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The index at the front of this document makes it very easy to use!*

Jazz Studies Handbook 2008-2009

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>

(This edition of the *Handbook* includes the **new** curriculum.
If you entered the Jazz Program prior to Fall 2007,
please also download that *Jazz Studies Curriculum* from the link above,
as you will need that information *plus* the policies within this *Handbook*.)

Virginia Commonwealth University
Department of Music

rev. 8/15/08

Jazz^{VCU}

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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. *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:

- extend to students gig-offers totaling thousands of dollars per year—virtually always by e-mail, and usually on short notice;
- 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; Former Director, Juilliard 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); and Alvin Walker (trombone, Count Basie Orchestra). 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.

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.

This Fall we anticipate a small student combo traveling to Doha, Qatar to perform in honor of the 10th anniversary of the VCUarts-Qatar Campus, bringing increased attention to our Jazz Program and to the entire Department of Music. This year we also expect to move many Jazz faculty and activities into the renovated Music Center! We welcome your patience as we complete this transition.

VCU JAZZ FACULTY

Taylor Barnett—Jazz Orchestra II

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

Bob Hallahan—Piano, SJE

Bryan Hooten—SJE

Brian Jones—Drum Set

J.C. Kuhl—Saxophone

Adam Larrabee—Guitar

Tony Martucci—Drum Set, SJE

Doug Richards—Arranging

Rex Richardson—Trumpet

For biographical information on various faculty members, please visit <www.vcu jazz.org>.

ROOM ASSIGNMENTS/MUSIC CENTER RENOVATION

The following list represents the previous and current locales for many of the typical activities of VCU Jazz (subject to change if construction timelines and specifications are not met). At this writing there had not been opportunity to test acoustically MC 1003, the proposed large jazz ensemble space. Additional details regarding office, lesson, and class locales will be announced as known.

SPAC = Singleton Center, AX = Annex (109 North Harrison), MC = Music Center(1015 Grove)

Function	Fall 2007 Locale	Fall 2008 Locale
Bass Closet	AX 205	MC 2017
Drum Practice Room A	AX 218D	MC 2002B
Drum Practice Room B (when not in SJE use)	AX 105	MC 2014
Ensemble Auditions	AX 105	MC 2014
Jazz Arranging	SPAC 215	MC 1003
Jazz Board	AX 105	MC 2014
Jazz Improv/Masterclass	SPAC B40	SPAC B40
Jazz Library	AX 101B	SPAC B22
Jazz Orchestras I & II	SPAC B40	SPAC B40 or MC 1003
Prof. Dvoskin's studio	AX 101B	MC 2004
Prof. Ess' studio	AX 201	MC 2005
Prof. Gailes' & Hallahan's studio	AX 110A	MC 2006
Prof. García's studio	SPAC B28	SPAC B28
Prof. Martucci's & Jones' studio	AX 103	MC 2008
Prof. Richards' studio	AX 203	MC 2007
Prof. Richardson's studio	Bowe House 101	SPAC 234
Small Jazz Ensembles	AX 105, maybe SPAC B40	MC 2014, maybe also MC 1003

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

MUSIC CENTER RENOVATION

On November 5, 2002 Virginia voters approved by a great majority the General Obligation Bill for Higher Education in Virginia, which included an appropriation of \$3.4 million for seriously needed renovations for the VCU Music Center. The university prioritized its order of projects, deciding that the Music Center would wait a few years.

In 2004 a Music Department Committee—including several Jazz Studies faculty—began meeting to prioritize goals. In Spring 2005 the university informed the Department that after various required expenses would be completed, only about \$2.6 million would remain available for the actual improvements. Given inflation, rising construction costs well beyond inflation, and future groundbreaking, that \$2.6 million sum was then worth substantially fewer construction dollars in 2006 than when passed in 2002. The Music Committee, Music Chair, and in turn the university planners, lobbied successfully for several substantial additions to the original funding. The most recent figure quoted for total funding has been \$5.3 million—a more than 50% increase over 2002.

Groundbreaking was to take place during Summer 2006, with completion by Fall 2007. But groundbreaking actually occurred in Spring 2007, with completion then targeted for Fall 2008.

In Spring 2007 the Recital Hall—the “sanctuary” of the former church—was painted, wood surfaces refinished, and other areas re-carpeted; followed by the updating of the heating and air conditioning systems there. The renovation at the rear of the building is to replace the old additions that had stood there. The Music Department will gain nicely renovated, well organized, and accommodating facilities, but not with additional square footage beyond what it had previously had. The renovated tower includes 14 individual practice rooms, 5 medium-size group practice rooms, 3 large-size group practice rooms, 3 small-to-medium size studios, 1 room for a music library, 1 room for instrument storage, 2 keyboard skills/aural skills/music theory labs, 1 large room potentially for jazz band/small ensemble/occasional class, 1 group adjunct office, and 12 faculty offices. Faculty currently at Bowe House will move into this facility or the Singleton Center along with other Music faculty.

CURRICULUM CHANGES/THE IMPORTANCE OF SINGING/TRANSCRIPTIONS

CURRICULUM CHANGES

Beginning Fall 2008, Jazz Arranging III & IV (each 3 credits) are retitled Jazz Form & Analysis I (3 credits, required) & II (2 credits, elective). This reflects the potential for the course content to remain largely the same as Jazz Arranging III & IV has been or to shift in any given semester to a range of topics (such as the music of one composer or a grouping of composers; or jazz in a given genre, such as rhythmic studies or Afro-Cuban music; or even solo or ensemble transcription and analysis).

The shift also reflects that the new Jazz Studies curriculum, completing its first revision in 25 years, provides a variety of jazz theory skills leading to Jazz Arranging that previously were not possible. For example, the Jazz student now receives twice the previous Applied Jazz instruction in the first two years, plus a semester of Jazz Theory & Aural Skills in the freshman year, plus a semester of Jazz Keyboard in the sophomore year, in addition to the pre-existing sophomore year of Jazz Improvisation class, before entering Jazz Arranging in the junior year. These additional credits of study allow Arranging to develop with that formative background in place. By the time a student completes Jazz Theory & Aural Skills, for example, s/he has already reharmonized melodies, scored brief passages for combo, and voiced brief “shout” sections for big bands in what is termed Sammy Nestico’s “Classic Basie Four-Part Style.”

The new Jazz Studies curriculum was passed in 2005 with the unanimous, written approval of all Jazz Studies faculty (part- and full-time) and the unanimous approval of the full-time Music faculty.

THE IMPORTANCE OF SINGING

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>. (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!

EDITORIAL NOTE: *As of press time, the VCU Music web site (including VCU Jazz) was being redesigned by VCU Creative Services, which had assured VCU Jazz that important existing URLs such as those referred to within the **Jazz Studies Handbook** would remain mirrored and operational within the new site. If you find active links within this document that are broken, please e-mail <ajgarcia@vcu.edu> with details so that he can contact Creative Services and attempt to remedy the problem. Thank you for your assistance in this regard.*

CURRICULUM REQUIREMENTS**BACHELOR OF MUSIC IN JAZZ STUDIES (entering Fall 2007 or later)**

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.

Major Studies (Applied) credits

Master Class (APPM 299)	0
(four semesters classical, four jazz)	
Performing Medium (APPM 300-level)	24
(8 credits classical, 16 credits jazz) ¹	
Approved Ensembles (APPM 370 & 390) ²	4
Jazz Ensembles (APPM 390,	
4 cr Jazz Orchestra, 5 cr SJE) ³	9
Junior Recital (APPM 394)	0
Senior Recital (APPM 494)	0

Music core curriculum credits

Recital/convocation attendance	0
(APPM 199, four semesters)	
World Music Styles (MHIS 120, WI)	3
Theory & Aural Skills I-IV (MHIS 145-146, 245-246)	16
Music History II (MHIS 322)	3
Jazz History (MHIS 324) (WI)	3
Conducting (APPM 381)	2

Supportive courses credits

Jazz Theory & Aural Skills (MHIS 147)	3
Keyboard Skills (APPM 173-174)	2
Jazz Improvisation (APPM 251-252)	6
Jazz Piano for the Non-Keyboard Player ⁴	
(APPM 272)	1
Jazz Arranging (MHIS 311-312)	6
Survey of the Music Industry (MHIS 380, WI)	3
Jazz Form & Analysis I (MHIS 405)	3

General studies credits

UNIV 111–112 Focused Inquiry	6
HIST American History 103 or 104	
or European History 101 or 102	3
ENGL 200	3
Ethics 211 or 212	3
Laboratory Science elective	4
Mathematics/Statistics	3
Social science elective	3
Open electives	9

¹ Jazz Saxophone majors may elect to take 4 semesters of Classical Saxophone (achieving Level IV) or take 2 semesters of saxophone as well as 2 consecutive semesters of Classical Flute, Clarinet, Oboe or Bassoon (achieving Level II in both Classical Saxophone and the Woodwind). Within their registered Drum Set lessons, Drummers will also study Jazz Percussion (Vibes) each semester for the third and fourth years.

² Large and/or small ensembles as approved by your advisor and the Director of Jazz Studies.

³ Rhythm-instrument majors will usually fulfill fewer credits with a Jazz Orchestra.

⁴ Jazz majors may test out of Jazz Piano for the Non-Keyboard Player.

WI = fulfills Writing Intensive requirement

Applied Music Achievement Levels
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.

B.M. JAZZ SUGGESTED COURSE SEQUENCE (entering Fall 2007 or later)

This is a suggested, not required, sequence. Your actual sequence of courses may vary from semester to semester. Be sure to see your advisor each semester to ensure that you are making the appropriate choices.

		Credits	Credits	Grade	Grade
		Fall	Spring	Fall	Spring
FIRST YEAR					
MHIS 145/146	Theory and Aural Skills I & II	4	4	___	___
MHIS 147	Jazz Theory & Aural Skills	--	3	___	___
APPM 173/174	Keyboard Skills	1	1	___	___
APPM 3_____	Performing Medium (Classical) ¹	2	2	___	___
APPM 3_____	Performing Medium (Jazz)	2	2	___	___
APPM 390	Small Jazz Ensemble	1	1	___	___
APPM 370/390	Approved Ensembles ²	1	1	___	___
APPM 199	Recital/Convocation	0	0	___	___
APPM 299	Master Class (Classical)	0	0	___	___
UNIV 111-112	Focused Inquiry 1 & 2	3	3	___	___
MATH _____	Math/STA Elective ³	<u>3</u>	<u>--</u>	___	___
		17	17		
SECOND YEAR					
MHIS 245/246	Theory and Aural Skills III & IV	4	4	___	___
APPM 251/252	Jazz Improvisation	3	3	___	___
APPM 3_____	Performing Medium (Classical)	2	2	___	___
APPM 3_____	Performing Medium (Jazz)	2	2	___	___
APPM 272	Jazz Piano for Non-Keyb Player ⁵	0-1	--	___	___
APPM 390	Jazz Orchestra ⁵	1	1	___	___
APPM 390	Small Jazz Ensemble	1	1	___	___
APPM 370/390	Approved Ensembles	1	1	___	___
APPM 199	Recital/Convocation	0	0	___	___
APPM 299	Master Class (Classical)	0	0	___	___
ENGL 200	Composition and Rhetoric II	<u>--</u>	<u>3</u>	___	___
		14-15	17		
THIRD YEAR					
MHIS 120	Intro to World Music Styles (WI)	3	--	___	___
MHIS 322	Music History II	--	3	___	___
MHIS 311/312	Jazz Arranging I & II	3	3	___	___
MHIS 324	Jazz History (WI)	--	3	___	___
APPM 381	Conducting	--	2	___	___
APPM 3_____	Performing Medium (Jazz) ⁶	2	2	___	___
APPM 390	Jazz Orchestra ²	1	1	___	___
APPM 299	Master Class (Jazz)	0	0	___	___
APPM 394	Junior Recital	--	0	___	___
_____	Lab Science Elective ⁷	4	--	___	___
_____	Open Electives	<u>3</u>	<u>--</u>	___	___
		16	14		

FOURTH YEAR		Credits	Credits	Grade	Grade
		1 st Sem.	2 nd Sem.	Fall	Spring
MHIS 405	Jazz Form & Analysis I ⁸	3	--	—	—
MHIS 380	Survey of the Music Industry (WI)	3	--	—	—
APPM 3_____	Performing Medium (Jazz) ⁶	2	2	—	—
APPM 390	Small Jazz Ensemble	--	1	—	—
APPM 299	Master Class (Jazz)	0	0	—	—
APPM 494	Senior Recital	--	0	—	—
HIST 103 or 104	Introduction to American History				
OR 101 or 102	Introduction to European History	3	--	—	—
_____	Social Science Elective ⁹	--	3	—	—
PHIL 211 or 212	Ethics	--	3	—	—
_____	Open Electives	<u>3</u>	<u>3</u>	—	—
		14	12		

Total: 121-122

¹Jazz Saxophone majors may elect to take 4 semesters of Classical Saxophone (achieving Level IV) or take 2 semesters of saxophone as well as 2 consecutive semesters of Classical Flute, Clarinet, Oboe or Bassoon (achieving Level II in both Classical Saxophone and the Woodwind).

² Large and/or small ensembles as approved by your advisor and the Director of Jazz Studies.

³ Suggested course: MATH 131.

⁴ Jazz majors may test out of Jazz Piano for the Non-Keyboard Player.

⁵ Rhythm-instrument majors will usually fulfill fewer credits with a Jazz Orchestra.

⁶ Within their registered Drum Set lessons, Drummers will also study Jazz Percussion (Vibes) each semester for the third and fourth years.

⁷ Lab Science course must include a lab. **Suggested courses:** BIOL 101, 102, 103; CHEM 110; ENVS 103; GEOG 203, 204; PHYS 101, 107. If you have questions, please see your advisor. Beginning Spring 2009, BIOL 101 (3 credits) and the lab (BIOZ 101, 1 credit) will be combined into a single 4-credit hour course, BIOL 101. There will no longer be a separate lab.

⁸ Jazz Form & Analysis II may be offered as a 2-credit elective class in the spring semesters.

⁹ Social Science electives include, but are not limited to, the following: Psychology, History (selected courses), Anthropology, Sociology, Economics, Political Science, and Geography. If you have questions, please see your advisor.

ADVISING & REGISTRATION

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. 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.

Prior to meeting with your advisor, you MUST do some preparatory work:

1. Print out your unofficial transcript and bring it.
2. If you do not already have in hand your appropriate Suggested Course Sequence Guide for your particular degree, and are a Jazz major, obtain it either from the preceding pages of this Handbook or (if you entered the program in previous years) the Jazz Curriculum files downloadable from <www.vcu jazz.org/programs/handbooks.htm>. If you are not a Jazz major, visit <www.vcumusic.org> and click on "Current Students." Then click on "Advising." At the bottom of the page, click on "Download Suggested Course Sequence Guides." Print out the appropriate Suggested Course Sequence Guide for your particular degree.

3. Check off all the courses on the Suggested Course Sequence Guide that you have completed or for which you have advanced placement for, plus mark differently the courses you are currently taking. This should provide you and your advisor a clear indication as to what requirements remain to be taken.
4. On a separate sheet, map out the courses that you will need to take next semester. (Have at least one back-up course for any general-education course in case it closes.)
5. ***Plan to pre-register for your studio lessons, jazz and otherwise, during the preceding semester.*** If you fail to do so, you may not have a teacher for your lessons when you arrive, as instructor contracts are initially based on studio numbers from pre-registration. This has the potential for a tremendously negative effect on Jazz Program instruction.
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 at 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 SJEs 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 beginning Fall 2008, Jazz Arranging III & IV (each 3 credits) is retitled Jazz Form & Analysis I (3 credits, required) & II (2 credits, elective). The new Jazz Studies curriculum was passed in 2005 with the unanimous, written approval of all Jazz Studies faculty (part- and full-time) and the unanimous approval of the full-time Music faculty.
8. Be ready with any questions you may have.

Please bring *all* of these materials to your advising session.

In addition, **AFTER** the advising session, VCU Music requires you to bring your advisor a printout of your schedule once you have registered (not an e-mail, a *hard copy*). The advising process is not complete until you have delivered this printout. This is to ensure that, among other things, our private-lesson instructors will have an accurate count of students returning to their studios so that you do not get shut out of your intended studio (as some students 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: 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. 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. Most lesson instruction is far more expensive than student 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.

JAZZ ENSEMBLE AUDITIONS

All small ensembles under the APPM 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.***

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 Founder's 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 (<www.vcu jazz.org/programs/rhythms.html>) and Jazz Board. 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.vcu jazz.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 jazz.org/programs/auditions.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.

Similarly, a student vocalist typically sings 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 Murphy and John Winn. Either might be available for externally contracted private lessons.

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/>). 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>, provide information on VCU operations.

Classes and ensembles generally conclude at 50 minutes past the hour, 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, 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. 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.

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. Additional information is found at www.students.vcu.edu/rg/policies/honor.html and is contained in the *VCU Resource Guide*.

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. 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.

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, www.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!*

REHEARSAL EQUIPMENT/PRACTICE-ROOM ACCESS

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 SPAC B40 (or potentially 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 SPAC B40/MC 1003. ***JO sectionals outside of SPAC B40/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 SPAC B40/MC 1003 or MC 2014 for their own rehearsals. 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, 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 my 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.

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 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 SJE's, 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.

Student (and faculty) recitalists can waive the above restrictions for their own recitals 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 1300 e-addresses and to over 30,000 VCU contacts. Electronically forward the appropriate information to your own friends. If you're involved in a web site such as <www.myspace.com> or <www.facebook.com>, 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 high 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.

COMBO TO QATAR

The VCU Jazz Studies program has been asked to provide music in celebration of the tenth anniversary of the VCUarts-Qatar campus. Costs for the trip are borne by the VCUart-Qatar operating budget. Prof. García will perform and will bring four VCU student musicians whose airfare, ground transport to Dulles airport and back, lodging, meals, excess-baggage fees for instruments, and potential passport fees will be covered initially or reimbursed. The students will be selected by Prof. García in consultation with Jazz faculty and must reflect the musical and professional standards of VCU Music. Additional rehearsals may be required beyond existing VCU jazz ensembles’ rehearsals, as the Qatar ensemble is likely to be smaller than existing SJs.

Current plans call for the following schedule:

- M 11/10: The ensemble leaves Richmond.
- T 11/11: Arrival in Doha, Qatar.
- W 11/12: Rehearse for and perform an evening community event.
- TH 11/13: Perform for the VCUarts-Qatar Anniversary Gala.
- F 11/14: Perform for and give a workshop to high school musicians.
- SAT 11/15: Morning departure from Qatar, late-night arrival in Richmond.

VCU School of the Arts in Qatar was established by Virginia Commonwealth University and the Qatar Foundation for Education, Science, and Community Development to provide the highest level of design education and training for the citizens of Qatar, the Arabian Gulf region, and beyond. The degree programs combine contemporary approaches to design adapted to the cultures of the region. Students earn a Bachelor of Fine Arts degree in Communication Arts and Design, Fashion Design and Merchandising, or Interior Design. Through experienced teachers and a comprehensive four-year curriculum, the college nurtures creativity and innovation and develops the technical skills necessary for demonstrating that creativity. For more information on VCUarts-Qatar, please visit www.qatar.vcu.edu.

This is a large undertaking that will present VCU Music and VCU Jazz in an international spotlight. Congratulations to the students to be selected!

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.

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

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.pubinfo.vcu.edu/artweb/music/current/jury_sheet.pdf. 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. Though not entirely new material, 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).

<p>Note that in all juries it is <i>extremely</i> 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</p>

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.

RECITAL DEADLINES & PERSONNEL

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

CREATING YOUR PRINTED PROGRAM

Programs must be created in Microsoft Word (or equivalent), 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.pubinfo.vcu.edu/artweb/music/current/recitalinfo.html>. Handwritten drafts are *not* acceptable. Your private instructor reviews and approves the following:

- the content and format of the *e-file* of your program,
- 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 signs a hard copy of your e-file as indication of approval *before* you or your instructor forward both the e-file (via e-mail) *and* the signed copy (in person or via faculty box) to the Director of Jazz Studies.

Jazz Studies Junior Recitals are to be a **half hour** in length (often 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.

E-mail your final program in a Microsoft Word e-file created from the Music office's provided template on or before the following deadlines. ***These deadlines may exceed any published in the Music Handbook and are necessary:***

- to your private instructor: no later than three weeks before your recital. Receive your instructor's revisions/approval/signature before you forward the correct e-file...
- to the Director of Jazz Studies: no later than two and a half weeks (seventeen days) before your recital. The Director will provide revisions/approval and then 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.

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

PERSONNEL

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.

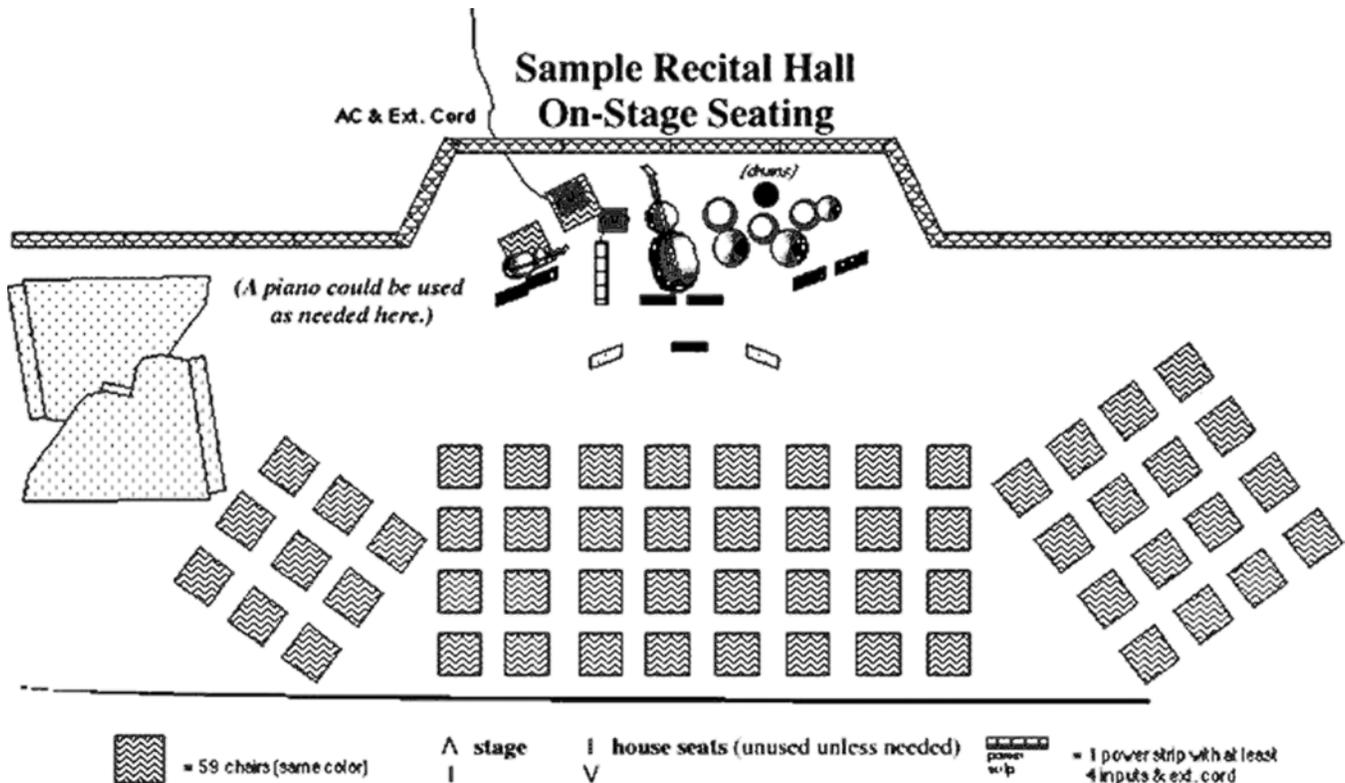
Recitalists should be prepared to conduct these ensembles in recital as needed. Regular ensemble time may be allocated by the ensemble director to the preparation of recital works if at all possible, but it is not guaranteed. Recognize that the quality of the recital performance will depend in part on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

MISCELLANEOUS

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

Junior Recitals will usually be in the School of Recital Hall and occasionally in the Concert 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!

Finally, a number of Jazz Studies students have found the Recital Hall to be rather impersonal in look and boomy in sound. If you do, consider arranging the hall with on-stage seating, not using the original house seating. 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!



Some recitalists have also found success placing their combo setup at left (where the pianos are shown above as stored), lining up all onstage chairs to face that side of the 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!

GRADUATION APPLICATION

The undergraduate Graduation Application and its instructions are likely the most challenging forms you will encounter during your time at VCU. 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.**—The instructions for “VCU Earned” request that entries under the “VCU Grade Points” column be entered “on the first half of the line” and “on the second half.” Yet there are no halves to the line. Add a dividing line, and enter the numbers in as a fraction (one over the other).
- **B.I.**— If you glance over to “II. To Be Completed,” you’ll note that area specifically requests a list only of “courses required for graduation with grades of I, PR, or NG.” The instructions for that section define “To Be Completed” in exactly the same way. Yet the instructions for section B.I. state to enter not only these unresolved credits but *also* “those in which the student is currently enrolled.” This is a contradiction that infers that one should also list under B.I.’s “VCU To Be Completed” the courses soon to be entered under Section VI, “Current Courses.” My current understanding is that the term “To Be Completed” should only be applied to courses with grades of I, PR, or NG.

- **B.III**—The instructions for this section are insufficient, even if accurate. It is my understanding that this section seeks only numbers from courses within the major (thus for jazz majors, only APPM, MHIS, MUSC, and MUED courses).
- **B.III**—You may find it helpful to use an online GPA calculator so that you can easily enter your selected grades and credits and have the equation properly weighed into the correct outcome. So far the only one referred to by students is at www.utexas.edu/cola/student_resources/gpa_calculator/. However, it is of limited power: if you have over 10 hours for a certain grade level (i.e., 17 hours in the “A” grade category) then have to split your hours into two columns (i.e., 10 hours in one A category, 7 hours in another A category) in order to get the proper result. If you find a better online GPA calculator, please advise me.
- **B.IV**—There should be X’s or similar markings placed within columns two and three of this section so as to note that no entries are required. The current visual array suggests that the form is seeking a Grade and Semester, neither of which is the case.
- **B.VI**—The icon at the upper left of this section suggests that a check-mark may need to be added in some locales. Yet the instructions for this section suggest that an asterisk may also at times be needed here; so an asterisk icon also in parentheses as a reminder at the upper-left of this section would be useful. The correct completion of this section relies on the student and advisor having correctly completed the designations of Major and Degree in Section A.

The Director of Jazz Studies has formally requested for years that this university form’s instructions be revised and improved, but it has remained unchanged. Good luck to you in your quest to complete this challenging form.

RESOURCES

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*
- *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

Regarding Metronomes: 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.

- 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 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 the button. Dial “072” and then press the button to start and stop the ticks.

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!

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/singletongift.html. These funds have begun to arrive in smaller amounts; our spending will be conservative. At such time as a large sum arrives, we hope 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 and download a copy of the Application Form, following the attached instructions for its completion.

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, contact the Music Office to confirm the program is continuing and to seek an Application Form.

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/artweb/grants> and download a copy of the Application Form, following the instructions for its completion. For further information, contact Nancy Scott, SOTA Associate Dean for Academic Administration, Pollak Building 201, <nmscott@vcu.edu>, 828-2787.

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>), and from VCU Jazz Studies. For a CD preview, you can until mid-December 2008 see a videostream of live VCU Jazz Orchestra I performances at The Midwest Clinic 2007 including guest Wycliffe Gordon at <www.midwestclinic.org/videos/jazz_archive.asp - virginia>.

"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>), 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.

SCHOLARSHIPS, FINANCIAL AID, GIGS, INTERNSHIPS, & STUDY ABROAD

SCHOLARSHIPS & FINANCIAL AID

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> 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.vcu.edu/enroll/rar/residency.html>.

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 a listing of School of the Arts-based scholarships, please visit <www.pubinfo.vcu.edu/artweb/> and click on About Us, Student Resources, Scholarships; and then choose your major in the drop-down window.

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.

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/pkp/scholarships.html>.

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.

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>; 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>.

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....

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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>. She is the School of the Arts contact for Co-op Ed. 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.

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). In past years, information could be found on the web at

<www.pubinfo.vcu.edu/artweb/viewScholarshipsDept.asp?fundID=69&deptID=15>. 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>). 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>. 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>), 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/depts/music/tomlin.html>) 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>).

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, Millhiser House Room 210, 916 West Franklin Street, 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> for more information.

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!

MUSIC INDUSTRY COURSE

There may be no more important non-performance course for your future career than MHIS 380, Sec. 001: Survey of the Music Industry (3 undergraduate credits, available to upper-level undergraduate students). A previous class member summarized it as “the most beneficial, real-life class I’ve taken in my four years.... It should be required of all Music students.” Topics include copyright, business organization, music production, management, recording, freelancing, grants, taxation, & non-performance music careers. Guest speakers assist in instructing the class, which meets Mondays, Wednesdays, and Fridays from 11-11:50 a.m. in the Fall semester. A number of class meetings may be replaced by outreach trips or research projects.

This course is required of Jazz majors entering Fall 2005 or later. It also fulfills a Writing Intensive course requirement for any School of the Arts major.

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>.

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.

VIRGINIA JAZZ PIANO COMPETITION

VCU hosts a jazz piano competition for Virginia high school students. Submissions are due by October 1, finalist invitations issued October 25, with finalist auditions held in November, winner announced by December 1. No winner need be chosen if the judges find no entry merits the award. For further information, visit <www.vcu jazz.org/piano>.

JAZZ COMPOSITION COMPETITION

VCU hosts this event seeking an unpublished jazz big band work by a high school student. Instrumentation: 5 saxes (AATTB, doubles optional), 3-4 trumpets, 3-4 trombones, guitar and/or piano, plus bass and drums (vocals optional). Submissions must be received by October 1; results will be announced by December 1. No winner need be chosen if the judges find that no entry merits the award. For further information, visit <www.vcu jazz.org/composition>.

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 SPAC B40/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. All VCU jazz ensembles are to hold the midday period of that date until released by the Director of Jazz Studies, as selected VCU students perform in a midday concert.

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 during the academic year: 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> 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>.

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>.

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>. You may find an online tutorial for artists at <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> 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>.

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>.

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/> 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>.

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> 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.

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.

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 be found at <www.fmseastcoastjazz.com>; click on “Education” and then “FMJS Scholarships.” VCU students have received this honor in the past. For further information, e-mail <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> or <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>. 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>. Then contact Michelle Day, Program Coordinator, JAS Aspen, 2004 Petersfield Place, Olney, MD 20832; phone (301) 260-1291; e-mail <michellemday@comcast.net> or <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 YYPA 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>.

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>. 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), and Ben Heemstra (2008). Visit <www.vajazz.org>.

HILTON HEAD JAZZ SOCIETY SCHOLARSHIPS

Applicants must be a full-time student actively pursuing a music degree with a declared major (or primary emphasis) in a jazz studies program. Recipients are chosen on the basis of the written application information and performance proficiency. The downloadable application, your recording, and your two required letters of recommendation must be received by the Hilton Head Jazz Society by May 15. For more information, visit <www.hhjs.org/scholarshipapp.htm>.

THE VCU JAZZ STUDIES CALENDAR, 2008-2009 (subject to change)

At this writing, auditions plus some ensembles and classes are anticipated to be held in the renovated Music Center rather than in the Annex or the Singleton Center. The Jazz Board previously outside Annex 105 should move outside Music Center 2014. You must therefore watch postings and your e-mails closely to monitor any subsequent room changes! In the meantime, this calendar reflects multiple locales.

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. A limited number may be placed on the Jazz Bulletin Board. ("MC" refers to the Music Center at 1015 Grove Avenue, usually entered on Harrison Avenue.)

All interested students should be sure to read the audition and placement policies stated in the *VCU Jazz Studies Handbook*, downloadable from <www.vcu jazz.org/programs/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 jazz.org/programs/rhythms.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! They occur during JO rehearsal slots; so 20-30 horns should already have those times open.

TH 8/21—VCU classes begin.

2-5:30p, MC 2014—VCU Jazz Horn (especially Saxes!) auditions for large and small jazz ensembles.

Also, any students interested in playing on the T 9/16 "Potpourri" Convo (ad hoc solos/duos/trios) should get in touch with Prof. García immediately regarding potential titles, composers, and arrangers (first and last names).

6-8p: Ginter Garden "Flowers after 5" featuring VCU Jazz. This week: Josh Gramling (guitar), Brian Cruse (bass), and Sam Sherman (drums). 1800 Lakeside Avenue, Richmond (intersection of Lakeside and Hilliard), the music proceeds rain or shine. Public admission is regular Garden admission: \$10 adults; \$9 seniors; \$6 children 3-12; children under 3 and members free. To learn more call 262-9887 or visit <www.lewisginter.org>.

F 8/22—

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 8/25—

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 8/26 or early W 8/27—

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.

García will soon e-mail all students sought for the Doha, Qatar combo a class/exam absence form to complete and return to him via e-mail by Thursday.

W 8/27—

Last day for students to add/drop a course.

TH 8/28

2-3:50p, SPAC B40/MC 1003—First rehearsal of Jazz Orchestra I.

4:30-6:20p, SPAC B40/MC 1003—First rehearsal of Jazz Orchestra II.

6-8p: Ginter Garden “Flowers after 5” featuring VCU Jazz. This week: Jon Gibson (sax), Karl Morse (guitar), and Colin Greggs (guitar). 1800 Lakeside Avenue, Richmond (intersection of Lakeside and Hilliard), the music proceeds rain or shine. Public admission is regular Garden admission: \$10 adults; \$9 seniors; \$6 children 3-12; children under 3 and members free. To learn more call 262-9887 or visit <www.lewisginter.org>.

M 9/1—Labor Day (VCU holiday).

T 9/2-M 9/8: First rehearsals of SJE's (as individually scheduled).

TH 9/4, 6-8p: Ginter Garden “Flowers after 5” featuring VCU Jazz. This week: Samson Trinh (sax), Allyson Mills (guitar, vocals), Curtis Mills (guitar, vocals). 1800 Lakeside Avenue, Richmond (intersection of Lakeside and Hilliard), the music proceeds rain or shine. Public admission is regular Garden admission: \$10 adults; \$9 seniors; \$6 children 3-12; children under 3 and members free. To learn more call 262-9887 or visit <www.lewisginter.org>.

F 9/5—Deadline for Monroe Campus students to submit graduation applications to their advisors for December graduation.

5p—Deadline for students of applicable ad hoc solos/duos/trios to e-mail García titles, composers, and arrangers (first and last names) re: Potpourri Convo 9/16.

T 9/9—Deadline for all Doha, Qatar combo members to have given their non-Music instructors their absence letters.

TH 9/11, 6-8p: Ginter Garden “Flowers after 5” featuring VCU Jazz. This week: The Flyin’ Sulzers, featuring John Conley and Alan Parker (guitars) and Brian Sulser (bass). 1800 Lakeside Avenue, Richmond (intersection of Lakeside and Hilliard), the music proceeds rain or shine. Public admission is regular Garden admission: \$10 adults; \$9 seniors; \$6 children 3-12; children under 3 and members free. To learn more call 262-9887 or visit <www.lewisginter.org>.

F 9/12, 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.

T 9/16

Deadline for all Doha, Qatar combo members to report any remaining class-absence concerns to Prof. García.

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 any drum set must be backstage of the Concert Hall; by 12:45p any bass and guitar amps must be backstage.

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

TH 9/18, 6-8p: Ginter Garden “Flowers after 5” featuring VCU Jazz. This week: The Band of Steve’s, featuring Jon Greenberg (trumpet), Steve Young (guitar), and Carter Blaugh (bass). 1800 Lakeside Avenue, Richmond (intersection of Lakeside and Hilliard), the music proceeds rain or shine. Public admission is regular Garden admission: \$10 adults; \$9 seniors; \$6 children 3-12; children under 3 and members free. To learn more call 262-9887 or visit <www.lewisginter.org>.

M 9/22, 5p—Deadline for Barnett to e-mail García titles, composers, and arrangers (first and last names) re: JO I/II concert 10/9.

TH 9/25, 6-8p: Ginter Garden “Flowers after 5” featuring VCU Jazz. This week: Mark Ingraham (trumpet), Alan Parker (guitar), and Devonne Harris (drums). 1800 Lakeside Avenue, Richmond (intersection of Lakeside and Hilliard), the music proceeds rain or shine. Public admission is regular Garden admission: \$10 adults; \$9 seniors; \$6 children 3-12; children under 3 and members free. To learn more call 262-9887 or visit <www.lewisginter.org>.

8p—Bryan Hooten Faculty Jazz Recital (trombone, composition), Vlahcevic Concert Hall, Singleton Center. Admission free.

F 9/26, 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 10/7. (Note that at this writing it is unclear if some or all of the Jazz time might be used by a guest artist on the program.)

WED 10/1—Deadline for receipt of high school students’ applications for the VCU Jazz Composition Competition and VCU Virginia High School Jazz Piano Competition. For application forms, visit <www.vcu jazz.org/piano> and <www.vcu jazz.org/piano/piano_compete.html>.

?F 10/3, 7p—VCU Friends of Music Reception, Scott House. Admission free.

T 10/7: 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 any drum set must be backstage of the Concert Hall; by 12:45p any bass and guitar amps must be backstage.

1p—Jazz on Convo (ad hoc solos/duos/trios TBA, preceded by Brass students), Vlahcevic Concert Hall. (Coat & tie.)

2p—JO I rehearses in Vlahcevic Concert Hall.

4:30p—JO II rehearses in Vlahcevic Concert Hall.

TH 10/9, 2p—JO I rehearses in Vlahcevic Concert Hall.

4:30p—JO II rehearses in Vlahcevic Concert Hall.

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

T 10/14, 1p—Yamaha A & R Rep (and accomplished drummer) John Wittman on Convo to discuss “Finding Your Way in the Music Industry,” Vlahcevic Concert Hall.

W 10/15, 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 10/28.

TH 10/16-F 10/17—VCU Reading Days (no classes).

M 10/20—VCU advising begins.

T 10/21—Invitations issued for VCU Virginia High School Jazz Piano Competition Finals.

8p—Rex Richardson Faculty Recital (trumpet, possibly all classical), Vlahcevic Concert Hall, Singleton Center. Admission free.

W 10/22—VCU Music Advising Day, 8a-4p: 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-4p; these resume at 4p.

F 10/24-SAT 10/25: VCU's 40th Anniversary Celebration, Monroe Park

SUN 10/26, 4p—VCU Guitar Series: Richmond Guitar Quartet with VCU Jazz and Classical Guitar Faculty member Adam Larrabee, Vlahcevic Concert Hall, Singleton Center. \$10 General Public; free with VCU student ID.

4-7p—Brian Jones' Mingus Awareness Project, Gallery 5, to benefit the ALS Association. More information TBA.

T 10/28: 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 any drum set must be backstage of the Concert Hall; by 12:45p any bass and guitar amps must be backstage.

1p—Jazz on Convo (ad hoc solos/duos/trios TBA, preceded by String students), Vlahcevic Concert Hall. (Coat & tie.)

F 10/31—Last day for students to withdraw from a course with a W.

M 11/3—VCU Pre-registration begins.

T 11/4, 2p—JO I rehearses in Vlahcevic Concert Hall.

4:30p—JO II rehearses in Vlahcevic Concert Hall.

W 11/5, 5p—Deadline for directors of applicable SJE's to e-mail García titles, composers, and arrangers (first and last names) re: Concert 11/24.

TH 11/6, 2p—JO I rehearses in Vlahcevic Concert Hall.

4:30p—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.)

F 11/7, 5p—Deadline for Barnett to e-mail García titles, composers, and arrangers (first and last names) re: JO II concert 11/25.

SAT 11/8, 10a—VCU Music/Jazz Auditions

M 11/10, afternoon (tentative)—A combo of selected students departs with Prof. García for Doha, Qatar.

T 11/11, evening (tentative)—Selected combo arrives in Qatar.

W 11/12, evening (tentative)—Selected combo performs in Qatar at a community event.

TH 11/13 (tentative)—Selected combo performs in Qatar at VCU-Qatar's 10th Anniversary celebration.

F 11/14 (tentative)—Selected combo performs/gives workshop in Qatar at a local high school.

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 11/25.

SAT 11/15, morning (tentative)—Selected combo departs Qatar, arrives in Richmond late night.

M 11/17, 5p—Deadline for directors of applicable SJE or JO to e-mail García titles, composers, and arrangers (first and last names) re: Holiday Gala 12/5.

M 11/24, 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 & tie.)

T 11/25: 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.)

2p—JO I or (Holiday Gala SJE) rehearses in Vlahcevic Concert Hall.

4:30p—JO II rehearses in Vlahcevic Concert Hall.

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

W 11/26, 4p—Thanksgiving Break begins. (In recent years the Governor has proclaimed in November that the Break will begin at Noon, but that's still unofficial this year until he states it.)

M 12/1—Classes resume.

F 12/5—Last day of classes.

8p—VCU Holiday Music Gala, including Jazz Orchestra II, Vlahcevic Concert Hall, Singleton Center. \$5 minimum donation requested. (Coat & tie.)

M-W, 12/8-12/10 within 9a-5p—Jazz Juries anticipated.

M 12/8-T 12/16—VCU Exams.

T 12/9, 1-3:50p (tentative)—JO I records Jazz Arranging charts, SPAC B40/MC 1003 (during JO "Exam" time).

Spring Semester

TH 1/8, 4-8p—VCU Greater Richmond High School Jazz Band Auditions, Singleton Center B40/Music Center 1003.

F 1/9, Noon-4p—VCU GRHSJB Auditions, Singleton Center B40/Music Center 1003.

M 1/12—VCU classes resume. Spring Convocation dates for Jazz Studies will be announced as known. The deadline for e-mailing program information to Prof. García will typically be 5p two Fridays preceding the performance.

T 1/13—

2-3:50p, SPAC B40/MC 1003—First rehearsal of Jazz Orchestra I.

4:30-6:20p, SPAC B40/MC 1003—First rehearsal of Jazz Orchestra II.

W 1/14

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.

Also, any students interested in playing on the anticipated T 1/20 "Potpourri" Convo (ad hoc solos/duos/trios) should get in touch with Prof. García immediately regarding potential titles, composers, and arrangers (first and last names).

SUN 1/18

Last day for students to add/drop a course.

2-4p—VCU GRHSJB rehearsal, Singleton Center B40/Music Center 1003 (and most Sundays thereafter into May)

M 1/19—Martin Luther King Day (VCU holiday).

T 1/20 (tentative)

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 any drum set must be backstage of the Concert Hall; by 12:45p any bass and guitar amps must be backstage.

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

T 1/20-M 1/26: First rehearsals of SJE's (as individually scheduled).

F 1/23—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.

SAT 1/31, 10a—VCU Music/Jazz Auditions

W 2/4, 8p (tentative)—C3, with faculty member Darryl Harper, Vlahcevic Concert Hall, Singleton Center. Admission TBA.

SAT 2/14—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. All Jazz Ensembles (JO I & II, SJE) hold the midday free until further notice for a VCU concert (likely casual). Anticipate participation of Richardson, Gailes, Ess, Hallahan, Dvoskin, Martucci, and García.

M 2/16, 8a-5p—VCU Music/Jazz Auditions. No classes, lessons (with full-time faculty), or ensembles will be held from 8a-5p; these resume at 5p.

T 2/17, 2p—JO I rehearses in Vlahcevic Concert Hall.
4:30p—JO II rehearses in Vlahcevic Concert Hall.

TH 2/19

2p—JO I rehearses in Vlahcevic Concert Hall.
4:30p—JO II rehearses in Vlahcevic Concert Hall.

8p—VCU Jazz Orchestra I, Vlahcevic Concert Hall, Singleton Center. Also potentially featuring the music of the winners of the VCU High School Jazz Composition Competition and VCU Virginia High School Jazz Piano Competition. \$5 General Public; free with VCU student ID. (Coat and tie.)

SUN 2/22, between Noon-3:30p—Set-up and sound checks for various ensembles, including GRHSJB and JO I (hold the date).

4p—Antonio García Faculty Jazz Recital (trombone, composition), Vlahcevic Concert Hall, Singleton Center. Admission free. Performers include the VCU Jazz Orchestra I and the VCU Greater Richmond High School Jazz Band. (Shirt and tie.)

F 2/27, 5p—Deadline for Barnett to e-mail García titles, composers, and arrangers (first and last names) re: JO II concert 3/24.

SAT 2/28, 10a—VCU Music/Jazz Auditions

SUN 3/1, 2p—Scholarship Concert, Sacred Heart Cathedral, \$TBA. (May include small-group jazz TBA but did not last year.)

TH 3/5, 7:30p (tentative)—VCU Jazz Orchestra I, private concert at Westminster-Canterbury. (Most if not all JO equipment should still remain at VCU for JO II's 4:30p rehearsal.)

SAT 3/7-SUN 3/15—Spring Break.

M 3/16—Classes resume.

TH 3/19, 2p—JO I rehearses in Vlahcevic Concert Hall.
4:30p—JO II rehearses in Vlahcevic Concert Hall.

F 3/20—Last day for students to withdraw from a course with a W.

SAT 3/21, 10a—VCU Music/Jazz Auditions

M 3/23— VCU Fall advising begins. Summer advance registration begins.

T 3/24

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 any drum set must be backstage of the Concert Hall; by 12:45p any bass and guitar amps must be backstage.

1p—Jazz on Convo (ad hoc solos/duos/trios TBA, preceded by String students), Vlahcevic Concert Hall. (Coat & tie.)

2p—JO I rehearses in Vlahcevic Concert Hall.

4:30p—JO II rehearses in Vlahcevic Concert Hall.

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

F 3/27, 5p—Deadline for directors of applicable SJE to e-mail García titles, composers, and arrangers (first and last names) re: Convo 4/7 and concert 4/16.

M 3/30—VCU Pre-registration begins.

T 3/31 (tentative)

8a-4p. VCU Music Advising Day: All full-time faculty advisors will be in their offices and available for advising duties at some point this time. No classes, lessons, or ensembles will be held from 8a-4p; these resume at 4p.

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

4:30p—JO II rehearses in Vlahcevic Concert Hall.

SUN 4/5—No Jazz Studies recitals will be approved for today, as the focus of the day will be on preparing for the guest artist. (Note to Concert Hall users that guest workshops may create more noise than usual at times between 4-8p.)

—4p to as late as 8p: JO I rehearsal with guest artist, SPAC B40/MC 1003. All JO I members must hold this date open.

M 4/6, Workshops with guest artist, times TBA.

T 4/7, 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 (Small Jazz Ensembles with guest artist), 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.)

TH 4/16, 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 4/18, 6:15-7:15p—VCU Greater Richmond High School Jazz Band, Titan Jazz Festival, Trinity Episcopal School, Richmond. Admission free.

W 4/29—VCU Reading Day

TH 4/30-F 5/8—Exams.

M-W, 5/4-5/6: Jazz Juries anticipated.

TH 5/7, 1-3:50p (tentative)—JO I records Jazz Arranging charts, SPAC B40/MC 1003 (during JO “Exam” time).

SAT 5/9, 11a-12:30p—Setup and soundcheck.

1p—VCU Greater Richmond High School Jazz Band, Vlahcevic Concert Hall, Singleton Center. Admission free. (This concert is typically followed by the other youth bands.) (Coat and tie.)

Contact number for general concert/ticket information: (804) 828-6776, Monday through Friday, 2-4 p.m.

#

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:*

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

ALLERGIES – (Please list ALL allergies):

(Continue on back of page if needed.)