Manhattan
School of Music

JAZZ ARTS PROGRAM HANDBOOK 2026–2027

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WELCOME/INTRODUCTION

Dear Students,

Welcome to MSM! I am thrilled to be working with everyone.

Our program is a special community, residing in the birthplace of modern jazz, Harlem, New York. Our vision is to provide you all with a solid foundation, historical understanding, and creative tools to express yourself within this music. Our faculty is comprised of incredible, creative and accomplished artists, that are also committed to working with the next generation of talented musicians.

I encourage you to take advantage of all that MSM has to offer. Use your time wisely! In Malcom Gladwell's book, Outliers, the author suggests that it takes roughly 10,000 hours of concentrated, deliberate practice to achieve mastery in any complex field. While this theory could be argued, the larger premise is geared around dedicated commitment towards mastery. Use your time at MSM carefully. Practice with purpose! But, go beyond this, and thrive in the community that can be found from your peers. Look around the room - it's quite likely that these are the people that you will be working with, professionally, in the years long after you graduate. John Coltrane is famously known for practicing for hours on end, but he also spent time when he was living in Philadelphia, practicing with his friends! Benny Golson shared that he practiced with Coltrane on numerous occasions. He said, "We would practice all day, go out and eat a sandwich, and that they took turns playing chord changes at the piano while the other learned them on the saxophone." Jimmy Heath also that he and Coltrane used to practice together between about 1947 and 1949. Coltrane also stated he used to practice with Heath, and he would write out some of the things they were interested in.

For all classes and ensembles - organize yourself, and plan out the week ahead. Read the syllabus, and write down important dates in your calendar. One of my favorite quotes, that I repeat often is from Benjamin Franklin, "By failing to prepare you are preparing to fail." Memorize it. Repeat it to yourself often.

You will be exposed to all sorts of music, concepts, and ideas while studying at MSM. In my mind, this is one of the greatest elements of being here. The community of creative improvisors and composers will inspire you. In order to facilitate this experience, one must set aside their ego. Show up for one another, and be supportive. We learn a lot more when we are less judgmental and if we simply listen. To paraphrase an ancient quote from Stoic philosophy, "we have two ears and one mouth for a reason." Be willing to learn and be uncomfortable, but most of all, listen deeply.

I cannot wait to witness everyone's growth this year. I want to leave you with one final quote, one of my favorites from John Coltrane:

"When there's something you don't understand, you have to go humbly to it. You don't go to school and sit down and say, 'I know what you're getting ready to teach me,' You sit there and you learn. You open your mind. You absorb, but you have to be quiet, you have to be still."

Now, let's get to work, play a blues, and dig in!

Best,

Dr. Jim Saltzman, Dean of Jazz Arts

STUDIES OVERVIEW

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.All improvisation classes are performance classes, and students must always bring their instrument. You will be placed in an improvisation class that is deemed appropriate to your level, based on your placement audition.If students have a conflict or issue with their assigned improv class, these concerns should be directed to the Dean of Jazz Arts. Not all requests may be granted.

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 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 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, John Beasley, and Terri-Lynn Carrington.

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 students.

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

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 fourteen one-hour private lessons with your major teacher during each semester you are enrolled. 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.

Lesson schedules that deviate from a weekly schedule must be approved in advance by the Dean of Jazz Arts.

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

Teacher assignments are made with great care and consideration for each student. Before considering a teacher change, students should speak with either the Department Chair, Dean of Instrumental Studies and Orchestral Performance, or Dean of Academic Affairs. Students may initiate the request as early as the preceding semester and no later than the end of the add/drop period of the term in which the change is to take place. Requests for teacher change will only be accepted through submission of the Change of Teacher Request Form available on the student portal. After a student changes teachers, the former teacher is excluded from grading the student at subsequent juries and auditions. In general, teacher assignments are subject to change based on teacher availability.

Split Lessons

MSM students are eligible to request having lessons split between two teachers. In order to split lessons between two teachers, they must first receive approval from their current teacher, requested teacher, and Division Dean. After approval from all parties, students must submit a Split Lesson Request petition available on the student portal. All students receiving split lessons must fill out the form each year if they wish to continue splitting lessons.

Students may also request to split lessons between their major instrument and lessons in another division (e.g. jazz trumpet and classical trumpet). The student must receive approval from all parties before submitting the Split

Lesson Request petition. Split lessons in an area other than the student's major instrument and division are only permitted one semester per year of study per earned degree.

Students will only participate in juries in their major instrument/degree program and are upheld to the jury requirements as published in their major instrument/degree handbook.

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

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, in accordance with the faculty member's cancellation policy, 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. Faculty must refer to the Office of the Provost and the Dean of Students any student who has two or more unexcused absences in his or her private lessons.

Limited Leave of Absence

A planned Limited Leave of Absence for personal or professional engagements may be requested through the Office of the Provost.

A Limited Leave of Absence for sudden family or personal situations may be requested through the Dean of Students. A limited leave of absence generally is not granted for a period more than two weeks per semester. A planned limited leave of absence requires that the Limited Leave of Absence Form be submitted at least four weeks in advance of the requested limited leave unless opportunities or situations are truly unforeseen. The form requires review and approval by the Dean of Academic Affairs, the Academic Division Dean, Office of the Provost, and approval from each of the student's instructors. International students also require the approval of International Student Services.

The student remains registered for the semester and is responsible for all missed course work, exams, and juries, and for all fees associated with that semester.

ENSEMBLE AND AUDITION REQUIREMENTS

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 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.

Students may have the opportunity to form their own combos (by permission only) by completing the Combo RequestForm, which is available to students before the start of the semester. Combo Request Forms are only available for returning students. Incoming students are not permitted to put together their own combos in their first semester of study.

CULTURAL INCLUSION INITIATIVE

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

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

very enrolled student is required to take an annual Jury Examination, typically held in May. Students should be aware that the number of juries listed in the Department Major grids is the minimum needed to graduate. Some students may be required to take additional juries as a result of teacher requests, scholarship continuation, or the extension of the normal length of the degree program as the result of illness, leaves-of-absence, or other extraordinary circumstances. Students who are off-sequence as the result of being admitted in January or having taken a semester Leave of Absence take juries in December. There is a Sophomore Continuation Jury to ensure that a student's progress merits continuation in his or her program of study. The Office of the Registrar assigns jury days and times, and also emails jury comments to students two weeks after the end of the jury week. Please see Appendix A.

Consult repertoire requirements early in the school year and prepare carefully for this important event. Juries are a vital part of your training as a performer, and the resultant scores have bearing on your academic record, scholarship, chamber music, and orchestra assignments, and other aspects of your standing within the School.

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 rhytymic material including chord changes and other relevant learning outcome materials.

Students will sightread a selection that includes improvising on chord changes. JR and G1 students will also be expected to transpose from a concert pitch part.

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. Your chosen transcription must be memorized, written out (with copies for the faculty), and a minimum of two minutes in length. Short, twenty second solos will not fulfill this requirement.
3. Sightreading music.
4. Dress code is professional, treat it like a paid performance!

Seniors and second-year graduate performance majors will not perform a jury.

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. Your chosen transcription must be memorized, written out (with copies for the faculty), and a minimum of two minutes in length. Short, twenty second solos will not fulfill this requirement.
3. Sightreading of music composed by underrepresented artists.
4. Dress code is professional, treat it like a paid performance!

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 Studio Orchestra composition (if available)
4. One nonet composition (live-recorded)
5. One chamber piece (live or Midi)
6. One composition featuring vocals

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 Office of the Registrar 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. An approved postponed jury must be successfully completed no later than the first two weeks of the subsequent semester.

PERFORMANCES

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. There will be additional off-campus performances this year, including our on-going partnership with the National Jazz Museum in Harlem, and the Metropolitan Museum of Art.

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.

Required Recitals

Undergraduate and graduate students expecting to graduate during the current academic 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 complete the following, in this order:

1. The form (26-27 Recital Confirmation and Repertoire Form) is a digital airtable form that is included in the email that informs students of their recital date hold. Once the form is completed by the student (40 calendar days before the recital hold), an email is sent to both the department chair and the faculty adviser. The faculty and department chair approves the repertoire by responding to that email with their approval.

2. Your private teacher must approve the program (repertoire and personnel)

3. Program must then be approved by the Dean of Jazz Arts. The Dean of Jazz Arts will not sign a recital approval form until all the above has been completed.

4. Your program must be proofread for accuracy prior to submission for signatures. A graduation recital does not serve as a substitute for an entrance exam 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 3, 2027.

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.

Non-required Recitals must take place before February 1st. Any requests for a non-required recital after February 1st will not be approved.

Recital Criteria

- All jazz degree program recitals (BM, MM and DMA) must maintain a minimum duration of 60 minutes.
- Recital slot is 90 minutes inclusive of any stage transitions and intermission. Exceeding the allotted 90 minute slot will result in overtime fees.
- Two faculty adjudicators are required to adjudicate the live or recorded performance. Your major teacher cannot be an adjudicator, but should be invited to listen. Only jazz faculty members may adjudicate jazz recitals. 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.
- 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.
- A minimum of 85% of the recital MUST be on your major instrument
- Repertoire must be a reflection of the content that you've learned while a Jazz Arts major at MSM.
- You must be the prominent soloist on the recital, not the sidemen in your group.
- If you are playing something other than your major instrument, this must be indicated on your submitted repertoire to be approved by your major teacher and the Dean of Jazz Arts when you submit the Recital Confirmation and Repertoire Form.

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

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 published by the Orto Center.

Live Streaming

The Orto Center records and livestreams all student ensemble performances that are part of the MSM concert season, including all large ensemble student performances (ex. Jazz Orchestra, Chamber Jazz Ensemble) and all Combofest performances. All livestreamed MSM performances will appear on the MSM Mediaspace, MSM's digital media archive website. For student recitals, livestreaming is available as an elective service by The Orto Center provided that the recital takes place in a video-capable venue on campus. All recording and livestreaming services can be requested via the Recital Confirmation and Repertoire Form that is included in the student recital scheduling process.

DEPARTMENT POLICIES

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. Please avoid scheduling regular private lessons during this time.

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

https://www.msmnyc.edu/campus/recording/

Initial infraction is an ASIMUT ban for 2 weeks (unable to book practice, rehearsals, etc.). Each additional infraction adds an extra week (i.e. second infraction is a 3-week ban, third infraction is a four-week ban).

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 through student engagement.

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 all woodwind doubles, secondary instruments, and mutes for every rehearsal.
- 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. A few 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

Students are required to attend any and all large ensemble activities they are assigned to. These include MSM Jazz Orchestra cycles and readings. Attendance, punctuality, preparation,

performance, and professionalism are the major factors which will contribute to your grade. Students may be assigned to one or more cycles or ensembles.

Time Off and Absences

To request advance time off (prior to being assigned to an ensemble) or an absence (after being assigned to an ensemble), you can fill out the time off request form, or absence request form (whichever applicable) housed in the Performance Hub site. Students are also required to complete a Limited Leave of Absence Request.

In the event of an illness or injury, you must provide documentation from a doctor or nurse stating that you are unable to play your instrument. Any approved medical absences will not result in point deductions.

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.

Please try to avoid scheduling professional opportunities that interfere with a cycle that you are assigned to.

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 Performance 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.

Infraction	Description	Deduction
Late to rehearsal	• Arriving after posted rehearsal time on ASIMUT (5 minute grace period) • Arriving late after break or call time (if not needed at top of rehearsal) • Leaving rehearsal early	-5 points
Late to dress rehearsal or sound check	Dress rehearsal is normally the day before a concert, sound check is the day of a concert	-15 points (Administrative Meeting Required)
Late to concert call time	Call time is normally an hour before the concert start time, but may change by concert cycle and will be advertised on a case-by-case basis	-15 points (Administrative Meeting Required)
Late to performance	Arriving after concert start time	-35 points (Administrative Meeting Required)
Absent from rehearsal	• Excused for non-medical/illness* • Not present at rehearsal, sub arranged • Arriving without necessary materials (music, writing instrument, main instrument or doubles) • Being grossly unprepared to the detriment of rehearsal	-5 points
Absent from rehearsal	Excused, no sub arranged	-10 points
Absent from rehearsal	Unexcused, sub arranged	-15 points
Absent for rehearsal	• Unexcused, no sub arranged • May also cause a release from cycle	-20 points
Absent from dress rehearsal or sound check		-40 points
Absent from performance	Arriving without necessary materials will mark you absent (music, main instrument, doubles, proper attire).	-50 points
Released from cycle before rehearsals	More than two weeks from scheduled start of rehearsals after assignment	-10 points
Released from cycle before rehearsals	Less than two weeks from scheduled start of rehearsals after assignment	-15 points
Released from cycle after rehearsals	After start of scheduled start of rehearsals	-25 points
Released from cycle after rehearsals	Due to: • Unprofessional behavior • Consistent tardiness • Consistent absences • Consistent unpreparedness or lacking of necessary materials	-50 points

Too many lesser infractions may also lead to being released from the cycle which will carry the relevant deductions.

You will be notified of any infractions via email shortly after the event in which the infraction has taken place.

JAZZ ARTS PROGRAM STAFF

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.

Dr. Jim Saltzman, Dean of Jazz Arts

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*By appointment only

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By appointment only

APPENDIX A

MSM Jazz Arts Repertoire 2025–26

List I: FR

1. Blues For Alice
2. Stella By Starlight
3. The Feeling Of Jazz
4. Daahoud
5. You're A Weaver Of Dreams
6. All The Things You Are
7. Green Dolphin Street
8. Indiana/Donna Lee
9. Honeysuckle Rose/Scrapple From The Apple
10. Autumn Leaves
11. Chega de Saudade
12. Clockwise - Cedar Walton
13. Willow Weep For Me
14. My Funny Valentine
15. Someday My Prime Will Come
16. Rhythm Changes/Anthropology/Moose The Mooche/Oleo
17. All Of Me
18. Bye Bye Blackbird
19. We See - Thelonious Monk
20. Impressions/So What
21. Nardis
22. There Is No Greater Love
23. Sweet Georgia Brown/Dig/Bright Mississippi
24. What Is This Thing Called Love?/Hot House/Subconscious-Lee
25. Night And Day
26. Speak, No Evil
27. A Night In Tunisia
28. All Blues
29. Have You Met Miss Jones?
30. Woody'n You

List II: SO

1. Secret Love
2. Confirmation
3. Like Someone In Love
4. I Hear A Rhapsody
5. I Love You
6. Beatrice —Sam Rivers
7. Prelude To A Kiss
8. Stardust
9. Here's That Rainy Day
10. Days Of Wine And Roses
11. Feed The Fire —Geri Allen
12. Embraceable You/Quasimodo
13. Body and Soul
14. Cherokee/Koko(intro, first chorus of Bird's solo, interlude)/ Marshmallow
15. What's New
16. Celia —Bud Powell
17. Alone Together
18. Bird Alone —Abbey Lincoln
19. Fee Fi Fo Fum
20. Struttin' With Some Barbecue
21. Milestones (Old)
22. Bluesette
23. Quiet Nights (Corcovado)
24. Don't Blame Me
25. In Your Own Sweet Way
26. Hey, It's Me You're Talking To —Victor Lewis
27. Freedom Jazz Dance
28. Jeannine —Duke Pearson
29. Joy Spring
30. Minority

List III: JR

1. All Of You
2. Beautiful Love
3. Everything Happens To Me
4. The Song Is You
5. Kind Folk –Kenny Wheeler
6. How High The Moon/Orinthology
7. Unconditional Love –Geri Allen
8. Peace –Horace Silver
9. I Got It Bad (And That Ain't Good)
10. Evidence –Thelonious Monk
11. I Remember You
12. A Shade Of Jade –Joe Henderson
13. In A Sentimental Mood
14. Invitation
15. Seven Steps To Heaven
16. Dolphin Dance
17. My One And Only Love
18. Isfahan –Billy Strayhorn
19. Up Jumped Spring
20. Out Of Nowhere/Jayne/317 East 32nd Street
21. 'Round Midnight
22. The Way You Look Tonight
23. Lawns –Carla Bley
24. Giant Steps/Dear John
25. You Stepped Out Of A Dream/Chick's Tune
26. Nobody Else But Me
27. Naima
28. Just One Of Those Things
29. Skylark
30. Deluge –Wayne Shorter

List IV: MM1

1. Blue Gardenia
2. Con Alma
3. Nica's Dream
4. Uranus —Walter Davis, Jr.
5. It Might As Well Be Spring
6. Spring Can Really Hang You Up The Most
7. Pensativa
8. Upper Manhattan Medical Group
9. Come Sunday
10. Ugly Beauty —Thelonious Monk
11. Falling Grace
12. You Know I Care —Duke Pearson
13. Ida Lupino —Carla Bley
14. Monk's Dream —Thelonious Monk
15. Pent-up House
16. Polka Dots And Moonbeams
17. My Shining Hour
18. I'm Old Fashioned
19. Soul Eyes
20. The Scene Is Clean
21. Lullaby Of The Leaves
22. Moment's Notice
23. El Gaucho
24. Airegin
25. All God's Chillun Got Rhythm/Little Willie Leaps
26. Cyclic Episode —Sam Rivers
27. Lament
28. Bu's Delight —Curtis Fuller
29. But Beautiful
30. The Fruit —Bud Powell

List V: MM2

1. Bolivia —Cedar Walton
2. A Child Is Born
3. Litha
4. Emily
5. Tones For Joan's Bones —Chick Corea
6. Countdown
7. The Sphinx —Ornette Coleman
8. Gone With The Wind
9. After The Rain
10. I Concentrate On You
11. I'll Be Seeing You
12. Stablemates
13. I Fall In Love Too Easily
14. I Should Care
15. Laugh, Clown, Laugh!
16. Peggy's Blue Skylight —Charles Mingus
17. Conception
18. Tell Me A Bedtime Story —Herbie Hancock
19. You Must Believe In Spring
20. To Wisdom, The Prize —Larry Willis
21. Laura
22. Pisces —Mary Lou Williams
23. Pinocchio —Wayne Shorter
24. ESP
25. Chelsea Bridge
26. Triste
27. Eronel —Thelonious Monk
28. Lover
29. Ruby, My Dear
30. Along Came Betty