

Chamber America

2014 NEW JAZZ WORKS: COMMISSIONING AND ENSEMBLE DEVELOPMENT GUIDELINES

Deadline: Friday, March 7, 2014, 5:00 P.M., ET
Grant Notification: June 2014
Grant Period: July 1, 2014-June 30, 2017

A component of the Doris Duke Jazz Ensembles Project, the New Jazz Works Program is funded by the Doris Duke Charitable Foundation.

OVERVIEW

Chamber Music America's *New Jazz Works: Commissioning and Ensemble Development* program offers support to professional U.S. jazz ensembles to create, perform, and if desired, record new works. The new work may be composed by the ensemble leader, a member of the ensemble, or by a guest composer. In the past, applicants were asked to describe, in detail, the new work proposed in the application. This year, only a brief description of the new work is required, but in the adjudication process, greater emphasis will be placed on the composer's work samples.

A *New Jazz Works* grant is made up of four components:

- **Core (Creation and Performance):** up to \$19,000 (amount is related to the size of the ensemble);
- **Continued Life:** \$12,000;
- **Administrative Support:** \$3,000; and
- **CMA National Conference:** free registration; limited travel subsidy.

For examples of previously funded projects, see [Grant & Award Recipients](#).

ELIGIBILITY

An ensemble is eligible if it:

- is a professional composer-led or collective jazz ensemble;
- is based in the U.S. or its territories, and the leader is a U.S. citizen or permanent resident;
- consists of 2-10 musicians;
- includes improvisation as an integral part of its composition and performance;
- is a CMA Organization-level member;
- has no overdue reports or financial obligations to CMA; and
- has waited 12 months from completion of a previous *New Jazz Works* grant.

Note: An ensemble may apply to either CMA's 2014 *New Jazz Works* program or the 2014 *Classical Commissioning* program, but not to both. Similarly, a composer may appear on only one application in either program.

THE PROJECT

New Jazz Works supports the creation and two performances of a new work (Core); offers funding for additional performances and recording of the new composition (Continued Life); administrative support to assist with activities such as booking or promoting the performances, recording the new work, or other administrative functions identified by the grantee; and attendance at a CMA National Conference. The composition and two performances must take place during the first 18 months of the grant; recipients have up to three years to complete all other grant activities.

CORE: CREATION AND PERFORMANCE

UP TO \$19,000; GRANT PERIOD: 7/1/2014-12/31/2015

Core support funds the creation of a new work, the work's world premiere, and one additional performance. The two performances must take place in different venues in the United States or its territories.

The grant includes:

- a composer fee of \$9,000 for writing the work, and
- an ensemble honorarium of \$1,000 per musician (including the composer, if performing with the group) for rehearsing and performing the work as required by the terms of the grant.

The new work must:

- be of substantial length, and
- feature improvisation.

CONTINUED LIFE

\$12,000; THIS COMPONENT BEGINS WHEN THE COMPOSITION HAS BEEN COMPLETED. ACTIVITIES MUST BE FINISHED BY 6/30/2017

Activities may include either three public performances in different venues or two public performances in different venues plus a distribution-quality audio or video recording. Activities may take place in the U.S. and abroad.

ADMINISTRATIVE SUPPORT

\$3,000; THIS COMPONENT ACCOMPANIES CONTINUED LIFE AND MUST BE USED BY 6/30/2017

The Administrative Support may be used at the grantee's discretion to engage a booking agent to assist with scheduling performances, to help defray expenses associated with a recording of the new work, or for other administrative functions identified by the grantee.

CMA NATIONAL CONFERENCE

FREE REGISTRATION PLUS TRAVEL/HOTEL SUBSIDY; GRANT PERIOD: 7/1/2014-6/30/2017

This component offers a complimentary registration for the ensemble leader to attend one CMA National Conference. Travel/hotel subsidies are available, on a limited basis, for ensemble leaders who live more than 200 miles from New York City.

THE COMPOSER

The composer may be either a performing member of the ensemble or a guest from outside the ensemble. (The guest composer may perform the new work with the ensemble, but it is not a requirement of the grant.) A guest composer and the ensemble sign a Memorandum of Understanding indicating their agreement to collaborate on the project. The composer is understood to be an individual, not a group, must be a citizen or permanent resident of the U.S., and must not have any outstanding obligations to CMA at the time of application.

VERIFICATION OF U.S. CITIZENSHIP OR RESIDENCY

Both ensemble leader and, if applicable, guest composer may verify the U.S. citizenship or permanent residency with a copy of any one of the following:

- a valid U.S. passport
- a U.S. birth certificate
- a Report of Birth Abroad form (FS-240)
- a USCIS certificate of citizenship or naturalization
- a permanent resident/green card

If the ensemble has 501(c)(3) status, a copy of the IRS Tax-exempt Determination Letter may be used for verification of the group and leader being U.S.-based.

THE CD-R WORK SAMPLE

Submit a work sample containing 4 tracks, with up to 5 minutes of a single work recorded on each. The sample should demonstrate the ensemble's best playing and the composer's best work. The panel generally listens to 2-3 minutes of each track on the CD-R Work Sample. Guest artist audio is not part of the review.

Tracks 1 and 2 should each feature a single work or an excerpt from that work performed by the applicant ensemble or majority of its members. **Track 3** should feature a single work or an excerpt from that work by the composer. The performers need not be the applicant ensemble. For this track, include a copy of the relevant section of the printed score, lead sheet, or other graphic representation of the excerpt or work.

Track 4 should feature another single work or excerpt by the composer; a score is not necessary, but may be submitted if desired.

The Work Sample:

- features up to 5-minutes of scored and improvised music per track
 - music may be edited and/or excerpted
- may contain music from a live concert, studio/home recording, and/or commercial disc
 - copy your selections to a CD-R, do not send CD releases
- must be in audio CD-R format
 - mp3 data CDs, DVDs, and midi realizations are not accepted
- includes the ensemble's name and "2014 NJW" on the CD-R face
 - title each track on CD-R: "2014NJW.LeaderName.EnsembleName.Track#"

THE PANEL REVIEW PROCESS

New Jazz Works applications are reviewed by an independent panel of jazz musicians; CMA staff and board do not participate in the deliberations. ([Representative list of previous CMA panelists](#)).

- In Round 1, through "blind listening" (the applicant is identified only by a number), the panelists evaluate the ensemble's artistry and distinctiveness, based on Track 1 and Track 2 of the work sample. They listen to approximately 2½ minutes per track; cue timings and other details on the Work Sample Sheet guide their listening. Approximately 50 applicants are selected to move to the next round.
- In Round 2, the panelists blindly listen to up to 5 minutes of Tracks 3 and 4, the composer's work. Again, the Work Sample Sheet directs their listening, and they may also refer to the submitted score, lead sheet or graphic notation. Approximately 25 applications are advanced to the final round.
- The panel learns the identity of the remaining applicants, reviews the entire written application of each, and may listen again to the CD Work Sample. Approximately 10 proposals are selected that demonstrate the artistic excellence of the ensemble and the compositional expertise of the composer.

OTHER INFORMATION

[FAQS](#) | [APPLICATION](#) | [APPLICATION WORKSHOP SCHEDULE](#)

Note: This application cannot be completed or submitted online. You must download the form to your computer. The application must be typed/printed (not handwritten) and submitted in hard copy.

SUBMITTING THE APPLICATION

The application package must include:

- 1 stapled application form with an original signature;
- 8 additional copies of the stapled application;
- 1 CD-R Work Sample;
- A printed score excerpt, lead sheet, or other graphic representation relating to the work on Track 3 of the CD-R Work Sample; similar material may be submitted, but is not required, for Track 4.
- If working with a guest composer, 1 copy of the Memorandum of Understanding between ensemble and composer;
- 1 copy of a document verifying the U.S. citizenship or permanent residency status of the ensemble leader, or ensemble's 501(c)(3) designation; and
- 1 copy of a document verifying the U.S. citizenship or permanent residency status of the composer, if different from the ensemble leader.

The application must arrive in its entirety by Friday, March 7, 2014, 5:00 P.M., ET

Mail/deliver the application to: **Chamber Music America, 2014 New Jazz Works, UPS Mailbox 458, 243 Fifth Avenue, New York, NY 10016.**

SUPPORT

For program assistance, contact:

- Jeanette Vuocolo, program director, CMA Jazz, jvuocolo@chamber-music.org

For membership information, contact:

- Aryo Wicaksono, membership manager, awicaksono@chamber-music.org

SAMPLE: MEMORANDUM OF UNDERSTANDING BETWEEN ENSEMBLE AND GUEST COMPOSER

(Date)

[Composer Name]

[Street Address]

[City, State, Zip]

Dear _____:

By signing this document, you confirm that you have agreed to serve as composer/ [and performer, if applicable] for the project [insert ensemble name] is proposing to Chamber Music America’s 2014 *New Jazz Works* grant program.

The *New Jazz Works* composer’s fee is \$9,000. If our proposal is accepted by Chamber Music America, we will be responsible for sending you the full amount for the completed work.

We understand that this is the only CMA commissioning grant request that you are participating in this year, and that you have completed all requirements for any previous CMA commissioning grants.

This memorandum of understanding confirms your intention to compose a new work for the ensemble if it receives a *New Jazz Works* grant, but it is not a contract or legally binding agreement.

For Ensemble(Signature):

(Print Name):

Date:

For Composer (Signature):

(Print Name):

Date:

CHAMBER MUSIC AMERICA, the national network of ensemble music professionals, was founded in 1977 to develop, strengthen, and support the chamber music community. With a membership of nearly 6,000, including musicians, ensembles, presenters, artists’ managers, educators, music businesses, and advocates of ensemble music, CMA welcomes members representing a wide range of musical styles and traditions. In addition to its funding programs, CMA provides its members with consulting services, access to instrument and other insurances, conferences, seminars and several publications, including *Chamber Music* magazine and the weekly e-newsletter, *Accent*. www.chamber-music.org

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