



JAZZ ARTS  
PROGRAM STUDENT  
2019-2020

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## WELCOME/INTRODUCTION

Dear Students,

Welcome to the MSM family! We are a community of artists, educators and dreamers located in the thriving mecca and birthplace of modern jazz, Harlem, NY. This is the beginning of a journey that will undoubtedly have a major impact on the rest of your lives. As a former student, I spent the most important and transformative years of my artistic life at MSM. It was during my time here that I acquired the musical skills necessary to articulate my story in organized sound.

The success of our MSM family is predicated upon three fundamental core values: Love (empathy), Trust and Respect. Jazz is an art form born from a desire to authentically express one's individuality. Inherent in its construct is a deep understanding and appreciation for the value of an inclusive culture rich in diverse perspectives. Successfully expressing one's individuality begins with empathy (listening) because we must first understand the context in which we aspire to create.

Our responsibility as educators is to empower you with the necessary tools to articulate and amplify your unique voices and in turn, the voices of your communities. This will require a great deal of trust because we will be challenging you to give the absolute best of yourselves in terms of discipline, emotional expression and vulnerability.

As an institution, we are deeply honored that you have chosen our family to accompany you through this amazing journey in your lives. We are indeed incredibly fortunate to be able to play a role in helping to empower the next generation of creative thinkers. I'm ready to get to work, are you?

Respectfully,

A handwritten signature in black ink that reads "Stefon Harris". The signature is fluid and cursive, with a large, sweeping initial 'S' that loops around the first part of the name.

Stefon Harris

Associate Dean and Director of the Jazz Arts Program

# APPLIED LESSONS

## **Your Teacher**

This is one of the most important parts of a musician's development. Your teacher is among the most vital sources in helping you to make career decisions, both large and small. As in any relationship, issues may arise which need discussion and/or resolution. You are encouraged to discuss problems, as they occur, directly with your teacher. Unresolved issues and/or the sense that you cannot discuss problems with your teacher need to be addressed with the Associate Dean/Director, the Associate Director, Jazz Arts or the Provost.

You are entitled to and required to have twenty-eight one-hour private lessons with your major teacher in the course of the school year (14 lessons per semester). Some teachers give these lessons each week. Others, given the nature of other performance and teaching commitments, offer two-hour lessons and/or lessons at differing intervals. Make certain that you understand your teacher's lesson schedule plan. If you are concerned that you are not receiving the requisite number of lessons, or have a problem with the frequency of your lessons, notify the departmental chair or Associate Director.

## **Change of Teacher**

Students may request a change of teacher. This is an important decision to be thought over carefully and thoroughly. Student decisions to change teachers are often the result of miscommunication or lack of communication with the current teacher. You are therefore encouraged to discuss the matter with your teacher and/or with the departmental chair and the Dean of Students. If you wish to change teachers you must obtain a Change of Teacher Request Form from the Provost's office. Complete instructions are on the form. School policy prohibits any action against a student by a former teacher.

## **Dividing Lessons Between Two Teachers**

A Petition to Divide Lessons form must be obtained from the Office of the Provost. Students must have the approval of their major teacher and the Associate Dean/Director or Associate Director to split lessons. The completed form must have the signatures of your major teacher, the teacher you will be splitting lessons with, and other s, as per the order on the form.

**Only juniors, seniors and graduate students may divide lessons between two teachers. Special consideration may be given to others at the Associate Dean/Director.** Please note: Completed and signed forms for Change of Teacher Request and/or Petition to Divide Lessons must be submitted to the Office of the Provost by the the last day of the ADD/DROP period, as listed in the academic calendar. Requests received after this period will not be granted.

### **Attendance Policy**

Private lessons constitute the core performance study for every student. If a student needs to cancel a studio lesson for any reason, the student should immediately inform the studio teacher. In cases of documented illness or other emergency, the teacher will attempt to make up missed lessons at a mutually convenient time. The studio teacher is not obligated to adjust lesson times or make up lessons that were canceled for non-illness, non-emergency reasons. Any student who has two consecutive unexcused absences in his or her private lessons will be required to see the Dean of Students before lessons may resume.

### **Professional Leave**

Students may request to be excused from school for professional engagements for periods not longer than two weeks. The appropriate form is available in the Provost's Office, and requires the signature of all teachers, the Associate Dean/ Director, and the signature and approval of the Dean of Academic Affairs.

### **Playing-related Pain**

If you experience pain before, during, or after playing your instrument, discuss it immediately with your major teacher and visit the campus nurse. Physical pain is a sign that you are not using your body correctly. There are referral sources available to help you with this before it becomes chronic or serious. If physical therapy or other help is needed, consult the office of student life.

# ENSEMBLE AND AUDITION REQUIREMENTS

## **Audition Policies**

All ensemble auditions take place at the beginning of the school year before a faculty panel. This audition is for placement in combos and large ensembles. The large ensembles include Studio Orchestra, Jazz Orchestra, Afro-Cuban Jazz Orchestra, and Student Composer's ensembles. Students should be prepared to perform a jazz standard on their major instrument and demonstrate their ability to improvise on that selection. Sight-reading will also be a part of the audition.

All ensemble placements will be made by the Associate Dean/Director and the Associate Director in collaboration with the Jazz Arts faculty.

Normally, all combos will have at least five members and not more than eight. Large ensembles will have 15–20 members. 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 Jazz Arts Director/Chair.

# JURIES

For all Jazz Arts students, an annual jury for Freshmen, Sophomores, Juniors and first-year graduate students is conducted to allow the faculty to assess the growth and progress of each student. For Seniors and 2nd-year Masters students, the graduation recital will serve as the culminating jury.

The criteria for judging juries is in relation to the student's degree program and level of study. For undergraduates, the sophomore jury is a critical moment to evaluate the progress and potential of students to ensure that they are on the correct path to a successful completion of their Bachelor's degree.

Students' major teachers will advise them on which repertoire lists to master (see pages 14-18). The repertoire lists are used in the improvisation classes for instrumental performance majors. Currently, undergraduates are required to take two years of improvisation classes, and graduate students are required to take two years. List 1 is generally for freshman; List 2 is generally for sophomores; List 3 is for juniors; List 4 is for MMr's; List 5 is for MM2's. By using specific repertoire lists, we ensure that a student will study and perform a wide variety of important standard Jazz repertoire in different tempos, meters, forms, styles, and harmonic configurations without repetition from year to year.

## **Jury for Non-graduating Students**

Every student is required to play a jury during the May jury period of each academic year until applicable jury and recital requirements have been fulfilled. A fall jury period will be scheduled each year, if necessary, for students who need to take a jury at that time. Consult the repertoire requirements provided in this handbook early in the school year, and prepare carefully for this important event. Juries are a vital part of your training as a performer. The resultant scores have a significant bearing on your academic record, scholarship, ensemble assignments, and other aspects of your standing within the school. The office of the registrar assigns jury days and times. Early planning will avoid last-minute scheduling problems. Students are encouraged to read their jury comments, which are available in the office of the registrar upon request.

## **Advanced Standing Jury**

In rare cases, undergraduate students may accelerate their program in performance by means of an Advanced Standing jury. A successful Advanced Standing jury will allow a student to graduate early, provided all other academic requirements are also met early. Advanced standing

can only be granted for one semester. To start the process, the student submits a petition for advanced standing to the Registrar's office. This petition must indicate the approval of both the major teacher and the department chair, and must be turned in no later than **March 1** of the academic year in which the advanced standing jury is to take place.

## **Jury Requirements**

### **Instrumental Performance Majors**

For your May 2019 jury, Freshman, Sophomore, Junior and 1st-year Graduate Instrumental Performance Majors will:

- Perform individually with a Trio Rhythm Section (Piano, Bass, Drums) that will be provided by the department.
- Each student will provide a list of 10 tunes from their respective repertoire list that the faculty can choose from. Students will provide lead sheets for the trio. Faculty will pick two or more tunes from the list. Comments will be available for students to read in the Registrar's Office.

Seniors and 2nd-year graduate performance majors will not perform a jury. Instead, their graduation recital will serve as the jury, with the adjudication of two Jazz Arts Faculty members who are not the candidate's private instrument instructor.

### **Jazz Voice Majors**

Vocalists prepare five tunes of their choice; three of the five will be selected by the jury faculty present. Vocalists will perform with their vocal combo rhythm section.

### **Grading Criteria**

Students will be critiqued in at least two ways:

- As individuals: time, phrasing, articulation, sound, pitch, style, soulfulness, and improvisational (storytelling) ability.
- As overall ensemble performers.

Students should be appropriately dressed in concert black.

## **Jury Requirements for Composition Majors**

All compositions and arrangements for juries must be worked on and approved by the student's private studio faculty prior to jury presentation.

First-year graduate students: Present at least four large ensemble works. (This could be for Big Band, Jazz Studio Orchestra, or any combination of 17 instruments at minimum) Electronic media may be incorporated if desired. One work must include vocalist or vocal ensemble. One may be a fully realized MIDI work or a combination of MIDI and acoustic instruments. The MIDI work is optional and can be used in place of one of the large ensemble works. At least half of the jury must be recorded.

Second-year graduate students: Your graduation recital will serve as your jury. Your major teacher will advise you on required works for your program.

## **Jury Comments**

Comments will be available for students to read in the Registrar's Office. Students may elect to allow their teacher to see them.

## **Grading**

The student's jury grade is the average of all scores received at the jury (excluding those of the primary teacher and any teacher who has previously taught the student at MSM).

## **Jury Postponement**

The Provost's office will only consider a student petition requesting postponement of a jury in extreme medical conditions (documented by a physician), sudden family emergencies, or other exceptional circumstances. In all other cases, any student who fails to play a scheduled jury will receive an F for that jury. A failed jury may result in academic probation or dismissal from MSM. A postponed jury must be successfully completed not later than the first two weeks of the subsequent semester.

# RECITALS

## Scheduling Recitals

A graduation recital must take place within the last two semesters of major lessons. A date for the recital must be applied for with the Scheduling Office. The recital program must be approved by the major teacher and the department chair, and a copy of this program must be submitted to the Office of the Registrar as part of the student's graduation requirement.

## Non-required Recitals

Students are encouraged to give recitals in non-graduation years. Consult with your teacher for approval. Most non-required recitals are given in the fall semester when recital space is more readily available. Students must consult with the Scheduling Office to reserve their recital space.

## Required Recitals

Undergraduate and Graduate Students expecting to graduate from either program during the current school year are required to give a graduation recital. The graduation recital also serves as the culminating jury. One third of the program must consist of jazz standards.

Students are responsible for selecting their own personnel and for scheduling rehearsals. Make certain that your teacher approves of the chosen repertoire. Students must consult with the Scheduling Office to obtain the **Student Recital Application packet**, and schedule a graduation recital. *Read the application material carefully!* The recital approval form, available from the Scheduling Office, requires the approval and signatures of your teacher and the Jazz Arts Associate Dean/Director. The teacher's signature indicates that the student is prepared to perform. Once the major teacher has signed the form, the teacher is not permitted to request a postponement of the recital. The signature signifies approval of the repertoire and programming. The Associate Dean/ Director will not sign a recital approval form until the major teacher has done so. Students should be certain that the program is accurately written before submitting it for signatures. The completed and signed recital approval form is to be filed with the Scheduling Office at least four weeks prior to the recital date. Students must be enrolled for major lessons until the graduation recital has been successfully completed. A graduation recital does not serve as a substitute for an entrance examination to a higher degree program. Students are responsible for providing their own accompanists.

## Recital Criteria

In order for recitals to run smoothly, the following rules and procedures should be followed:

- Read instructions in the Student Recital Application, which includes FAQs about submitting information for your printed program and many other details.
- Performers should be appropriately dressed in concert black.

**Students must provide their own equipment for recitals:** Neither the Recording Department nor the Jazz Arts Program is responsible for providing onstage equipment of any kind (drums, amps, etc.). The only exception is for Jazz Voice Majors, who may use the school's vocal monitors for their recitals, who must make arrangements with the Jazz Office at least two weeks in advance; the monitors are reserved for Jazz Voice Majors' recitals on a first come-first-serve basis.

- Maximum recital duration for all jazz degree programs (BM, MM and DMA) is **90 minutes**, including intermission. Because of the large volume of recitals, especially during the Spring semester, candidates may not exceed the 90-minute limit.
- **Two faculty adjudicators are required** to attend the performance (**your major teacher cannot be an adjudicator**). The use of audio or video recordings for evaluation is sanctioned only if no faculty adjudicators can be present, and requires the approval of the Jazz Art Director/Chair or Assistant Chair. You should contact faculty adjudicators well in advance of the recital.

## Off-Campus Recitals

A recital can take place in a club where the student is featured. This must be approved in advance with the Jazz Art Director/Chair.

## Recording of Recitals

If you'd like your recital to be audio or video recorded, you must fill out the Recital Recording Request Form and submit it directly to the Recording Arts Office in Room 312 one month before your recital. The form is available on the MSM Student Website or in Room 312.

All students giving a final **Required** graduation recital may receive a Stereo Audio Recording for **NO FEE** by submitting the request form. Multi-Mic and HD Video Recording Packages are also available for an additional fee.

# DEPARTMENT POLICIES

## Attendance

### ABSENCES

The following is the departmental policy concerning student absences for large ensembles cycles:

**Each student is permitted one (1) excused absence per cycle.**

Whether or not these are considered excused is determined by the following criteria:

#### 1) Professional Leave:

- a. Students must submit a LOA (Leave of Absence) form to the Provost's Office or Dean of Students and get it approved three weeks in advance of the date(s) in question.
- b. Student must also notify the Jazz Operations team (Calvin Johnson and Hannah Marks) of any absence at least one week prior to the planned absence. Any absence that isn't communicated in a timely manner will be considered unexcused.
- c. Any professional opportunity that comes up less than a week in advance of the rehearsal date in question may be approved on a case-by-case basis by the Associate Director of Jazz Arts in order for it to be excused.

**2) Illness/Injury:** If you are sick, you must email or call the Jazz Arts Manager, as well as the Conductor, to inform them of your absence. If you are injured and unable to play, the same procedure applies. In both cases, in order for your absence to be considered excused you must submit a certified Doctor's note or a note from the school nurse to the Office of Student Engagement.

For any absence, you are expected to send a competent and responsible sub, and are responsible for getting them the necessary music (see sub policy below). Please note that sending a sub alone does not excuse your absence; you still need to follow the above procedures. Excessive absences may cause you to be removed from the cycle. **One (1) unexcused absence = grade lowered by one letter (A → B).**

### SUBS

Subs should only be utilized for the above cases with the dress rehearsal being mandatory. **You cannot play on the concert if you are not present for the dress rehearsal.**

## **LATENESS**

A student will be considered late if they arrive after the scheduled rehearsal start time. A late arrival 30 minutes or more past the stated start time will be counted as an unexcused absence, unless prior arrangements are made with the Jazz Operations team.

**Every late arrival (after one's first late arrival) will result in a reduction in a student's grade by one degree. (A → A-).**

### **Attire**

Concert black performance attire (no sneakers or jeans)

### **Grading System**

Academic Classes (required and electives): Exams, attendance, punctuality, assignments, class participation and attitude are all considerations for your grade.

Performance Classes (all ensembles): Attendance, punctuality, attitude, overall improvement in performing ability (time, style, phrasing, articulation, interpretation, improvisation, solo development, and improvement, reading, etc.) are all factors in your grade.

### **Equipment**

Students are welcome to use the existing inventory of amplifiers and drum sets for all regularly scheduled school rehearsals, classes and jam sessions. The school equipment must remain in designated jazz classrooms/jam session rooms, and should not be removed for any reason.

If equipment is in disrepair or missing, notify the jazz equipment manager immediately so that repairs or replacements can be made as time and budget allows.

Jazz equipment managers will be identified each school year. Students are welcome to use their own equipment should the school's inventory be inadequate for any reason.

**Vocalists must provide their own microphones for all Jazz Arts Program classes and ensembles.**

## **Jazz Arts Program Communications: e-mails, MSM Student Website**

The Jazz Office sends out frequent e-mails and weekly memos with announcements about our concerts, master classes, ensemble placement results, rehearsal schedules, etc. Please read all attachments. We also post information on the MSM Student Website. Please check both daily.

## **Faculty/Student Conferences**

Midway through each semester, freshmen and first-year graduate jazz majors will have a conference with various teachers from their program and the Associate Director. During these conferences, faculty will have the opportunity to discuss with students their strengths and/or weaknesses, establish goals, and voice any concerns they may have.

## **The Jazz Arts Program Staff**

The Jazz Office is located in Room 304.

Office Hours are 10am-6pm, Monday-Friday, during the academic year.  
(subject to change)

Please drop by or contact us with any questions or concerns.

### **Stefon Harris, Associate Dean/Director**

(917) 493-4523 • [sharris@msmnyc.edu](mailto:sharris@msmnyc.edu)

Contact the Jazz Office to schedule an appointment.

### **Michele Wright, Associate Director**

(917) 493-4517 • [mwright@msmnyc.edu](mailto:mwright@msmnyc.edu)

### **Calvin Johnson, Performance Operations, Manager, Jazz Arts**

(917) 493-4724 • [cjohnson@msmnyc.edu](mailto:cjohnson@msmnyc.edu)

### **Hannah Marks, Performance Operations, Associate, Jazz Arts**

(917) 493-4724 • [hmarks@msmnyc.edu](mailto:hmarks@msmnyc.edu)

# REPERTOIRE

## List I: FR

1. Blues for Alice
2. Stella by Starlight
3. Satin Doll
4. Dahoud
5. There Will Never Be Another You
6. Don't Get Around Much Any More
7. Green Dolphin Street
8. Indiana/ Donna Lee
9. Honeysuckle Rose/ Scrapple from the Apple
10. Autumn Leaves
11. The Girl from Ipanema
12. Wave
13. Misty
14. My Funny Valentine
15. Someday My Prince Will Come
16. I Got Rhythm / Anthropology
17. All of Me
18. 'Bye 'Bye Blackbird
19. Epistrophy
20. Impressions/ So What
21. Nardis
22. My Romance
23. Sweet Georgia Brown/ Dig
24. What is Thing Called Love?/ Hot House
25. Night and Day
26. Maiden Voyage
27. A Night in Tunisia
28. All Blues
29. Have You Met Miss Jones?
30. Woody'n You

## List II: SO

1. Once I had a Secret Love
2. Confirmation
3. Like Someone in Love
4. I Hear a Rhapsody
5. I love You
6. Our Love is Here to Stay
7. Prelude to a Kiss
8. Stardust
9. Here's That Rainy Day
10. Days of Wine and Roses
11. A Day in the Life of a Fool
12. Embraceable You
13. Body and Soul
14. Cherokee
15. What's New
16. Afternoon in Paris
17. Alone Together
18. Yesterdays
19. Fee Fi Fo Fum
20. All the Things You Are
21. Milestones
22. Bluesette
23. Quiet Nights
24. Don't Blame Me
25. In Your Own Sweet Way
26. Four
27. Freedom Jazz Dance
28. Lady Bird
29. Joy Spring
30. Minority

### List III: JR

1. All of Me
2. Beautiful Love
3. Everything Happens to Me
4. The Song is You
5. Dearly Beloved
6. How High the Moon/Ornithology
7. Meditation
8. I Can't Get Started
9. I Got It Bad (and That Ain't Good)
10. End of a Love Affair
11. I Remember You
12. One Finger Snap
13. In a Sentimental Mood
14. Invitation
15. Seven Steps to Heaven
16. Dolphin Dance
17. My One and Only Love
18. I'll Take Romance
19. Up Jumped Spring
20. Out of Nowhere
21. 'Round Midnight
22. The Way You Look Tonight
23. Sophisticated Lady
24. Giant Steps
25. You Stepped Out of a Dream
26. Tenderly
27. When I Fall in Love
28. Just One of Those Things
29. Over the Rainbow
30. Speak No Evil

#### List IV: MM1

1. It Could Happen to You
2. Con Alma
3. Nica's Dream
4. Spring is Here
5. It Might as Well be Spring/
6. Spring Can Really Hang You Up the Most
7. Pensativa
8. Upper Manhattan Medical Group
9. You Don't Know What Love Is
10. Round Midnight
11. Falling Grace
12. These Foolish Things
13. Once I loved
14. Speak Low
15. Pent-up House
16. Polka dots and Moonbeams
17. My Shining Hour
18. I'm Old-Fashioned
19. Soul Eyes
20. I Thought About You
21. Everything Happens to Me
22. Moment's Notice
23. El Gaucho
24. Airegin
25. All God's Children Got Rhythm / Little Willie Leaps
26. Angel Eyes
27. Lament
28. But Not For Me
29. But Beautiful
30. Caravan

## List V: MM2

- I. Chega de Saudade
  2. A Child is Born
  3. Litha
  4. Emily
  5. Easy to Love
  6. Countdown
  7. Alice in Wonderland
  8. Gone with the Wind
  9. The Duke
  10. How Deep is the Ocean
  11. Moonlight in Vermont
  12. Stablemates
  13. I Fall in Love too Easily
  14. I Should Care
  15. If I Were a Bell
  16. It's All Right with Me
  17. Conception
  18. Whispering/Groovin' High
  19. I've Grown Accustomed to Her Face
  20. Just in Time
  21. Laura
  22. Long Ago and Far Away
  23. Love Walked In
  24. ESP
  25. Chelsea Bridge
  26. Trieste
  27. Lover Man
  28. Lover
  29. Ruby, My Dear
  30. Along Came Betty

