



**Proposal to Amy Winehouse Foundation
BKCM Teen Jazz Intensive, FY17
September 2016**

The Brooklyn Conservatory of Music (BKCM) requests a grant totaling \$50,000 from the Amy Winehouse Foundation supporting its Teen Jazz Intensive in calendar years 2016-17 and 2017-18.

Our Organization

Founded in 1897 as a formal music conservatory of just 200 students, BKCM has blossomed into a community music school that provides music instruction, music therapy, and community concerts to more than 15,000 people across New York City. BKCM makes high-quality music instruction and experiences accessible to people of all ages, ethnicities, socioeconomic backgrounds, and skill levels, which in turn reflects the vibrant breadth of diversity that invigorates our city: BKCM students range in age from 12 months to 100, represent more than 40 nationalities, and speak more than 30 languages and dialects. Our mission is to transform lives and enrich communities by removing the barriers that hinder anyone from learning and experiencing music.

Our need

The Teen Jazz Intensive fills a need within the New York City pre-college music education landscape for affordable, intensive and immersive jazz instruction. Many talented students are rejected from other jazz programs in the City or cannot afford their high tuition fees. We aim to provide these students with an opportunity to develop not only as musicians but also as young adults. Our Teen Jazz Intensive emphasizes building relationships, communication, and developing leadership skills while working as part of a team while providing an outlet for students to celebrate life through their self-expression and connection with jazz historical lineages.

The kinds of musical experiences offered by BKCM through the Teen Jazz Intensive markedly improve students' lives and invigorate communities. Access to music education improves students' language abilities, emotional resilience, empathy, attention span, focus, and self-confidence;¹ helps them develop capacities required for lifelong success;² facilitates friendships;³ and encourages civic engagement.⁴

Despite studies by the National Endowment for the Arts demonstrating that these benefits extend to children from all socioeconomic classes,⁵ up to 70 percent of children in communities of color have no access to arts education, significantly more than children of other races,⁶ and this problem is acute within New York City.⁷

Our project

BKCM seeks support for its Teen Jazz Intensive, a program for students aged 13 to 18 who might not otherwise have the opportunity to intensively develop their talents. This request would support 10-25 students over the 2016-17 school year.

Project summary: BKCM is proud to launch its new Teen Jazz Intensive in 2016-17. Jazz offers a unique opportunity for students to develop confidence in one's individual voice while simultaneously fostering teamwork, skills that will serve them well regardless of the path they take in life. Teen Jazz Intensive, as a part of the long-standing Jazz Studies Program at BKCM, is designed for students at all levels and backgrounds to

come together as a community. Together, our faculty and students embark upon a journey to learn about and celebrate the history and cultural significance of jazz through study and performance.



We believe that jazz is a celebration of life through expression and communication—jazz is all about community, building relationships, communication, and developing leadership skills while simultaneously working together as a team. Jazz requires its participants to develop an individual voice as a soloist, to give of oneself to the ensemble, and to show respect for the masters who came before us.

Target participants:

- Students from all ethnic backgrounds living in Brooklyn, Queens, and Manhattan
- Ages: 13-18 (Grades 7 through 12)
- Financial need: goal of at least 75 percent of students having demonstrated financial need
- Recruitment: Students will be recruited through our faculty's existing relationships with local band directors, recruitment presentations at public schools, current involvement in BKCM's music education outreach program Music Partners, and rosters of students who have auditioned for other local jazz programs.

Leadership and Instructors:

Teen Jazz Intensive instructors are all career jazz performers who are committed to youth education.

While many programs' teaching

rosters are filled with "big name" famous players, BKCM has selected teachers whose first priority is clear, meaningful communication that brings the best out of younger players.

- William Stevens (trumpet and flugelhorn) is a long-time jazz educator at Frank Sinatra High School in New York City who brings several years of pedagogical success to the position of Program Director. He designed the Teen Jazz Intensive based on his educational experience (BMusEd, Fredonia State University, 1978; MM Jazz Studies, University of Miami, 1980; Masters in Education Administration, New York University) and extensive touring and performance career with Billy Eckstine, Earl 'fatha' Hines, Ira Sullivan, Julian Priester, Spyro Gyra, the Bill Stevens Quintet, the Bill Stevens, Rich Russo, Gary Fogel Trio, the Bill Stevens Songbook and Standard Time Ensemble, New York Symphonic Arts Ensemble, and the New York Jazz Workshop Big Band.

- Josh Sinton (saxophone, clarinet) serves as the Co-Director of the Teen Jazz Ensemble and has taught at BKCM as part of its Community Music School and previous Teen Jazz Program since 2011. He leads Ideal Bread, the Steve Lacy repertory band and plays regularly with Andrew D'Angelo's DNA big band, Darcy James Argue's Secret Society, the Douglass Street Music Collective, and the Nate Wooley Quintet. Josh has also shared stages with Matana Roberts, Vernon Reid, Michael Buble, Roswell Rudd and Matt Wilson. He received a Bachelors degree in music with honors from the University of Chicago and a Masters degree in jazz performance with honors from the New England Conservatory, and he has studied with Steve Lacy, Ran Blake, Ari Brown, Ken Vandermark, Jerry Bergonzi and Dominique Eade.

Master classes: Teen Jazz Intensive students will also benefit from additional musical opportunities that enrich their education, including master classes led by visiting guest artists six times per year. These guest artists will further broaden Teen Jazz Students' musical experiences beyond the classroom by connecting students to the high performance standards of the broader jazz world. Bill Stevens has selected a roster of guest artists who are not only exemplary musicians but also inspiring teachers. A representative list of such guest artists includes:

Piano	Bruce Barth Onaje Allan Gumbs	Saxophone	Sam Newsome Camille Thurman
Bass	Noah Garabedian Luca Rosenfeld	Trumpet	Waldron Ricks
Guitar	David O'Rourke Ben Sher	Trombone	Ryan Keberle
		Drums	Harold Jones

Approach to teaching: While several weekend jazz programs exist in New York City, they are often prohibitively expensive and typically follow a rigid curriculum, requiring students to play the same pieces year after year. Teen Jazz Intensive, in contrast, will be largely subsidized by fundraising, meaning that talented students from across the City can participate. Its pedagogy mirrors the sequential nature of many college jazz programs, in which repertoire and ensemble work build upon each student's individual progress from year to year. This curriculum provides rigorous, sequential instruction in jazz theory, jazz history, ear training, guided listening, small and large ensemble playing, group lessons, and improvisation.

Classes will be held on Saturdays and will accommodate up to 25 students as the program grows:

Fall 2016 (pilot semester)	Spring 2017 (growth semester)
10-15 students	21-25 students
12-week semester	15-week semester

An ideal program will enroll a minimum of 21 students to fill out the Teen Jazz Ensemble (4 trumpets, 4 trombones, 2 alto saxophones, 2 tenor saxophones, 1 baritone saxophone, 2 pianos, 2 guitars, 2 basses, and 2 percussion).



Curriculum overview:

- Performance classes (lessons, improvisation, small ensembles, and big band)
- Musicianship classes (jazz theory, jazz history, ear training, and guided listening)
- Social-emotional learning (leadership, positive identity, self-management, classroom attitudes, social capital, and social skills such as teamwork and communication) via participating in the weekly planning process that precedes classes each Saturday, helping to make programming choices for concerts and live performances, completing musical arrangement projects, and preparing for and participating in public speaking
- Techniques to encourage student retention, a sense of community, and meaningful progress:
 - Parental involvement: pre-program interviews, contracts outlining expectations for students, and open weekly plenary sessions so that parents can be aware of what their children are doing and achieving every week.
 - Progress reports: Every five weeks, Teen Jazz Intensive faculty will evaluate students' current proficiency in all areas of performance (tone quality, note accuracy, intonation, rhythm, articulation, expression and style, phrasing and energy, dynamics, sight reading, and improvisation), and the completed rubrics will be shared with parents to keep them abreast of their children's progress. Instructors will work with parents to assist their children toward advancing in their studies.
 - Collaborative pedagogy: Instructors share notes on students and strategize for the future together during three required professional development seminars held regularly during each semester:

1. Prior to the start of the program to discuss the audition process, refine classroom management skills, and to clarify the program's methods of assessment;
 2. At the midway point of the semester following the students' first performance to assess their participation and progress, with progress reports sent to students' parents outlining successes and areas for growth; and
 3. At the end of the semester following students' final performances to gauge their progress thus far and plan placement in classes and ensembles for the following semester.
- The program director will also observe instructors regularly throughout the semester and meet with each of them twice to assess their teaching practice, classroom management skills, and differentiation of instruction to meet each student's specific needs.

Course content:

- Students are separated into two different levels based on an audition (beginning/intermediate and intermediate/advanced) for their improvisation workshops, combos, and group lessons.
- All students come together for guided listening sessions and to play together in the Teen Jazz Ensemble.
- Musical goals, beginner track:
 - Breaking down any fears associated with improvising through vocalizing (singing) and guided listening of improvised solos in jazz recordings
 - Improvisation workshops: major scales, an in-depth study of the blues (basic I-IV-V progression, the minor blues pentatonic scale, the major blues pentatonic scale, and the iii-VI-ii-V turnaround), and learning to identify and use a guide tone to melodically identify any given progression
- Musical goals, advanced track:
 - The study of rhythm changes, the Dorian mode, modal compositions, chromaticism and passing tones, color tones, harmonic minor and melodic minor scales, diminished chords and other altered dominants, additional modes, chord substitution, and free-playing concepts

A typical day in Teen Jazz Intensive:

8:45-9:00	Plenary session for all students and parents to discuss weekly goals and activities
9:00-10:00	Jazz History/ Ear Training/ Theory / Guided Listening
10:00-11:00	Sectional practice (small groups)
11:00-12:00	Teen Jazz Ensemble rehearsal
1:00-3:00	Guest Master class and Performances (6 times per year)

Performances: There will be monthly faculty-student collaborative jam sessions and regular performances in BKCM's recital hall. Spring semesters will culminate in public performances at respected New York City venues, such as The Jazz Standard, which holds a Sunday afternoon Jazz for Kids Program, Small's Jazz Club, Cornelia Street Cafe, and the Garage, all in Manhattan, or Shapeshifter and IBeam in Brooklyn. Students will also be required to develop their extra-musical skills for these performances: public speaking, stage presentation, event planning, and organization.

Other sources of funding

BKCM is submitting grants ranging from \$10,000 to \$50,000 to the Altman Foundation, Coca-Cola Foundation, Louis Armstrong Educational Foundation and Ray Charles Foundation. Teen Jazz Intensive students will also pay a nominal tuition fee of \$150-450 per semester, based on demonstrated financial need, to encourage student retention.

Growth and Expansion Opportunities

Over the long term, BKCM intends to expand Teen Jazz Intensive in two fundamental ways:

- 1) Depth of pedagogical contact, and
- 2) A larger student body.

Both of these growth pathways will be served by increasing the number of program faculty, eventually providing a year-round teacher in all six areas of instruments (brass, woodwinds, piano, bass, guitar, and drums). This will allow the program to further refine the curricular tracks for students into three distinct levels (beginning, intermediate, and advanced), which will provide students with more targeted instruction appropriate to their musical abilities. With an increased student body, BKCM will also be able to provide additional course offerings in more styles of jazz as students advance through the program and faculty identify lacunae to address (e.g., bebop, free jazz, Great American Songbook, or fusion).

BKCM's programming also benefits from a metrics grant provided by Youth Inc. that allows our faculty and administration to track students' sense of their own development and adjust our programming to best fit our students' long-term extra-musical needs from semester to semester.

BKCM would welcome the continued, increased support of the Amy Winehouse Foundation over the next four years to allow this program to blossom:

Year	Funding from AWF	# of Students	# of Faculty	# of Guest Artists	# Offsite Performances
2016-2017	\$25,000	20	2	6	2
2017-2018	\$25,000	25	2	6	2
2017-2018	\$50,000	40	3	7	3
2018-2019	\$75,000	50	6	7	4



Proposed Project Budget

INCOME

Amy Winehouse Foundation Request	\$25,000
Tuition	\$2,500
TOTAL	\$27,500

EXPENSES

Teen Jazz Director salary	\$10,000
Teen Jazz Faculty salary	\$4,500
Guest Artist Master class fees (6)	\$4,000
Concert production and fees	\$2,500
Program management and administration	\$4,000
Food & transportation	\$500
Sheet music, scores, and supplies	\$1,000
Sound engineer	\$500
Program evaluation	\$500
TOTAL	\$27,500

¹ The Royal Conservatory of Music, "The Benefits of Music Education: An Overview of Current Neuroscience Research," Toronto, Canada, April 2014. See

https://www.rcmusic.ca/sites/default/files/files/RCM_MusicEducationBenefits.pdf

² Arts Education Partnership, "Music Matters: How Music Education Helps Students Learn, Achieve, and Succeed," Washington, D.C., September 2011. See <http://www.aep-arts.org/wp-content/uploads/2011/12/Music-Matters-Final.pdf>

³ S.E. Pitts, "Anything goes: A case study of extra-curricular musical participation in an English secondary school," *Music Education Research* 2007, 9(1), 145–165.

⁴ Students who receive arts-rich educations are more likely to read the newspaper, volunteer, and vote. James S. Catterall, Susan A. Dumais, & Gillian Hampden Thompson, "The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies," *National Endowment for the Arts*, 2012.

⁵ Ibid.

⁶ E.C. Hedberg and Nick Rabkin, "Arts Education in America: What the Declines Mean for Arts Participation," February 2011. See <http://www.nea.gov/research/2008-SPPA-ArtsLearning.pdf>

⁷ NYC Public Advocate, "Out of Tune: A Survey on NYC Students' Access to Arts Education," June 2008. See http://cae-nyc.org/sites/default/files/docs/Out%20of%20Tune-%20PublicAdvocate_Arts%20Ed%20Report.pdf