



Jazz Studies

HANDBOOK

2018 – 2019

George Mason University School of Music

Dear Students,

Welcome to Mason Jazz Studies! We are thrilled you have chosen to pursue your musical education at George Mason University School of Music. You are about to embark on a journey that will have a major impact on your life.

Students in the Mason Jazz Studies Department will experience

- An outstanding comprehensive education—musically intense and academically rigorous
- Master Class opportunities with world-renowned guest clinicians
- World-class performance and research faculty
- Performances in state of the art venues
- An understanding and appreciation of your cultural inheritance
- An inclusive and diverse student community
- Opportunities for service
- Opportunities for creative thinking and engagement

As educators, our job is to provide you opportunities to expand your musical development and resources to achieve your artistic and professional goals. As students, your job is to immerse yourself in your instrument, curriculum and ensembles; welcoming new challenges and opportunities. We encourage you to engage artistically at the highest level in this truly indigenous American art form, Jazz.

Let's get to work.

Respectfully,



Darden Purcell, D.M.A.
Director of Jazz Studies
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This handbook provides information about the George Mason University Jazz Studies (Mason Jazz) Program. It is to serve the needs of Mason Jazz Studies Majors, members of Mason Jazz groups, and prospective students.

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JAZZ STUDIES DEGREE PROGRAM

Admission Requirements

Entrance to the George Mason University School of Music, Jazz Studies department is by audition and arranged through the School of Music office. Students who wish to become Jazz Studies majors are required to perform a standard School of Music audition, plus demonstrate improvisational ability and jazz skills related to their particular instrument.

Students (instrumentalists and vocalists) may pursue the following degrees:

[Minor](#)

[Bachelor of Music](#)

[Master of Music](#)

[Doctor of Musical Arts](#) (Jazz Emphasis)

Please visit www.music.gmu.edu for admission and audition requirements. Specific audition requirements for the Jazz Studies department can be found <http://music.gmu.edu/jazz-studies/jazz-auditions/>.

Jazz Studies Curriculum

The Jazz Studies Major's course sequence is determined by:

1. The time of admission to the program.
2. The availability of Jazz Studies courses.
3. Assessment of student's progress in the program.
4. Consultation with the student's advisor.

Please see Director of Jazz Studies, Dr. Darden Purcell for a suggested outline to use as an aide in planning Jazz coursework, juries and recitals.

Advising

Ms. Rebecca Pfingstl is the School of Music Academic Advisor. Students are required to meet with Ms. Pfingstl each semester to make appropriate choices in curriculum planning. Visit <https://music.gmu.edu/degree-programs/advising/> for more information.

ENSEMBLE AND AUDITION REQUIREMENTS

Jazz Ensembles

Mason Jazz ensembles are open to all George Mason University students, regardless of degree, based on an audition. Students may participate in the following Jazz ensembles:

Large Ensembles – MUSI 389

Mason Jazz Ensemble (director, Jim Carroll – M/W 3pm – 4:15pm)

Jazz Workshop (director, Rick Parrell – Tues/Thurs 3pm – 4:15pm)

Jazz Chamber Ensembles – MUSI 485

Jazz Combos (director, Wade Beach – M/W 1:30pm – 2:45pm)

Latin American Ensemble (director, Juan Megna – M/W 1:30pm – 2:45pm)

Mason Jazz Vocal Ensemble (director, Dr. Darden Purcell Tues/Thurs 4:30pm- 5:45pm and W 6-7pm)

Traditional Jazz Ensemble (director, Dave Robinson – M/W, time TBD)

Steel Pan Ensemble (director, Victor Provost – Tues 7:20pm – 10pm)

No audition required for the Steel Pan Ensemble at this time. Please contact Professor Provost for information regarding this ensemble.

Jazz Ensemble Auditions

Ensemble auditions take place the first week of fall and spring semester in front of a faculty panel. These auditions will include a prepared piece, improvisation and sight-reading. Please refer to the School of Music web site (<https://music.gmu.edu/resources/students/seating-placement-auditions/>) for specific requirements and to sign up for an audition time.

All ensemble placements will be made by the Director of Jazz Studies and Mason Jazz faculty. Placement in an ensemble is contingent upon your audition, your schedule, and available rehearsal space. Students may be assigned to two or more ensembles based upon audition, student interest, and departmental need.

All students are responsible for rehearsals and performances for the duration of the semester. DO NOT accept professional engagements during these times. In case of unusual circumstances, schedule conflicts will be resolved at the discretion of the ensemble director and Director of Jazz Studies.

MASON JAZZ FACULTY

We have an incredible faculty of experienced performers and educators. They are here to guide your musical development and prepare you for a career in the professional music world. Take advantage of your time with them. Do not be late. Go above and beyond their expectations.

[Wade Beach](#): Piano, Combos, Jazz Studies

[Regan Brough](#): Bass

[Jim Carroll](#): Mason Jazz Founder, Mason Jazz Ensemble, Jazz and Blues in America, Intro to Jazz Improvisation, Jazz Improvisation I & II, Advanced Jazz Improvisation, Topics in Jazz

[Glenn Dewey](#): Bass, Mason Music Productions

[Dr. Matt Niess](#): Trombone, National Jazz Workshop

[Rick Parrell](#): Saxophone, Jazz Workshop, Saxophone Ensemble

[Xavier Perez](#): Saxophone

[Victor Provost](#): Steel Pan, Steel Pan Ensemble

[Dr. Darden Purcell](#): Director of Jazz Studies, Voice, Mason Jazz Vocal Ensemble, Jazz and Blues in America, Jazz Pedagogy

[Dr. Shawn Purcell](#): Guitar, Jazz Arranging, Jazz Pedagogy

[Kenneth Rittenhouse](#): Trumpet

[Dave Robinson](#): Traditional Jazz Ensemble

[Harold Summey](#): Percussion and Drum set

[Rick Whitehead](#): Guitar

APPLIED LESSONS AND JURIES

Applied Lessons

Students (music majors and non-music majors) may register for applied lessons with George Mason University Jazz Studies faculty, provided the faculty has room in their studio. It is the students' responsibility to reach out to faculty to discuss their proficiency on their respective instrument and to schedule weekly lessons. It is the responsibility of both student and faculty to complete all lessons each semester.

Applied Lesson Cards

It is the responsibility of the student and faculty to initial and date this lesson card in each weekly (or bi-weekly) applied lesson once the lesson is complete. These cards are turned in to the Director of Jazz Studies at the end of the semester for calculation in the final applied lesson grade. Applied lesson instructors are responsible for maintaining these cards.

Juries

Music majors taking applied lessons are required to perform a jury each semester. Music minors and Jazz minors are required to perform a jury each semester.

Students exempt from performing a Jazz jury

- Non-music majors
- Non-music minors
- Students who have performed a recital that same semester

Requirements for juries are specific to each applied studio. Unless it is a lengthy transcription, all music must be memorized. Students are responsible for bringing three (3) completed Jazz Jury forms (no repertory sheet) to your jury. This form may be obtained online at <https://music.gmu.edu/resources/students/jury-information/>.

Upper Divisional Jury

The Upper Divisional jury is a requirement for all Jazz majors for admittance to junior level applied lessons and Jazz courses. The Upper Divisional is a twenty (20) minute jury performed at the end of sophomore year and should include the following: two to three Jazz standards varying in style, transcriptions/etudes, improvisation and scales. Vocalists must also show proficiency in a foreign language (Portuguese, French or Spanish). All repertoire must be memorized.

It is your responsibility to meet with Academic Advisor, Rebecca Pfingstl, Director of Jazz Studies and your applied music instructor, to plan ahead for this jury.

Jury comment sheets can be obtained in the School of Music office once all juries are complete.

RECITALS

All Jazz recitals must take place at on-campus locations: de Laski 3001, Harris Theatre or the Choir Room. The only people allowed to participate in degree recitals are musicians. We cannot accommodate additional performers (dancers, speakers, actors, etc.). Only music students and/or non-Mason musicians may perform on degree recitals. No official members of the School of Music faculty including professors, lecturers or adjunct faculty may perform on Jazz degree recitals.

Repertoire

You are responsible for meeting the repertoire requirements. Please coordinate with your applied instructor to make sure you are on track. Failure to meet these requirements will be reflected in your final grade.

Rehearsals

It is strongly suggested you schedule at least two (2) recital rehearsals (at least 3 weeks out from your recital) with your musicians. One of those rehearsals should be with your applied professor. Lack of ensemble preparedness will be reflected in your final grade.

Memorization

One half of your recital must be memorized. It is strongly encouraged that your entire recital is memorized. Members of your ensemble may read from parts.

Technical Requests

Be reasonable, specific and detailed with your technical requests. Keep microphone requests to a minimum. Due to the large number of requests and limited resources, please understand that not all of your requests may be granted.

Performance Dress

As outlined in the Department policies, dark suit and/or coat and tie for men; dresses, skirts and blouses or dressy pant suits for women. If wearing dresses or skirts, women must cover legs with tights or hose. Your musicians (including non-Mason students) must also adhere to this dress code otherwise it will be reflected in the final grade.

Time Limit

Due to the large number of recitals and limited amount of space, recitals are not to exceed the required time limit. Failure to meet the minimum requirement or exceed the maximum time limit will be reflected in your final grade.

Speaking on Stage

Unless otherwise noted, these recitals are performance recitals. They are not lecture recitals. Therefore, speaking is not allowed in between pieces. You may say brief acknowledgements before your last piece.

RECITAL REPERTOIRE

Junior Recital

Length: minimum 25 minutes, maximum 35 minutes. No intermission.

Instrumentalists and Vocalists: Must include one (1) tune from each of the Early Jazz, Bop and Hard Bop/Funky style periods played in the original style. Your recital should be diverse in nature and one unaccompanied piece may be included.

Senior Recital

Length: minimum 50 minutes, maximum 60 minutes. No intermission.

Instrumentalists: One original composition arranged for at least two (2) horns. At least two (2) compositions from the following composers: John Abercrombie, Ornette Coleman, John Coltrane, Herbie Hancock, Keith Jarrett, Lee Konitz, Charles Mingus, Thelonious Monk, Wayne Shorter. Your recital should be diverse in nature and one unaccompanied piece may be included.

Vocalists: One piece arranged for at least two (2) horns). One composition from the following composers: John Coltrane, Herbie Hancock, Lee Konitz, Charles Mingus, Thelonious Monk, Wayne Shorter. One piece must be performed in a foreign language (Portuguese, French, Spanish or other, with permission of applied instructor). One piece must contain a vocalese. Students may choose from the following: one piece may be performed by a vocal quartet/quintet or one piece may be a solo piece (vocalist accompanying themselves). Your recital should be diverse in nature.

Graduate Recital

Length: minimum 50 minutes, maximum 60 minutes. No intermission.

Instrumentalists: At least three (3) original compositions arranged in contrasting styles. Your recital should be diverse in nature and one unaccompanied piece may be included.

Vocalists: Two (2) pieces arranged for at least two (2) horns). Two (2) compositions from the following composers: John Coltrane, Herbie Hancock, Lee Konitz, Charles Mingus, Thelonious Monk, Wayne Shorter. One piece must be performed in a foreign language (Portuguese, French, Spanish or other, with permission of applied instructor). One piece must contain an original vocalese. One piece must contain original lyrics or original lyrics/melody. Students may choose from the following: one piece may be performed by a vocal quartet/quintet or one piece may be a solo piece (vocalist accompanying themselves). Your recital should be diverse in nature.

RECITAL PROGRAMS

Printed recital programs are required. Your program must be approved by your applied music instructor and the Director Jazz Studies.

Program templates: <https://music.gmu.edu/resources/students/recitals/>

Electronic Approval Process

1. Create your program using the templates found in the above link.
2. Junior programs are two (2) pages (front and back)
3. Seniors and Graduate programs (booklets) must be in multiples of 4 (4, 8, 12, pages, etc.)
No blank pages.
4. Attach your program to an e-mail and send to your Applied Instructor for approval.
5. Make necessary edits per your Applied Instructor
6. FORWARD your newly edited program (attached) with Applied Instructor's approval to the Director of Jazz Studies for final review.
7. Print on white paper and bring to your recital.

Your program **WILL NOT** be reviewed (under any circumstance) until approved by your Applied Instructor.

Your recital program (with your applied instructor's approval) is due to the Director of Jazz Studies **NO LATER than one week** prior to your recital date. Failure to meet this deadline will be reflected in your final grade.

Biography

Your biography should include a recent photo and a detailed outline of your career thus far. Items to include: degree you are pursuing, teachers, performing ensembles (school and others), venues performed, awards, other career highlights, etc. Be specific.

Program Notes

For students writing program notes (Senior and Graduate recitals), an excellent reference is *A Manual For Writers of Research Papers, Theses and Dissertations*, 8th Edition, by Kate L. Turabian.

http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html

Please find sources in addition to web sites. It is preferential to cite scholarly sources such as official web sites, books, journals, liner notes, magazines, newspapers, interviews, etc. Please feel free to check with our musicology faculty for questions regarding program notes, citations, etc.

DEPARTMENT POLICIES

Meetings

The Mason Jazz Welcome Back Party is held at the beginning of each fall semester and is **MANDATORY** for **Jazz Majors** (undergraduate and graduate). This meeting is strongly encouraged for Jazz minors and those participating in Jazz ensembles. There will be important information provided for the year.

There may be master classes and other Jazz events scheduled throughout the year that will be considered mandatory for your curricular development. Unless you have a regularly scheduled George Mason University class during this time, attendance is required.

Jazz Rehearsal Spaces (336, 338, 217)

PAB rooms 336, 338 and 217 are dedicated Mason Jazz Studies rehearsal spaces and must be locked and secure at all times. If you find these rooms unlocked for any reason, please report this to Jazz faculty or School of Music office staff. These are **YOUR** spaces and we all must be good stewards.

Rehearsal Department

1. BE ON TIME. Rehearsal and performance tardiness will be reflected in your final grade.
2. Use the “Leave it better than you found it” rule with regards to chairs and stands. Chairs must be stacked and stands neatly put away.
3. Assume leadership roles.
4. No food and drink (other than water bottles) are allowed in rehearsal spaces. Period.

Use of Jazz Rehearsal Spaces by Students

Students may reserve PAB 336, 338 and 217 for rehearsals if they are not in use by Jazz faculty. To reserve a space, visit <https://music.gmu.edu/mason-jazz-calendars/> and follow the instructions. You will be given a key by Dr. Purcell (during regular school hours) which you will return to the lock box (in between 336/338) immediately following your rehearsal. Any violation of room policies will cause this privilege to be revoked.

Work and Course Conflicts

We understand one must work to “pay the bills.” With that said, commitment to your education and degree come first. Check your university ensemble performance schedule at the beginning of each semester and make sure to square away conflicts immediately. It is **YOUR** responsibility to speak with your professors if you have a conflict with an ensemble or class. Lack of proper communication will be reflected in the final grade.

Performance Dress

Dark suit and/or coat and tie for men; dresses, skirts and blouses or dressy pant suits for women. If wearing dresses or skirts, women must cover legs with tights or hose. No jeans or sneakers of any kind.

EQUIPMENT

Students are welcome to use the existing inventory of amplifiers and drum sets for all regularly scheduled school rehearsals and classes. School equipment must remain in designated Jazz classrooms, and should not be removed for any reason. Students are responsible for putting all equipment back in secured spaces after use.

Borrowing University owned equipment for outside gigs is **NOT** permitted. School of Music owned instruments and equipment are for university classes and performances only.

If equipment is in disrepair or missing, notify the Jazz equipment manager immediately so repairs or replacements can be made as time and budget allow. The Jazz equipment manager will be identified at the beginning of each school year.

Students are welcome to use their own equipment should the school's inventory be inadequate for any reason.

Lockers

Students are not permitted to leave any personal belongings or equipment in any Jazz rehearsal space at any time. This includes 327C (band room), PAB 336, PAB 338, PAB 217 and PAB 227. The School of Music has lockers for securing equipment.

Percussion

Drummers must provide their own cymbals, sticks and hi-hat clutches and must keep their practice spaces clean and organized. Please report any missing and/or damaged items to the Jazz Equipment manager and Director of Jazz Studies, Dr. Darden Purcell at dpurcel2@gmu.edu.

MASON JAZZ REPERTOIRE LIST

Standards (40)

1. Satin Doll
2. Stella By Starlight
3. There Will Never Be Another You
4. On Green Dolphin Street
5. Donna Lee
6. The Girl From Ipanema
7. Wave
8. Misty
9. Someday My Prince Will Come
10. All The Things You Are
11. Confirmation
12. Here's That Rainy Day
13. Cherokee
14. Prelude to a Kiss
15. Days of Wine and Roses
16. Bluesette
17. Quiet Nights of Quiet Stars (Corcovado)
18. Stablemates
19. Fee Fi Fo Fum
20. Body and Soul
21. Alone Together
22. Up Jumped Spring
23. Meditation
24. Beautiful Love
25. I Can't Get Started
26. How High the Moon/Ornithology
27. Dolphin Dance
28. Giant Steps
29. You Stepped Out of a Dream
30. It Could Happen to You/Fried Bananas
31. But Beautiful
32. Soul Eyes
33. Once I Loved
34. Scapple from the Apple
35. Emily
36. Triste
37. Along Came Betty
38. Freedom Jazz Dance
39. What is This Thing Called Love?/Hot House
40. Airegin

Blues and Rhythm Changes (10)

1. Billie's Bounce
2. Blues for Alice
3. Tenor Madness
4. Mr. PC
5. Solar
6. Anthropology
7. Rhythm-a-ning
8. Oleo
9. Steeplechase
10. Crazeology