Chamber Music America

GUIDELINES
2015 NEW JAZZ WORKS

Deadline: Friday, March 6, 2015, 5:00 P.M., ET
Grant Notification: June 2015
Grant Period: July 1, 2015-June 30, 2018

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 program provides grants to 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. Only ensembles are eligible to apply to this program.

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: ENSEMBLE
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 any previous CMA commissioning project.

Note: An ensemble may apply to either CMA’s 2015 New Jazz Works program or the 2015 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: 7/1/2015-12/31/2016

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, and/or the conductor [if the number of musicians including the conductor does not exceed 10]) for rehearsing and performing the work as required by the terms of the grant.

The new work must:
- be a new concert-music piece of substantial length; the piece may be one extended work, or consist of multiple sections or movements;
- be written for 2-10 musicians;
- be scored for one musician per part;
- must result in a printed score, lead sheet, or other form of graphic notation; and
- feature improvisation.

The program does not fund previously written works, works-in-progress, arrangements, chamber opera, and/or incidental music. If the new work will be written as part of a multi-disciplinary project, it must also be a stand-alone work for concert performance. New Jazz Works funds musical artists only, non-musical artists are not supported by this program.

**CONTINUED LIFE**

$12,000; THIS COMPONENT BEGINS WHEN THE COMPOSITION HAS BEEN COMPLETED. ACTIVITIES MUST BE FINISHED BY 6/30/2018

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 6/30/2018

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: 7/1/2015-6/30/2018

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 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.

The applicant ensemble may elect to work with a guest composer who may perform or conduct the new work with the ensemble. If so, the applicant must include a Memorandum of Understanding between the ensemble and the guest composer indicating each party’s agreement to collaborate on the project. A Memorandum of Understanding is not needed if the composer is the bandleader or regular member of the ensemble.

The grant includes a composer fee of $9,000. If the composer is a performer in the applicant ensemble, s/he will also receive a $1,000 ensemble honorarium for rehearsal and performance of the new work in the Core period of the grant.

If the composer will conduct, but not perform, the new work and is listed as one of up to 10 musicians in the applicant ensemble, s/he will also receive a $1,000 ensemble honorarium for the rehearsal and performance of the new work in the Core period.
VERIFICATION OF U.S. CITIZENSHIP OR PERMANENT RESIDENCY

The ensemble leader and, if applicable, guest composer must verify U.S. citizenship or permanent residency with a copy of 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 of small ensemble music (2-10 musicians), with up to 5 minutes of a single work recorded on each. **Do not send samples of works for ensembles of more than 10 musicians.** The sample should demonstrate the ensemble’s best playing, the composer’s best work and, if working with a guest composer, his/her artistic compatibility with the ensemble. 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 for small ensemble (need not be 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 relevant section of a printed score or equivalent is not necessary, but may be submitted if desired.

The Work Sample:

- contains 2 ensemble tracks and 2 composer tracks
- on Tracks 1 and 2, features music performed by the full applicant ensemble [excluding guest artists] or the majority of the applicant ensemble only.
  - does not include works for a single musician or for an ensemble of 11 or more players;
  - features up to 5-minutes of scored and improvised small ensemble music per track; it is recommended that each track be 4-5 minutes in length.
  - music may be edited and/or excerpted
- may contain music from a live concert, studio/home recording, and/or commercial disc; poor recording quality affects the panelists’ ability to accurately judge the artistic quality of the applicant;
  - 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 on the CD-R face only the bandleader’s and ensemble’s name, and “2015 NJW”
  - a CD-R insert is not needed; the application’s Work Sample page collects this information.

GRANT AWARD AND PAYMENT

CMA contracts with the Grantee Ensemble Leader or his/her business entity on behalf of his/her ensemble. Grant funds are taxable income; grantees must comply will all applicable city, state, and federal laws, ordinances, codes, and regulations affecting the project. The grantee is solely responsible for management of the project and disbursement and reporting of grant income.

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 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 on the basis of the average of the applicant’s ensemble and composer listening scores.

• 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 (WORD/ADOBE) | 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.

PREPARING 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 for Track 4. Do not put composer’s name on score(s).
• 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 6, 2015, 5:00 P.M., ET

Mail/deliver the application to: Chamber Music America, 2015 New Jazz Works, 12 West 32nd Street, 7th Floor, New York, NY 10001.

SUPPORT
CMA will offer three NJW application workshops. To register, please click the “Application Workshop Schedule” link in the “Other Information” section above.

For program assistance, contact:
• Jeanette Vuocolo, program director, CMA Jazz, jvuocolo@chamber-music.org, 212-242-2022, x103

For membership information, contact:
• Aryo Wicaksono, membership manager, awicaksono@chamber-music.org, 212-242-2022, x114

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

The mission of the DORIS DUKE CHARITABLE FOUNDATION is to improve the quality of people’s lives through grants supporting the performing arts, environmental conservation, medical research and child well-being, and through preservation of the cultural and environmental legacy of Doris Duke’s properties. www.ddcf.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 2015 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: