
<th>CHORD 2</th>
<th>CHORD 3</th>
<th>CHORD 4</th>
<th>CHORD 5</th>
<th>CHORD 6</th>
<th>CHORD 7</th>
<th>CHORD 8</th>
<th>PROGRESSION 1</th>
<th>PROGRESSION 2</th>
<th>AVERAGE</th>
<th>0.00</th>
</tr>
</thead>
</table>

**C. Piano Performance on Rep Tunes**

<table>
<thead>
<tr>
<th>TUNE</th>
<th>AVERAGE</th>
<th>0.00</th>
</tr>
</thead>
</table>

**D. COMP TOTALS**

<table>
<thead>
<tr>
<th>Category</th>
<th>A. Scales</th>
<th>B. Ear Training</th>
<th>C. Piano Perf.</th>
<th>AVERAGE</th>
<th>0.00</th>
</tr>
</thead>
</table>

*NOTE: Items in blue are OPTIONAL*

**JURY COMMENTS:**

**COMPULSORY EXAM COMMENTS:**

**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

### JAZZ STUDIES JURY & COMPULSORY EXAMINATION FORM

**STUDENT:** 0  
**INSTRUMENT:** 0  
**LEVEL (I-VI):** 0  

#### JAZZ JURIES

<table>
<thead>
<tr>
<th>Category</th>
<th>Does Not Meet</th>
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<td></td>
</tr>
<tr>
<td>Expression</td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**JAZZ STUDIES COMPULSORY EXAMINATION**

**A. Performance**

<table>
<thead>
<tr>
<th>Category</th>
<th>Scale 1</th>
<th>Scale 2</th>
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<th>0.00</th>
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</table>

**B. Improvisation**

<table>
<thead>
<tr>
<th>Category</th>
<th>CHORD 1</th>
<th>CHORD 2</th>
<th>CHORD 3</th>
<th>CHORD 4</th>
<th>CHORD 5</th>
<th>CHORD 6</th>
<th>CHORD 7</th>
<th>CHORD 8</th>
<th>PROGRESSION 1</th>
<th>PROGRESSION 2</th>
<th>AVERAGE</th>
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</tr>
</thead>
</table>

**C. Piano Performance on Rep Tunes**

<table>
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<tr>
<th>TUNE</th>
<th>AVERAGE</th>
<th>0.00</th>
</tr>
</thead>
</table>

**D. COMP TOTALS**

<table>
<thead>
<tr>
<th>Category</th>
<th>A. Scales</th>
<th>B. Ear Training</th>
<th>C. Piano Perf.</th>
<th>AVERAGE</th>
<th>0.00</th>
</tr>
</thead>
</table>

*NOTE: Items in blue are OPTIONAL*

**JURY COMMENTS:**

**COMPULSORY EXAM COMMENTS:**

**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
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  
REV 8/08  
Bachelor of Music in Jazz Studies  
Professional Sequence Entrance Review Checklist

<table>
<thead>
<tr>
<th>Date Completed</th>
<th>Grade</th>
<th>Requirement (All requirements must be met prior to enrollment in Performance III)</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
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**  

4. **Thravin’ 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**  

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. **Ceara**  
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. *Fingerpoppin’ 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 Petiford *Tricotism, Oscar Petiford 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.
### FRESHMAN FALL SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> <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><strong>2</strong> <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><strong>3</strong> <em>Groovin’ High</em></td>
<td>Enclosures of chord tones embedded within the melody. Introduction to convergence to a dominant chord.</td>
</tr>
<tr>
<td><strong>4</strong> <em>Anthropology</em></td>
<td>Introduction to AABA song form and I’ve got Rhythm. Chromatic melodic application.</td>
</tr>
</tbody>
</table>

### FRESHMAN SPRING SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> <em>Sippin’ at Bells</em></td>
<td>Blues with triton and chromatic substitutions.</td>
</tr>
<tr>
<td><strong>2</strong> <em>Oleo</em></td>
<td>Rhythmic displacement of a theme. Further study of “I've Got Rhythm” chord sequence.</td>
</tr>
<tr>
<td><strong>3</strong> <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>
<tr>
<td><strong>4</strong> <em>Half Nelson</em></td>
<td>Deceptive cadence. Introduction to destabilization of harmony (the turnaround).</td>
</tr>
</tbody>
</table>

### SOPHOMORE FALL SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> <em>Gingerbread Boy</em></td>
<td>Blues. Introduction to the quartal and chromatic element in jazz.</td>
</tr>
<tr>
<td><strong>2</strong> <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><strong>3</strong> <em>Confirmation</em></td>
<td>Jazz vocabulary. Introduction to chord sequence popularized by Parker. Upper extensions, and enclosures within the melody.</td>
</tr>
<tr>
<td><strong>4</strong> <em>Ceora</em></td>
<td>Ii V I’s ascending and descending. Altered and natural ninths. (use of the two different jazz melodic minor scales on a dominant chord).</td>
</tr>
</tbody>
</table>
## SOPHOMORE SPRING SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 <em>Prince Albert</em></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>3 <em>Woody n’ You</em></td>
<td>Study in convergence to a minor key.</td>
</tr>
<tr>
<td>4 <em>Be Bop</em></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 <em>Joy Spring</em></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 <em>Cookin at the Continental</em></td>
<td>Blues with a bridge. Jazz and blues vocabulary. Introduction to 4ths as a melodic device.</td>
</tr>
<tr>
<td>2 <em>Little Willie Leaps</em></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 <em>Donna lee</em></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 <em>Daahoud</em></td>
<td>In-depth look at major/relative minor relationships. Altered melodies on the ii V I.</td>
</tr>
<tr>
<td>5 <em>Impressions</em></td>
<td>Introduction to modal, intervalllic I and Quartal improvisation.</td>
</tr>
</tbody>
</table>

## JUNIOR SPRING SEMESTER

<table>
<thead>
<tr>
<th>COMPOSITION</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1 <em>Airegin</em></td>
<td>Extended song forms. Major and minor tonalities.</td>
</tr>
<tr>
<td>2 <em>Au Privave</em></td>
<td>Rhythmically displacing a melody. Further study of the blues.</td>
</tr>
<tr>
<td>3 <em>Hot House</em></td>
<td>In-depth melodic content. Original use of the diminished scale on a dominant chord (the bridge).</td>
</tr>
<tr>
<td>4 <em>Freedom Jazz Dance</em></td>
<td>Introduction to quartal and intervalllic improvisation</td>
</tr>
<tr>
<td>5 <em>Budo</em></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 <em>Moments Notice</em></td>
<td>Ascending ii V I. Pedal point playing.</td>
</tr>
<tr>
<td>2 <em>Softly as in a morning...</em></td>
<td>Introduction to incorporating quartal and tertian playing. (A section versus the bridge).</td>
</tr>
<tr>
<td>3 <em>Vierd Blues</em></td>
<td>Exemplary blues with rhythmic displacement.</td>
</tr>
<tr>
<td>4 <em>Tricotism</em></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 <em>Room 608</em></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>
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</tr>
</thead>
<tbody>
<tr>
<td>1 <em>Parisian Thoroughfare</em></td>
<td>Major third relationships (the key center of the bridge). Be bop vocabulary, use of triplets in improvisation.</td>
</tr>
<tr>
<td>2 <em>Giant Steps</em></td>
<td>Introduction to destabilizing harmony. Major third or chromatic thirds relations.</td>
</tr>
<tr>
<td>3 <em>Bean and the Boys</em></td>
<td>Rich Bebop vocabulary. Extensive study of improvisation from major to relative minor key.</td>
</tr>
<tr>
<td>4 <em>Milestones (old)</em></td>
<td>In-depth study in using the ii V I with fast harmonic rhythm.</td>
</tr>
<tr>
<td>5 <em>Jordu</em></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>
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</tr>
<tr>
<td>FRESHMAN SPRING</td>
<td>all chords from the fall plus dominant 7, diminished 7</td>
</tr>
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<td></td>
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</tr>
<tr>
<td>SOPHOMORE FALL</td>
<td>all cumulative chords plus m7b5, min9,dominant 9, minor maj 7, minor maj 9</td>
</tr>
<tr>
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<td></td>
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</tr>
<tr>
<td>SOPHOMORE SPRING</td>
<td>all cumulative chords plus dominant flat 9, #9. 9#11, #9,#11, flat 9#11</td>
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<tr>
<td>JUNIOR FALL</td>
<td>all cumulative chords plus, flat 5 #9, #5 flat 9,</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>JUNIOR SPRING</td>
<td>all cumulative chords plus m6, m69, m69 #11</td>
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<td></td>
</tr>
<tr>
<td>SENIOR FALL</td>
<td>all cumulative chords plus 13#11 9, 13#11 flat 9</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>SENIOR SPRING</td>
<td>all cumulative chords plus #5 #9,</td>
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</tbody>
</table>
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  
From all chord tones (rt, 3rd, 5th, lowered 7th). | 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>1 MAJOR SCALES</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></td>
</tr>
<tr>
<td></td>
<td>&amp; linear, full range</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>Bone quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td>2 JAZZ MELODIC MINOR SCALES</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></td>
</tr>
<tr>
<td></td>
<td>&amp; linear, full range</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>Bone quarter note = 150</td>
</tr>
<tr>
<td></td>
<td></td>
<td>quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td>3 THE 7TH SCALE FROM ALL CHORD TONES</td>
<td>LINEAR</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td>(rt, 3rd, 5th, lowered 7th)</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>quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td>4 HARMONIC MINOR SCALE</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>quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
</tbody>
</table>

## SOPHOMORE SPRING SEMESTER

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<thead>
<tr>
<th>SCALE</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1 MAJOR SCALES (eighth notes)</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>
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<tr>
<td></td>
<td></td>
<td>Bone quarter note = 120</td>
</tr>
<tr>
<td></td>
<td></td>
<td>quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 76</td>
</tr>
<tr>
<td>2 THE 7TH SCALE FROM ALL CHORD TONES</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>quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td>3 HARMONIC MINOR SCALE</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>quarter note = 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drums quarter note = 86</td>
</tr>
<tr>
<td>4 BEBOP HARMONIC MINOR</td>
<td>LINEAR. (application on a dominant chord).</td>
<td>Sax, pno, guit. quarter note = 150</td>
</tr>
<tr>
<td>1 b2, 3 4 5 b6 b7,7,1</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>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>
| **1** JAZZ MELODIC MINOR SCALES (eighth notes) | QUARTAL STUDIES. 4ths. PATTERNS 1-4 | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 120  
Bass quarter note = 86  
Drums quarter note = 76 |
| **2** WHOLE TONE SCALE                      | 3rds. PATTERNS 1-4. linear application. | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 150  
Bass quarter note = 86  
Drums quarter note = 86 |
| **3** DIMINISHED SCALE (H/W)                | 3rds. PATTERNS 1-4 ARP 1-4 & LINEAR. | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 120  
Bass quarter note = 86  
Drums quarter note = 76 |
| **4** AUGMENTED SCALE                       | LINEAR                         | Sax, pno, guit. quarter note = 200  
Tpt 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>
| **1** MAJOR PENTATONIC 1 2 3 5 6            | LINEAR                         | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bass quarter note = 86  
Drums quarter note = 76 |
| **2** MINOR 7 PENTATONIC 1 b3 4 5 b7        | LINEAR                         | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bass quarter note = 86  
Drums quarter note = 76 |
| **3** MINOR 6 PENTATONIC 1 b3 4 5 6         | LINEAR                         | Sax, pno, guit. quarter note = 150  
Tpt quarter note = 140  
Bass quarter note = 86  
Drums quarter note = 76 |
| **4** AUGMENTED SCALE                       | LINEAR & PATTER 1-4            | Sax, pno, guit. quarter note = 200  
Tpt 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>
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<td>QUARTAL STUDIES. 4ths. PATTERNS 1-4</td>
<td>Sax, pno, guit. quarter note = 150</td>
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<td>Tpt quarter note = 126 Bone quarter note = 126</td>
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<td>Bass quarter note = 86 drums quarter note = 76</td>
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<td>QUARTAL STUDIES. 4ths. PATTERNS 1-4, linear application.</td>
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### SENIOR SPRING SEMESTER

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<td>Bass quarter note = 86 drums quarter note = 76</td>
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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

Major Scale
SAXOPHONE, p5

Pattern 66: Descending Triplets

Pattern 61: Ascending thirds

Corian Scale

Pattern 6: Descending thirds

Pattern 66: Ascending/Descending thirds

Pattern 64: Descending/ascending thirds
Pattern 43: Ascending/Descending thirds

Pattern 44: Descending/Ascending thirds

Pattern 45: Ascending triplets

Pattern 46: Descending triplets

Pattern 47: Ascending thirds

Saxophone, pg5
SAXOPHONE, p90

Pattern 2: Descending thirds

Pattern 3: Ascending/Descending thirds

Pattern 4: Descending/Ascending thirds

Pattern 5: Ascending triplets

Pattern 6: Descending triplets
Scale Patterns for Trumpet

Pattern 1: Ascending thirds

Major scale

Pattern 2: Descending thirds

Pattern 3: Ascending/Descending thirds

Pattern 4: Descending/ascending thirds

Pattern 5: Ascending 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 2

Pattern #6: Descending triplets

Pattern #1: Ascending triplets

Pattern #2: Descending triplets

Pattern #3: Ascending/Descending triplets

Pattern #4: Descending/Ascending triplets

Pattern #5: Ascending triplets
TROMBONE, Pg 8

Pattern 6: Descending triplets

Pattern 1: Ascending thirds

Dorian Scale

Pattern 2: Descending thirds

Pattern 3: Ascending/Descending thirds

Pattern 4: Descending/Ascending thirds
PATTERN 63: Ascending/Descending Thirds

PATTERN 64: Descending/Ascending Thirds

PATTERN 65: Ascending Triples

PATTERN 66: Descending Triples

PATTERN 67: Ascending Thirds
Pattern 8: Descending thirds

\[\text{Music notation image}\]

Pattern 15: Ascending/Descending thirds

\[\text{Music notation image}\]

Pattern 16: Descending/ascending thirds

\[\text{Music notation image}\]

Pattern 17: Ascending triplets

\[\text{Music notation image}\]

Pattern 18: Descending triplets

\[\text{Music notation image}\]
TROMBONE, Pg. 9

Pattern 60: Descending Triples

Pattern 61: Ascending Thirds

Pattern 62: Descending Thirds

Pattern 63: Ascending/Descending Thirds

Pattern 64: Descending/Ascending Thirds
Scale Patterns for Piano

Practice patterns with both hands

MAJOR SCALE

Pattern 61: Ascending thirds

Pattern 62: Descending thirds

Pattern 63: Ascending/Descending thirds

Pattern 64: Descending/Ascending thirds

Pattern 65: Ascending triplets
Pattern No: Descending triplets

Pattern No: Ascending thirds

Dorian Scale

Pattern No: Descending thirds

Pattern No: 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
Pattern 1: Ascending/Descending Thirds

Pattern 2: Descending/Ascending Thirds

Pattern 3: Ascending Triplets

Pattern 4: Descending Triplets
Four 3rd and 7th voicings

\[ E^\text{b} \text{maj}^7 \quad E^\text{b} \text{min}^7 \quad A^\text{b}^7 \]

\[ F^\text{min}^7 \quad A^\text{b}^\text{min}^7 \quad D^\text{b}^7 \]

\[ E^\text{b} \text{maj}^7 \quad F^\# \text{min}^7 \quad B^7 \quad F^\text{min}^7 \quad B^\text{b}^7 \]

\[ G^\text{min}^7 \quad F^\# \text{min}^7 \quad B^7 \quad F^\text{min}^7 \quad B^\text{b}^7 \]

\[ G^\text{min}^7 \quad G^\text{b}^\text{min}^7 \quad F^\text{min}^7 \quad B^\text{b}^7 \quad E^\text{b} \text{maj}^7 \quad F^\text{min}^7 \quad B^\text{b}^7 \]
Scrape from the Apple
3rd and 7th voicings

Charlie Parker
Anthropology
3rd and 7th voicings

Charlie Parker

\[ \begin{align*}
\text{\textbf{Anthropology}} \\
\text{3rd and 7th voicings} \\
\text{Charlie Parker}
\end{align*} \]

\[ \begin{array}{cccccc}
B_{b}^{\text{maj}} & G^{7} & C_{\text{min}}^{7} & F^{7} & D_{\text{min}}^{7} & G_{\text{min}}^{7} \\
&&&&& C^{7} & F^{7}
\end{array} \]

\[ \begin{array}{cccccc}
B_{b}^{7} & E_{b}^{7} & A_{b}^{7} & D_{\text{min}}^{7} & G^{7} & C_{\text{min}}^{7} & F^{7} \\
&&&&& D_{\text{min}}^{7} & G_{\text{min}}^{7} & C_{\text{min}}^{7} & F^{7} & B_{b}^{\text{maj}}^{7}
\end{array} \]

\[ \begin{array}{cccccc}
D^{7} & D^{7} & G^{7} & G^{7} & C^{7} & C^{7} & C_{\text{min}}^{7} & F^{7}
\end{array} \]

\[ \begin{array}{cccccc}
B_{b}^{\text{maj}} & G^{7} & C_{\text{min}}^{7} & F^{7} & D_{\text{min}}^{7} & G_{\text{min}}^{7} & C^{7} & F^{7}
\end{array} \]

\[ \begin{array}{cccccc}
B_{b}^{7} & E_{b}^{7} & A_{b}^{7} & D_{\text{min}}^{7} & G^{7} & C_{\text{min}}^{7} & F^{7} & B_{b}^{\text{maj}}^{7}
\end{array} \]
SIPPIN’ AT BELLS

3rd and 7th voicings

Miles Davis

\[\begin{array}{cccccc}
F\text{maj}^7 & B\text{b}^7 & F\text{maj}^7 & F\text{#}\text{min}^7 & B^7 \\
\end{array}\]

\[\begin{array}{cccccc}
B\text{b}^7 & B\text{b}\text{min}^7 & E^7 & A\text{min}^7 & A\text{b}\text{min}^7 \\
\end{array}\]

\[\begin{array}{cccccc}
G\text{min}^7 & G\text{b}\text{maj}^7/C & F\text{maj}^7 & G\text{min}^7 & C^7 \\
\end{array}\]

\[\begin{array}{cccccc}
\text{Last X to } \Phi \\
\end{array}\]

\[\begin{array}{cccccc}
\Phi \\
\end{array}\]

F\text{maj}^7
OLEO

3RD AND 7TH VOICINGS

Sonny Rollins

\[
\begin{align*}
&B^b_{\text{maj7}} & G^b_{\text{min7}} & C^b_{\text{min7}} & F^7 & & B^b_{\text{maj7}} & G^b_{\text{min7}} & C^b_{\text{min7}} & F^7 \\
&B^b^7 & E^b^7 & & & & D^b_{\text{min7}} & G^7 & C^b_{\text{min7}} & F^7 & & D^b_{\text{min7}} & G^b_{\text{min7}} & C^7(9) & F^7 & B^b_{\text{maj7}} \\
&B^b^7 & E^b^7 & & & & & & & & & & & & & & & & & & \end{align*}
\]
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)  7(b9)  Emin7  A7

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

Cmaj7  Bb7  A7  Dmin7  G7  Cmaj7  Dmin7  G7
Open Voicings
for the ii V7 I progression

Step wise motion

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Jazz Theory 1

Open Voicings
for the ii V7 I progression
1/2 step motion

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Jazz Theory II

Open Voicings

for the ii® V7b9 i progression

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Jazz Theory II

Open Voicings

for the ii65 V7#9 i

progression

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lesson 1 - Jazz Theory II - pg 2
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)

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Rhythm Changes
Piano Voicings
Rupert

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Confirmation
Piano Voicings

©2005 RUPE Music Corp.
Round Midnight

Piano Voicings

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

Piano Voicings

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Prince Albert
(All the things you are)
Piano Voicings
Rupert

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I could write a book
Piano Voicings
Rupert

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lesson 1 - Jazz Theory 1 - pg 2
Giant Steps
Piano Voicings

John Coltrane

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### 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.