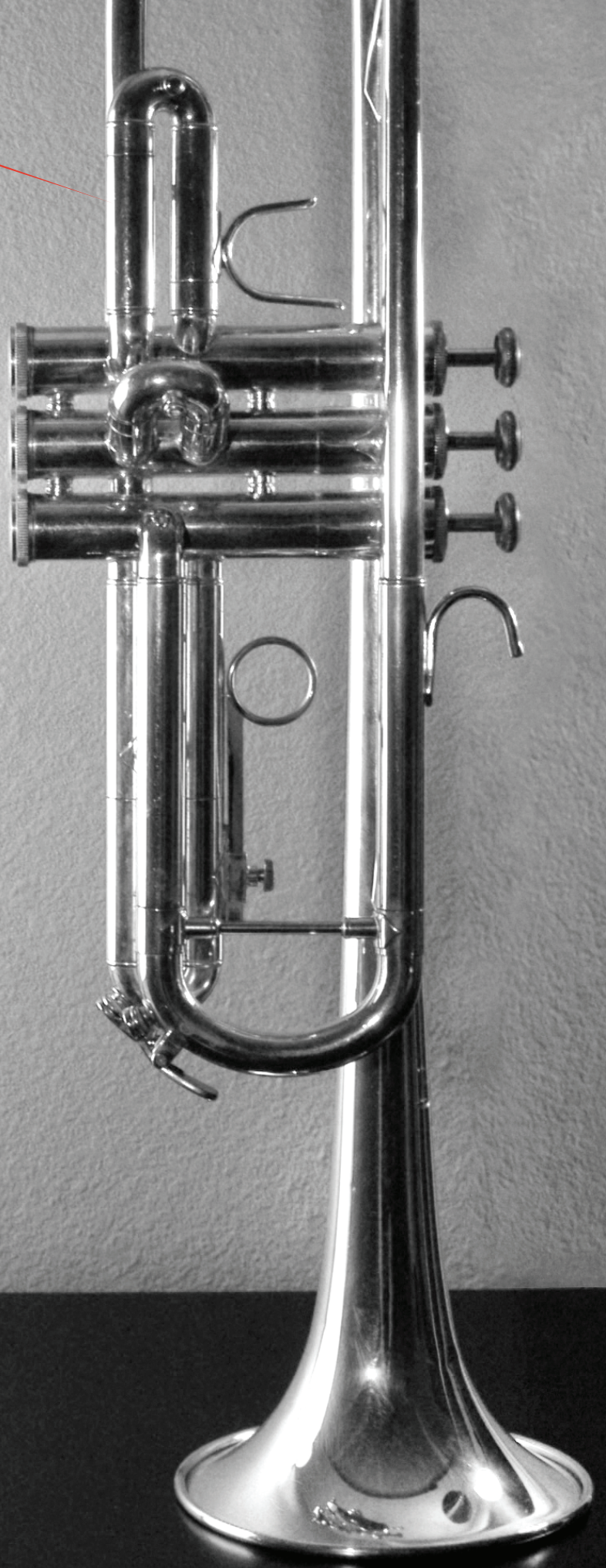




**BMI**  
**JAZZ**  
COMPOSERS  
WORKSHOP

*Application  
for  
Membership*



# THE BMI JAZZ COMPOSERS WORKSHOP

ANDY FARBER | MUSICAL DIRECTOR  
TED NASH | ASSOCIATE MUSICAL DIRECTOR

The BMI Jazz Composers Workshop is a regular meeting of emerging and/or developing jazz composers. The focus of the workshop's activity is "big band" ("jazz orchestra"/ "large jazz ensemble") composition. The purpose of the workshop is twofold: to foster the musical growth of the individual composers, and to create a body of work that helps extend the language of composition for the jazz orchestra. There is no fee for participation. Membership in BMI, while encouraged, is not a prerequisite. Applicants must be 18 years or older.

## THE BMI JAZZ COMPOSERS WORKSHOP IS:

- 1) An opportunity for jazz composers to get feedback about their work from the workshop musical directors and from workshop colleagues.
- 2) An opportunity to try new ideas and techniques, freed from the potential limitations of commercial and educational considerations.
- 3) An opportunity to hear their own work, and work of their colleagues, performed in reading sessions by a high-level jazz orchestra.
- 4) A presentation of the best of the music developed in the workshop in the public forum of an annual concert.

## THE BMI JAZZ COMPOSERS WORKSHOP IS NOT:

- 1) A "class" in the academic sense. It is meant to be the next step after traditional composition and arranging classes. It assumes that members are already motivated and inspired to write music without assignments from a teacher. It assumes that writing music is already an important part of its members' lives, and that they seek to meet with and learn from kindred spirits. It assumes that members actively listen to jazz and other kinds of music, both live and on recordings. It assumes that members are not only excited and curious about what they've heard others do, but are also looking for ways to find, strengthen and ultimately expand their own compositional voices.
- 2) An arranging class, or a theory class, or a jazz history class. While these topics are crucial to the development of a jazz composer, there are many other places and ways to access them. The workshop will occasionally touch on one or another of these areas, but the emphasis is on the music being written by the members.

## MEMBERSHIP:

There are two groups within the workshop, referred to as the "A" Group (*advanced*) and the "B" Group (*intermediate*). The workshop does not accept beginners.

## SCHEDULE:

Workshop activity runs from September through May, and consists of both group meetings and reading sessions. Members are expected to participate throughout the entire season.

## LOCATION:

Group meetings take place on Tuesdays in the 30th Floor Media Room at BMI located at 7 World Trade Center, 250 Greenwich Street in New York City. The meetings give members a chance to present their current work to the group for critique, advice, and discussion. "Current work" may include a lead sheet of a tune about to be arranged, a 2-, 3-, or 4-line sketch of a piece or a section of a piece, portions of a full score, or a completed full score. Members are encouraged and expected to attend meetings even if they don't have any work to present.

## CONCERT:

Other workshop activities include the summer showcase concert. This is a program consisting of nine or ten new pieces developed throughout the year, performed by the BMI/NY Jazz Orchestra.

## AWARDS:

Members are also eligible for participation in the BMI/Charlie Parker Composition Competition. The winning composer receives the Manny Albam Commission to compose a new work for the following year's concert. Past winners include Rufus Reid, Jamie Began, Noriko Ueda, Jon Schapiro, Darcy James Argue, Sherisse Rogers, Asuka Kakitani, and José Miguel Bevia.

## ASSESSMENT:

At the conclusion of each course of study, formal notification will be given to each workshop participant as to their continued participation. It will indicate if they are to be readmitted the following year, shifted from the A or B group or congratulated upon their successful participation in and completion of the workshop process.

**INFO**

FOR FURTHER INFORMATION CONCERNING APPLICATION AND ACTIVITIES,  
PLEASE LOG ON TO THE WORKSHOP WEBSITE AT [WWW.BMI.COM/JCW](http://WWW.BMI.COM/JCW)

# THE BMI JAZZ COMPOSERS WORKSHOP

## READING SESSION GUIDELINES

The monthly reading sessions utilize the services of the BMI/ NY Jazz Orchestra, the workshop's 17-piece big band. Reading sessions usually take place on the final Tuesday of each month in the rehearsal studio at Local 802, Associated Musicians of Greater New York (322 W. 48th Street). There are usually 10 to 12 people with music to be heard at each session.

- Only newly written music will be read. We don't have the time to play material that's already been played by another band.
- Fragments of things you want to check out are encouraged. For example, let's say that you're not clear about how certain mute combinations work. You could get some vague verbal description from Andy or Ted (or someone else). But the reading session affords you the opportunity to bring in, for instance, 16 bars scored 5 different ways with 5 different mute groups.
- The workshop stresses original material; please, no arrangements of standards (they certainly have their place and value, but we're trying to develop original composition).
- Minimize the solo space in the material you bring to the reading (solos, of course, form an integral part of jazz composition, but we're trying to maximize the time available to hearing written material played).
- Make sure that the manuscript is clear and legible in both parts and scores. Make sure that the score is big enough to be read by the conductor.
- Make sure that the parts and score correspond vis á vis rehearsal numbers, repeats, etc.
- Don't stand in front of the band explaining your piece; let the manuscript do the talking.
- All music will be conducted by the musical directors. No exceptions.
- Don't try to conduct the band over the director's shoulder. Both of our experiences have taught us that you get the most from a first reading of a piece if you sit with a copy of the score and a pencil, making notes as the piece is played. Pay attention to things like voicings, instrumental combinations, mutes, balance, rhythmic figures, and rhythm section parts. If you're busy conducting, your attention isn't focused on all of these details; moreover, it's impossible to conduct and take notes at the same time!

- A second run-through will be given only to material which has significant problems in the first run-through to the extent that time permits.

### READING PRIORITIES:

Material will be "prioritized" in the following order:

- 1) Completely new material
- 2) Revised or added sections or a previously read piece
- 3) A complete piece that is substantially (at least 50%) new or revised.
- 4) Material with less than 50% new content

### BMI/NY JAZZ ORCHESTRA INSTRUMENTATION:

#### SAXOPHONES:

Alto I (*soprano, flute*)

Alto II (*flute, clarinet*)

Tenor I (*flute, clarinet*)

Tenor II (*flute, clarinet*)

Baritone (*bass, clarinet*)

#### 4 TRUMPETS (*all double Flügelhorn*):

mutes: straight, cup, Harmon, plunger, bucket

#### 3 TROMBONES:

mutes: straight, cup, plunger, bucket

#### BASS TROMBONE (*tuba\**)

#### RHYTHM SECTION:

Guitar

Piano

Bass

Drums

\*Available by "Special Order" at least two weeks in advance. Please contact the orchestra.

You are welcome to use any other instruments in addition to the basic band, but it is up to the individual composer to contact the player(s).



# JAZZ COMPOSERS WORKSHOP APPLICATION

CONTACT INFORMATION

NAME  DATE

ADDRESS

CITY  STATE  ZIP/POSTAL CODE

HOME PHONE  WORK PHONE  CELL PHONE

FAX PHONE  E-MAIL ADDRESS

PROFESSIONAL INFORMATION

ACADEMIC STUDIES

MUSIC STUDIES

PROFESSIONAL EXPERIENCE & PERFORMANCES OF WORK

HOW DID YOU HEAR ABOUT THE BMI JAZZ COMPOSERS WORKSHOP? (PLEASE CHECK ONE):

ADVERTISEMENT       WORD OF MOUTH       OTHER (PLEASE SPECIFY) \_\_\_\_\_

**DISCLAIMER:** I HEREBY ACKNOWLEDGE THAT, SHOULD I BE ADMITTED TO THE BMI JAZZ COMPOSERS WORKSHOP (THE "WORKSHOP"), MY PARTICIPATION IS SUBJECT TO CANCELLATION OR TERMINATION AT ANY TIME AND FOR ANY REASON. IN THE EVENT THAT I AM SO TERMINATED FROM THE WORKSHOP, I HEREBY RELEASE THE WORKSHOP, BMI AND THEIR RESPECTIVE INSTRUCTORS, DIRECTORS, OFFICERS, AND EMPLOYEES FROM ANY AND ALL LIABILITY OF ANY KIND TO ME AS THE RESULT OF THE SUCH CANCELLATION OR TERMINATION.

NAME  SIGNATURE  DATE

**APPLICATION MUST INCLUDE:**

- COPIES (NO ORIGINALS, PLEASE) OF TWO SCORES
- A CD RECORDING OF THOSE PIECES
- COMPLETED APPLICATION

**APPLICATION PACKAGE SHOULD BE SENT TO:**

BMI JAZZ COMPOSERS WORKSHOP  
 7 WORLD TRADE CENTER  
 250 GREENWICH STREET | 30<sup>th</sup> FLOOR  
 NEW YORK, NY 10007-0030  
 ATTENTION: SYLVIA SANTANA-VEGA

**FOR MORE INFORMATION:**

CONTACT: SYLVIA SANTANA-VEGA  
 E: SSANTANA@BMI.COM  
 P: (212) 220-3177

**APPLICATION DEADLINE: AUGUST 15<sup>th</sup>**  
 ADMISSION TO THE WORKSHOP WILL BE CONFIRMED BY END OF AUGUST | APPLY ONLINE AT: [WWW.BMI.COM/JCW](http://WWW.BMI.COM/JCW)