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# ***Jazz Studies Handbook*** ***2011-2012***

This version is applicable to all *Jazz Studies majors*  
plus  
all *Jazz Orchestra and Small Jazz Ensemble members*,  
& all *Applied Jazz Lesson students*

downloadable at  
<[www.vcu jazz.org/programs/handbooks.htm](http://www.vcu jazz.org/programs/handbooks.htm)>

**Virginia Commonwealth University**  
**Department of Music**

rev. 8/23/11

**Jazz<sup>VCU</sup>**

*If you find active links within this document that are broken (or any other errors), please e-mail <ajgarcia@vcu.edu>  
with details so that he can attempt to remedy the problem. Thank you for your assistance!*

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## FROM THE DIRECTOR OF JAZZ STUDIES

### *WELCOME...*

...to VCU Jazz Studies. If you are a Jazz Studies major, Jazz Orchestra or Small Jazz Ensemble member, or Jazz Performing Medium (Lesson) student, you are required to read the applicable portions of this Handbook so that you will make the very most of your many opportunities here. Please keep a downloaded copy of this PDF on your computer's desktop for easy reference.

### *If You Have Concerns...*

...about some aspect of the Jazz Studies Program—courses, ensembles, equipment, faculty, guest artists, schedules, rooms, etc.—please bring them to me as promptly as possible. I can only attempt to fix problems after I know about them. This can include the subject of being caught between the policies or demands of several instructors: I can assist as an intermediary or in confidence as needed.

I look busy—and am busy—because I'm always working on something for VCU or my own projects. But as the saying goes, "If you want something done, ask a busy person." Do not hesitate to ask me your questions or bring me your concerns: if you find me in the hallway, let me know what's up. I offer several office hours each week: come by to check out materials or just to say things are going OK. If you need an appointment, your best bet is to e-mail me a list of your available times for several days; and I will then confirm an appointment time with you. I typically see over 100 persons a semester in my office via appointments. I am not inaccessible because I am busy: I am busy because I am accessible. *Your success is important to me!*

### *Notices*

The Jazz Board is located outside of Music Center 2014 (1015 Grove Avenue). If you are a Jazz major and/or a Jazz Orchestra or Small Jazz Ensemble member, you are *required* to check that board at least once per week during the semester (more often as major events approach).

If you are a Jazz major and/or a Jazz Orchestra or Small Jazz Ensemble member, you are *required* to check your e-mail address at least weekly. (VCU provides you an address at no charge.) If your e-mail address changes, update me. During the year I will typically:

- extend to students gig-offers totaling thousands of dollars per year—via e-mail;
- provide offers of free admission to non-VCU concerts and workshops;
- offer invitations to spend "hang" time with guest artists;
- pass on information I've received via e-mail from other sources;
- ask for your input on various Jazz Studies matters; and
- send out the VCU Jazz E-Newsletter on a regular basis, including concert and clinic information, student and faculty activities, updates on former VCU Jazz students, e-flyers for you to forward regarding your concerts, the occasional jazz photo, and much more.

### *A Positive, Constructive Attitude...*

...is vital to our Jazz Studies and Music Department community. I welcome a healthy spirit of debate and competition among musicians as they grow and learn. However, individuals who foster negativism or divisiveness are usually recognized as the sources of unprofessionalism they are. Very few individuals with so negative a nature have successful freelance careers in music: it's easier to employ musicians who have positive attitudes. A positive attitude doesn't mean things will always be warm and fuzzy; it means being supportive to others and being constructive. So make your positive contribution to the life—musical and otherwise—around you.

Your success is very important to all the VCU Jazz faculty. We look forward to working with you!

**Antonio García**, Director of Jazz Studies

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## **VCU JAZZ STUDIES MISSION STATEMENT**

The VCU Jazz Studies Program offers a professional course of study that teaches the skills required to:

- excel in the creation and performance of written and unwritten music (pre-planned and improvised), especially that described by the term “jazz”;
- consider one’s own educational experiences as a springboard for future teaching and audience development; and
- interact in the world of media, technology, and business so as to bring one’s creative works effectively into the public’s awareness and thus sustain a successful career.

VCU Jazz recognizes that its own mission includes a responsibility to provide and promote a high standard of jazz performance within the Richmond region and beyond, including not only its home concerts and area performances but also its more-distant outreach efforts via recording, touring, and the Internet.

The Program believes that the body of work of past jazz masters not only stands on its own but also provides a firm basis for the development of the future of music—jazz and beyond. However, it does not consider the learning of past genres of jazz to be an end in itself, nor does it seek to graduate clones whose entire future is to recreate music of the past.

Jazz has long been and will long remain a basis for myriad musics derived from jazz roots; crossing all cultures, genders, and nations; absorbing from and spilling over into classical, rock, popular, and more. Our goal is to prepare our students for that future. The combination of a dedicated and creative faculty, inspiring guest artists, quality large and small ensembles, informative courses, and numerous performing opportunities in and outside of the school makes this goal readily achievable.

## **INTRODUCTION**

Established in 1980, the VCU Jazz Studies Program offers its students outstanding opportunities to pursue jazz performance and writing, as evidenced in part by such successful former students as Steve Wilson (sax, Chick Corea’s Origin); James Genus (bass, Saturday Night Live Band; recordings with Dave Douglas, Michael Brecker, Mike Stern, and John Abercrombie); Victor Goines (sax/clarinet, Lincoln Center Jazz Orchestra; Director, Northwestern Jazz Studies); Alvester Garnett (drums, recordings with Abbey Lincoln, Cyrus Chestnut, James Carter, Regina Carter); Mark Shim (sax, Blue Note recording artist, member of Terence Blanchard sextet); Al Waters (sax, featured with Ray Charles); Alvin Walker (trombone, Count Basie Orchestra); Daniel Clarke (pianist, Mandy Moore, k.d. lang); and Emre Kartari (drums; founder, Jazz Department, Hacettepe University, Ankara, Turkey).

The Bachelor of Music in Jazz Studies degree annually affords some 60 students avenues for pursuing jazz and classical studies, including with a dozen jazz faculty covering all the traditional jazz instruments; and VCU’s urban campus offers opportunities for students to gain performance experience not only via the VCU Jazz Orchestras and Small Jazz Ensembles but also by playing in area club settings.

VCU students have benefited from many guest artists including violinist Joe Kennedy, Jr.; vocalist René Marie; saxophonists Frank Foster, Benny Carter, Branford Marsalis, George Coleman, Jimmy Heath, Seamus Blake, and alumni Victor Goines and Steve Wilson; trumpeters Clark Terry, Woody Shaw, Thad Jones, Wynton Marsalis, and Brian Lynch; trombonists Art Baron and Ray Anderson;

guitarists Gene Bertoncini, Steve Herberman, and Jimmy Bruno; pianists Mulgrew Miller, Bill Mays, Jaki Byard, Barry Harris, and Billy Taylor; bassists Dave Holland, Martin Wind, Chris Lightcap, and alumnus James Genus; percussionist Mayra Casales; drummers Louie Bellson, Max Roach, Matt Wilson, and alumnus Alvester Garnett; composer Gunther Schuller; and the Woody Herman and Count Basie Orchestras. Last academic year we hosted saxophonist Ralph Bowen; trombonist Jim Pugh; French hornist Tom Varner; vibraphonist Jon Metzger; pianists Harry Appelman, Marc Copland, Kevin Harris, and Fred Hersch; bassists Tom Baldwin and Matthew Parrish; drummers Harry “Butch” Reed and Dominic Smith; composer and VCU alumnus Gordy Haab; our year-long artist in residence, trumpeter John D’earth; the U.S. Navy Jazz Commodores; and presented guest-performing adjunct faculty—plus an off-campus session with Chris Botti (trumpet), Billy Childs (piano), Billy Kilson (drums), Mark Whitfield (guitar), Geoff Keezer (keyboards), Michael Valerio (bass), Lisa Fischer (vocals), and Aurelia Duca (violin). Most of these events would not have been possible without the support of the VCU Jazz Students Fund—nor various equipment, musical arrangements, and other needs.

The VCU Jazz Orchestra I appeared annually at the Notre Dame Collegiate Jazz Festival from 1982-86 and received “Outstanding Performance” awards (then its highest rating) on four occasions, returning again in 1997, and at the 2002 Festival received a “Superior” rating. The program has received *Down Beat* “Outstanding Performance” awards in the big band, combo, soloist, and vocalist categories and has appeared at the Smithsonian, the IAJE Conference, the New Orleans Jazz & Heritage Festival, and The Midwest Clinic. Recordings include “The Tattooed Bride” (1982), “Things to Come” (1983), “Mood Indigo” (1992), “The World on a String” (1997), “It Could Happen To You” (2002), and “A Joyful Noise” (2008).

In May 2002 Virginia Commonwealth University announced a \$2,000,000 commitment from Mr. W.E. Singleton to benefit the VCU Jazz Studies Program. His gift is the largest ever made in the United States specifically to support university-level jazz education and has already begun to make a significant, positive difference. In March 2005 he announced an additional \$1,000,000 commitment in memory of his long-time friend, jazz pianist James W. Black, for whom the VCU Music Center building on Grove Avenue was renamed as The James W. Black Music Center. Many of the Jazz activities and faculty moved into the renovated Music Center in the Fall of 2008.

## VCU JAZZ FACULTY

**John D’earth**—Artist in Residence (Trumpet, Jazz Orchestra I)  
**Victor Dvoskin**—Bass  
**Michael Ess**—Guitar, Small Jazz Ensemble  
**Skip Gailes**—Jazz Studies, Saxophone, SJE  
**Antonio García**—Director of Jazz Studies, SJE, Jazz Orchestra I, Trombone, Music Industry  
**Wells Hanley**—Piano  
**Bryan Hooten**—Jazz Orchestra II, SJE

**Darryl Harper**—Jazz History  
**Brian Jones**—Drum Set  
**J.C. Kuhl**—Saxophone  
**Adam Larrabee**—Guitar, SJE  
**Tony Martucci**—Drum Set, SJE  
**Randall Pharr**—Bass  
**Doug Richards**—Arranging  
**Rex Richardson**—Trumpet

For biographical information on various faculty members, please visit <[www.vcu jazz.org](http://www.vcu jazz.org)>.

## ROOM ASSIGNMENTS

The following list represents the current locales for many of the typical activities of VCU Jazz (subject to change).

SPAC = Singleton Center, MC = Music Center (1015 Grove, usually entered on Harrison)

Function	Locale
Bass Closet	MC 2017
Drum Practice Room A	MC 2002B
Drum Practice Room B (for JO, SJE drums)	MC 2014
Ensemble Auditions	MC 2014
Jazz Arranging	MC 1003
Jazz Board	MC 2014
Jazz Improv/Masterclass	SPAC B40
Jazz Library	SPAC B22
Jazz Orchestras I & II	MC 1003
Prof. Dvoskin's studio	MC 2004
Prof. Ess' studio	MC 2005
Prof. Gailes' studio	MC 2009
Prof. Hanley's studio	MC 2006
Prof. García's studio	SPAC B28
Prof. Harper's studio	SPAC 234
Prof. Martucci's & Jones' studio	MC 2008
Prof. Richards' studio	MC 2007
Prof. Richardson's studio	MC 3008
Small Jazz Ensembles	MC 2014, sometimes also MC 1003

Prof. Kuhl's and Larrabee's lessons can occur in a variety of locales.

## THE IMPORTANCE OF SINGING/TRANSCRIPTIONS

This topic is not a curricular change but is a continuing emphasis.

At its Spring 2007 Jazz Studies faculty meeting, the faculty discussed at length the ear-training of our students. For example, at the beginning of Jazz Theory & Aural Skills class in Spring 2007, half the class couldn't sing a given melody, much less a major or a pentatonic scale. This particular melody, except for one accidental, was entirely within the tonic major scale. Portions quote the tonic pentatonic scale.

But by the end of the semester, all the students had successfully done so *as well as* sung individually in front of the class a chosen recorded solo of a jazz master. So clearly this was an attainable skill for all. Interesting facts were confirmed along the way, so consistent that they could not be ignored:

- Students who cannot *pre-hear* what they're improvising are usually far less successful at improvising, no matter how strong their other Theory skills. And the only way to prove that you can pre-hear what you're soloing is to check yourself by singing.
- A number of the students had never focused on singing a melody. This surprised a number of the Jazz faculty.
- Of the guitarists and vibists who had difficulty, *not one* had attempted to sing the melody's pitches while playing the melody on the guitar or vibes. All of them were approaching ear-training as being something completely divorced from their performance-practice. All of

them stated that they *never* sing a melody while playing it or learning it on their instrument. This is an avoidance that the Jazz faculty continually attempt to dissolve in our students, but it remains: each of these students were *completely* surprised at the notion that they could and should practice ear-training on their primary instruments.

- After some of the Jazz Studies and traditional Theory areas' instructors had shared some discussions, it was also clear that each of the challenged students had successfully passed Theory & Aural Skills I (prior to entering Jazz Theory & Aural Skills) even though they could not sing a melody, much less a major or a pentatonic scale. This was because the percentage of the grade in traditional Theory attributed to Aural Skills typically counted for far less than the written testing (or the aural-dictation testing) in the final course grade, providing little incentive for the students to work on their singing.

The solutions in progress include the following:

- The entire Music faculty (including the Jazz faculty) have to hammer home to all non-Voice students that they *must* integrate ear-training with their primary instruments' practice. If the above is any indication, our message to the students has often been lost along the way.
- All Jazz Studies majors must prove in their lessons that they can sing what they play, at least to the extent of easy tune-melodies and simple solos. It wouldn't hurt to sing at least once the lyrics to the standard tunes you're working on. Dexter Gordon, Charlie Parker, Miles Davis, and countless other jazz instrumentalists commented publicly on the importance of having at least some familiarity with the lyrics when interpreting a standard tune: why argue with that advice?
- The grading of traditional Theory classes and of Jazz lessons should reflect in some meaningful way the students' abilities to accomplish these aural skills; or the students will ignore their value in favor of grade-weighted, non-aural material. Some Jazz studios already require that the students sing their transcribed solos *before* they transcribe them. And in Fall 2007, the Aural Skill portion of the final grade in many of the traditional Theory classes was increased to 45% (with written theory assignments, keyboard skill, quizzes, and the final exam totaling 55%)—plus there are increased aural skill evaluations and a final exam in aural skills as well. So this discussion also had impact in the non-Jazz courses.

The Jazz faculty all agree that we need to redouble our efforts in Jazz classes to ensure that students can sing at least some if not all of the melodies and transcribed solos that they learn on their instruments. We cannot recall a great jazz musician who—in rehearsal and with the doors closed—cannot sing to his or her ensemble the phrasing sought in a given passage. Develop this skill, and it will bring lyricism to your instrumental performances!

### *TRANSCRIPTIONS*

Transcriptions, whether done by someone else or especially if done by you, can be valuable tools for learning the jazz language. But many transcriptions do not indicate what, other than pitch, has contributed to the birth of the solo you're learning. What about the recorded soloist's tone quality, articulation, dynamics, pace, direction, tone, thematic development, and quoting? What about the interaction between soloist and rhythm section, or borrowing from different rhythmic styles? What about stealing ideas from the preceding soloist?

After all, what are most of us after, more than anything else, from the study of a great solo? The answer lies much more in the artist's tone and phrasing than in the mere notes. If you have any doubt, listen to anyone perform a transcribed solo *without* including such important musical elements—*boring!*

Prof. García has authored an article to assist you in developing your awareness about these factors. Originally published in *Jazz Improv* magazine's supplemental CD-ROM, Vol. 7, No. 2, Spring 2007, "Transcribing Jazz Solos Without Pitches" was published on the author's condition that he be free to post in on VCU's web site and his own for anyone to use.

It explores more than a dozen avenues available to anyone to learn from a single recorded solo *without* even writing down a single pitch or chord symbol. The solo examined is currently widely available on CD: trombonist Steve Turre's solo on the tune "Stompin' at the Savoy" from his 2000 CD *TNT* (Telarc CD-83529). It's an inspirational solo well worthy of examination at any level.

*TNT* stands for "trombone and tenor": the CD includes three combos featuring that front line. Along with Turre, one group includes James Carter (sax), Mulgrew Miller (piano), Buster Williams (bass), and Victor Lewis (drums). Another highlights David Sanchez (sax), Stephen Scott (piano), Peter Washington (bass), Lewis Nash (drums), and Giovanni Hidalgo (percussion). The ensemble on "Savoy" includes Dewey Redman (sax) with Scott, Washington, and Nash. So there are plenty of reasons to invest in this CD—or at least legally download the track!

The article is available via a PDF download at <[www.vcu jazz.org/programs/handbooks.htm](http://www.vcu jazz.org/programs/handbooks.htm)>. (The recording is not included due to copyright laws.) In addition, some CD-ROMs including the PDF *and* the music track have been placed on Library Reserve in Cabell's listening center under Prof. García's APPM 340 Applied Jazz Trombone listing. Check out the article, and keep your ears open!

After learning the solo vocally, there's nothing wrong with slowing down and/or looping intricate passages to confirm the smallest details. If you would like a PDF containing information about some applicable programs for iPod or Droid use, e-mail Prof. García. Also note that on your computer, if you use QuickTime *Pro 7*, which offers looping, you also have the menu option to "Show A/V Controls," which gives you access to pitch control, pitch shift, a jog shuttle, and more.

### ***CURRICULUM REQUIREMENTS***

The Bachelor of Music degree is the initial professional degree in music. Its primary emphasis is on development of the skills, concepts, and sensitivities essential to the professional life of the musician. At the center of the instructional program for the Bachelor of Music degree is the "core curriculum," comprising credits of instruction in aspects of musicianship fundamental to all music degree programs. Included are courses in basic music theory, aural skills, music history, and conducting skills.

The official Curricular Guides and Suggested Four-Year Sequences for the last several years of VCU Jazz Studies are available for download at <[www.vcu.edu/arts/music/dept/students/advising/curriculum.html](http://www.vcu.edu/arts/music/dept/students/advising/curriculum.html)>. Please ensure that you download the correct edition for the academic year in which you entered study at VCU (unless you have filed a Change of Catalog Form since then). Note that the Four-Year Sequence is a suggested, not required, sequence. Your actual sequence of courses may vary from semester to semester; but the further you vary from the Suggested Sequence, the more likely you may encounter a semester when a required class is not available to you during your preferred semester due to scheduling conflicts created by your variation from the Suggested Sequence. Be sure to see your advisor each semester to ensure that you are making the appropriate choices.

A specific note for rhythm players: the 4-JO, 5-SJE credit requirement was established in 2005 because the faculty believe that it is important for all Jazz majors (rhythm-players included) to experience both large- and small-jazz ensemble-learning. In the event that a rhythm player participates in an SJE each of eight semesters but does not audition into a JO, the student has to complete only one additional semester of SJE to attain the degree. The faculty believe that this single additional semester of combo experience is a reasonable residency extension for a student not experiencing learning in the JO environment. Since that one semester of SJE is a part-time enrollment, the financial ramifications are reasonably minimal (especially considering the freedom of time that the student then has to work much more in town with an academic schedule open except for the two contact-hour SJE).

A problem does occur if a rhythm student does not participate in an SJE each of the projected eight semesters, resulting in additional residency. Typically the reasons are one of two:

- The student did not audition strongly enough in the first semester or so to get into an SJE. There's no clock on art; and if the student needs more time to develop in order to be competitive in SJE auditions, that's beyond anyone's control. Students who take more time to develop at the beginning of their college years will likely need an additional semester or two to complete the degree—often no matter how well or how quickly they later do develop. And/or...
- The student elected not to audition for SJE's one or more semesters. This is beyond faculty control.

Should you as a rhythm-player approach your junior or senior year expecting to eventually be short of the required credits, there is the option for you to petition the Department of Music using a course-substitution waiver form and a cover letter that explains that you believe that a sum of some other, extra courses not already counted towards your degree (typically ensemble-performance courses of the non-jazz variety or classroom courses with a heavy in-class performance quotient built into it) should be counted in place of your shorted jazz ensemble requirements. This can be a challenging path to pursue but is possible, especially if you are willing to plan to take additional ensembles (Choral Arts, Guitar Ensemble, or the like) that the Music Department might agree would meet the lacking ensemble requirement if you completed them. See your advisor. However, it should be obvious that the best plan to pursue is to fulfill your requirements by successfully auditioning for the correct number and nature of jazz ensembles.

### **ADVISING & REGISTRATION**

If you are planning to graduate *next* semester, please visit [www.pubinfo.vcu.edu/calendar/ac\\_fullViewAll.asp](http://www.pubinfo.vcu.edu/calendar/ac_fullViewAll.asp); click on the appropriate semester; and note in your calendar NOW the date ONE WEEK BEFORE the university's listed "Monroe Park campus students - last day for degree candidates to submit graduation applications to their advisers." You must see Assistant Music Chair Dr. James Wiznerowicz at least a week *before* that deadline for advising on your graduation application (which can be a challenging bit of paperwork). He will oversee the process and sign in place of your advisor. You must review and print out your Degree Audit prior to that meeting as well. (See "Degree Audit and Graduation Application" later.)

For all students not graduating, each semester the Music Department sets aside an Advising Day from 8a-4p. There will be no music classes or (with full-time faculty) lessons on that day during that time; but all can resume at 4p. (Jazz-wise, since the Chair has approved the JO I's meeting at 3:30p, this effectively means Advising Day if on a Monday or Wednesday ends at 3:30p.) ALL music

majors will meet with their advisors to discuss which classes they will need for the coming semester. However, faculty will not always be in their offices throughout the day; so your making an appointment with your advisor is critical. (Some advisors may simply have a sign-up sheet on their doors. Others may make appointments via e-mail or Doodle.com.) Students who do not meet with their advisors may find a hold placed on their registration.

Prior to meeting with your advisor, you **MUST** do some preparatory work. The following instructions pertain to all Jazz Studies majors:

1. Print out and **EXAMINE IN ADVANCE** your Degree Audit. This document compares your transcript with your Bulletin year's degree requirements and tells you "Yes" or "No" as to whether you've met the course requirements in a given area. So review this document in advance for any surprises that you believe we should address during our meeting! (You can find instructions under "Degree Audit and Graduation Application" for obtaining your Degree Audit.)
2. If you are Junior and expect to graduate within one academic year (i.e., after taking Fall, Spring, and Summer courses), complete a SOTA Junior Audit form (Found at <http://arts.vcu.edu/forms/for-advisors/>), choosing either the version for Bulletin "2009 and Later" or "Pre-2009"). Bring it to your advising meeting.
3. Bring your **fully, self-notated** Curriculum Guide for your degree. It should be carried over from your last advising session. If you do not yet have one notated, visit [www.vcu.edu/arts/music/dept/students/advising/curriculum.html](http://www.vcu.edu/arts/music/dept/students/advising/curriculum.html) and print out the appropriate Guide for your particular degree; then enter a grade for all the courses on the Guide which you have completed (or enter a mark for any for which you have advanced placement for), plus mark differently the courses you are currently taking. This should provide us a clear indication as to what requirements remain to be taken.
4. On a separate sheet of paper, map out the courses which you will need to take next semester. (I encourage you to have at least one back-up course for any general-education course in case it closes before you get into it.)
5. It is **VERY IMPORTANT** that you pre-register for private lessons so that our adjunct instructors in particular can be contracted to teach you. Students who wait until next semester to enroll for their lessons may find their teacher unavailable!
6. Note that any student needing to enroll in more than one section of APPM 390 (for example, a JO *and* an SJE) *must* obtain an override from the Music Office to do so. SJE rosters are announced just after the beginning of each semester based on schedules, experience, and availability; so it is always possible that you might not get into an SJE despite your interest. It makes sense for most students to register for SJE's and Fall JOs during Add/Drop of the actual semester rather than pre-registering. At the end of Fall semesters, current JO members can pre-register for Spring JOs with good confidence, as we attempt to keep JO personnel stable across the two semesters. **Remember:** if you are not placed in any ensemble for which you have registered, you must then drop it in order not to receive an F at the end of the semester.
7. Note that if you have completed any historical repeats successfully, you have to submit the appropriate forms to Records and Registration; or they will not be counted.
8. Note that if you have received a PR for a recital, you do **NOT** re-register for the recital the next semester. The course is already on your record, and the PR will change to your recital grade once you have completed your recital.
9. If you're on the 2009 Bulletin or later and are heading into your Junior year or are already halfway through it, you should be talking with your advisor about your Capstone Requirement, a portfolio project. This may take a separate appointment.

10. Carefully look for your applied lesson numbers, as the course listings have changed.
11. Be prepared to provide the following information at your advising meeting, if asked: studio teacher; level achieved (classical, jazz); progress in keyboard skills proficiency; degree program targeted; date of graduation targeted; year of your “effective bulletin” (catalog under which you intend to graduate—find this out officially online in the SAS system).
12. Be ready with any questions you may have.

If you show up at your brief advising meeting without a filled-in degree checklist and/or unprepared to list the courses you have in mind, do not be surprised if your advisor suggests you are wasting his or her time. A number of students in the past discovered very late that they were not going to graduate when they had planned. It's *your* degree study: invest some time to plan it carefully!

Regarding your lessons: the Music Department typically closes registration at Noon on the last day of Add/Drop. However, students should be registered well in advance of that date.

Also note that it is common for any number of incoming students to view one professor as the “top instructor” and another not so, placing labels that we ourselves do not place. Jazz is a combo, and so is jazz instruction. We delight in the fact that our students will benefit from a dozen different viewpoints while here. However, students interested in receiving lessons from more than one instructor are advised to pursue an alternation of semesters between such instructors rather than studying simultaneously with two. And it may not always be possible for the Music Department to fulfill your request. Some lesson instruction is more expensive than student tuition/fees cover, and the Music Department budget cannot absorb the additional cost.

Students interested in rotating lessons toward a different instructor for a given semester must first consult with the original instructor, then the head of the studio area, and finally the Director of Jazz Studies for approval. He will forward your request to the Music Department.

### **JAZZ ENSEMBLE AUDITIONS**

All small ensembles under the APM 390/690 listings, including Small Jazz Ensembles and Jazz Orchestras, are subject to audition in order to enroll: *all* of them. It's in the university catalog's description for JO and SJE, as it is for University Band, Symphonic Wind Ensemble, and Commonwealth Singers. This ensures that these ensembles are not open to just anybody: faculty have to approve your entry. ***No student is assured a return to his or her chair of the previous term.***

Any student who wants to be in an ensemble should check the Jazz Board outside MC 2014 at the beginning of the semester for schedules and updates. ***Failure to do so may cost you your chair.***

The jazz ensembles audition form is downloadable as a printable PDF at [www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html](http://www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html) for your convenience and will also be posted outside MC 2014 until supplies run out. The required prepared rhythmic reading is also available at [www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html - rhythmic](http://www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html - rhythmic).

Your audition for Jazz Orchestras will convey to the faculty that you will be available for concert dates of either ensemble in which you might be placed; similarly, your audition with a stated interest in Small Jazz Ensembles expresses your availability for related concerts. Concerts scheduled at this

time include those found within the Jazz Calendar in the *Jazz Studies Handbook*; please check and mark your calendar NOW. Additional concert opportunities will be announced at later dates.

*Though you have the university's option to withdraw from any course, note that it is unprofessional to withdraw from an ensemble after auditions simply because you did not make a certain ensemble: you will not be easy to replace.* By the end of Add/Drop period, students have locked in their schedules and can no longer obtain credit for moving into an ensemble you might leave prematurely.

Students approved via audition to join an ensemble will be listed in postings and e-postings from the Director of Jazz Studies approximately a night before or the day of the end of Add/Drop. Those students must register for the appropriate Jazz Orchestra or Small Jazz Ensemble by the conclusion of the Add/Drop period. (The desk at Harris Hall typically closes at 5 p.m.; E-services typically closes at midnight.) Make sure to register for the correct section! If you have registered for any section under which your name does not appear on the posting, you must drop your earlier registration so as not to receive an F in that course.

Audition content is typically as follows:

- *Horns*: Unaccompanied performance of a melody (and if possible, improvised solo) over a tune of your choice, especially swing, bossa, Afro-Cuban, and samba. Potential accompanied improvised solo over a tune of your or the jurors' choice. Possible basic scales to assess range, tone, and/or technique.
- *Piano*: Performance of a melody and accompaniment (and if possible, improvised solo) over a tune of your choice, especially swing, bossa, Afro-Cuban, and samba. Possible basic scales to assess range, tone, and/or technique. Potential comping of a variety of styles on request, especially swing, bossa, and samba.
- *Guitar and Bass*: Performance of a melody (and if possible, improvised solo) over a tune of your choice, especially swing, bossa, Afro-Cuban, and samba. Potential accompanied improvised solo over a tune of your or the jurors' choice. Possible basic scales to assess range, tone, and/or technique. Potential comping of a variety of styles on request, especially swing, bossa, and samba.
- *Drums*: Unaccompanied performance of a variety of styles on request, including swing, ballad, waltz, bossa, samba, and Afro-Cuban, plus possibly trading fours. (Drummers are required to *bring their own* cymbals, hi-hat clutch, sticks, and brushes.)
- *Percussion*: Unaccompanied performance of styles including bossa, samba, and Afro-Cuban. (Congas, bongos, some hand percussion available.)
- *All*: Rhythmic reading available in advance from the Jazz Studies web site (<[vcujazz.org/programs/handbooks.htm](http://vcujazz.org/programs/handbooks.htm)>). Sight-reading as provided by the jurors.

Sample tunes might include:

- *Swing*: Autumn Leaves, Satin Doll, Now's the Time, Take the "A" Train, Stella by Starlight
- *Bossa*: Blue Bossa, Recorda-Me, Meditation, Wave, Black Orpheus
- *Samba*: Samba versions of the bossas above would be among those acceptable.
- *Afro-Cuban*: Mambo Inn (2-3 clave), Afro-Blue (12/8), Frenesí (cha-cha), Como Fue (cha-cha), A Night in Tunisia (possible in a variety of settings)
- *Ballad*: In a Sentimental Mood, Body and Soul, My Funny Valentine, Polka Dots and Moonbeams, Misty
- *Waltz*: Up Jumped Spring, Someday My Prince Will Come, Alice in Wonderland, All Blues, Bluesette

You are *not* limited to the above choices; these are merely examples. However, free improvisation, a demonstration of favorite licks, or singing a favorite blues tune along with accompaniment will not meet the audition requirements.

Students successfully admitted into jazz ensembles are **required** to read the applicable portions of the Jazz Studies Handbook <[www.vcujazz.org/programs/handbooks.htm](http://www.vcujazz.org/programs/handbooks.htm)> regarding ensemble scheduling and policies.

### FALL AUDITIONS

Fall auditions are wide open and are student-driven. The faculty has not heard most students for at least three months, and a lot could have changed in experience levels. The schedule grids provided by Prof. García (not scratch sheets) are *required* from JO and/or SJE auditionees. These grids are downloadable at <[www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html](http://www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html)>.

*Returning students, as well as new students, must audition and must complete and return the provided schedule grid and information by the posted date. **Failure to do so will result in your not being placed in an ensemble.*** If you're not sure about which large ensembles you might be in, mark "?" in the appropriate slots and indicate why.

If you're not sure about private-lesson times, you can swap out of any conflicts later. But **turn your schedule grid in on time.** (Students in Prof. García's trombone studio will also turn in a *separate* grid found on his office's bulletin board.)

### SPRING AUDITIONS

Schedule grids are required from all prospective SJE members (new or returning), who must complete and return the provided schedule grid and information by the posted date. Failure to do so will result in your not being placed in an ensemble. Schedule grids are not required from JO auditionees in the Spring unless they are new potential students to the ensemble or students who were not at VCU the previous semester.

Spring auditions are *not* wide open; they are *faculty-driven*. It is the Jazz Studies Director's prerogative to waive any or all JO and/or SJE auditions in the Spring should the goal be to keep the ensemble as intact as possible: the previous semester's work can be considered as the audition.

The JOs' personnel are expected to remain quite stable unless someone leaves or unless a new or returning student's potential has prompted the ensemble director or a studio teacher to suggest that auditions are warranted. Such a student would have to demonstrate a *substantial* improvement in the chair for a change to be made; a marginal improvement is not cause to make a mid-year change. The SJE's remain similarly stable but often less so due to changing faculty and student schedules: SJE's might be reorganized any given semester. The same, faculty-driven Spring audition policy applies.

In the event any Spring auditions are held for Jazz Orchestras, auditionees will be assigned to JO I or II according to the outcome. Similarly, JO I members who do not retain their chairs will be assigned to appropriate chairs in JO II.

Regardless of auditions, no student is entitled to continue in any jazz ensemble without the approval of the ensemble director and the oversight of the Director of Jazz Studies: your chair in one semester does not guarantee your chair in the next.

*Example:* A new (or gone-but-returning) improvising jazz trumpet player of high quality is to join VCU in the Spring and is interested in being a member of a JO and an SJE. The Jazz Program would not re-audition all improvising jazz trumpets who have played in JO I, II or SJE; nor would it open auditions to all trumpeters who had wanted to join an ensemble in the Fall but either did not audition then or were not accepted at that time. We would audition *only those most closely surrounding* that new candidate's experience-level; and the results of that audition would then move all other trumpets around accordingly: up, down, or sideways (as sometimes moving into a parallel chair in another ensemble is advisable rather than up or down a chair in the current ensemble). Such an audition might take place at the end of the Fall semester or at the beginning of the Spring term.

### VOCAL JAZZ

There are currently no vocal jazz ensembles, student-led or otherwise, at VCU; we don't have the faculty staffing, facility, and equipment to offer it as a course. If a number of students wanted to form their own, some faculty would likely be pleased to offer occasional guidance as asked. If it proved itself as a bona fide, regularly meeting ensemble, it's possible that it could be one of the credit-bearing Small Jazz Ensembles for the semester. But that would take a lot of effort on the part of each student.

Vocalists can join our Small Jazz Ensembles as a regular member if they have the required improvising skills, proven by audition with the Director of Jazz Studies. If not, then some vocalists have by mutual agreement with ensemble members just sat in on occasion to rehearse and perform a tune or two with a combo, receiving no academic credit for doing so.

A student vocalist might sing a tune or two with one or more of the VCU Jazz Orchestras in a given year. Interested students can audition at any mutually agreeable time for the Director of Jazz Studies.

We do not currently offer applied (private) lessons in vocal jazz for credit. However, students seeking advice can contact the Director of Jazz Studies for some coaching or for a referral to two of our distinguished alumni who are such accomplished jazz vocalists: Terri Simpson and John Winn. Either might be available for externally contracted private lessons. There are additional non-alumni instructors of fine quality as well.

### ATTENDANCE

The Jazz Studies degree and its classes constitute *a professional course of study*. Much more learning occurs within those classes than via a given test: thus attendance is mandatory. If you believe that you can instead learn adequately without attending class, you should withdraw from the Music Department and promptly seek a correspondence course elsewhere.

Students who consistently cannot show up on time for a VCU rehearsal, class, or lesson are also not dependable enough for faculty to recommend for employment: if you show up late to a gig, the VCU Jazz Studies Program's reputation is diminished. We do not believe that a tardy student will be a prompt employee just because a paycheck is added. Absent and late students also disturb an ensemble's rehearsal plan, distract in the classroom, and have the potential to delay the lessons of students who follow you.

One of the first rules of success is knowing and promptly addressing your weaknesses. College students, as a rule, don't get enough sleep, Jazz Studies majors even less. This is not a surprise. Get

several alarms, and be sure some of them are LOUD. Students stating that their sole alarm did not go off will receive a quizzical, disappointed look (as in: “You’re a college student, thus always tired, and have only *one* alarm?”)

Learn how to update your datebook accurately. Aside from losing faculty’s potential referral for engagements, three Jazz Orchestra I members in recent years have lost their chairs because of their inability to keep an accurate datebook. The responsibility and consequences are yours.

It is the policy of VCU to accord students, on an individual basis, the opportunity to observe their traditional religious holidays. Students desiring to observe a religious holiday of special importance must provide advance written notification to each instructor by the end of the second week of classes.

Students who have a documented physical or learning disability requiring special accommodations are expected to discuss these accommodations with the professor at the beginning of the semester. If you have questions about available services, you may contact the Office of Disability Support Services at (804) 828-2253 (voice/TDD) or visit the web page (<[www.students.vcu.edu/dss/](http://www.students.vcu.edu/dss/)>). All discussions will remain confidential.

Students receive 15 private lessons per semester—or 14 plus a jury. However, this is tempered by the academic calendar, as lessons missed due to university non-class days or snow days are not required to be made up by the instructor. For example, students whose weekly lesson time falls during Thanksgiving break or during the restricted time period of Music Advising Day are given make-up lessons only at the discretion of the instructor. The Music Department encourages faculty to make up such lessons whenever possible but realizes the limitations of the schedule.

It is the policy of Virginia Commonwealth University for courses on campus to meet in inclement weather unless specifically cancelled by the Provost/Vice-President of Academic Affairs. The VCU Inclement Weather Hotline, VCU-OPEN (828-6736), and web, <[www.vcu.edu/weather](http://www.vcu.edu/weather)>, provide information on VCU operations.

Classes and ensembles generally conclude at 50 minutes past the hour or half-hour (but some vary), lessons generally at 25, 50, or 55 minutes past the hour, so that you can make your next appointment on time. *Take care of business:* if you know in advance that you will be absent or late, advise your instructor. If no advance notice is possible, be sure to inform your instructor after the fact as to why you were not on time. Students who fail to do so convey a strong message that they do not care about their ensemble, course, or grade. Some students in the past have managed to fail a class or ensemble entirely because of their lack of proper attendance (despite high performance in the class or ensemble)—and were surprised despite the written policy of the class. Some students have been excluded from participating in concerts with guest artists because of improper attendance at rehearsals—and were surprised. ***Don’t let this be you!***

Faculty can and will avail themselves of appropriate means to assess your attendance and/or penalize your lack thereof. In addition to your simply losing referrals for potential employment, this can include any or all of the following:

- The course syllabus may state that a percentage of the grade is tied to your “responsible, professional attitude,” which certainly includes attendance. This seems especially applicable to ensembles.

- A percentage of your grade may be for “class participation,” which is impossible to achieve if you are not present.
- The policy may allow for the lowering of your final grade after a specific number of absences.
- Faculty members also have the prerogative to lock the classroom or rehearsal room door at any point during the appointed time: students late beyond this point will not receive credit for that day’s attendance.
- Finally, faculty throughout the university may state in their syllabi that after you have exceeded a specific number of absences, they reserve the right to ***withdraw you from the course without further warning***. Given the negative effect your absences can have on a class or ensemble, such a withdrawal is entirely justified.

Every chair is replaceable: no ensemble member is too important that s/he cannot be dismissed for lack of responsibility and/or progress, even on concert day. For example, a very few Jazz Orchestra I members dismissed from concerts, national tours, guest-artist rehearsals, recordings, and/or the credit-course in recent years include the chairs of guitar, bass, drums, and saxophone. Again, ***don’t let this be you!*** Your dismissal may follow a private and/or ensemble-wide review of your conduct and progress prior to the decision.

**EXTREMELY IMPORTANT:** Attendance at your VCU Jazz classes and ensembles is not the only attendance issue. It is most important that you take care of business in your other ensembles, classes (including non-Music), and lessons (jazz and otherwise). If you do, you’ll find your instructors far more willing to assist your making up work and attendance missed during these occasions—including JO I soundchecks on non-rehearsal days. If not, you’ll find yourself in a very tough predicament. Develop the skills of leadership and cooperation so vital to survival in the outside world!

Expect to be held to as high a standard as—or to even a higher standard than—students are within the rest of the Music Department.

### **PARKING/FREE BUSESSES**

Since VCU is an urban campus, you should be aware of the strict parking limitations in force. The one-hour-zoned parking areas around VCU were substantially enlarged in Spring 2009, and the fines were increased substantially in Spring 2010. While there are open pockets, it’s getting much harder to park around VCU. This does not change your attendance requirements, and your instructors are not obligated to excuse you for breaks from classes, lessons, or ensembles to move your car.

Parking in the Fan District without a permit is limited to 1 hour from 7a to 9p, Monday-Thursday, and from 7a to 6p on Friday. A Fan Parking Decal (sold only to residents) is required to park in excess of 1 hour during these times.

VCU students can get free GRTC bus passes. So if you live far away you could choose, if you wish, to drive towards VCU, park your car near a bus stop outside the restricted zones, and bus the rest of the way in—and back—for free. Buses also have bike racks outside their front end. Buses generally run every 25-60 minutes or so during the daily commute and then back off to every hour as it falls dark, then cease altogether. For more information, visit <[www.ridegrtc.com](http://www.ridegrtc.com)>.

Also note, as it's worth your wallet, that while many students choose to move their cars hourly a couple of blocks away within the zoned parking so that they won't be parked in one place for more than an hour, the City of Richmond will ticket you as having parked illegally (unless you have crossed from Zone 1 to 2 or vice-versa). The law requires that your car be *within the one Zone* for no more than an hour from the morning start to the evening end of that Zone's time. There's nothing in the law about moving your car at least 300 feet or the like: that Zone is blocks wide. (The Zone 1 map can be found online at <[www.ci.richmond.va.us/Parking/documents/Fan\\_Zone1\\_Map.pdf](http://www.ci.richmond.va.us/Parking/documents/Fan_Zone1_Map.pdf)>, Zone 2 at <[www.ci.richmond.va.us/Parking/documents/Fan\\_Zone2\\_Map.pdf](http://www.ci.richmond.va.us/Parking/documents/Fan_Zone2_Map.pdf)>.)

In fact, a certain Director of Jazz Studies once parked his car in Zone 1, left under an hour later for an appointment, then returned several hours later to park again in Zone 1 but several blocks away from his first spot. Less than an hour later, he returned to find a ticket. Mystified, he called the city and learned all of the money-saving information above.

So while moving your car may indeed lower your odds of getting spotted by the parking police, if they *do* spot your car and make the link to its earlier presence a few blocks away during the same day and Zone, they *will* ticket you; and you will not win any appeal in court.

### **VCU HONOR SYSTEM/SOTA CONDUCT POLICY/EMERGENCY POLICY**

All class, lesson, and ensemble assignments and responsibilities are subject to the VCU Honor System. Students' responsibilities under this System include refraining from committing any act of cheating, plagiarizing, facilitating academic dishonesty, abusing academic materials, stealing, lying, or soliciting others to engage in any of the above: and reporting every instance in which the student has a suspicion or knowledge that academic conduct which violates this policy or its spirit has taken place to the faculty member responsible for instruction, or to a member of the Graduate and Professional Student Honor Council, or to an Honor System Faculty Coordinator for the Undergraduate Student Honor Council. Faculty members' responsibilities include understanding how faculty are to handle suspected instances of academic dishonesty and developing an instructional environment that reflects a commitment to maintaining and enforcing academic integrity.

Failure to comply with the Honor System can reflect negatively on your course grade. Students are required to become familiar with the VCU Honor System and adhere to guidelines. Download the policy at <[www.provost.vcu.edu/pdfs/Honor\\_system\\_policy.pdf](http://www.provost.vcu.edu/pdfs/Honor_system_policy.pdf)>.

The School of the Arts demands a standard of behavior consistent with the expectations of professional practice. An incident may occur that appears to be a serious breach of professional ethics, although it is not covered within university standards. These behaviors include unethical, unprofessional or other behavior not consonant with the standards of the profession. Failure to comply with the School of the Arts Conduct policy can negatively affect your standing in any course.

In the event of an emergency, remain calm; use common sense; and give assistance as needed. Call the VCU Police at 828-1234 or the Richmond Police by dialing 911. Evacuate buildings immediately upon request of authorities, upon hearing an alarm, or when remaining inside is dangerous or life-threatening. Know the location of at least two emergency exits close to your working/living areas. Do not use the telephone except to report the emergency situation. Do not use elevators. Do not jeopardize your life and the lives of others by attempting to save property.

In advance of any emergency, be prepared! Sign up to receive VCU text messaging alerts at <[www.vcu.edu/alert/notify](http://www.vcu.edu/alert/notify)>. Know the safe evacuation route from each of your classrooms. (Emergency evacuation routes are posted in on-campus classrooms.) All VCU personnel are reminded to report all suspicious activities to the VCU Police as well as to local law enforcement. VCU has procedures in place to report to City, State, and Federal law enforcement agencies. For further information, visit <[www.vcu.edu/alert](http://www.vcu.edu/alert)>.

### **CLASSROOM TEXTS/MUSIC IN FOLDERS**

VCU's Student Government Association President e-mailed all School of the Arts Faculty in January 2005 that the SGA had created a web site, <<http://books.vcusga.com>>, for students to buy and sell used books directly to other students without a "middle man." Should you visit this site, be sure to check with your respective professors for the correct title and edition used in a class before posting or purchasing a book there—or visit VCU's Bookstore.

Your ensemble may contain expensive, sometimes irreplaceable music. Students who lose a part will be required to copy out a legible (as defined by the director) replacement part from the score unless a published replacement part can be readily obtained, in which case the student will repay the cost of the replacement part. If there is no score and no published replacement part for music borrowed from the VCU Jazz library, the student will be assessed a minimum of \$20, the proceeds going to the Jazz Studies budget. *Note that losing an irreplaceable part can mean removing the entire piece of music from the Jazz Orchestra performance repertoire!*

### **SMALL JAZZ ENSEMBLES**

Each SJE is run differently, in the style of the given instructor assigned.

- Some SJE's aim to cover a large number of tunes within a semester, as our curriculum does not offer a specific repertoire course. It is not uncommon for such an SJE to explore twenty or more tunes during a semester, then targeting certain tunes for performance.
- More than half the SJE's typically require that each student compose or arrange music for the ensemble, even if it is a first-time experience. In addition to providing a musical laboratory for the student writer, original arrangements and compositions typically provide any ensemble the core of its identity.
- An instructor may decide that the SJE should take on a theme, primarily or exclusively: perhaps "Blue Note" or "Monk" or "Latin." However, it is up to the instructor to assess whether such a theme would best serve the individual and collective educational needs of the SJE members.
- Small Jazz Ensembles are welcome to occasionally swap a member with another SJE in order to provide fresh ideas so long as the SJE instructors agree that group progress is appropriately sufficient to sustain a swap.
- SJE instructors can swap equal durations of time supervising another's SJE, schedules permitting.

The opportunity to share or exchange instructors or students for a rehearsal—or to establish a theme—is not a student right; it is a privilege that the instructor may extend at an appropriate time.

## **REHEARSAL EQUIPMENT/PRACTICE-ROOM ACCESS/MC 1003 PIANO MAINTENANCE**

We consider Jazz Orchestra and Small Jazz Ensemble rehearsals to be “open-door”—even when the door is closed—space-permitting. So if you wish to observe all or part of a given rehearsal, feel free to come and go quietly as you wish. If there is a very rare closed-door rehearsal, the ensemble director can let you know. Otherwise, learn all you can!

If you have been authorized to check out a VCU instrument for JO or SJE use, please note that it is not available to you for non-VCU-ensemble performances. There are many signs posted within the Music buildings that point out that you could actually be arrested and charged with a crime if found using a state-owned instrument on a non-VCU performance. Please observe this law carefully!

Various rooms are equipped with instruments, amplifiers, and stands for VCU Jazz ensemble rehearsals. *Students are not to remove such items* from these rooms for personal rehearsal or performance. Individuals violating this policy deprive others of proper rehearsals: it is extremely frustrating to musicians to show up and discover the snare is not in the room, the hi-hat clutch has been removed, the amp is missing, or there aren't enough large-ensemble stands. Students found violating this policy will be disciplined and their access to such equipment limited.

VCU Music provides stands only for its larger ensembles, for which MC 1003 is stocked, including with the red stands purchased by VCU Jazz. Small Jazz Ensemble members rehearsing in other rooms should be prepared to provide their own music stands and are not to remove VCU stands from MC 1003. ***JO sectionals outside of/MC 1003 must use their own personal music stands, not the red VCU Jazz stands.***

On many occasions both JOs rehearse in the Concert Hall so as to get more familiar with its sonic and visual setting. Guitarists, bassists, and drummers of both JOs are to coordinate their equipment use so that one team sets up and the other tears down. *Do not leave equipment overnight backstage in the Concert Hall unless authorized by the Director of Jazz Studies.*

Students who leave their own equipment within VCU Music practice rooms do so at their own risk: it is not suggested. Make sure your equipment is clearly labeled, possibly engraved.

Frequently students request use of MC 1003 or MC 2014 for their own rehearsals or jam sessions. The Director of Jazz Studies approves uses on the basis of ensemble size, student involvement, and priorities for the room; but there are procedural and even legal restrictions on their use, as well as scheduling to avoid sonic conflict with recitals upstairs whenever possible. Should you be issued key access to any room for a specific purpose, do not interpret or expand that access to apply to any other uses of or time slots for that space. This is necessary for your own protection. For example, if any equipment disappears, and it is learned that an unauthorized user was in the room, the investigation is going to target the unauthorized user first. You don't need the focus of a police investigation on you.

Quoted from the Music Department Chair, May 2005: “No one is to be using university facilities unless s/he is a registered student or participating in a VCU-sponsored event (or has rented the facility with VCU permission). Students who are not enrolled in the summer are not to be using VCU facilities or equipment. Just having one student register and oversee a session will not suffice: all participants would need to be registered students.”

Drummers/vibists who are SJE members may request a key to MC 2014 from Curt Blankenship for your use in practicing drums or vibes. Please note the following:

- The drum practice room (MC 2002B) should be your first on-campus choice for set practice; MC 2014 is a backup.
- You must keep the door locked at all times you walk away, even if only for a minute. There is expensive and small equipment in that room that can disappear too easily—including drum set parts.
- You are welcome to host other VCU musicians for jam sessions in MC 2014, as well as your SJE for additional ensemble rehearsals. However, due to liability issues (see above), our facilities are *not* available to non-VCU students without Department approval. Furthermore, the Music Department does not allow its space to be used, even by its own students, simply for the purpose of practicing for an external gig; so be mindful of your use of that room.
- Do *not* lend out your key to other persons, even VCU students (with the possible exception of giving your other SJE members a few minutes ahead of your joining a rehearsal). Doing so exposes you to financial liability for the contents of the room.
- MC 1003 is not available for student rehearsals/jams without the permission of the Director of Jazz Studies.

The piano in MC 1003 is a fine instrument and will stay in tune longer with the following attention:

- Unless the lid needs to be open for rehearsal, close it so as to keep the instrument more humidified. All students, not just pianists, are encouraged to close the lid if they notice it is open and not in use. Take care to carefully close its music desk and fallboard: don't force it. If you don't have experience, seek someone who does.
- The piano is equipped with a Damp Chaser system. When the light is blinking, it needs refilling with water. This takes some focus, as the intake tube is small and located between the piano and the whiteboard. A suitable cup is stored nearby for refilling at the water fountain down the hall.

Lastly, the Music buildings are to be open for specified hours, after which the doors are locked but students inside can remain practicing. Typically several times a year the university security personnel shifts over to someone completely unaware that Music students can practice after hours; and what follows has ranged from a polite expulsion of students from the buildings to on occasion a rather intimidating, formal detention.

Please keep your student ID card on you whenever you are on campus. Should such a problem arise, be polite and cooperative: it is only one night of several hundred a year. The next day, notify Curt Blankenship (VCU Concert Hall Manager) so that he can contact VCU Police and reassert the policy making the buildings available to our students after hours. The VCU security team has our best interests in mind, and we should work together to make the campus as secure as possible.

## **CONCERT ATTIRE**

**Student attire is coat and tie for men (with appropriate attire for women) for *all* Concert Hall and Recital Hall/Business Auditorium concerts/convocations by JOs or SJEs, no matter what your instrument may be.** If Max Roach or Ray Brown could wear a suit while playing outrageously difficult or swinging music; so can you. *If you do not wear a coat and tie, do not expect to be on stage.* Specifics are as follows:

- Men: coat and tie, dress pants, good shoes (no athletic shoes or sandals). Coats and ties are required even of bassists and percussionists, as this is typical attire for the many jazz-related public engagements. No hats.
- Women: Thin-soled shoes (no athletic shoes or sandals), dress slacks or skirt/dress (knee-length or below), no bared midriff. No hats.

Students not dressed appropriately will not be allowed to perform on stage. Entering the stage appropriately attired and then removing your coat (a common desire for bassists and drummers) is *not* acceptable for Jazz Orchestra and Small Jazz Ensemble concerts.

Student (and faculty) recitalists can waive the above restrictions for their own recitals, even those involving JOs or SJE. However, you are still officially representing VCU Music; so ensure that the attire is professionally appropriate—no jeans, shorts, t-shirts, athletic shoes, hats, or the like. ***The Jazz Studies faculty may include your appearance in their evaluation and grade of your professional presentation to the public.*** Attire for JO and SJE outreach concerts will be announced as they arise, with coat and tie being the default standard.

This policy is not in place because all jazz worldwide should be played in coat and tie; it is in place to eliminate the question of concert attire for VCU Jazz—and because publicity photos may be taken at any time. The concert is not supposed to be about the clothes: it's supposed to be about the *music*. As soon as a performer decides arbitrarily to change the attire, s/he's distracting the audience from the *music*. Send messages by your playing, not by your clothing.

If you don't have a formal jacket that fits you well enough to perform in, get one. Keep your coat on throughout the concert, unless waived by the Director of Jazz Studies because of unusual hall temperatures. Doing otherwise send the message that you are unemployable for coat-and-tie gigs—which is a large percentage of your potential career! There are a number of Jazz students over recent years who have not received referrals from the Jazz Studies Program for external gigs because their concert attire is substandard for paid engagements: it's just business.

## CONCERT EQUIPMENT

For concerts/convocations involving multiple ensembles, the guitarists, bassists, and drummers must coordinate in advance whose equipment will be shared so that amps and drum set need not be moved between ensembles. There is usually time for cymbals to be exchanged if necessary.

The same players must make arrangements for their instruments/amps to be in place on stage or backstage between 12:30-1p for Convocations—and certainly ***prior to a half hour before curtain for evening performances*** (if not earlier for a sound check). Persons approaching jazz faculty 10 minutes before downbeat for key access to rooms holding amplifiers or any other needed equipment should expect an uncooperative, blank look befitting the occasion. If you need assistance, request it days in advance.

In the past, some students have been surprised that the concert would proceed on time despite their equipment not being in place. Recording studios, television, radio, and live venues expect you to deliver on time. If you can't handle the set-up, get someone who can—or start considering an alternative career!

## **CONCERT SET-UP/SOUND CHECKS/TEAR-DOWN/PR/RECORDING/SALES**

VCU Jazz concerts require student volunteers for set-up, tear-down, videotaping, and CD sales. Expect that you will be asked to serve for concerts in which you are and are not a performer. Most duties are arranged via e-mail. If you are a Jazz major and/or a Jazz Orchestra or Small Jazz Ensemble member, you are *required* to check your e-mail address at least weekly. (VCU provides you an address at no charge.) If your e-mail address changes, update the Director of Jazz Studies.

There are some 30,000 students at VCU (approximately 21,000 of them undergraduate) and some 1,800 faculty. With 32,000 in the university population, we would have an overflow crowd in Vlahcevic Concert Hall if we could convince even 2% of the campus to come! So do your part to promote every VCU Jazz concert. Prior to each JO and SJE concert, the Director of Jazz Studies e-mails out related e-flyers and the VCU Jazz E-Newsletter to over 1700 e-addresses and to over 30,000 VCU contacts. Electronically forward the appropriate information to your own friends. If you're involved in a social network such as MySpace, Facebook, and Twitter, get the word out to your colleagues. When you receive printed flyers, post them. Build your audience!

Sound checks are a complex matter and demand your professional level of cooperation:

- Be on time and ready to play. Failure to do so is subject to the policies of your ensemble's syllabus and may thus affect your grade and/or your performing on the concert.
- Once the check begins, do not play unless asked; and keep conversation to an absolute minimum.
- When asked, play into the mics *at performance volume*; and do so positioned appropriately for the mic: brass bells typically about 4"-6" away, leaning back when punching louder notes—flutes' mics on your nose, pointed slightly down towards your instrument.
- If asked to demonstrate the monitor level of a monitor near you, do not shout instructions unless unavoidable. Illustrate via thumbs-up, thumbs-down, or the "OK" sign; and if pertinent to hearing one instrument rather than another, alternate pantomiming the instrument with your hands.
- Expect bright lights, odd sounds, and sometimes uncomfortable temperatures. Keep any complaints to a minimum: you'll experience far worse in the real world.

Note carefully any "call time" your ensemble director may announce to you to be backstage prior to "curtain" for the performance. If you want to work as a musician, respect the fact that you can lose work if you make the contractor nervous—and in this case, your ensemble director is your contractor. Don't assume that your watch is synchronized to your contractor's: be early. Once there pre-concert, do not leave the designated locale (usually backstage) for water, bathroom, car-moving, phone calls, or the like: your absence means the same thing as it would had you been late. Take care of business!

## **CONCERT PROGRAMS & TIMINGS**

The Jazz Program provides a percentage of music for Convocations. This is an excellent opportunity to present performances of and beyond the Small Jazz Ensembles. The early Convocations of the semester usually feature ad hoc solo, duo, or trio student performers, with the later Convocations featuring selected SJE's. If you are interested in performing within a solo, duo, or trio for Convocation, please review the dates in the VCU Jazz Calendar and contact Prof. García as soon as possible.

In advance of most concerts/convocations, the participating performers turn in the titles and composer/arranger names for their program. These details provide the external composers an opportunity to receive performance royalties. The performers also receive specific time-limits as to the duration of their music on stage. This is not because all jazz should have time-limits: the policy allows the multi-ensemble evening concerts to be of reasonable length for the audience, also allowing students to get to their classes promptly after Convocation. It is also practical experience for you: recording studios, television, radio, and many live venues demand that your music fit within an allotted time. All musicians should hone this skill among their many talents.

### **TOURING, RECORDING, & PER DIEM**

On occasions when a VCU Jazz ensemble might tour, the Jazz Program may provide members with an appropriate sum of money, known as “per diem” (per day), to defray or cover food expenses. Note that per diem is a privilege, not a right. Should your conduct not be proven to be up to the high standards set, the Jazz Program is under no obligation to provide you with the same (or any) per diem as any other member of the ensemble. This is no different than the policy of most professional touring ensembles, which penalize infractions via your wallet.

Again, it is most important that you take care of business in your other ensembles, classes, and lessons (jazz and otherwise) before and after any tour or recording dates: attend and do well! If you do, you’ll find your instructors far more willing to assist your making up work and attendance missed during these occasions. If not, you’ll find yourself in a very tough predicament.

### **GUEST ARTISTS**

It is important that guest artists come to VCU and revitalize us all with their talent and instruction; and it is just as important that they leave VCU aware of the quality of our students so that guests can then serve as ambassadors for VCU to other professionals in the field. Be sure to extend our guests every courtesy: this includes taking extra care to be punctual at such events as rehearsals and lectures that may not be come-and-go-as-needed (versus many guest events that are more flexible).

The Director of Jazz Studies receives solicitations from potential guests artists on a weekly basis and welcomes suggestions from faculty and students. Each jazz studio area (jazz sax, trumpet, trombone, guitar, piano, bass, and drums) plus the arranging area have been extended a modest sum per year for which respective studio faculty lead the way towards spending proposals, including visiting artists (all subject to the Director’s approval before any invitations or fees are extended). Thus the studios take over a good deal of the initiative in creating guest-clinic momentum at VCU so as to ensure that all areas receive some specific attention.

In January 2009 the Music Chair and School of the Arts Dean clarified policy regarding students taking lessons from guest artists: “Students may take a lesson with a visiting guest artist. Payment is to be made in cash from the student directly to the artist. This does not apply to anyone who teaches on the music faculty, whether part-time or full-time.”

Note that the presence of a guest artist may influence the repertoire for a given concert. The Jazz Orchestra I, for example, often performs with guests and presents the music they provide. This may on occasion limit the range of an ensemble’s repertoire even as it provides outstanding new opportunities for student growth. Over a period of four years and multiple VCU Jazz ensembles, students should find a variety of repertoire and experiences.

Jazz is an art learned across instruments; so attend as many workshops from different perspectives as possible. If you're a drummer, for instance, don't preoccupy yourself with how many guest drummers you get to study with at school. You would be making a *big* educational mistake:

- From a getting-hired standpoint, the musician who has likely the least to do with getting you hired is another drummer. Sure, one might call you to sub. But there are likely three to six non-drummers (or more) on every gig; and mathematically, *they're* the ones who are most likely to call you after they hear you on a gig.
- Your interacting with a VCU guest bassist or saxophonist or other non-drummer is more likely to get you your big break than interacting with a great drummer. Case in point: Nate Smith, who is bassist Dave Holland's drummer in the ensemble many critics and fans have voted as the top large and small ensemble, best album, etc. Nate was a drummer in the VCU Jazz Orchestra I when Dave Holland guested here. A while later, Dave called Nate to join his band. Case in point: Alvester Garnett, who, through his work at VCU, successfully auditioned into Betty Carter's Jazz Ahead Program, where Betty heard him. On the day of his graduation—the *day* of his graduation—he received a call from Betty Carter *and* from Abbey Lincoln to tour with each. He went with one and eventually also the other. Now he tours with Regina Carter, the jazz violinist so acclaimed that she is the only jazz musician and the only woman to play the famed Paganini violin—and recently she received a MacArthur Foundation “genius grant.” In short, Nate and Alvester got to work with great VCU guests of *all* instruments; and those experiences paid off.
- From a musically educational standpoint, as wonderful and important as it is to study with guest drummers, there's probably no musician more crucial to your development in the rhythm section than the bassist..
- And then there are the guest pianists, horn-players, arrangers, etc. Do you recognize, for example, that the typical person hiring musicians for a studio recording session is the *arranger*? It's *so* crucial to understand what composers/arrangers seek and how to deliver it.

That's just a thumbnail from the standpoint of the drummer; you can apply it to your own instrument. In short, it's not how many, it's who and why. It's not how many guests on your instrument, it's how many guests of *any* sort that can change your life forever for the better. We're in that business of changing your life for the better, and we don't discriminate by instrument as to who will assist you in doing it.

Finally, the best way to send a message that you want jazz guest artists here is to attend their events!

### **JAZZ JURIES/ACHIEVEMENT LEVELS/CORE COURSES/LESSONS**

Eight “Achievement Levels” have been established for applied instrumental and vocal study. These levels are explicit in terms of expected repertoire, musicianship/style, technique and sightreading. The achievement levels required for graduation with a B.M. in Jazz Studies are IV in classical studies and VIII in jazz.

All Jazz Majors should perform Jazz juries or recitals in a given semester. Juries will usually be in MC 2014 and nearby rooms. Slots are determined by the availability of your applied instructor; be sure to sign up in the applicable slot. Sufficient slots will be posted for each studio. If your ideal time is not available, contact the student in your studio who already has the time slot that works for you; and attempt to trade times. If you have an exam conflict, contact your applied instructor, as it is

impossible for the faculty to predict your exam schedules. Do not expect easy solutions at the last minute!

The most common reason for delays on jury day is the lack of a prepared and legible jury form. Please ensure that when you enter your jury, you have completed three copies of the form. The form is downloadable from the VCU Music web site at

[www.vcu.edu/arts/music/dept/students/resources.html](http://www.vcu.edu/arts/music/dept/students/resources.html). You must type in the jury data provided you by your studio teacher and then print several copies for the jurors' use.

The following policy was adopted by the Music Department effective Fall 2003. It clarifies when juries are and are not required, mandates their effect on the final course grade of private lessons, and dictates limits as to how much time a student has to pass various Core Courses and Achievement Levels. Please read it *very* carefully:

- \*                    \*                    \*                    \*
- A student taking a required 2- or 3-credit lesson is required to take a jury. In all cases, the jury will be considered an examination.
  - The university grading system of “A-F” applies with regard to jury examination grades each semester.
  - The jury examination grade will be counted as 25% of the student’s semester grade in the respective applied lesson.
  - The jury examination may be for Achievement Level or for “Examination Only.”
  - A student must achieve a grade of “C” or better in the jury examination (including required recitals) to complete any Achievement Level. (A student must declare an intention to take a jury examination for a Level for the grade to earn that level. A “C” in an “examination only” jury will not result in an Achievement Level.) Only recitals of “C” or higher count towards passing an Achievement Level.
  - Students must pass at least one Applied Achievement Level within any two-semester time period (not including summers). Jazz majors must also earn at least one Jazz level within any two-semester time period.
  - All music majors are required to maintain a cumulative GPA of 2.0 and pass at least one applied Achievement Level within any two-semester period, also passing Theory I & II and Aural Skills I & II by the end of the fourth semester. Any student who fails to meet or maintain these standards will not be allowed to continue as a music major. Students may audition for re-admission into the music major only with the permission of the Department of Music.

\*                    \*                    \*                    \*

Given the above, a student who is in required lessons who doesn't do a required jury would receive an incomplete for the semester's lesson grade. Though that could then be erased in the following semester, it will have for a while affected the student's GPA and added considerable paperwork. Instead, any students not ready to pass a required level at a jury will be instructed to perform the jury for “Examination Only,” thus receiving a grade that is factored that into the lesson grade. Such students can then pursue completion of the level requirements early the following semester. This scenario is itself a rare exception to the timely completion of required juries.

Students who successfully perform a required recital do not have to play a jury. Note that though a grade of D can still pass a recital, it will not count towards passing an Achievement Level. Only recitals of C or higher count towards passing an Achievement Level.

The following examples will provide you multiple (but not all) hypothetical scenarios that further illustrate the above policies. Note that Department-wide, whether for Levels or Examination, *all juries are graded; and all jury grades are factored in as 25% of the final lesson grade:*

**Student A** is a Jazz Studies major and thus taking the required 2-credit jazz lesson. S/he will perform a jury towards attaining a Jazz Achievement Level at the end of each semester of study (unless waived via the successful completion of an official recital), at which time that jury is factored as 25% of the student's final lesson grade.

If **Student A** is approaching a required jury but seems not to have made adequate progress towards a Level (thus performing limited or less-demanding repertoire and skill-studies), s/he must still perform the required jury; however, it can be "examination only." The quality of the jury performance (i.e., successful renditions at the adjusted tempos, ranges, or durations expected by the instructor)—not the potential achievement of the Level requirements—prompts the jury grade (which in turn is factored as 25% of the student's final lesson grade). Thus a student might receive an A on a "examination only" jury that does not fulfill the demands of a Level. However, s/he will not advance a Level that semester no matter how high the jury grade.

**Student B** is a junior or senior Jazz Studies major who by the beginning of the semester had failed to enroll for the recital s/he typically would have anticipated playing in place of his or her jury that semester. S/he nonetheless wishes to continue studying a 2-credit jazz lesson; however, it may no longer be a required lesson, as it can lead neither to a recital nor to the Level past it. A Jazz jury that semester is not required for this student, though the instructor has the latitude to require one for "examination only" with reasonable notice to the student. The quality of that jury performance—not the potential achievement of Level requirements—prompts the jury grade (which in turn is factored as 25% of the student's final lesson grade).

**Student C** is an elective student (not pursuing a Jazz Studies major) taking a 1-credit jazz lesson. This student is not required to pursue the same Levels as a Jazz major or to take a Jazz jury, though the instructor has the latitude to require one for "examination only" with reasonable notice to the student. The quality of that jury performance—not the potential achievement of Level requirements—prompts the jury grade (which in turn is factored as 25% of the student's final lesson grade).

Note that in all juries it is *extremely* important for the student to have correctly indicated on the jury form whether the jury is for a Level or for "examination only." The instructor should convey to the other jurors whether the upcoming jury content is intended towards a Level or if it instead consists of renditions at adjusted tempos, ranges, or durations that are expected by the instructor and that should be evaluated for quality unrelated to Level achievement.

**Student D** is a student pursuing a Jazz Studies major but has not maintained a cumulative GPA of at least 2.0. **Student E** is a freshman or sophomore pursuing a Jazz Studies major but has not earned at least one Applied (classical) Achievement Level within the past two semesters. **Student F** is a sophomore (or beyond) pursuing a Jazz Studies major and has successfully achieved the required Levels but has not passed the freshman-year coursework of Theory I & II and Aural Skills I & II by the end of the fourth semester. **Student G** is a Jazz Studies major but has not earned at least one new Jazz Achievement Level within the past two semesters. These students will not be allowed to

continue as music majors. They may audition for re-admission into the music major only with the permission of the Department of Music.

**Student H** performed a required recital for which s/he received a grade of D. Though a grade of D means s/he passed the recital course for which s/he had enrolled, this recital will not count towards passing an Achievement Level. Only recitals of C or higher count towards passing an Achievement Level.

If you have questions about the above policies, you may clarify them with Prof. García or with the Music Office.

If students and teachers are agreeable, if schedules allow, and if students' progress towards Levels is appropriate, a number of options can be explored to provide additional learning opportunities:

- A pair of studio teachers could swap a student for one lesson. The student could be of the same instrument (i.e., sax to sax) or of different instruments (the sax student swapped to the drum teacher, the drum student swapped to the sax teacher, each student remaining on his/her instrument while collaborating with the new teacher).
- A pair of studio teachers could combine a pair of their students for a shared lesson (i.e., a drum and bass student, or a trombone and piano student, receiving a lesson together from both instructors).
- In all cases, opportunities are faculty-driven: the studio teachers make the decision as to whether the student would benefit from such instruction at the given time.

The opportunity to share or exchange instructors for a lesson is not a student right; it is a privilege that the student's instructor may extend at an appropriate time.

If you are electing lessons beyond your requirement, be aware that effective Fall 2011 VCUarts has specified a course fee attached to a one-credit elective lesson (listed at press time as \$307.00).

## **RECITAL DEADLINES, PERSONNEL, USHERS, FACULTY FEEDBACK, & MORE SCHEDULING**

Consult the Music Department Handbook regarding scheduling recitals.

### *RECITAL CONTENT*

In April of 2005 the Jazz faculty met to clarify the recital requirements as follows:

#### Junior Recital

1. Half-hour performance
2. Solo transcriptions, improvisations, and small-group arrangements (defined further by the instructor of the given instrument) with a central role by the recitalist on each selection
3. All selections to be pre-approved by the faculty
4. Evaluated subjectively on the basis of many factors including tone, time, technique, harmonic and melodic control, style, drama, overall effect, and overall musical progress

#### Senior Recital

1. Approximately one-hour performance
2. 10-20 minutes' solo repertoire and/or transcription performances (defined further by the instructor of the given instrument)
3. 20 minutes' improvisations on various selections with a small jazz ensemble (defined further by the instructor of the given instrument)

4. 20 minutes' self-arranged material (each selection approved by either the studio instructor, Jazz Arranging instructor, or Director of Jazz Studies)
5. Evaluated subjectively on the basis of many factors including tone, time, technique, harmonic and melodic control, style, drama, overall effect, and overall musical progress

Please note the following regarding your composition and arranging elements of your *Senior Recital*:

- *The writing quotient of your presentation has to be more involved than merely creating a lead sheet (which might generate only a minute of credit for a five-minute performance): you're expected to leave your "mark" on the piece utilizing periodic techniques of reharmonization, structural form changes, backgrounds, counterpoints, ensemble solis, or any appropriate choices or combinations of these and other such techniques. With that, then some freer soloing sections within the pieces can be counted within the overall minutes as being part of the writing element.*

You may find it helpful to create a matrix that outlines these requirements so that as you choose and adjust your repertoire and target timings, you keep perspective as to how and if you are fulfilling your requirements. Feel free to use the following model, expandable into as many tunes as needed:

Tune	Composer	Arranger	Style	Tempo	Duration	Instrumentation	Solo or Transcr.? (10-20 mins)	Combo? (20 mins)	Self-Arr.? (20 mins)	Notations

(The Director of Jazz Studies will be happy to e-mail you a Word file of the above on request.)

You'll find that this model allows you considerable latitude in your programming so that you can display some breadth of style as well as your musical personality. Including a jazz classic (standard or bop) at some point is a good idea—even if it may be presented in a very personal format (unique meter, groove, reharmonization, etc.) It's also good for the potential of using the recital recording as part of one's potential demo recording in the future.

### *CREATING YOUR PRINTED PROGRAM*

Programs must be created in Microsoft Word (or equivalent acceptable to VCU Music), using computer fonts in a style adhering to Music Department policy. The template and instructions can be found on the Music web site at [www.vcu.edu/arts/music/dept/students/recital/index.html](http://www.vcu.edu/arts/music/dept/students/recital/index.html). Handwritten drafts are *not* acceptable.

When you have completed your Word-formatted program, check all spellings, including composer and student names. (Note that composer birth/death dates are not needed on Jazz Studies programs.) Then e-mail your Word file to your private instructor.

Your private instructor reviews and approves the following:

- the content and format of the *e-file* of your program (including spellings, composer names, and student names),
- the *length* of your program (how long the recital will take on stage), and
- the Music Department-required *pre-hearing* of your program. (The pre-hearing can be accomplished in a number of ways and need not be a run-through in full sequence.)

- Your studio instructor then forwards your Word program file (via e-mail) to the Director of Jazz Studies. Recital programs sent directly from the student to the Director of Jazz Studies will not be accepted.

Jazz Studies Junior Recitals are to be a **half hour** in length (can be combined with another student's recital so as to total an hour). Jazz Studies Senior Recitals are to be **one hour** in length. Recitals that exceed 25% of these lengths without the advance approval of the Director of Jazz Studies may be subject to grade penalties. Your adhering to these timetables assists your professional presentation to the public and makes it possible for the hall manager, recording engineer, and following recitalists to accomplish their goals on schedule as well.

Junior Recitals will typically be in the Recital Hall. Consider combining pairs of Junior Recitals into adjacent half-hours or shared hours so that we can maximize the use of our facilities. Think creatively, and bring forward interesting possibilities!

Observe the following deadlines regarding e-mailing the recital program. *These deadlines may exceed any published in the Music Handbook and are necessary:*

- From you to your private instructor: no later than three weeks before your recital. Allow time to revise your program further and to resubmit it to your instructor as needed.
- From your private instructor to the Director of Jazz Studies: no later than two and a half weeks (seventeen days) before your recital.
- The Director of Jazz Studies may require further revisions or provide approval and then will forward the correct e-file to the Department of Music Marketing Director no later than two weeks before your recital.

Note that the advance timetable represents days and weeks without holidays and *should be increased if events warrant* (such as holidays or if the studio instructor and/or Director of Jazz Studies is traveling off of the campus). Perhaps your private instructor needs a week to turn around your document; that is not something the Music Department can predict. It is *your* responsibility to ensure that you allow sufficient time in the process so as to meet the deadline of delivery to the Director of Jazz Studies. Failure to submit your program correctly regarding any of the above steps may result in the postponement of your recital.

### PERSONNEL

The proper identification of personnel on a recital is important. Please list them in score order (rather than in order of appearance), pairing up any of the same instrument, followed by any complete ensemble names. An acceptable score order is saxes, trumpets, trombones, guitarists, pianists, bassists, drummers, percussionists. Vocalists may begin or end the list. Do not use parentheses; do not capitalize or abbreviate instruments other than yours; do not separately list all members of a large ensemble. For example, a correct listing would be:

\*       \*       \*

#### **Ima Recitalist, Drum Set**

with Sonny Stitt, alto saxophone; Sonny Rollins and Michael Brecker, tenor saxophones; Brian Lynch, trumpet; J.J. Johnson and Conrad Herwig, trombones; Joe Pass, guitar; Milt Hinton, bass; Luis Conte, percussion; Ella Fitzgerald, vocals; and The VCU Jazz Orchestra I

\*       \*       \*

Students, especially Jazz Studies seniors, may request that a VCU JO or SJE perform on their recital, as original compositions and arrangements are a recital requirement. Ensemble members are not required to perform on every student recital requested but are expected to accommodate whenever possible: such favors are usually returned for their own recital and performance needs. When not

possible, appropriate substitutes must be engaged (typically by the recitalist). Therefore a request should be made to the ensemble director with as much lead time as possible and, given deadlines for your recital program, no later than six weeks prior to your recital.

If a VCU JO or SJE is to perform with a number of substitutes, it might no longer be appropriate in the printed program to identify the ensemble by that name. When any doubt arises, consult the Director of Jazz Studies.

Recitalists should be prepared to conduct these ensembles in recital as needed. Regular ensemble time may be allocated by the ensemble director to the preparation of recital works if at all possible, but it is not guaranteed. Recognize that the quality of the recital performance will depend in part on the clarity of the writing and the rehearsal time available.

### *ACKNOWLEDGEMENT OF TRANSCRIPTIONS*

The proper indication of a solo transcription on a recital can be a challenge. Is the rendition of the tune a transcription? Did the student transcribe the work, or did someone else? Is the student performing his or her own solo in addition to the transcription? The following examples are recommended models for several scenarios that might occur within your own recital program:

I Can't Get Started.....Vernon Duke

*transcription of Joe Pass solo by Ima Recitalist*

Stella By Starlight.....Ned Washington and Victor Young

*transcriptions: Branford Marsalis, 1996; George Coleman, 1964; Joe Henderson, 1985; Chris Potter, 1998  
Marsalis, Henderson, & Potter transcriptions by Ima Recitalist; Coleman transcription by Skip Gales*

They Can't Take That Away From Me.....George & Ira Gershwin

*transcription of Joe Pass solo by Ima Recitalist  
following four-bar drum solo: original solo by Ima Recitalist*

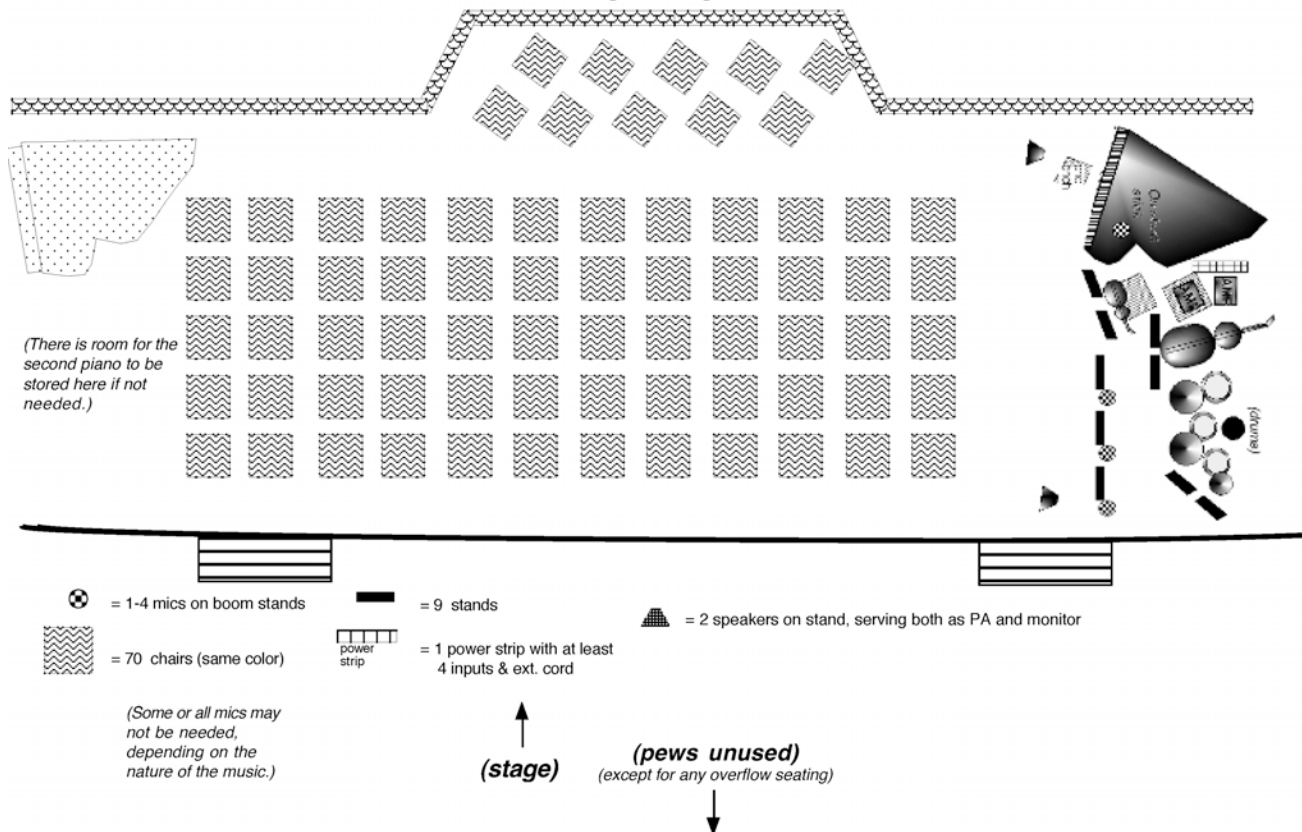
### *ACOUSTICS*

A number of Jazz Studies students have found the Recital Hall to be rather impersonal in look and boomy in sound. But a number of acoustical treatments have been added to the Hall recently that assist greatly.

If you want to drastically improve your Recital Hall sound, consider arranging on-stage seating, using the original house seating only for potential overflow. The visuals are as nice or better; the atmosphere is more intimate as a jazz club would be; and your sound will carry much more naturally to your audience and with better balance. Following is just one example of a possible setup for horns, guitar, bass, drums, and nearly sixty attendees. Be creative!

*(This space blank to allow for the graphic to appear on one page...)*

### Sample Recital Hall On-Stage Seating Right Stage



Please note that any setup/teardown of onstage seating is your responsibility, not that of Music staff. Line up a volunteer crew for before and after your performance!

#### USHERS

Effective Spring 2009, all Jazz Studies recitalists are required to have two ushers, posted at the entry doors to the Recital or Concert Hall. They should be dressed neatly and will have the following duties:

- Hand out programs.
- Stand in or outside the door during the performance so as to notify any latecomers that they can only enter in between musical selections.
- If any programs remain by halfway through the recital, collect and hold them so as to discourage extreme latecomers expecting recital-attendance credit. (Turn extra programs over to the recitalist or Curt Blankenship.)

Your attention to this is appreciated!

#### FLYERS

As of Fall 2009, all Music flyers (including recital flyers) must bear required School of the Arts/Department of Music logos (known as “elements”). See the VCU Director of Marketing, Andrea Almoite, for details. Flyers posted without the required elements are typically removed quickly.

### *PHOTOGRAPHY*

Photography during Jazz Studies recitals is an unwelcome distraction. Be sure you advise your family and friends that photography (flash or otherwise) is *not* permitted during your recital and that all cellphones and pagers should be turned off. (Photography is permissible during your dress rehearsal or sound check, if you wish.) Non-flash photography is just as distracting when handled poorly: no one in your audience wants to sit behind someone frequently raising a digital camera or cellphone into their sightline.

### *FACULTY FEEDBACK*

The Director of Jazz Studies traditionally hears and juries every Jazz Studies recital, most in person. He and your other jurors will likely have useful feedback for you after your recital. Expect to dialogue with each juror in some way during the week or so following your recital.

### **DEGREE AUDIT & GRADUATION APPLICATION**

If you are planning to graduate *next* semester, please visit [www.pubinfo.vcu.edu/calendar/ac\\_fullViewAll.asp](http://www.pubinfo.vcu.edu/calendar/ac_fullViewAll.asp); click on the appropriate semester; and note in your calendar NOW the date ONE WEEK BEFORE the university's listed "Monroe Park campus students - last day for degree candidates to submit graduation applications to their advisers." You must see Assistant Music Chair Dr. James Wiznerowicz at least a week *before* that deadline for advising on your graduation application. He will oversee the process and sign in place of your advisor. Bring your Degree Audit and your Graduation Application. Expect that it will take you at least two tries to get your Graduation Application correct; so allow time for that process!

A recent and critical required element of the graduation process is the Degree Audit: a computerized review of your transcript versus your degree requirements, resulting in a summary of which requirements you have completed and not completed. To access your Degree Audit:

- 1) Log on to eServices.
- 2) Click the "Student" tab.
- 3) Select the "Student Records" menu option.
- 4) From this point, you can either click on "Apply to Graduate" or "View Application to Graduate." (WARNING! If you do not currently have a graduation application in the system, you will receive an error message that says, "No active graduation applications exist." That's OK.)
- 5) Look at the BOTTOM of the screen: you will see an option that says "Degree Evaluation." Click on that.
- 6) Select your term for the current semester.
- 7) Your curriculum information will appear with your current degree track. Look at the BOTTOM of the screen and select "Generate New Evaluation."
- 8) Click on the button beside your program and then click the "Generate Request" button. Be PATIENT....
- 9) Your degree audit will appear on the screen with any unfulfilled requirements listed with a red "No" beside them.
- 10) Print this out, and review it with your advisor.

Quoted from the Music Chair, January 2011: "The main responsibility for you and your students is to address the 'No's' on the graduation application. You may take the 'Yes's' for granted, and you may take the numerical calculations for granted. You are not expected to perform complex recalculations of GPA or to edit the degree audit."

The undergraduate Graduation Application and its instructions are likely the most challenging forms you will encounter during your time at VCU. Download them from [www.enrollment.vcu.edu/rar/graduation\\_instructions.html](http://www.enrollment.vcu.edu/rar/graduation_instructions.html). Allow extra time to decipher them, to complete the application, and to consult with your advisor. Below is a list of suggested areas for your review:

- **A.**—For a Jazz Studies major, the Major, Degree, and Concentration are (in that order) Music–Performance, Bachelor of Music, and Jazz Studies.
- **B.I.**—Under “In progress,” a Music major should place a check mark before any applicable General Education courses and an “X” before applicable Music courses.
- **B.II.**—”To Be Completed” requests a list of “courses with a grade of I, PR, or NG.” The instructions for that section list “NR” instead of “NG,” yet meaning the same thing.
- **B.III**—The Total Earned Credits within the Major Concentration are all the Music credits needed for the degree (thus for Jazz majors, only APPM, MHIS, MUSC, and MUED courses)—not the General Education credits. Extra elective Music courses not required for the degree do not figure here, as they exceed what is required to graduate. Your Total Earned Credits should match your Required Credits at the top of that column; but if you exceed the Required number, few will complain.
- To calculate your GPA for credits within your major, you must divide your quality points by the number of GPA hours for those courses. The figure should actually be available via your Degree Audit. Enter nothing in the grey boxes.
- **B.IV**—To quote the Music Chair, January 2011: “The graduation application asks you to complete GPA for courses ‘earned’ toward the major, not ‘required’ for it. It is fine to include courses that generally fall within the scope of the major in the calculation, even if they turn out ultimately to be additional credits. The figure is a moving target, since, in most cases, students do not yet have grades for courses required for the major in which they are enrolled at the time of application. The graduation office will review the final array of courses and the final GPA for the major at the end of the semester, when grades have been posted. You do not need to recalculate GPA, and you may record what is given on the degree audit.”
- **B.V**—Enter nothing in the grey boxes.

Good luck to you in your quest to complete this challenging form. When you have completed it, you may be asked to submit the following items to the Music Office:

- Graduation Application: completed, typed, no markings in pencil, any handwritten notations in pen.
- Degree Audit Copy.
- Transcript Copy.
- Curriculum Guide: for your declared catalog year according to eServices. You should have been updating this every semester; but should you need a new copy, download it from [www.vcu.edu/arts/music/dept/students/advising/curriculum.html](http://www.vcu.edu/arts/music/dept/students/advising/curriculum.html). Clearly mark each course that was taken with the term it was taken in and the grade you received in the course. (For example, next to MHIS 145, write “F09” (for Fall 2009) and “B,” etc. Also mark any electives as to what they count for within your degree: “Open,” “Upper-Level,” etc.

## RESOURCES

### ONLINE JAZZ MUSIC LIBRARY

VCU Libraries makes available the Jazz Music Library: an online treasury of jazz recordings from the beginning of the art form to contemporary performances that allows listeners to choose individual songs, or hear entire albums. With new albums and artists added monthly, Jazz Music Library will become the largest and most comprehensive collection of jazz available online.

Thousands of recordings are represented, including Billy Strayhorn, Bix Beiderbecke, Charlie Parker, Coleman Hawkins, Count Basie, Dave Brubeck, Dizzy Gillespie, Duke Ellington, Ella Fitzgerald, John Coltrane, Lester Young, Miles Davis, Oscar Peterson, Sarah Vaughan, Stan Getz, Thelonious Monk, and Wes Montgomery. Liner notes are included in PDF format. Entries include detailed instrumentation and performer information; and search options include date or place of recording, genre of jazz, instrument, record label, performer, and album or song title.

Anyone can visit <<http://jazz.alexanderstreet.com>> and hit the “browse” button to see the over 130,000 tracks available there. The online recordings themselves are available only to VCU students, faculty, and staff using their EIDs at <<http://jazz.alexanderstreet.com.proxy.library.vcu.edu>>.

There are some bugs in the system (no, Blue Mitchell’s sextet was not recorded in 1900; the Rock category brings up some traditional jazz, and how exactly is the African American genre defined?); but what a great resource of recordings! We are delighted that this service is now available to our community.

### OFFICE CHECKOUT

The following is just a sample of what’s available for your checkout from Prof. García’s Office, SPAC B28:

- 4 digital metronomes (see instructions below)
- Aebersold play-along books/CDs (now over 100)
- issues of the IAJE *Jazz Education Journal* and *JAZZed* magazine
- *Around the Horn* by Walt Weiskopf
- *The Art of Recording* by David Liebman
- Kenny Werner: *Effortless Mastery* Video
- Kenny Werner: *Effortless Mastery* Book & CD
- *Inside/Outside*
- *Jazz Ear-Training*
- Donelian: *Training the Ear, Vol. 1*
- Donelian: *Training the Ear, Vol. 2*
- *SCAT: A Guide for Jazz and Scat Vocalists*
- *Salsa/Latin Jazz Piano Voicings*
- *1001 Jazz Licks*
- *David Liebman Plays*
- Bergonzi: *Inside Improvisation, Vol. 1*
- Bergonzi: *Inside Improvisation, Vol. 2*
- Bergonzi: *Inside Improvisation, Vol. 3*
- Bergonzi: *Inside Improvisation, Vol. 4*
- Bergonzi: *Inside Improvisation, Vol. 5*
- *Cutting the Changes: Jazz Improvisation via Key Centers* by García (for five keys/clefs)
- 16 Jim Snidero *Jazz Conception Books* (one for each instrument, plus a set for sax section)
- Michele Weir: *Vocal Improvisation*
- *Arranged by Nelson Riddle*

- Sammy Nestico: *The Complete Arranger*
- *Afro-Cuban Rhythms for Drumset*
- *Brazilian Rhythms for Drumset*
- *Inside the Brazilian Rhythm Section*
- *Thelonious Monk Fakebook*
- *Latin Violin*
- *Kind of Blue Transcription*
- *New Approach to Ear Training*
- Willie Hill: *Approaching The Standards, Vols. 1-3* (in C)
- *The JJ Johnson Collection*
- *JJ Johnson Solos*
- *Jazz Trombone Duets*
- *Caravan*, arr. for jazz trombone quartet by Reeves
- *Hum*, arr. for jazz trombone quartet by Reeves
- *Nica's Dream*, arr. for jazz trombone quartet by Reeves
- *Wave*, arr. for jazz trombone quartet by Reeves

Prof. García also gives away *free* Aebersold Jazz (theory/listening) Handbooks, *free* Aebersold catalogs, *free* jazz band music scores, and many *free* periodicals. Just stop by his office and ask what's available!

### *METRONOMES*

VCU Jazz Studies and VCU Music each own several Parkes metronomes for student use. Jazz students should sign out the Jazz Studies devices before seeking Department metronomes, which are available to all Music students.

These devices include a “group accent” function, by which you can have the device accent every so many beats (between two and nine) within the clicks. You can also choose to “synchronize” the start of the clicks with any event by pressing its button at the desired moment to start. And there is a way to combine these two functions, if you wish.

- Group Accent: If you seek an accent every 3 beats during a pulse of 120 beats per minute, dial “## 3” (meaning any two numbers and then “3”). Then press and hold the button and dial “120.” To cancel the accent, press the button again.
- Synchronize Beat: If you seek a pulse of 72 beats per minute, starting and stopping at the press of a button, dial “000”; then press and hold the button. Dial “072” and then press the button to start and stop the clicks.
- The default function on each metronome is Group Accent. Dialing “000” and pushing the button is only needed to move between Group Accent and Synchronize functions. If a Group Accent has been already entered, it will be carried over to Synchronize.

These are made by Jon Parkes, an oboist with the Rochester (NY) Philharmonic and engineer in his own business. His current models offer 1 to 999 beats per minute, an audible internal speaker, a headphone jack, crystal-driven accuracy, optional exact start-stop buttons, optional accents on given beats (every second beat up to every ninth beat), optional click-track generator (in eighths of frames), and runs on a nine-volt battery. The price ranges from \$125 and up and comes with a lifetime guarantee—*his* lifetime. If you wish to purchase one, contact: Jon Parkes, 347 Rugby Avenue, Rochester, NY 14619 USA; phone 716/436-3215; e-mail <parkes@frontiernet.net>.

## VCU JAZZ CDS

VCU Jazz Studies' latest CD, "A Joyful Noise," is its first recorded entirely live before an audience and without a single remix, EQ adjustment, overdub, or intercut. Featuring the Jazz Orchestra I, a Small Jazz Ensemble, the Faculty Jazz Septet, and guests Wycliffe Gordon (trombone) and Steve Wilson (saxes), the CD captures the excitement of a live jazz concert. It's now available at Plan 9 Records, CDBaby.com (<[www.cdbaby.com/vcu jazz2](http://www.cdbaby.com/vcu jazz2)>), and from VCU Jazz Studies.

"It Could Happen To You," our 2002 release, is still available and features our Jazz Orchestra I, one of our Small Jazz Ensembles, and the Faculty Jazz Septet. It includes several live performances, including two with guest New York trumpet soloist Brian Lynch (whose credits include the Horace Silver Quintet, Art Blakey and the Jazz Messengers, Eddie Palmieri, and Prince). The CD was chosen by the IAJE *Jazz Education Journal* as one of the "Top 10 Campus CDs of 2002" and has received praise from *Down Beat*, *All About Jazz*, and other periodicals. You can find it at Plan 9 Records, CDBaby.com (<[www.cdbaby.com/vcu jazz](http://www.cdbaby.com/vcu jazz)>), and from VCU Jazz Studies.

If you have not yet bought these CDs, we ask that you do not seek a burned copy from a friend. Buy them, and support VCU Jazz! Tell others! All proceeds go to the VCU Jazz Students Fund.

## THE SINGLETON GIFT

In May 2002 Virginia Commonwealth University announced a \$2,000,000 commitment from Mr. W.E. Singleton to benefit the VCU Jazz Studies Program. His gift was at that time the largest ever made in the United States specifically to support university-level jazz education and has already begun to make a significant, positive difference. In appreciation for his gift, VCU formally renamed its Performing Arts Center the W.E. Singleton Center for the Performing Arts on October 28, 2002.

In March 2005 he announced an additional \$1,000,000 commitment in memory of his long-time friend, jazz pianist James W. Black, for whom the VCU Music Center building on Grove Avenue was renamed as The James W. Black Music Center on October 16, 2005.

W.E. Singleton is Managing General Partner of Crenshaw-Singleton Properties, a Richmond real estate investment firm. He has been an enthusiastic jazz fan for over 50 years and has been a personal friend of such jazz legends as Louis Armstrong, Zutty Singleton, Maxine Sullivan, Gene Krupa, Wild Bill Davison, and Count Basie (as illustrated by some of the photos on display in the SPAC lobby). Singleton's \$3 million commitment to VCU includes an initial outright gift and then additional monies during his lifetime and in his estate.

You can read detail regarding this financial gift on our web site at <[www.vcu jazz.org/singleton gift.html](http://www.vcu jazz.org/singleton gift.html)>. These funds have begun to arrive in limited amounts. At such time as a large sum arrives, we hope to tend to a variety of needs, such as establishing an endowment fund towards scholarships.

There still remains an incredible need for funds, as not even Singleton's total gift, once it arrives, if placed in an endowment, would generate as much scholarship and artist funding as we'd like, much less other needs. So we should embrace our positive good fortune while still making it clear to the public that plenty of needs remain.

## **VCU JAZZ STUDENTS FUND/JAZZ STUDIES STUDENT GRANTS**

### *VCU JAZZ STUDENTS FUND*

The VCU Jazz Students Fund was founded in October 2001 by an initial gift from Jamey Aebersold, founder of Jamey Aebersold Jazz, Inc. and producer of the world-renowned Aebersold play-along recordings and books. Since then, the Fund has benefited from the continued support of the community, including VCU Jazz CD sales.

Potential expenditures for the Fund include equipment such as amplifiers, microphones, brass mutes, and drum heads; fees for visiting artists; travel for various ensembles to present concerts at acclaimed conferences or locales; and scholarships.

### *JAZZ STUDIES STUDENT GRANTS*

The VCU Jazz Studies Student Grant program was established in the Fall of 2005 to encourage original research or creative work under the close supervision of a faculty member. The project may be undertaken under the scope of an independent study or honors seminar or could be pursued independently. There must be a faculty sponsor. All degree-seeking Jazz Studies students at VCU are eligible.

Applications may be submitted at any time during the year; however, primary attention will be given to those submitted by October 1 and February 1 of a given semester. Allow lead-time for such involved projects as summer travel, for which an application in the Fall semester may be advisable. Your application will be reviewed as speedily as possible. ***Please note that no application is approved until stated so by the Director of Jazz Studies.***

Students receiving grants are required to sign additional funding forms *in advance of their travel* and submit to the Director of Jazz Studies a final report on their completed project along with their eligible receipts in order to receive reimbursements. To apply, visit [www.vcu jazz.org/studentfund.html](http://www.vcu jazz.org/studentfund.html) and download a copy of the Application Form, following the attached instructions for its completion.

## **IN-STATE TUITION, ADDITIONAL GRANTS, SCHOLARSHIPS, FINANCIAL AID, GIGS, INTERNSHIPS, & STUDY ABROAD**

Students should apply for every manner of scholarship, financial aid, loan, and/or work-study appropriate to their situation. Please visit VCU's office of Financial Aid at [www.vcu.edu/enroll/finaid](http://www.vcu.edu/enroll/finaid) or call (804) 828-6669. Of course, the very best form of financial aid is to be a Virginia resident, for which there are strict qualification requirements: please review them at [www.enrollment.vcu.edu/rar/residency.html](http://www.enrollment.vcu.edu/rar/residency.html), [www.pubapps.vcu.edu/bulletins/about/?uid=10087&iid=30611](http://www.pubapps.vcu.edu/bulletins/about/?uid=10087&iid=30611), and <http://leg1.state.va.us/cgi-bin/legp504.exe?000+cod+23-7.4>.

There are all different kinds of scholarships, including university (VCU), school (Arts), department (Music), and program (Jazz), some based on academics or artistry, some on financial need. For information on School of the Arts-based scholarships, please visit [www.vcu.edu/arts/prospective\\_students/scholarships](http://www.vcu.edu/arts/prospective_students/scholarships).

The Music Department scholarships are initially awarded at the time of acceptance into the degree program. The Department then also offers the "Friends of Music" scholarships annually in September that may cover lesson fees (approximately \$300).

A donor makes possible some Jazz Studies scholarships that are issued each fall to students with strong grade-point averages, musical ability, and leadership. These may range from \$500-\$1000.

In addition, the Jazz Studies Program issues a limited number of scholarships each fall via CD sales and the Jazz Students Fund. These Jazz Scholarships are in addition to any Friends of Music Scholarships. Jazz Majors in jazz ensembles with a GPA of 3.5 or better receive the best consideration; 3.0 or better are next. Non-ensemble Jazz Majors with a 3.5 are next in consideration, followed by 3.0. These are guidelines; eligible students must have the support of Jazz Studies faculty and demonstrate appropriate leadership, conduct, and of course musical progress. Non-scholarship financial aid may be possible on a case-by-case basis; candidates must apply to the Director of Jazz Studies. Amounts over \$500 may be distributed across more than one semester.

#### *DEPARTMENT OF MUSIC SUMMER STUDIES GRANTS*

The Department of Music Summer Studies Grant program was established in the Spring of 2007 to support VCU music students who pursue advanced musical studies during the summer months in a summer institute, workshop, music festival or professional conference. All degree-seeking students within the Department of Music at VCU are eligible. Funds are limited, and students applying to the program are not guaranteed support. The grant, modeled after the VCU Jazz Studies Student Grant program, is intended to be applied to the costs of one event/program during the summer.

The deadline for applications in the initial year of the program was April 16, 2007; so anticipate a similar deadline in the future should this Program continue. ***Please note that no application is approved until so stated in writing by the Chair of the Department of Music.***

Students receiving grants are required to sign additional funding forms *in advance of their travel* and submit to the Chair of the Department of Music a final report on their completed project along with their eligible receipts in order to receive reimbursements. To apply, download the form from [www.vcu.edu/arts/music/dept/students/resources.html](http://www.vcu.edu/arts/music/dept/students/resources.html).

#### *SIGMA ALPHA IOTA ALUMNAE CHAPTER OF RICHMOND WOMEN'S SCHOLARSHIP COMPETITION*

All undergraduate women VCU Music majors are eligible to compete in the annual Sigma Alpha Iota Competition in all instruments, including voice, held in late March or early April in Sonia Vlahcevic Concert Hall. The required repertoire is 2 compositions of contrasting character and style, with at least 1 of them to be performed from memory. The prize is a \$300 scholarship. Jazz entries are welcomed, yet the Director of Jazz Studies is not aware that any Jazz Studies major has ever entered this competition. Application forms can be obtained from the Music Office. The submission deadline is typically around March 20. SAI is an international music fraternity for women. For more information contact Prof. Emeritus Melissa Marrion at (804) 231-2128 or [melissa.marrion@verizon.net](mailto:melissa.marrion@verizon.net).

#### *SCHOOL OF THE ARTS UNDERGRADUATE STUDENT RESEARCH GRANTS*

The SOTA Undergraduate Student Research Grants program was established in the Fall of 2006 to promote and support creative and scholarly investigation into a project or subject of interest relevant to the student's major. Research that is interdisciplinary and involves student collaboration is preferred but not required. A faculty mentor in your major is recommended and can provide real examples of what constitutes research in your discipline. This research experience is intended to

stimulate student interest in future research as well as demonstrate the importance of collaborating with student colleagues and faculty. All VCU Arts full-time undergraduate students are eligible.

The deadline for applications in the initial year of the program was December 4, 2006; so anticipate a similar deadline in the future should this Program continue. Students were notified of their awards December 15, 2006. Award amounts ranged from \$500 to \$5,000, with approximately 20 students receiving awards for use January 2007 to December 2007. ***Please note that no application is approved until so stated in writing by Nancy Scott, SOTA Associate Dean for Academic Administration.***

Students receiving grants are required to sign additional funding forms *in advance of their travel*. To apply, visit <[www.vcu.edu/arts/research/research\\_grant\\_proposals.shtml](http://www.vcu.edu/arts/research/research_grant_proposals.shtml)>. For further information, contact Nancy Scott, SOTA Associate Dean for Academic Administration, Pollak Building 201, <nmscott@vcu.edu>, 828-2787.

#### ***VCU UNDERGRADUATE RESEARCH AND CREATIVE SCHOLARSHIP SUMMER FELLOWSHIP PROGRAM***

Applications are welcome from full-time VCU undergraduate freshmen, sophomores, and juniors in all majors to propose a summer fellowship project. Successful applicants will receive a \$3,000 stipend for work with a faculty mentor on a research or creative scholarship project this coming summer. Grant winners for the debut Summer 2009 offering included Jazz Studies guitarist and Music Industry class alumnus Phillip Cardwell, Music Performance major and Music Industry class alumnus Kevin Estes, and Jazz Elective bassist Matt Harris. Summer 2010 recipients included Jazz Studies drummer Sam Sherman. The 2011 recipients included an application regarding “Breathing in the Performing Arts” by Music Education low-brass student (and JO I and II member) Josh Wright in a collaborative effort with students from VCU Dance and Theatre. An equally impressive application, “Fluxscape,” joined Jazz Studies drum student Devonne Harris with students from VCU Kinetic Imaging and Communication Arts to create a live, kinetic, performance-based installation that will be promoted as an event in a space downtown and entered in the 2011 InLight Festival.

The application deadline in the past has been March 1. Go to the VCU Office of Research Web site at <[www.research.vcu.edu/vpr/ugresources/index.htm](http://www.research.vcu.edu/vpr/ugresources/index.htm)> for details.

#### ***VCU HONORS SUMMER UNDERGRADUATE RESEARCH PROGRAM***

The Honors Summer Undergraduate Research Program is designed to facilitate the development of collaborative research or creative activity projects between students and faculty. The program is accepting proposals for projects intended to provide students with in-depth, hands-on experience in the research or creative process.

The program seeks faculty designed research projects in all disciplines, including community-based research projects. Student participants must be members of the Honors College. The time frame is typically June 1-July 29, though some flexibility is possible. The Faculty Stipend is \$500 for research supplies and/or travel (not salary); the Student Stipend is \$2,000, plus on-campus housing and workshops/seminars. The priority proposal deadline in 2001 was is January 5 or until the 15 to 20 slots are filled; the proposal form should not take more than 20 minutes to complete. For more information, contact Jacqueline Smith-Mason, Ph.D. at <[jsmithmason@vcu.edu](mailto:jsmithmason@vcu.edu)> or visit <[www.honors.vcu.edu/faculty/researchprojects.html](http://www.honors.vcu.edu/faculty/researchprojects.html)>.

### *VCU DEPARTMENT OF BUSINESS SERVICES SCHOLARSHIPS*

The VCU Department of Business Services sponsors scholarships through agreements with business partners to support and enhance scholarship opportunities for VCU students. In partnership with the Office of Financial Aid, the Office of Multicultural Student Affairs, and the Division of Student Affairs & Enrollment Services, the following scholarships have been offered annually with a November-February application window for the academic year following. For more information on any of the scholarships below, please visit <[www.bsv.vcu.edu/scholarships.htm](http://www.bsv.vcu.edu/scholarships.htm)>.

- *VCU Affinity License Plate Scholarship Award*  
The VCU Affinity License Plate Scholarship Award is sponsored with proceeds generated by the Virginia Department of Motor Vehicles' sales of license plates bearing marks of Virginia Commonwealth University. The program was established to recognize undergraduate Virginia students who have enhanced and promoted the image of Virginia Commonwealth University while also achieving academic scholarship in the classroom. Multiple scholarships in the amount of \$2,500 each will be awarded.
- *VCU Dining Services Multicultural Scholarship Award*  
The VCU Dining Services Multicultural Scholarship program is funded by ARAMARK Educational Services, LLC. Students who have demonstrated outstanding academic scholarship in the classroom, as well as leadership in diversity efforts at Virginia Commonwealth University, may be considered for a \$2,500 scholarship.
- *VCU Excellence in Community Services Scholarship Award*  
The VCU Excellence in Community Service Scholarship Award is sponsored with proceeds generated by the sale of class rings and graduation-related items through the Jostens Company. Virginia Commonwealth University values students who lead through their commitment to service on campus and within the community. This scholarship award recognizes extraordinary students and their outstanding service achievements. The amount of this scholarship award is \$2,500.
- *VCU Scholarship for the Advancement of Women*  
The VCU Scholarship for the Advancement of Women is sponsored through proceeds generated by the sale of class rings and graduation-related items through the Jostens Company. Virginia Commonwealth University values students who dedicate efforts towards the advancement and promotion of women at VCU and beyond. Through the Scholarship Award for the Advancement of Women, our goal is to recognize an extraordinary undergraduate student whose hard work benefits, promotes and advances women and/or women's issues. The amount of this scholarship award is \$2,500.
- *VCU Scholarship for Single Parents with Children*  
The VCU Scholarship for Single Parents with Children is sponsored with support from Barnes & Noble @ VCU. This scholarship has been established to assist single, divorced or widowed VCU students who are simultaneously raising children and attending school. The amount of this scholarship award is \$2,000.
- *VCU Sophomore Year Scholarship Award*  
The VCU Sophomore Year Scholarship Award is sponsored through support from Pitney Bowes Management Services. Virginia Commonwealth University values students who show evidence of strong academic performance, are actively involved in their campus community and who demonstrate leadership potential. The extraordinary achievements of such students are recognized through the Sophomore Year Scholarship Award. The amount of this scholarship award is \$1,000.
- *VCU Graduate Student Scholarship Award*  
The VCU Graduate Student Scholarship is sponsored with proceeds generated by the sales of class rings and graduation-related items through the Jostens Company. Virginia

Commonwealth University values the contributions graduate students make to the university community through service, scholarship and leadership. This scholarship will recognize an outstanding graduate student with an award in the amount of \$2,000.

- *VCU Faculty Senate Textbook Scholarship*

The VCU Faculty Senate Textbook Scholarship is sponsored with support from Barnes & Noble @ VCU. Annually \$10,000 in textbook vouchers will be distributed to students who demonstrate financial need in covering the cost of textbooks. A total of twenty \$500.00 vouchers will be awarded each year.

### *VCU CHAPTER OF THE HONOR SOCIETY OF PHI KAPPA PHI SCHOLARSHIPS*

The VCU Chapter of the Honor Society of Phi Kappa Phi offers the following awards for undergraduate students:

- The Wayne C. Hall Scholarship for a *rising senior* with a GPA of at least 3.5. Each school with an undergraduate program can nominate one student for this competition.
- The National Phi Kappa Phi Graduate Fellowship award for a *graduating senior* who will be attending graduate school. Each school is encouraged to submit at least one nominee for consideration by our chapter. Each Phi Kappa Phi chapter may nominate only one student from its pool of applicants for this national award. VCU's nominee will automatically receive the \$2,000 Lauren A. Woods Scholarship.

Each school solicits nominations from students and makes their selection. All application deadlines are January 30. For more information, visit [www.vcu.edu/phikappaphi/scholars](http://www.vcu.edu/phikappaphi/scholars).

A number of externally funded scholarships are also available. See “**EXTERNAL EVENT DEADLINES**” later in this document for additional information towards applying!

### *GIGS*

One of the best scholarships available is a referral by Jazz Studies to work or even contract a performance. Whether on or off campus, paid or unpaid, remember that you represent VCU Jazz and VCU Music when you work a referred engagement. As with any scholarship, eligible students must have the support of Jazz Studies faculty and demonstrate appropriate leadership, conduct, and of course musical progress.

Virtually all gigs distributed by the Director of Jazz Studies are via e-mail, and he refers the employer to your e-mail address and phone. Make sure both are operable, and check them often. Student answering machines or voice-mail that drone on for 45 seconds (forcing the caller to hear recorded yelling or other diversions) may be entertaining to some but will likely lose you future work. Consider making your voice-mail/answering machine gig-ready for public referrals.

Student musicians who receive work from the Director of Jazz Studies should avoid sending substitutes in their place; and if they do, those substitutes should be of equal or greater experience than the original musicians. If the Jazz Studies Director refers you to the public as an ensemble leader for an engagement, it is your obligation to make prompt contact with the employer to confirm the details as were forwarded to you. You are also required to promptly contact your peer performers to confirm that they also have the correct details.

VCU Jazz is not a booking agency: we do not advertise, and we are not interested in competing against other local musicians to compare for the best bid an employer might find. We only engage musicians for those persons who approach us directly seeking VCU-related music. We do not

provide demo recordings of the groups we offer and only supply musicians who play at a professional level, whether they are older or younger, whether students, faculty, or alumni.

Revisions effective April 1, 2008 to VCU Human Resources' policies on Overload Jobs and Salary Supplement have made it difficult to hire student musicians who are already on VCU's payroll via work or work-study, as such occasions would mandate that the employer add additional "fringe payments" on top of the salary. Therefore some e-requests for musicians may come your way which specify that the interested students cannot be employed in any way by VCU. This is unfortunate but out of the control of VCU Jazz Studies.

If you have a steady jazz gig—twice a month or more at one locale, for example—The Jazz Studies Director will consider publicizing your event in the VCU Jazz E-Newsletter if schedules allow. If your gig may be eligible, please submit your event information via e-mail in the following format:

- DAY(S), DATE(S), START TIME, END TIME
- ENSEMBLE NAME
- NAME OF VENUE
- ADDRESS OF VENUE
- VCU-RELATED PERSONS INVOLVED (faculty, students, alumni)
- COVER/ADMISSION CHARGE
- ONLY AGES 21 OR OVER ADMITTED?
- PHONE NUMBER OF VENUE
- RELEVANT WEB SITE(S) (typically of the venue or of the ensemble)

The more your information format varies from the above, the more delay in the potential E-News listing. If you have new or revised information about steady engagements (including the cancellation of a gig), please e-mail me details as well.

Due to the press of business, the E-News cannot usually publicize non-steady engagements unless they are of a higher profile than the typical local engagement. Exceptions are certainly possible: e-mail the Jazz Studies Director.

Should you be short of transportation for a gig, VCU does offer a fairly unique option: the Zipcar. VCU students, faculty, and staff can join Zipcar for \$35/year—for which you receive \$35 in free driving to use your first month. There is 24/7 access to Zipcars parked right on campus. Simply reserve online, let yourself in with your Zipcard and drive. The hourly and daily rates always include gas and insurance. Members age 18-20 can use a dedicated group of Zipcars that live on campus. Members age 21+ also have access to thousands of Zipcars all around the world. For more information, visit <[www.zipcar.com/vcu](http://www.zipcar.com/vcu)>.

Finally, a word about free gigs. When paid gigs arise, notices generally go first to the students with the most experience, gradually building in more students to that list. Most non-paying gig offers that come the Director's way are not forwarded to students, as the intent and tone of many of the offers are unprofessional. However, some free gigs would potentially put the participating VCU students in front of the eyes and ears of established musicians and in front of an audience who appreciates the musical content, potentially leading to a future paid gig.

So if you are offered an unpaid gig by the Director, know that it has been screened as best as possible—and that it is typically sent to the most experienced students as well as the lesser experienced. You then have a choice: stay lesser known by not playing in front of other musicians,

or get better known by investing your time on your instrument where the right ears might hear you. And if you take this gig offer or similar, be sure you and your bandmembers play *great*. Musicians representing VCU Jazz are judged the same by an audience and by the pros regardless of whether or not the students are paid a dime. Represent us well!

### *INTERNSHIPS*

#### *for credit*

One of the great assets of VCU is its location in Richmond. This city offers a vibrant, urban locale that is home to several major recording studios, many smaller studios, music of all kinds, theatre, dance, and more. In short, VCU is *surrounded* by music business—a critical element in what VCU offers its students.

We intend to bring yet more of the business onto our campus than ever before—and send more of our students out there as well. In addition, endless opportunities await students who might accomplish an internship while traveling out of town—possibly even online—via the relationships established by the Department of Music and its faculty. Students may also choose to take advantage of the resources available from the VCU Cooperative Education Program (details below).

The APPM 493 Music Internship course is available at a variable 1 - 4 credits, repeated for a maximum of 4 credits. Open to junior- and senior-level music majors only, its prerequisites include a 3.0 GPA in major course work in Music and an overall GPA of 2.5, plus consent of the coordinator and department chair.

This course provides full- or part-time professional field experience with approved organizations/individuals. Areas for the internship include (but are not limited to) music publication and production, arts administration and promotion, arts management, entertainment law, presentations and research, instrument repair, recording techniques, composition and arranging, and/or performance opportunities.

#### *not for credit*

VCU introduces the Cooperative Education/Internship potential for students in the Undergraduate Bulletin, excerpted as follows:

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University Career Center <[www.students.vcu.edu/careers](http://www.students.vcu.edu/careers)>; Susan Story, Director

The University Career Center assists students and recent alumni to identify and achieve their career goals. Career Center staff work with students to help them explore career options, decide on career directions and develop sound strategies for realizing their career goals. Located in Room 143 of the Student Commons, it offers a career library of more than 600 books and publications. Students have access to employer literature, recruiting brochures, and graduate and professional school publications. Career counseling sessions are offered by appointment using assessment tools such as the Strong Interest Inventory, the Self-Directed Search and the Myers-Briggs Type Indicator. Students may receive assistance with résumé development, job-search skills, and interviewing techniques.

The Career Center maintains job postings of full-time, part-time, internship, and co-op positions for students who are eligible. These postings may be accessed 24 hours a day through an account with the Career Center. Both on- and off-campus work-study positions for eligible students can be viewed

online at <[www.students.vcu.edu/careers](http://www.students.vcu.edu/careers)>.

The Career Center also offers a comprehensive Cooperative Education Program that blends traditional academics with paid work assignments in industry, business, government and nonprofit organizations. This combination enhances the student's academic knowledge, personal development and preparation for a professional career, and provides broad exposure to the student's academic major. Students may work part time while taking classes or alternate semesters of work and study....

#####

Please note that a few factors distinguish Co-op Ed experiences from Internships in the eyes of the Co-op Ed Program, among them:

- Interns may or may not receive financial remuneration from the employer; co-op students do receive remuneration.
- Interns usually work for only one academic semester; co-op students usually work for at least three semesters with either one employer or a series of employers.
- Interns are usually juniors or seniors; co-op students could be sophomores who can function in basic, entry-level positions and progress to more difficulty levels or work as additional courses are completed.

Such experiences are currently possible *without* academic credit. If interested, please contact Jeanette Waterman, Assistant Director of Career Services, University Career Center, University Student Commons, Room 143, 907 Floyd Avenue; office 828-1645; e-mail <[ejwaterman@vcu.edu](mailto:ejwaterman@vcu.edu)>. She is the Career Consultant for VCUarts. You should also be prepared to attend one of the orientation presentations by the program, which occur from 4-5p in the Student Commons, Room Virginia A on days to be announced.

Ms. Waterman has also created a blog dedicated to helping visual, design, and performing arts students have an edge when it comes to their job search. Visit <[www.janetteknowsjobs.com](http://www.janetteknowsjobs.com)>.

### **STUDY ABROAD**

The School of the Arts annually offers up to six Dean's International Study Grants in the amount of \$1000. Each department (such as Music) may recommend a maximum of two candidates for these awards.

Recipients must be declared VCU Arts majors enrolled full-time, rising Juniors or Seniors, with a minimum cumulative VCU GPA of 3.0 and 3.50 in their majors. Departmental recommendations, including a statement of purpose by the student (with student ID #), must be delivered by the (Music) department to the Dean's office by the required date (typically in early February).

A unique aspect of this scholarship is that the student's need does not have to be tied to visiting a specific educational institution abroad: s/he may just have research in mind that suggests a specific locale for travel next summer (typically between May 15 and August 25). Visit <[www.vcu.edu/arts/research/research\\_grant\\_proposals.shtml](http://www.vcu.edu/arts/research/research_grant_proposals.shtml)> for more information. Interested Music students should contact the Chair of the Music Department regarding the nomination process.

In addition, one of our VCU Music alumnae, Stephanie Davenport, works in the VCU Office of International Education and offers the following, valuable information.

VCU Education Abroad offers many programs for students to study for a summer, semester, or year-long experience. Programs are available in every field of interest (including many fields not available through VCU); and credits can be applied towards one's major, minor, general education, or elective requirements. Any financial aid and/or scholarships that students currently receive will apply towards their study abroad program; and there are many additional scholarship opportunities available, including a VCU Education Abroad Scholarship given at the beginning of our spring semester. Eligibility for most programs differs; but most require the student to be enrolled at VCU for two semesters, to be in good standing with VCU, and have above a 2.0 GPA.

There are currently no music programs for summer study sponsored by VCU (<[www.vcu.edu/oie/eao/ss/summer.htm](http://www.vcu.edu/oie/eao/ss/summer.htm)>). However, there are independent programs that offer summer music programs that can be found by searching on a web site such as <[www.studyabroad.com](http://www.studyabroad.com)>. The VCU summer programs can be taken by music students for credit towards their minors, general education, or elective requirements.

VCU is a member institution of the International Student Exchange Program (<[www.isep.org](http://www.isep.org)>), which links VCU students to schools all over the world. There are summer, semester, and year-long opportunities through ISEP.

There are two ways to study abroad through the ISEP program. Most schools are ISEP-reciprocal schools. For reciprocal exchanges, VCU will charge VA in-state tuition (even if the student is out-of-state!) and room and board. ISEP-Direct schools (mostly in the UK and Australia) have a specific, set fee that is often more though sometimes less expensive than VA in-state tuition and room and board. ISEP schools offer classes taught in English in most countries, though certain places (such as France and Italy) require the student to speak the native language. The non-English-speaking schools require the student to have taken up to the 200-level in the language of instruction and to complete a language proficiency form with a language professor from VCU as a part of the application.

Reciprocal exchanges occur when a student from another University wants to study at VCU and we have students to offer to their school (so that the VCU student is paying for the incoming student to be here and vice-versa). This is a terrific opportunity for a student that has been wanting to study abroad but didn't know whether s/he could afford it. The student is responsible for airfare and spending money.

Examples might include Napier University in Edinburgh, Scotland: the Ian Tomlin School of Music there (<[www.napier.ac.uk/sci/Mus/Pages/mus.aspx](http://www.napier.ac.uk/sci/Mus/Pages/mus.aspx)>) offers courses in classical, jazz, and popular music including music therapy, composition, and industry. Some American schools offer study abroad opportunities, such as the University of Syracuse in New York, which has a music industry program in London. As long as the program is offered through an accredited institution that accepts visiting, non-degree-seeking students, students can study anywhere they like. VCU does not allow its students to participate in programs offered in countries that are listed on the US Department of State's travel warning website (<[www.travel.state.gov/travel/cis\\_pa\\_tw/tw/tw\\_1764.html](http://www.travel.state.gov/travel/cis_pa_tw/tw/tw_1764.html)>).

VCU Music students, including Jazz Studies majors, have received opportunities via the VCU Education Abroad program. Should you be interested in studying abroad, contact Stephanie Davenport, Education Abroad Advisor, VCU Office of International Education, Franklin Street Gym, 817 W. Franklin Street, Room 122, P.O. Box 843043, Richmond, Virginia 23284-3043. Phone 828-8471; fax 828-2552; e-mail <davenportse@vcu.edu>; or visit <[www.vcu.edu/oie/eao/w\\_intro.html](http://www.vcu.edu/oie/eao/w_intro.html)> for more information.

### *KAPPA KAPPA PSI*

This fraternity was founded both to serve the university band programs and to offer its members fellowship. Typically it assists the marching band program; but since VCU has none, we are fortunate that it instead seeks to assist the VCU Jazz Studies Program. Its current primary service activities include ushering at all concerts, selling CDs at the VCU Jazz concerts, and assisting VCU Jazz Day (an event bringing 40-70 high school students to campus to study and perform jazz throughout the day).

The Jazz Studies Program is extremely grateful to Kappa Kappa Psi for its annual assistance to our needs. When you meet a member, please offer your own thanks directly to him or her. And if you would like to learn more about the organization, please visit [www.vcu.edu/arts/music/dept/study/instrument/ensembles/kkpsi.html](http://www.vcu.edu/arts/music/dept/study/instrument/ensembles/kkpsi.html) and contact its representatives about joining.

### **ANNUAL VCU EVENTS**

#### *JAZZ SOUFFLÉ SERIES*

You're invited to a series of workshops presented by VCU Jazz Studio Faculty: the *Jazz Soufflé* series. Definitions for your perusal include:

- souf-flé (soo-flay): n. a light spongy dish made with beaten egg whites  
—*Oxford American Dictionary*
- “If you’ve got a great teacher, it doesn’t matter what the class title is. You could call it Jazz Soufflé, and it would still be great.”  
—*Prof. Doug Richards*

This series features a number of our jazz faculty presenting 90-minute (or more) workshops at various hours so that you have the opportunity to learn from them even if you don’t have a class with them. Since our studio adjuncts are usually on tight daily schedules, they are the focus of this series. The series is sponsored by the VCU Jazz Students Fund. Attend whenever possible!

#### *FAKE BOOKS & OTHER SALES*

Each semester Prof. García offers group sales of legal fake books at **40% discount** with no tax or shipping costs to you. These include such resources as “The New Real Book,” Volumes I, II, and III; “The World’s Greatest Fake Book”; the “Standards” book, the “All-Jazz Real Book”; the “Real Easy” book; plus many instructional books and CDs, including superb resources for learning Afro-Cuban and Brazilian music.. A partial list is typically posted on the Jazz Board near the beginning of each semester; find the full list of available products (and a full list of tunes in each fake book) at [www.shermusic.com](http://www.shermusic.com).

To order, sign your name on the appropriate list on the Jazz Board by the posted deadline. Checks should be made out to “Sher Music Company,” should show ALL book titles and keys on your check, and be presented to Prof. García directly or (in a sealed envelope with his name on it) to his box in the Music Office. Expect delivery 3 weeks afterward. He will order at discounted prices only if at least a half-dozen persons place an order; otherwise, checks will be returned.

#### *FALL JAZZ FESTIVAL*

This tradition features the JO I, JO II, and various Jazz Studies faculty in a three-set concert. No other concert offers this combination. Plan to stay late!

### *GREATER RICHMOND HIGH SCHOOL JAZZ BAND*

Auditioned students from area high schools rehearse in this ensemble most Sundays in the Spring semester, 2-4 p.m. in MC 1003 and perform several concerts. On occasion you will be asked if you are available to substitute for an absent member: get in some sight-reading!

### *JAZZ DAY*

On one Saturday in the Spring semester, selected high school students from the area are invited to join various VCU Jazz faculty in a day of workshops, rehearsals, and concerts. The VCU JO I is to hold the midday period of that date, as it performs in a midday concert. *All* students in VCU jazz ensembles should prepare to volunteer assist at some point of that day for setup, teardown, or operation.

In any given year, many of our most accomplished VCU Jazz majors are alumni of VCU Jazz Day. It is impossible to hold this massive event without the volunteerism of VCU Music students. Thank you, in advance, for pitching in!

### *APRIL JAZZ ORCHESTRA I CONCERT WITH GUEST*

A highlight of the year occurs when a renowned guest artist collaborates with the JO I, preceded by workshops open to all VCU Music students and faculty. Expect a three-day menu of activities from the Sunday through the Tuesday.

**EXTERNAL EVENT DEADLINES** (*in chronological application order: note that deadlines may change!*)

### *CONNECT NETWORK*

Our first listed item, connectNetwork, has no deadline and operates within the VCU Division of Community Engagement. It is a resource for NonProfit Organizations (NPO) in the Richmond, Rappahannock and SouthSide areas. Visit its web site at <[www.connectRichmond.org](http://www.connectRichmond.org)> to find funding opportunities for your NPO or even for individuals Also contact D. Adam Sowder (VCU SGA Deputy Director of Political Affairs, 2008-09 SGA Vice President, at (804) 827-2001, <[sowderda@vcu.edu](mailto:sowderda@vcu.edu)>.

### *VCUarts STUDENT EXCHANGE*

This also has no deadline. VCUarts has developed a Craigslist-type site for students to post items for sale, to give away, items you want, and miscellaneous needs: for example, if are you looking for actors, collaborators, participants, etc. Visit <[www.vcuartsexchange.com](http://www.vcuartsexchange.com)>.

### *VCU INSIGHTS*

*Insights*, the new VCU journal of undergraduate research, has open calls for submissions. *Insights* is a student-run journal that publishes work from all disciplines including the arts, humanities, sciences, business, and engineering. It is a great opportunity for students to share their thoughts, discoveries, and insights with the VCU community. Cover art submissions are also being accepted. For more information and submission guidelines, visit <[www.insights.vcu.edu](http://www.insights.vcu.edu)>.

### *NEW YORK FOUNDATION FOR THE ARTS*

The NYFA has one of the most comprehensive arts-opportunities databases in the world. There is no deadline for its use. Visit <[www.nyfa.org](http://www.nyfa.org)>. You may find on online tutorial for artists at

[www.nyfa.org/nyfa\\_source.asp?id=47&fid=1](http://www.nyfa.org/nyfa_source.asp?id=47&fid=1)>.

### *RHYTHM ROAD: AMERICAN MUSIC ABROAD PROGRAM*

The U.S. Department of State's Bureau of Educational and Cultural Affairs and Jazz at Lincoln Center accept applications for the Rhythm Road: American Music Abroad Program. Jazz and hip-hop/urban music quartets from around the country are invited to apply for the opportunity to travel to countries not often visited by American musicians to increase cross-cultural understanding. Regions include Latin America, Africa, the Middle East, Europe, and Asia.

Applications for the tours are made available at [www.jalc.org/TheRoad\\_noFl/formusicians.html](http://www.jalc.org/TheRoad_noFl/formusicians.html) and have typically been due on January 30. A panel of musicians and scholars review all applications and invite the top quartets to attend live auditions in New York and additional U.S. cities to be determined. Hip-hop/urban auditions in the past were scheduled for March 23 & 24, 2007; jazz auditions were scheduled for April 1 & 2, 2007. A panel of musicians, experts, and U.S. State Department representatives then select six jazz quartets and three urban music groups

The tours are co-produced by Jazz at Lincoln Center, the Bureau of Educational and Cultural Affairs of the U.S. Department of State and U.S. Embassies abroad. Selected ensembles are provided overseas traveling expenses, an honorarium, and a tremendous opportunity for performance and cultural exchange. In addition to public concerts, the musicians conduct master classes, lecture-recitals, workshops, jam sessions, and make radio and TV appearances. The selected groups also perform free concerts at Dizzy's Club Coca-Cola in Frederick P. Rose Hall as well as in Washington, D.C. For more information call (212) 258-9899 or email [amap@jalc.org](mailto:amap@jalc.org).

### *VIRGINIA CREDIT UNION SCHOLARSHIPS*

In June the Virginia Credit Union (VACU) awards 25 \$2500 college scholarships to student members. To apply, a student must have joined VACU by the initial deadline of September 30, have his or her own credit-union account, and be a rising college freshman, sophomore, junior, or senior who will be taking at least nine credit hours per semester at an accredited college or university. The application deadline is the following March 31, with the awards issued in June. An additional scholarship offering is planned for students whose parents maintain a VACU account. For more information and an application, go to [www.vacu.org/about/scholarships.asp](http://www.vacu.org/about/scholarships.asp).

### *JEN STUDENT COMPOSITION SHOWCASE*

The Jazz Education Network's Student Composition Showcase gives current students an opportunity to have an original composition recognized and performed at the international level. All entrants will receive a certificate and comment from professional reviewers. A select group of participants may be invited to attend the JEN Conference in January and hear a professional performance of their music. For this event, Alfred Music Publishing will supply appropriate templates in Finale or Sibelius as needed, and may consider any of these compositions for publication, and as such, will contact the composer directly in that regard.

The composer must be a fully enrolled student throughout the current academic year and a current member of JEN to apply. Age groups include ages 14 through 17 as of September 1, and age 18 and above as of September 1, enrolled a minimum of six semester hours. Composition Categories include Small Instrumental Group (2 to 8 instruments, maximum 6 minutes in length), Large Instrumental Group (9 instruments and above, maximum 6 minutes in length), Instrumental Group with vocal solo (maximum 3.5 minutes in length), and Vocal Group (4-8 voices a cappella or with rhythm section, maximum 3.5 minutes in length).

Applications must be received online by 6p (EST) September 15. A \$10 non-refundable application fee must be paid prior. Applicants will be contacted via email by the Showcase Coordinator with specific details on completing the application process, including submitting scores and recordings for evaluation. The deadline for these submissions will be 6p (EST) September 30. Materials will be sent to evaluators at that time. Chosen composers will be notified by early November. Selected works may be performed at the JEN Conference. For more information, visit [www.jazzednet.org/1/en/node/1090](http://www.jazzednet.org/1/en/node/1090).

#### *ASCAP YOUNG JAZZ COMPOSER AWARDS*

The ASCAP Foundation Young Jazz Composer Awards have been established to encourage and support talented young jazz composers. The program is open to U.S. citizens or permanent US residents who have not reached their 30th birthday by December 31. Applicants must submit a completed application form, the notated score of one composition, a recording of the composition submitted and biographical information listing prior music studies, background and experience. Only completely original music will be considered; arrangements are not eligible. Compositions that have previously earned awards or prizes in major national competitions are not eligible.

The winning composers will share \$25,000 in ASCAP Foundation Awards. All submissions must be postmarked no later than October 1. Materials should be addressed to Frances Richard, The ASCAP Foundation Young Composer Awards, One Lincoln Plaza, New York, NY 10023. For more information, visit [www.ascapfoundation.org/youngjazz/](http://www.ascapfoundation.org/youngjazz/) or call at (212) 621-6172.

#### *JACOB K. JAVITS FELLOWSHIP PROGRAM*

The Jacob K. Javits Fellowship Program provides financial assistance to students who have demonstrated superior academic ability and achievement, financial need, and exceptional promise to undertake graduate study in the arts, humanities, and social sciences leading to a doctoral degree (or to a master's degree where the master's degree is the terminal highest degree awarded in the selected field of study).

This Fellowship is available to first-year graduate students and to seniors who are applying to a graduate program. The Fellowships are worth about \$42,000 per year for up to four years. Students should only apply if they have at least a 3.75 overall GPA and are stellar achievers: a 3.95 or 4.00 GPA is not unusual. It is very competitive. For further information, visit [www.ed.gov/programs/jacobjavits/applicant.html](http://www.ed.gov/programs/jacobjavits/applicant.html).

#### *FULBRIGHT PROGRAM*

The Fulbright program is sponsored by the U.S. Department of State and is the largest U.S. international exchange program offering opportunities for students, scholars, and professionals to undertake international graduate study, advanced research, university teaching, and teaching in elementary and secondary schools worldwide. It annually awards approximately six thousand grants, at a cost of more than \$235 million, to U.S. students, teachers, professionals, and scholars to study, teach, lecture, and conduct research in more than 150 countries, and to their foreign counterparts to engage in similar activities in the United States.

Undergraduates who will graduate by August in a given year and any graduate or professional students are eligible to apply in the fall of the preceding year for the academic year following graduation. For example, the 2008-2009 U.S. Student Fulbright Competition opened on May 1,

2007, with the deadline for applications October 19, 2007, all regarding study during the 2008-09 academic year.

Successful candidates will have a keen interest in studying abroad and learning about other cultures and should have some knowledge of the language spoken in the country in which they want to study. There is no minimum required GPA, but successful candidates will typically be very strong students. Interested students should visit <[www.fulbrightonline.org](http://www.fulbrightonline.org)> and then contact Jeff Wing, Fulbright Program Advisor and National Scholarship Coordinator, VCU Honors College, 828-1803, <jawing@vcu.edu>.

### *INTERNATIONAL SONGWRITING COMPETITION*

The International Songwriting Competition (ISC) is an annual songwriting contest whose mission is to provide the opportunity for both aspiring and established songwriters to have their songs heard in a professional, international arena. The 17 available categories include Americana; AAA (Adult Album Alternative), Blues, Pop/Top 40, Rock, Latin, R&B/Hip-Hop, Country; World Music, Folk/Singer-Songwriter, Gospel/Christian, Instrumental, Dance/Electronica, Children's Music, Lyrics Only, Teen, and Performance. Entrants may submit as many songs as they wish in the same category or in multiple categories. Submissions are judged on the basis of creativity, originality, lyrics, melody, and composition. Previous years have awarded \$150,000 in cash and prizes shared by some 70 winners, plus multilateral promotional campaigns designed to give international exposure and attention to their songwriting achievements. Winners are also included on the International Songwriting Competition Compilation CD distributed to music industry professionals including publishers, A&R representatives, and media.

Recent judges have included Darryl McDaniels (Run D.M.C.); LeAnn Rimes; Macy Gray; Tara Griggs-Magee (Executive VP Gospel/Urban Music, Sony Records); Michael McDonald (President, ATO Records); Chris Parr (VP of Music Programming & Talent Relations, CMT); Barbara Sedun (VP Creative, EMI Music Publishing Canada); Monte Lipman (President, Universal Records); Sean "P. Diddy" Combs; Aaron Lewis (Staind); John Ondrasik (Five For Fighting); Bo Diddley; Clint Black; David Hidalgo (Los Lobos); Branford Marsalis; Peter Furler (Newsboys); Taj Mahal; Sully Erna (Godsmack); Stacey Earle; Scott Kirkland (The Crystal Method); Michael Gudinski (Chairman, Mushroom Group of Companies); Alan Meltzer (CEO, Wind-Up Records); Tracy Gershon (Sr. Dir A&R/Artist Dev, Sony Records Nashville); Peter Asher (Co-President, Sanctuary Artist Management); Kim Stephens (VP A&R, Lava Records); John Scofield; Cassandra Wilson; Medeski Martin & Wood; John Mayall; Charlie Musselwhite; Tom Waits; Jerry Lee Lewis; Brian Wilson; Sean Paul; Craig Morgan; Mark Chesnutt; Rosanne Cash; Darryl McDaniels (Run DMC); Macy Gray; Frank Black (Pixies); Amy Ray (Indigo Girls); MercyMe; Blue Man Group; Robert Smith (The Cure); Isaac Brock (Modest Mouse); Peter Hook (New Order); Jeff Stinco (Simple Plan); and Tiësto (Producer/Remixer/DJ); Charlie Walk (President, Epic Records); Monte Lipman (President, Universal Records); Bruce Iglauer (Founder/President, Alligator Records); Mona Scott-Young (President, Violator Records); Steve Lillywhite (Sr. VP of A&R, Columbia Records/Producer - credits include U2, The Rolling Stones, Dave Matthews Band, and Peter Gabriel); Alexandra Patsavas (Owner, The Chop Shop Music Supervision - credits include The OC, Grey's Anatomy, Without A Trace, Carnivale, Rescue Me); Tara Griggs-Magee (Executive VP of Gospel/Urban Music, Sony Records); Dan Storper (President, Putumayo World Music); Thomas Brooman (Co-Founder/Artistic Director, WOMAD); Larry Willoughby (VP A&R, Capitol Records Nashville); Cameron Strang (President, New West Records); Angel Carrasco (President of 605 Discos and Sr. VP of A&R, Sony BMG Latin America); Betty Pino (DJ, WAMR Miami/Pioneer of Latin radio); Manolo Gonzalez (Sr VP of Regional Mexican A&R and National Promotion, Univision Records);

Barbara Sedun (VP Creative, EMI Music Publishing Canada); Cory Robbins (Founder/President, Robbins Entertainment); Danny Epstein (Music Supervisor, Sesame Street/Sesame Workshop); Emily Wittmann (VP, Nick Records); and Leib Ostrow (CEO, Music For Little People).

The deadline is typically October 15, with discounted application fees for entries by August 31. Richmond residents have merited awards in this competition. For further information, visit [www.songwritingcompetition.com](http://www.songwritingcompetition.com).

#### *SAMMY NESTICO AWARD*

The U.S. Airmen of Note jazz ensemble sponsors the Sammy Nestico Award, a composition contest seeking an unpublished work for jazz ensemble instrumentation (5,4,4,4). Citizens and legal permanent residents of the United States, age 34 or younger as of November 1 (except those actively involved in a military music program) are eligible. A full score and set of parts or full score and CD recording are required. The winning composition will be performed by The U.S. Air Force Airmen of Note, with expense-paid travel for the composer to Washington, D.C. for the performance. There will be a professionally produced live recording, plus an opportunity for a \$2,000 follow-up commission. The deadline for application is November 1. For more information, visit [www.usafband.af.mil/nesticoaward/index.asp](http://www.usafband.af.mil/nesticoaward/index.asp).

#### *FISH MIDDLETON JAZZ SCHOLARSHIP*

The Fish Middleton Jazz Scholarship Fund, Inc. is a presenter of the Annual East Coast Jazz Festival. Applications for the FMJS Jazz Scholarship must be postmarked no later than November 15. FMJS' primary focus is to assist emerging jazz musicians (vocalists and instrumentalists) in their development by granting scholarships for performance and educational purposes.

At this writing, the FMJS Scholarship amounts are 1st Place (\$3,000); 2nd Place (\$2,000); and 3rd Place (\$1,500). Scholarship monies are paid directly to the source(s) identified by the recipients. Categories include Tuition Assistance, Study With A Jazz Master, Music Education Programs, and Recording Projects. All finalists are engaged to perform at the East Coast Jazz Festival, all expenses paid; and the winner usually received an additional performance opportunity elsewhere. VCU students have received this honor in the past.

You are eligible to apply as an emerging jazz artist if, on the date of your submitted materials, you are a vocalist or instrumentalist who is pursuing a career in jazz, if you have not been a member of a group that has recorded commercially-released recordings, and/or if you have never signed contracts with booking agents or managers. There is no age limit.

A downloadable brochure that includes information regarding eligibility, guidelines, and requirements can typically be found at [www.fmseastcoastjazz.com](http://www.fmseastcoastjazz.com); click on "Education" and then "FMJS Scholarships." (At press time, the web site was down.) For further information, e-mail [eastcoastjaz@earthlink.net](mailto:eastcoastjaz@earthlink.net), phone (301) 933-1822, or fax (301) 933-1151.

#### *BETTY CARTER'S JAZZ AHEAD RESIDENCY PROGRAM FOR YOUNG JAZZ ARTISTS AT THE KENNEDY CENTER.*

Betty Carter's Jazz Ahead at the Kennedy Center identifies outstanding, emerging artists and brings them together under the tutelage of experienced artist-instructors who coach and counsel them, helping them to polish their performance, composing and arranging skills.

The Jazz Ahead program, brought to the Kennedy Center in 1998 by Betty Carter and held each April, now stands as a legacy and monument to this indomitable performer, who not only possessed one of this era's most extraordinary voices, but whose dedication to jazz education launched the careers of such artists as Cyrus Chestnut and Jacky Terrasson. VCU students have received this honor in the past.

The application deadline for the Betty Carter's Jazz Ahead residency program is December 19. Complete application requirements and program information are available by visiting [www.kennedy-center.org/jazzahead](http://www.kennedy-center.org/jazzahead) or [www.kennedy-center.org/programs/jazz/jazzahead/](http://www.kennedy-center.org/programs/jazz/jazzahead/).

#### *DOWN BEAT AWARDS*

Download application forms for the annual Down Beat Student Music Awards at [www.downbeat.com/sma](http://www.downbeat.com/sma). Previous VCU students and ensembles have received a variety of awards. All experienced students should consider applying. The deadline is December 31. (Alumni graduating in the preceding May can still apply so long as the recording was done between January and December.) Prof. García can usually assist with and sign applications as late as the first week of December exams, but earlier preparations are encouraged.

#### *JAS ASPEN*

JAS Aspen typically seeks four bands (up to six persons per band) for the last two weeks in July. The program provides a full scholarship, transportation, housing, and a stipend so that you can spend 10 days in Aspen, Colorado playing your music. The application deadline is March 1; decisions are announced by May 15. Musicians must be at least 18 to apply. There does not seem to be a maximum age, though the names & ages of all band members must be submitted. The band members do *not* have to be enrolled in school.

JAS Academy Summer Sessions was created in 1995, out of the collaboration between JAS and the Thelonious Monk Institute of Jazz. It is the nation's only all-scholarship jazz-residency program. The Artistic Director is Christian McBride. It has hosted such artists as Herbie Hancock (current JAS Artist in Residence), Rosemary Clooney, Ray Brown, Dr. Billy Taylor, Arturo Sandoval, Branford Marsalis, Poncho Sanchez, Russell Malone, Lewis Nash, Dianne Reeves, Benny Green, Joe Lovano, and Wayne Shorter. Morning classes are taught by Loren Schoenberg (Program Director); plus there are sectionals with the jazz masters, master classes, and lots of rehearsal opportunities as well as performances throughout the 10 days.

JAS is looking for "bands," not individuals. Check with JAS Aspen for this summer's category of music, which in the past have included such genres as Soul Jazz/Groove, Latin Jazz/World Fusion, New Orleans, and Mainstream with Vocalist. For further information, visit [www.jazzaspen.org](http://www.jazzaspen.org). Then contact Michelle Day, Program Coordinator, JAS Aspen, 2004 Petersfield Place, Olney, MD 20832; phone (301) 260-1291; e-mail [michellemday@comcast.net](mailto:michellemday@comcast.net) or [jazzaspen@jazzaspen.org](mailto:jazzaspen@jazzaspen.org).

#### *YAMAHA YOUNG PERFORMING ARTIST PROGRAM*

Yamaha Corporation of America, Band & Orchestral Division, has offered the annual Yamaha Young Performing Artist program (YYPA) for nearly 20 years, recognizing outstanding young musicians from the world of classical, jazz, and contemporary music. Winners of the competition typically will be invited to attend an all-expenses-paid weekend awards ceremony at the Band of America Summer Symposium, a taped live recital/concert by the winners and Yamaha performing artists, and other events and honors. Winners also will enjoy many of the privileges of a Yamaha

artist, including services and communication with Yamaha's artist relations department. Over 100 YYPAs winners have gone on to distinguish themselves in the world of music.

All application materials must be postmarked by midnight, March 1; winners are announced on or about April 15. Applicants must be between the ages of 16 and 21 at the time of the application and must be available during the proposed event period (typically late June). Jazz and contemporary adjudicators have in the past included such artists as Mike Garson, piano, recording artist (David Bowie, Smashing Pumpkins); Martha Mooke, strings, progressive recording artist; Dave Samuels, percussion; and Allen Vizzutti, trumpet. For more information, visit <[www.yamaha.com/band](http://www.yamaha.com/band)> and click on "Young Artist."

#### *JOE KENNEDY, JR. JAZZ MUSIC SCHOLARSHIPS*

From approximately January through March, The Richmond Jazz Society accepts applications for this award, usually given to two students who are attending or will attend a two-year or four-year Virginia college or university with an emphasis in Jazz Studies. The application and all accompanying materials must be received by March 31; scholarships are awarded May 15. Interested applicants should contact Richmond Jazz Society for an application form and guidelines at (804) 643-1972 or via email at <[rjs@vajazz.org](mailto:rjs@vajazz.org)>. Many previous VCU students have received these scholarships, such as David Brogan and Jason Gay (2002); Sam Savage and Jesse Spencer (2003); Jason Arce (2004 and 2006); Samson Trinh and Billy Williams (2005); Donald Crawford, Taylor Seward, and Marcus Tenney (2006); Ian Magee (2007); Ben Heemstra (2008); Karl Morse, Andrew Randazzo, and Dean Christensen (2009); and Victor Haskins (2010). Visit <[www.vajazz.org](http://www.vajazz.org)>.

#### **THE VCU JAZZ STUDIES CALENDAR, 2011-2012** (subject to change)

All students interested in being in a Jazz Orchestra and/or Small Jazz Ensemble must deliver completed schedule grids at their audition, as ensembles will be planned immediately thereafter. Audition sign-ups will be placed on the Jazz Board outside of MC 2014. Schedule grids will be e-mailed to students and/or placed online at <[www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html](http://www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html)>. A limited number may be placed on the Jazz Bulletin Board outside MC 2014.

All interested students should be sure to read the audition and placement policies stated in the *VCU Jazz Studies Handbook*, downloadable from <[www.vcu.edu/arts/music/dept/study/jazz/resources/handbooks.htm](http://www.vcu.edu/arts/music/dept/study/jazz/resources/handbooks.htm)>, so that they will not inadvertently lose their opportunity to be in a jazz ensemble. **Note that rhythmic reading of material provided online is required.** You can find not only the written music but also helpful sound-files of acceptable and unacceptable stylistic interpretations at <[www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html](http://www.vcu.edu/arts/music/dept/study/jazz/resources/ensembles.html)>. Practice with the recording to catch your errors before you audition!

**DO NOT WAIT UNTIL THE LAST MINUTE TO SIGN UP FOR AUDITIONS, or you may not get a slot. FILL UP THE THURSDAY HORN SLOTS FIRST!**

#### *Schedule*

TH 8/25—VCU classes begin.

Noon-5:30p, MC 2014—VCU Jazz Horn (especially Saxes!) auditions for large and small jazz ensembles.

F 8/26—

9:30-10:40a, 12:20-2p, MC 2014—Jazz Horn auditions. (No saxes 10-10:40a or 12:20-1p.)  
2:10-5p, MC 2014—Jazz Guitar auditions.

M 8/29—

9:30-10:30a: MC 2014—Jazz Piano/Bass/Drum auditions.  
12:30-4p, MC 2014—Jazz Piano/Bass/Drum auditions.  
4-5p, MC 2014—Deliberations

Late T 8/30 or early W 8/31—

Posting of ensemble rosters on Jazz Board outside MC 2014. All ensemble members must then register for the correct ensemble, and auditionees not placed in an ensemble they may have registered for must then drop the course so as to avoid receiving a failing grade at the end of the semester.

W 8/31—

3:40-5:30p, MC 1003—First rehearsal of Jazz Orchestra I.  
Last day for students to add/drop a course.

TH 9/1, 4:40-6:20p, MC 1003—First rehearsal of Jazz Orchestra II.

F 9/2, 5p—Deadline for students of applicable ad hoc solos/duos/trios to e-mail García interest re: Potpourri Convo 9/20.

M 9/5—Labor Day (VCU holiday).

T 9/6-M 9/12—First rehearsals of SJE's (as individually scheduled).

F 9/9—Deadline for Monroe Campus students to submit graduation applications to their advisors for December graduation.

F 9/16

10-10:50a—Workshop by Jeff Antoniuk and the Jazz Update, SPAC B40. Jeff Antoniuk (tenor sax), Wade Beach (piano), and Tom Baldwin (bass), and Tony Martucci (drums).

Noon-12:50p—Workshop by Jeff Antoniuk and the Jazz Update, SPAC B40.

4:30p—Deadline for all students interested in buying Sher Music books sign up and to deliver their checks to Prof. García's box in the Music Office.

7:30p—Jeff Antoniuk and the Jazz Update, In Your Ear Studios, 1813 East Broad St. \$15 admission. Jeff Antoniuk (tenor sax), Wade Beach (piano), and Tom Baldwin (bass), and Tony Martucci (drums).

T 9/20: Watch for updates as to the earliest time that the Concert Hall will be available. If not until 1p, then by 12:30p all parts of drum set must be backstage of the Concert Hall; by 12:45p the bass and guitar amps must be backstage.

1p—Potpourri Convo (open to all areas), Vlahcevic Concert Hall. (Coat & tie.)

F 9/23, 5p—Deadline for students of applicable ad hoc solos/duos/trios to e-mail García titles, composers, and arrangers (first and last names) re: Convo 10/11.

M 9/26, 5p—Deadline for Hooten to e-mail García titles, composers, and arrangers (first and last names) re: JO I/II concert 10/13.

TH 9/29

1-1:50p—Lori Freedman (clarinet/bass clarinet) woodwind masterclass, SPAC Organ Studio (second floor) or Recital Hall. Composers welcome also!

8p—Ayman Fanous (guitar and bouzouke), Mat Maneri (violin/viola), and Lori Freedman (clarinet/bass clarinet), in primarily trio sets of improvisational music. Vlahcevic Concert Hall, Singleton Center. Admission is \$15, \$10 with VCU Student or MCV Housestaff ID (free to VCU Music Students who sign up in advance).

SUN 10/2, 4p—Darryl Harper Faculty Jazz Recital (clarinet, composition), with Xavier Davis (piano), Matthew Parrish (bass), and Harry “Butch” Reed (drums). Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID. Music by Xavier Davis, Stevie Wonder, Julius Hemphill, and Darryl Harper.

M 10/3

Noon-12:50p—Possible workshop by guest artist TBA, SPAC B40.

3:40-5:30p—Possible workshop by guest artist TBA, MC1003.

T 10/4

7:30p—Rex Richardson Faculty Recital (jazz trumpet, composition), Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID. Performers include Prof. Brian Jones (drums) and alumni Trey Pollard (guitar) and Prof. Randall Pharr (bass).

9:30p—Zach Brock & The Magic Number, The Camel. Admission charge.

W 10/5, Noon-12:50p—Improv masterclass with guest Zach Brock (violin), SPAC B40.

TH 10/6, 4:40p—JO II rehearses in Vlahcevic Concert Hall.

T 10/11: Watch for updates as to the earliest time that the Concert Hall will be available. If not until 1p, then by 12:30p all parts of drum set must be backstage of the Concert Hall; by 12:45p the bass and guitar amps must be backstage.

1p—Jazz on Convo (following Winds & Percussion), Vlahcevic Concert Hall. (Coat & tie.)

W 10/12, 3:40p—JO I rehearses in Vlahcevic Concert Hall.

TH 10/13

1p—Trumpet Masterclass: Brass embouchure workshop with guest trumpeter and alumnus Taylor Barnett, MC 1003.

2p—JO I soundchecks without guest(s) to check the mic lines in Vlahcevic Concert Hall.

approx. 2:20-3:25p: Guest(s) rehearse with JO I.

3:30-4:30p—Improv clinic with guest trumpeter Graham Breedlove (student rhythm section backup as needed).

4:30p—Break.

4:45-approx. 5:20p—Guest(s) rehearse a chart or two with Jazz Orchestra II.

5:30-6:30p—Guest trumpeter Graham Breedlove presents a lead/section brass-playing clinic (demo students as needed).

6:30p—Dinner break.

8p—Fall Jazz Festival: VCU Jazz Orchestra I & II, VCU Jazz Faculty, and guest artist trumpeters Graham Breedlove, Taylor Barnett, and VCU artist in residence John D'earth, Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID. A VCU BrassFest event. (Coat and tie.)

F 10/14-SUN 10/16—Richmond Folk Festival (includes many forms of music sharing roots with jazz), downtown Richmond. Admission free.

SAT 10/15, 9a-12:30p—VCUarts Open House and Department of Music Audition Prep Workshop. Tips on the application and audition process, keyboard and theory assessments, and general preparation, including for prospective Jazz Studies students. Admission free, but advance registration required. Contact Prof. Rebecca Tyree at <rttyree2@vcu.edu> or 828-1360.

W 10/19, 5p—Deadline for students of applicable ad hoc solos/duos/trios to e-mail García titles, composers, and arrangers (first and last names) re: Convo 11/1.

TH 10/20-F 10/21—VCU Reading Days (no classes).

M 10/24—VCU advising begins.

Noon-12:50p—Jazz Drum History masterclass with guest and alumnus Emre Kartari, SPAC B40.

T 10/25, 4:40-6:30p—JO II Workshop + Rhythm Studies for Non-Drummers with Emre Kartari, MC 1003

W 10/26

8a-3:30p—All full-time faculty advisors will be in their offices and available for advising duties at some point this time. No classes, lessons (with full-time faculty), or ensembles will be held from 8a-3:30p. (The public word may be a 4p resumption; but the Music Chair has in the past approved ensembles at 3:40p.)

8p—Alumnus Emre Kartari (drums), with Ayça Gündüz (vocals), VCU guest artist in residence John D'earth (trumpet), and Profs. Skip Gailes (saxophone), Wells Hanley (piano), and Randall Pharr (bass). Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID.

F 10/28, 11-11:50a—Music Business workshop with Emre Kartari, SPAC B40.

T 11/1: Watch for updates as to the earliest time that the Concert Hall will be available. If not until 1p, then by 12:30p all parts of drum set must be backstage of the Concert Hall; by 12:45p the bass and guitar amps must be backstage.

1p—Jazz on Convo (following Strings), Vlahcevic Concert Hall. (Coat & tie.)

F 11/4—Last day for students to withdraw from a course with a W.

10-10:50a—Jazz Masterclass with guest artist Joshua Davis (bass), SPAC B40

Noon-12:50p—Improv class with Davis, SPAC B40

2-2:50p—Bass Masterclass with Davis, SPAC B40

3-3:50p—Rehearsal with Davis and selected students and/or faculty, SPAC B40, for...

4-4:50p—Informal Concert by Davis, SPAC B40.

5p—Deadline for directors of applicable SJE's to e-mail García titles, composers, and arrangers (first and last names) re: Concert 11/28.

M 11/7

VCU advance registration begins for Spring semester.

5p—Deadline for Hooten to e-mail García titles, composers, and arrangers (first and last names) re: JO II concert 11/29.

TH 11/10, 2-4p—JO I rehearses in Vlahcevic Concert Hall.

4:40p—JO II rehearses in Vlahcevic Concert Hall.

8p—VCU Jazz Orchestra I, Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID. (Coat and tie.)

T 11/15, 5p—Deadline for students of applicable ad hoc solos/duos/trios to e-mail García titles, composers, and arrangers (first and last names) re: Convo 11/29.

M 11/21, 5p—Deadline for Hooten to e-mail García titles, composers, and arrangers (first and last names) re: Holiday Gala 12/9.

W 11/23, 4p—Thanksgiving Break begins. (In recent years the Governor has proclaimed in November that the Break will begin at Noon, but it's still unofficial until he states it.)

M 11/28—Classes resume.

6:15-7:30p—Vlahcevic Concert Hall available for SJE set-up and sound-checks.

8p—VCU Small Jazz Ensembles, Vlahcevic Concert Hall, Singleton Center. Admission free. (Coat and tie.)

T 11/29: Watch for updates as to the earliest time that the Concert Hall will be available. If not until 1p, then by 12:30p all parts of drum set must be backstage of the Concert Hall; by 12:45p the bass and guitar amps must be backstage.

1p—Jazz on Convo (Small or Large Jazz Ensembles TBA), Vlahcevic Concert Hall. (Coat & tie.)

4:40p—JO II rehearses in Vlahcevic Concert Hall. (VUSO will end its rehearsal earlier to assist; JO II's start might be later than 4:40p.)

8p—VCU Jazz Orchestra II, Vlahcevic Concert Hall, Singleton Center. Admission free. (Coat & tie.)

F 12/9—Last day of classes.

8p—VCU Holiday Music Gala, including Jazz Orchestra II, Vlahcevic Concert Hall, Singleton Center. Tickets \$10 adult, \$5 children 12 and under; donations appreciated. (Coat & tie.)

M-W, 12/12-12/14 within 9a-5p—Jazz Juries anticipated.

M 12/12-T 12/14—VCU Exams.

M 12/12, 4-6:50p (tentative)—JO I records Jazz Arranging charts, MC 1003 (during JO "Exam" time).

## Spring Semester

TH 1/12, 4-8p—VCU Greater Richmond High School Jazz Band Auditions, Music Center 1003.

F 1/13, 4-8p—VCU GRHSJB Auditions, Music Center 1003.

T 1/17—VCU classes resume.

4:30p—Deadline for all students interested in being in an SJE to return their completed schedule grids to Prof. García's box in the Music Office, as ensembles will be planned thereafter.

4:40-6:20p, MC 1003—First rehearsal of Jazz Orchestra II.

W 1/18—3:40-5:30p, MC 1003—First rehearsal of Jazz Orchestra I.

SUN 1/22, 2-4p—VCU GRHSJB rehearsal, Music Center 1003 (and most Sundays thereafter into May)

M 1/23—Last day for students to add/drop a course.

M 1/23-F 1/27: First rehearsals of SJE's (as individually scheduled).

F 1/27—Deadline for Monroe Campus students to submit graduation applications to their advisors for May graduation.

4:30p—Deadline for all students interested in buying Sher Music books sign up and to deliver their checks to Prof. García's box in the Music Office.

5p—Deadline for students of applicable ad hoc solos/duos/trios to e-mail García titles, composers, and arrangers (first and last names) re: Convo 2/7.

SAT 1/28, 8a—VCU Music/Jazz Auditions

T 2/7: Watch for updates as to the earliest time that the Concert Hall will be available. If not until 1p, then by 12:30p all parts of drum set must be backstage of the Concert Hall; by 12:45p the bass and guitar amps must be backstage.

1p—Jazz on Convo (full program), Vlahcevic Concert Hall. (Coat & tie.)

SAT 2/11—VCU Jazz Day, 9:30a-4p, free to invited high school students; events held in Singleton Center and the Music Center. Informal concert in Vlahcevic Concert Hall, Singleton Center, 3p. Admission free. The JO I will hold the midday free until further notice for a VCU concert. All VCU Jazz ensemble students will assist in the setup, operation, and teardown at some point of the day.

T 2/14

1-1:50p—Music Business masterclass during Convocation by guest artist TBA, Vlahcevic Concert Hall.

4:40p—JO II rehearses in Vlahcevic Concert Hall.

7-9p—Guest artist rehearses with SWE, Vlahcevic Concert Hall.

W 2/15

9-10:30a—Jazz Arranging masterclass by guest artist TBA, MC 1003.

Noon-12:50p—Jazz Improv masterclass by guest artist, SPAC B40.

2-3:15p—Guest artist dress rehearses with SWE.

3:40-5:30p—Guest artist rehearses with VCU Jazz Orchestra I, Vlahcevic Concert Hall.

7p—VCU Symphonic Wind Ensemble concert with guest artist TBA, Vlahcevic Concert Hall.

TH 2/16

1-1:50p—Sax/woodwind masterclass (not specifically jazz) with guest artist TBA, SPAC Organ Studio (second floor) or Recital Hall.

2-4p—JO I rehearses in Vlahcevic Concert Hall. Guest joins after initial soundcheck.

4:40p—JO II rehearses in Vlahcevic Concert Hall.

8p—VCU Jazz Orchestra I with guest artist TBA, Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID. (Coat and tie.)

SAT 2/18, 8a—VCU Music/Jazz Auditions

SUN 2/19, between Noon-3:30p—Set-up and sound checks for various ensembles, including GRHSJB. (JO I also hold the concert date).

4p—Antonio García Faculty Jazz Recital (trombone, composition), Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID. Performers include the VCU Jazz Orchestra I, VCU Greater Richmond High School Jazz Band, and vocalist Mary Hermann García.

M 2/20, 8a-3p—VCU Music/Jazz Auditions. No classes, lessons (with full-time faculty), or ensembles will be held from 8a-3p; these resume at 3p.

F 3/2, 5p—Deadline for Hooten to e-mail García titles, composers, and arrangers (first and last names) re: JO II concert 3/27.

SAT 3/10-SUN 3/17—Spring Break.

M 3/19—Classes resume.

F 3/23—Last day for students to withdraw from a course with a W.

M 3/26—VCU Fall advising begins. Summer advance registration begins.

T 3/27—VCU Music Advising Day, 8a-3:30p: All full-time faculty advisors will be in their offices and available for advising duties at some point this time. No classes, lessons (with full-time faculty), or ensembles will be held from 8a-3:30p. (The public word may be a 4p resumption; but the Music Chair has approved ensembles at 3:40p.)

4:40p—JO II rehearses in Vlahcevic Concert Hall. (VUSO will end its rehearsal earlier to assist; JO II's start might be later than 4:40p.)

8p—VCU Jazz Orchestra II, Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID. (Coat and tie.)

F 3/30, 5p—Deadline for directors of applicable SJE's to e-mail García titles, composers, and arrangers (first and last names) re: Convo 4/17 and concert 4/19.

SAT 3/31—7th Annual Julius Watkins Jazz French Horn Festival, VCU Music, hosted by Prof. Patrick Smith. Admission TBA.

M 4/2—VCU advance registration begins for Fall.

SUN 4/15—No Jazz Studies recitals will be approved for today, as the focus of the day will be on preparing for the guest artist.

—4p to as late as 8p: JO I rehearsal with guest artist, Concert Hall. All JO I members must hold this date open. Also note that JO I crews will have to setup before 4p and teardown after 8p.

M 4/16, Workshops with guest artist, times TBA.

3:40p—JO I rehearses in Vlahcevic Concert Hall.

T 4/17, Possible workshops with guest artist, times TBA.

Watch for updates as to the earliest time that the Concert Hall will be available. If not until 1p, then by 12:30p all parts of drum set must be backstage of the Concert Hall; by 12:45p the bass and guitar amps must be backstage.

1p—Jazz on Convo (selected Small Jazz Ensembles with guest artist), Vlahcevic Concert Hall. (Coat and tie.)

2p—JO I rehearses in Vlahcevic Concert Hall.

4:40p—JO II rehearses in MC 1003 if needed.

8p—VCU Jazz Orchestra I with guest artist, Vlahcevic Concert Hall, Singleton Center. \$5 General Public; free with VCU student ID. (Coat and tie.)

TH 4/19, 6:15-7:30p—Vlahcevic Concert Hall available for SJE sound-checks.

8p—VCU Small Jazz Ensembles, Vlahcevic Concert Hall, Singleton Center. Admission free. (Coat and tie.)

SAT 4/21, 6:40-7:25p—VCU Greater Richmond High School Jazz Band, Titan Jazz Festival, Trinity Episcopal School, Richmond. Admission free. (5:45p soundcheck.)

W 5/2—VCU Reading Day

TH 5/3-F 5/11—Exams.

M-W, 5/7-5/9: Jazz Juries anticipated.

M 5/7, 4-6:50p (tentative)—JO I records Jazz Arranging charts, MC 1003 (during JO “Exam” time).

SAT 5/12, 11a-12:30p—Setup and soundcheck.

1p—VCU Greater Richmond High School Jazz Band, Vlahcevic Concert Hall, Singleton Center. Admission free. (Coat and tie.)

Contact number for general concert/ticket information: (804) 828-6776, Tuesday and Thursday, 2-4 p.m. Or visit <[www.showclix.com](http://www.showclix.com)> or e-mail <[musictix@vcu.edu](mailto:musictix@vcu.edu)> to purchase your tickets!

# # #

**VCU JAZZ HEALTH FORM (print neatly!)**

NAME \_\_\_\_\_

PERMANENT STREET ADDRESS \_\_\_\_\_

CITY, STATE & ZIP \_\_\_\_\_

YOUR PERSONAL PHONE # (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_ SS# \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_

E-MAIL \_\_\_\_\_ DATE OF BIRTH \_\_\_\_/\_\_\_\_/\_\_\_\_ AGE \_\_\_\_\_

GENDER \_\_\_\_\_ MARITAL STATUS \_\_\_\_\_ SMOKER? \_\_\_ YES \_\_\_ NO

NEXT OF KIN \_\_\_\_\_ TELEPHONE (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

PHYSICIAN \_\_\_\_\_ TELEPHONE (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

RELIGION (optional) \_\_\_\_\_ INSURANCE COMPANY \_\_\_\_\_

GROUP NUMBER \_\_\_\_\_ POLICY NUMBER \_\_\_\_\_

NAME SHOWN ON INSURANCE CARD \_\_\_\_\_

RELATIONSHIP TO THE INSURED \_\_\_\_\_

EMERGENCY CONTACT (NAME) \_\_\_\_\_

EMERGENCY CONTACT'S TELEPHONE (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

ALTERNATE EMERGENCY CONTACT (NAME) \_\_\_\_\_

ALTERNATE EMERGENCY CONTACT'S TELEPHONE (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

MEDICAL HISTORY – (Please list any conditions that you currently have—such as diabetes, asthma, heart disease, etc.) *Continue on back of page if needed:*

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CURRENT MEDICATIONS – (Please list names, dosage, and how often taken):

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ALLERGIES – (Please list ALL allergies):

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