

**M** Manhattan  
School of Music

**JAZZ ARTS  
PROGRAM  
HANDBOOK  
2024–2025**

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# WELCOME/INTRODUCTION

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Dear Students,

Welcome to the MSM family!

We are a community of creators, empowered artists, educators, and visionaries living and breathing in the thriving birthplace of modern jazz, Harlem, New York. This is the beginning of a journey that will undoubtedly have a major impact on you, filling you with information and experiences that will live in you for the rest of your lives. This sacred time of study and deep digging into the honored traditions of Black American Music and its endless genre explorations will affect your artistic lives exponentially, freeing your ideas to the skies and inspiring your stories into fantastic fruition.

As Jazz music is one of the greatest examples of true democracy, it is only fitting that we all maintain the highest level of focus, respect, love, and trust, enabling everyone we share our space with to achieve the ultimate in learning experiences.

*Focus/work ethic:* Mental and physical health is a necessity and will sustain and support a healthy track of learning and time management.

*Respect/kindness:* Observe without judgment, appreciate, and continually support one another.

*Love/Empathy:* With humility and an open mind, we listen intently, and the music wins!

*Trust:* We (the educators) are here to empower you with the tools to give language to your individual and collective voices, propelling your ideas forward and lifting the voices of communities beyond.

To quote my illustrious predecessor Stefon Harris: *“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 values 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.”*

As an institution, we are thrilled and honored that you have chosen our musical family to accompany you on this awesome learning adventure. Partaking in the role of helping to empower the next generation of creative thinkers is not a job we take lightly. Connecting with all of you, via musical conversation, honors the ancestors who shared with us, this precious art form, and gives way to generating hope and light for the present and future generations on our musical planet.

This year we celebrate the 40th Anniversary of the MSM Jazz Arts department, a milestone that marks the high level of music education that MSM supports and inspires.

*This Handbook is a guide to the practical parameters of the program. In it, you will find the details that help us function and thrive as a community. Please read through carefully. If you have questions, don't hesitate to ask me or any of the Jazz Arts faculty or staff.*

In closing, I leave you with some sage words from the great trumpeter, composer, and bandleader Freddie Hubbard:

*"This music takes a lot of hours to master!"*

With that fact in mind, let's roll up our sleeves and get busy!

In the music,  
Ingrid Jensen (Dean of Jazz Arts)

# STUDIES OVERVIEW

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The Jazz Arts curriculum is designed to prepare all students for their career as performers and composers in jazz. Throughout your studies you will be required to enroll in courses for harmony, counterpoint, composition, arranging, ear training, rhythm, and history. In addition, you will also need to complete requirements in piano (for non-pianists) and humanities.

## Improvisation

All students (except for Jazz composition students) are required to take Improvisation classes in the first two years of undergraduate study and for both years of graduate study. Improvisation classes consist of groups ranging in size from five to ten members and are led by our esteemed faculty. All classes are performance classes in relation to the repertoire of study, thus, always bring your instrument. You will be placed in an improvisation class that is deemed appropriate to your level, based on your placement audition. Should you need to move to another class due to class conflict or other unavoidable reasons, please consult with the Dean of Jazz Arts.

## Ensembles

Consistent performance with other musicians is a necessary practice for musicians to grow. During your studies, you will be enrolled in at least one small ensemble per semester and at least one large ensemble per year.

The Jazz Arts ensemble program consists of three large ensembles and over 25 small groups. The large ensembles include the MSM Jazz Orchestra, Studio Orchestra, and the Reading and Repertoire Orchestra. The Studio Orchestra and the Reading and Repertoire Orchestra record and perform a vast variety of music, ranging from student compositions to works created by more established composers. Throughout the year, the ensembles perform on campus at MSM in various halls including MSM's newly renovated Neidorff-Karpati Hall. There are also performances at venues such as Dizzy's Club Coca-Cola at Jazz at Lincoln Center, Harlem Stage, and more. Recent guest soloists and conductors include Ingrid

Jensen, Dennis Mackrel, Jaleel Shaw, Sean Jones, Stefon Harris, Melissa Aldana, Jim McNeely, Darcy James Argue, and John Beasley.

The Jazz Arts combos perform at least twice a year in the MSM ComboFest and additionally are featured in community performances at local clubs. Coached by MSM Jazz Faculty, these combos present a rich variety of music, from Latin, Brazilian, electronic, singer-songwriter to straight-ahead and contemporary jazz.

All undergraduate and graduate students in the Jazz Arts program are assigned to large ensembles and combos based on the results of ensemble placement auditions, which take place at the start of the school year and are mandatory for all incoming and returning students. Students may have the opportunity to form their own combos (by permission only) by completing the **Combo Request Form**, which is available to students in late August.

Ensemble credit requirements for successful graduation are outlined in the MSM Academic Catalog jazz sequence plans. Jazz Composition Majors may also be assigned to ensembles.

## Applied Lessons

The last portion of your studies consists of your applied lessons which occur on a basis of weekly hour-long meetings for each week of the semester. The goal of your lessons is to work with your instructor on any and all musical aspects to help you grow on a technical and musical level while forming a mentor relationship that lasts beyond your years as a student.

## **APPLIED LESSONS IN DETAIL**

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### Your Private Instructor

Private lessons are 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 Jazz Arts staff, Dean of Jazz Arts, or Dean of Academic Affairs.

You are entitled to and required to have twenty-eight hours of private lessons with your major teacher over the course of the school year (14 hours per semester). Depending on your teacher's schedule, the lessons may be once a week on a regular day/time for one hour each, or they could be sporadic with lessons at various times or days. Your teacher might also elect to offer two-hour lessons bi-weekly or at other 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 Jazz Arts staff or the Dean of Jazz Arts immediately to resolve the issue.

## Change of Teacher

Students may request a change of teacher via the **Change of Teacher Request Form**. This is a crucial 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 Jazz Arts staff or the Dean of Jazz Arts. If you wish to change teachers, you must obtain a Change of Teacher Request Form from the Dean of Jazz Arts. Complete instructions are on the form. School policy prohibits any action against a student by a former teacher.

Completed and signed Change of Teacher Request Forms are due by the end of the ADD/DROP period (as outlined by the academic calendar) at the office of the provost. Late requests will not be granted. Early requests are encouraged.

## Dividing Lessons Between Two Teachers

Students may request to divide lessons between two teachers through the **Split Teacher Form**. The form must first be obtained from the Office of the Provost. Follow the directions on the form



and acquire all necessary approvals which must include written confirmation (email, letter, etc.) from your current teacher and your split lessons teacher, and signatures from the Dean of Jazz Arts and the Provost.

**Only seniors and students in their second year of graduate studies may divide lessons between two teachers. Special consideration may be given to others at the Dean of Jazz Arts' discretion.**

Completed and signed Split Lesson Request forms are due by the end of the ADD/DROP period (as outlined by the academic calendar.) Late requests will not be granted. Early requests are encouraged

## 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 reported to the Office of the Provost.

## **ENSEMBLE AND AUDITION REQUIREMENTS**

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Ensembles typically meet on a regular basis as outlined in the class syllabus or otherwise noted by the instructor or Dean of Jazz Arts.

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 Dean of Jazz Arts.

## Small Ensembles

Students are placed in a small ensemble for every semester of their studies. Ensembles may focus on a theme chosen by the instructor or agreed upon by the members of the ensemble. They may also focus on performing student compositions and arrangements.

## Large Ensembles

Large ensembles operate in a cycle format. Students will be assigned a large ensemble cycle that lasts approximately two weeks out of the semester. Two to three large ensemble cycles will take place during the semester. Large ensembles will typically feature guest conductors and soloists, with one cycle each semester presenting major compositions by jazz composition students at Manhattan School of Music. Large ensembles will have a minimum of nine members but regularly will consist of a big band format ensemble. Students may be assigned to required reading sessions that support the MSM Jazz Arts arranging, composition and conducting classes. These sessions complete the credit requirement all Jazz Arts students need to fulfill each semester.

## 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, improv classes, and large ensembles. Students are given a designated list of pieces from the standard jazz repertoire and should be prepared to perform one or two of these on their major instrument in a group of auditionees. Improvisation and sight reading will be a major part of the audition. All returning and incoming students are required to audition.

All ensemble placements will be made by the Dean of Jazz Arts and the Assistant Dean for Artistic Operations in collaboration with the Jazz Arts faculty and staff. Usually, all combos will have at least five members and not more than eight (with some exceptions). Large ensembles will have 15–20 members. Placement in an ensemble is contingent upon your audition, your school, and available rehearsal

space. Students may be assigned to two or more ensembles based upon audition, student interest, and departmental need.

Students may have the opportunity to form their own combos (by permission only) by submitting a **Combo Request Form**.

All ensemble placements will be announced before the second week of classes of the semester.

## **CULTURAL INCLUSION INITIATIVE**

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MSM'S Cultural Inclusion Initiative requires all faculty and students to share in the responsibility of advancing the School's commitment to Cultural Inclusion. In part, it states that Cultural Inclusion requires the study and performance of works by creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, able-ness, and/or sexual orientation. All juries and recitals must include a work by an underrepresented creator. Underrepresented creators are defined as the following:

- Women
- LGBTQ
- People with disabilities
- Native American and Indigenous Canadian
- Asian
- African American
- Black
- Neuro-diverse
- Latinx (Latino, Hispanic)

## **JURIES**

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For all Jazz Arts students, an annual jury is conducted for freshman, sophomore, junior and first-year graduate students to allow the faculty to assess the growth and progress of each student. For seniors and 2nd-year graduate students, their graduation recital will serve as the culminating jury. Students will be judged in relation to their 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 successfully complete their bachelor's degree.

During your studies, you will be expected to refer to the repertoire list relevant to your level. The repertoire lists are used for juries as well as improvisation classes.

## 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.

## 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 requests a Petition for Advanced Standing form from the Registrar's office. This petition must indicate the approval of both the major teacher and the department chair. A successful Advance Standing Jury allows the student to graduate one semester early. Please see the Academic Catalog for further details and deadlines.

## Jury Requirements—Instrumentalists

For your May jury, first-year students, sophomores, juniors, and first-year graduate instrumental performance majors will perform individually with a trio rhythm section (piano, bass, and drums) that will be provided by the department.

Each student must know all pieces from their respective repertoire list (30 in total). Students will choose the first piece and the faculty will select up to 3 more contrasting pieces. Also included is a sight-reading element consisting of individual melodic and rhythmic material including chord changes and other relevant learning outcome materials.

All performance-related juries will include the following requirements:

1. Memorization of all Thirty (30) jazz standards from the list that corresponds with each year. (FR/SOPH/JR/G1)
2. One transcription of a solo by an underrepresented artist from one of the thirty (30) songs on the required repertoire list.
3. Sightreading of music composed by underrepresented artists.

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

## Jury Requirements—Jazz Voice

Vocalists prepare 10 pieces of their choice; three of the five will be selected by the jury faculty present. Vocalists will perform with a trio rhythm section (piano, bass, drums) provided by the department.

All Jazz vocal juries will include the following requirements:

1. Memorization of all relevant lyric based jazz standards from the list that corresponds with the G1 repertoire list.
2. One transcription of a solo by an underrepresented artist from one of the thirty (30) songs on the required repertoire list.
3. Sightreading of music composed by underrepresented artists.

## Jury Requirements—Jazz Composition

All compositions and arrangements for juries must be worked on and approved by the student 's private studio faculty prior to jury presentation. Second-year graduate students: Your graduation recital will serve as your jury. Your major teacher will advise you on required works for your program.

First-year graduate students will have 30 minutes to present a recording and score of their original works. All relevant sections must be edited together using Audacity, Logic, or any other relevant editing program. The student is required to bring a laptop or a device that will accommodate this output need. The student must prepare a spoken introduction to set up each piece.

Choose three to four presentations from the following formats:

1. One big band composition. Recorded live
2. One big band or nonet composition (midi ok)
3. One Jazz Phil composition (if available)
4. One nonet composition (live-recorded)
5. One chamber piece (live or Midi)

## Jury Grading Criteria

Students will be critiqued based on their individual capabilities (phrasing, articulation, sound, pitch, style, improvisational capabilities) as well as in their role as overall ensemble performers.

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 instructed the student privately at MSM).

Students are encouraged to record their juries with their own personal devices for subsequent student/teacher feedback.

## Jury Comments

Comments will be emailed to students two weeks after final examination week. Students may elect to allow their teacher to see them.

# Jury Postponement

The Registrar'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 perform a scheduled jury will receive an F for that jury. A failed jury will result in dismissal from MSM. A postponed jury must be successfully completed no later than the first two weeks of the subsequent semester.

## **PERFORMANCES**

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Ensembles are given several performances throughout the semester. Small ensembles final performance is during ComboFest, a week-long festival highlighting all of MSM's small jazz ensembles. ComboFest takes place in one of the main performance halls on campus. Small ensembles may also be given the opportunity to present opening sets for the large ensemble on campus performances. Large ensembles have three on-campus performances per semester.

In addition to the on-campus performances, MSM also provides students the opportunity to perform at some of the most prestigious venues in the New York metropolitan area, including a regular large ensemble appearance at Dizzy's Club Coca-Cola once per semester.

Jazz performances will typically take place in designated jazz priority halls: Miller, Ades, Myers, or Greenfield halls, with large ensembles performing at Neidorff-Karpati Hall.

MSM's Cultural Inclusion policy requires that all performances must include at least one piece by an underrepresented creator.

## **Recitals**

A graduation recital must take place within the last two semesters of major lessons. The graduation recital serves as a medium for you to showcase the culmination of your years of studies, and

additionally serves as your jury during the last year of your program, whether you are an undergraduate or graduate student. Students are encouraged to perform their final recital in the fall semester or early in the spring semester.

## 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. Students are only allowed one non-required recital per year.

## 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.

In order to schedule a recital, students must submit a recital approval form which requires, in chronological order, signatures by the student's private teacher, Dean of Jazz Arts, and the scheduling office. Ascertain that your teacher approves of the full program (chosen repertoire and personnel) prior to requesting their signature and submitting the program to the Dean of Jazz Arts. The Dean of Jazz Arts will not sign a recital approval form until all is present in the form, including the confirmed repertoire and ensemble members, and the major teacher has also signed. All programs must be proof-read for accuracy prior to submission for signatures. 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 and scheduling rehearsals (location and time).

The completed and signed recital approval form must be submitted no later than six (6) weeks prior to the dress rehearsal.

No recitals can be scheduled after May 5, 2025.



# Scheduling Recitals

The scheduling office manages all student recitals. Recitals are scheduled online through the student portal. For a more detailed guide on scheduling recitals, please read the student recital guide. The completed and signed recital approval form must be submitted no later than six (6) weeks prior to the dress rehearsal. No recitals can be scheduled after May 5, 2025.

## Recital Criteria

- All jazz degree program recitals (BM, MM and DMA) must maintain a minimum duration of 60 minutes and a maximum duration of 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, but should be invited to listen.** Faculty adjudicators must be physically present at the student's recital. Use of video recording for adjudication must be of a live performance and must be approved in advance by the Dean of Jazz Arts. (Securing faculty adjudicators well in advance of the recital is highly recommended). Upon confirmation of both faculty members, submit both names via email to the Dean of Jazz Arts as well as a follow-up email to each adjudicating faculty with your recital program attached. It is your responsibility to make sure that the faculty receive the necessary links and/or files for your recital if they are not able to attend in person. NOTE: If you request an MSM faculty member who is NOT on the Jazz faculty, you must secure a General Petition Form from the Registrar's Office and receive confirmation from the Dean of Jazz Arts.
- The student recital must include:
- At least two (2) pieces relevant to the overall jazz canon (representative of the American Songbook or jazz repertoire). Arrangements, reharmonizations, or contrafacts are encouraged.

- Repertoire or personnel celebrating the underrepresented artists within our genre.
- Students are responsible for securing equipment for their recitals.

## Off-Campus Recitals

A recital can take place in a club where the student is featured. This must be approved in advance via a General Petition form.

## **RECORDINGS**

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Students performing on campus are given the opportunity to have their performances recorded and videotaped. If you would like your recital to be audio or video recorded, you must fill out the Recital Recording Request Form and submit it directly to the Distance Learning and Recording Arts (DLRA) office in Room 312 one month before your recital. The form is available on the MSM Student Website or in Room 312.

Students presenting a required graduation recital may receive a stereo mix of the program at no fee by submitting the request form. Multitrack and video recording packages require an extra fee which is dictated by the DLRA department.

## Live Streaming

As MSM transitions to a pre-pandemic status, live streaming will not always be available for all programs. This is due to not all concert halls being equipped for live streaming. Large ensemble performances will always be live streamed. Small ensembles and ComboFest will not always be live streamed. Recitals can be live streamed depending on the hall your recital takes place in. If you are looking for your recital to be live streamed, you must consult with the DLRA department.

# DEPARTMENT POLICIES

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## Open Period

4-6 PM on class days is jazz open period. This time frame is when mandatory activities such as large ensemble cycles as well as guest artist masterclasses are scheduled. Refer to the Performance Hub for the official activity calendar, and you are expected to keep these dates available during the open period. Your assignments will be given to you during the first two weeks of classes.

## Extracurricular Jam Sessions

Students are encouraged to schedule extracurricular jam sessions with peers. This will allow you to perform with colleagues who you might not be scheduled to perform with as often. There are also various small practice rooms also available for reservation with instruments, including rooms 620 and 622 though these two do not have pianos. ASIMUT contains a list of designated Jazz Rooms which can be reserved online.

Please note jazz students are permitted 2-hour blocks when reserving rooms.

## Equipment

Jazz designated classrooms, rehearsal rooms, and performance spaces are all equipped with a backline.

It is of the utmost importance that equipment is not moved from or between classrooms. Students found to have moved equipment out of a classroom will be penalized.

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.

Vibraphonists should keep track of the school vibraphones and must transport them to rooms where they will need their instruments.

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

## Lockers

Students may request access to a locker on the fourth floor. These lockers will be offered on a first come basis, but priority will be given to percussion and vibraphone majors.

Locker 103 is designated for jazz vocal majors and holds the AER amps for jazz vocalists. Vocalists are each given one key at the start of the school year and must return the keys before graduation day in May.

Lockers 101 and 102 are designated hand-off lockers. Any necessary equipment that is needed to be picked up from the Jazz Arts office will be arranged to get picked up from these lockers. Locker 102 holds the jazz department roaming drum set, and 101 will hold any smaller instruments needed to be picked up.

## Large Ensemble Rehearsal Policies

Large ensemble rehearsals occur in either room 707 or Bossi-Comelli Studio. Each large ensemble cycle will be assigned a “band-leader”. This student position will be filled by a composition major who will assist the conductor in daily operations as well as facilitate the policies instructed below.

Please follow the following rules for rehearsals:

- Students are expected to arrive for rehearsal on time at 4pm, if not before. (Unless otherwise noted).
- You are responsible for your own set-up (chairs, music stand, positioning). If you require any additional equipment such as amplifiers or other electronics, you will be instructed on how to procure the equipment and are also responsible for the setup of said item.
- You are responsible for your music for the duration of your cycle. Days before rehearsals begin, you will be notified by the performance library on when you can pick up your music. Music that has not been picked up will be brought to

the first rehearsal by Jazz Arts staff, and it will be assumed that the designated student will be responsible for their respective folder.

- At the end of rehearsal, students are expected to put away their equipment, stack chairs and music stands, and return the room to a neutral state as it was found.

## Attendance

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 Dean of Jazz Arts and/or Jazz Arts staff.

## Professional Leave

Students may request to be excused from school for professional engagements for periods not longer than two weeks. Students must submit a LLOA (Limited Leave of Absence) form to the Provost's Office which must be reviewed and approved three weeks in advance of the date(s) in question.

Students must also notify the Jazz Arts Staff and/or Dean of Jazz Arts of any absence at least one week prior to the planned absence. Any absence that is not communicated in a timely manner will be considered unexcused.

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 Dean of Jazz Arts for it to be excused.

## Illness/Injury

If you are sick or injured (and therefore unable to perform), you must communicate with the Jazz Arts staff, Dean of Jazz Arts, and the conductor (as applicable), to inform them of your absence. 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.

If you experience playing-related pain before, during, or after playing your instrument, discuss it immediately with your major teacher and visit the campus nurse. There are referral sources available to help you with injuries before they become chronic or serious. If physical therapy or other help is needed, consult the office of student life.

## Substitutes

For any absence, you are expected to send a competent and responsible substitute and you are responsible for providing them with the necessary music and materials. Please note that sending a substitute 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).**

Excused absences with no substitute provided will be considered unexcused. If you are unable to secure a substitute, notify the Jazz Arts staff at least 48 hours (about 2 days) in advance, or as soon as you are aware of your upcoming absence. Please note that dress rehearsals are mandatory. **You cannot play on the concert if you are not present for the dress rehearsal.** The dress rehearsal occurs one day before the concert date.

## Punctuality

A student will be considered late if they arrive after the scheduled rehearsal start time. A late arrival 15 minutes or more past the stated start time will be counted as an unexcused absence, unless prior arrangements are made with the Jazz Arts staff.

**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) unless otherwise noted.

## Grading System

Academic Classes (required and electives): Exams, attendance, punctuality, assignments, class participation and attitude are all considerations for your grade. Refer to instructor's syllabus or guidance for grading policies on academic classes.

Performance Classes (all ensembles): Attendance, punctuality, attitude, and overall improvement in performing ability (time, style, phrasing, articulation, interpretation, improvisation, solo development, interaction, reading, etc.) are all factors in your grade. Refer to your professor's syllabus for more information.

## Jazz Arts Program Communications

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 Production hub. Please check both daily. Canvas will also be utilized to share materials and more.

## 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 Dean of Jazz Arts. 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.

Larger conferences occur at the start of the school year and at instances determined by the Dean of Jazz Arts. Attending these meetings is mandatory and is guided by the large ensemble attendance policies.

# **JAZZ ARTS PROGRAM STAFF**

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The Jazz Office is located in Room 302.

Office Hours are by appointment/and posted office hours.

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

Edward Gavitt, Assistant Dean for Artistic Operations  
(917) 493-4047  
egavitt@msmny.edu

Ingrid Jensen, Dean of Jazz Arts  
(917) 493-4523  
ijensen@msmny.edu (Room 302)  
*\*By appointment only*

Madeline Lucas Tolliver, Dean of Performance  
and Production Operations  
(917) 493-4724  
mtolliver@msmny.edu  
*\*By appointment only*