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NEW DEGREE PROGRAM PROPOSAL

Sponsoring Campus: UNIVERSITY OF MISSOURI – KANSAS CITY
College or School: CONSERVATORY OF MUSIC AND DANCE
Department: JAZZ STUDIES DEPARTMENT
Program Title: BACHELOR OF MUSIC IN JAZZ STUDIES
Degree: BM in JAZZ STUDIES
Option: N/A
CIP Classification: 50.0910

Emphasis areas:

Implementation Date: AUGUST, 2012
Expected Date of First Graduation: MAY, 2013
Author of Proposal: PETER WITTE, DEAN UMKC CONSERVATORY

Name and Phone Number of Person to Contact for More Information:

PETER WITTE, 816.235.2731

Individual(s) Responsible for Success of Program:

PETER WITTE, DEAN and
BOBBY WATSON, CHAIR OF JAZZ STUDIES
Executive Summary

The new Bachelor of Music in Jazz Studies is designed to provide professional jazz education to undergraduates in a nationally respected conservatory located in one of America’s historic centers for Jazz, Kansas City.

UMKC is the dedicated campus for the visual and performing arts in the University of Missouri System. It is also an urban serving institution with an emphasis in urban education. The proposed BM in Jazz Studies aligns with these two mission points at UMKC, and will augment our ability to recruit, retain, and graduate the next generation of Jazz artists.

The new degree is proposed by the Conservatory at UMKC. To obtain a BM in Jazz Studies, a student must successfully audition into the degree program at the Conservatory, be accepted into UMKC, complete the 125-hour program, and give a capstone recital.

The new 125 credit hour BM in Jazz Studies will replace the current 147 credit hour BM in Performance with an Emphasis Area in Jazz and Studio Music. The proposed new degree is leaner, is the recognized professional degree program in Jazz, and meets standards set forth by the National Association of Schools of Music for the BM in Jazz Studies. UMKC has been accredited by NASM since 1933.

Because all the required courses, faculty, and staff are already in place at the Conservatory, this new proposed degree program is an efficient use of resources. The proposed degree will save students time and money, requires no new resources from the state, and will increase graduation and retention rates for UMKC Jazz students.

The Jazz program at UMKC is nationally regarded, and led by an Endowed Professor, Bobby Watson, the William D. & Mary Grant/Missouri Professor of Jazz Studies. Recently the UMKC Concert Jazz Band was invited to perform for eight days in Kurashiki Japan as a representative of Kansas City, sister city to Kurashiki. Additionally, the Wall Street Journal and NPR recognized the UMKC Concert Jazz Band’s recording of the Gates BBQ Suite, composed by Bobby Watson, as a symbol of Kansas City’s historic strengths as a center for American Jazz.
1. Introduction

The proposed BM in Jazz Studies is the recognized professional degree in jazz for undergraduate students. The academic components of the degree have been created in accord with the standards set forth by the National Association of Schools of Music (see appendix), and include performance studies, ensemble participation, studies in composition, arranging, and improvisation, appropriate to the field of Jazz. Graduates from the program will create portfolio careers in the Jazz field as performers, producers, arrangers, cultural entrepreneurs, educators, and recording artists.

UMKC is proposing the degree at this time as a way of accomplishing two important aims: advancing the educational offerings of a mission-specific area at UMKC, the performing arts; while reducing the expense and time students must incur to graduate from UMKC. The proposed degree will advance UMKC’s ability to recruit nationally to its Jazz program by offering the degree that the most accomplished jazz students seek, the BM in Jazz Studies. Additionally, the proposed degree is leaner than the current offering, and will allow students to graduate after 125 credit hours, rather than the current offering at 147 credit hours.

Two full-time faculty, Bobby Watson, and Dan Thomas, guide the Jazz program at UMKC. The conservatory’s existing full-time applied music, music theory, and musicology faculty provide additional instruction, as do an existing cohort of part-time faculty drawn from Kansas City’s historic Jazz district.

The proposed new degree will not require additional expenses for additional faculty. Because it requires 22 less credit hours than the current track for Jazz students, the proposed new degree will save future students money.

2. Fit With University Mission and Other Academic Programs

2.A. Alignment With Mission and Goals

UMKC’s mission is to lead in life and health sciences; to deepen and expand strength in the visual and performing arts; to develop a professional workforce and collaborate in urban issues and education; and to create a vibrant learning and campus life experience.

The proposed new BM in Jazz Studies aligns with two areas of UMKC’s Mission, the emphasis in performing arts and collaboration in urban issues and education.

The proposed degree program supports three of UMKC’s stated Goals:
Goal 3. Advance urban engagement

To become a model urban university by fully engaging with the Kansas City community to enhance education, public health, the arts and economic development.

- Expand relationships in the Kansas City area to ensure that UMKC is embedded in the fabric of the community and that the community is embedded in the University.
- Facilitate the exchange of the rich intellectual and cultural assets of UMKC and of the Kansas City community.
- Strengthen the PK-20 educational pipeline through strategic alliances with area school districts and community colleges.

Goal 4. Excel in the visual and performing arts

To create excellent programs in visual and performing arts that are central to campus life and support Kansas City’s initiatives in entrepreneurship, urban education and innovation.

- Enhance UMKC’s reputation as a national leader in artistic excellence.
- Enhance all students’ education through infusing the arts into campus life.
- Collaborate with local and regional partners to provide community arts programming and experiences.
- Demonstrate the relationships between artistic creativity, entrepreneurial innovation and economic development.

Goal 5. Embrace diversity

To celebrate diversity in all aspects of university life, creating inclusive environments, culturally competent citizens, and globally oriented curricula and programs.

- Cultivate an environment committed to civility and respect where all students, faculty and staff are empowered to pursue their personal, academic and professional goals.
- Provide a diverse learning and life experience to create culturally competent citizens.
- Recruit and retain a diverse campus community.
- Ensure diversity initiatives are actively reviewed and owned by the University community.

As the recent international tours, accolades by the Wall Street Journal, NPR, and invitations to perform at the Jazz Educators Network conferences attest, UMKC’s Jazz program provides excellent educational experiences to its students, and does so in a way that brings recognition to the University of Missouri System and to Kansas City. The creation of a BM in Jazz Studies, to be housed in a newly created Jazz Studies Division at the Conservatory, will elevate the standing of Jazz at the Conservatory as an equal partner with other educational divisions in music, a restructuring wholly fitting with UMKC’s mission and Kansas City’s historic role in the evolution of Jazz.
2.B. Duplication and Collaboration Within Campus and Across System

The proposed degree would replace the current jazz-focused BM in Performance with its Emphasis in Jazz and Studio Music in the Conservatory. No other public institution in Missouri offers a BM in Jazz Studies. UM-Columbia offers a Jazz certificate.

The Conservatory has a rich relationship with sister music units at UM-Columbia and UMSL, and collaborates in joint concerts and in co-presenting nationally recognized artists at all four UM System campuses annually. Because professional degrees in music require regular weekly activity in a performing ensemble, students must be located on the campus at which the degree is offered. As such, the notion of collaborating with sister campuses in the creation of a joint degree program in Jazz is cost-prohibitive.

3. Business-Related Criteria and Justification

3.A. Market Analysis

3.A.1. Need for Program

Kansas City is a historic and contemporary jazz center. As such, many opportunities exist for talented and qualified jazz musicians to launch careers, and sustain Kansas City’s diverse cultural heritage. Many recent students who have studied jazz at UMKC are now professional musicians in Kansas City, St. Louis, New York City, and elsewhere.

Nationally, prospective students are keen to come to UMKC because of its outstanding jazz faculty, and its placement in one of the great Jazz centers in America. With the current jazz curriculum, however, we lose many of these excellent potential students to other programs that offer a BM in Jazz Studies. Our current degree is large, 147 required hours, and is a BM in Performance degree with a Jazz emphasis. The proposed new degree aims to remedy this situation. By offering a leaner degree targeted to the demands of a professional career in jazz, we anticipate substantially increased recruitment, retention, and graduation rates.

3.A.2. Student Demand for Program

Demand for the proposed degree in Jazz Studies will be significant. In the Appendix are letters of support for the degree. Of note is the letter from Dr. JB Dyas, Vice President of Education and Curriculum Development at the nationally recognized Thelonius Monk Institute of Jazz.

Dr Dyas writes:

“With its stellar reputation in so many areas, it is surprising that UMKC has not offered a bona fide jazz degree up to this point. Indeed, the BM in Jazz has become a staple in so many state universities across the country (Indiana, Michigan, Florida State, North Texas, etc.). These schools compete for the most qualified students along with the likes of Juilliard, Manhattan, NEC, Eastman and more, and do very well.”
UMKC concurs. To be a leading program nationally, and to draw the best and brightest students in the coming years, UMKC believes the proposed degree is key. The deans of two of the schools of music Dr. Dyas mentions as curricular exemplars, the Eastman School of Music and the University of North Texas, reviewed our proposed BM in Jazz Studies during their 2011 site visit for UMKC’s re-accreditation by the National Association of School of Music. That team found the curriculum to meet NASM standards.

Dr. Dyas speaks of UMKC’s stellar reputation in music. Our Jazz program, especially under the direction of Bobby Watson, continues to draw accolades. The Wall Street Journal wrote of our students’ recent recording “‘The Gates BBQ Suite,’ performed by Mr. Watson and the University of Missouri at Kansas City Concert Jazz Orchestra, is quite likely the most K.C.-specific work of [Mr. Watson’s] career thus far. It is, in every way, a worthy companion to the most famous long-form work celebrating jazz in that city, the 1960 "Kansas City Suite," written by Benny Carter for Count Basie.” The full review, and coverage from NPR are included in the Appendix. The national coverage these UM System students earn, and the experiences they receive that are unique to Kansas City, demonstrate how Jazz unites UMKC’s missions of excellence in performing arts and urban education.

Nationally, enrollment in Jazz Studies degrees has increased in the past decade. According to the National Association of Schools of Music (NASM):

- The number of students enrolled in BM in Jazz Studies degrees at NASM accredited institutions rose from 2,163 students in 2001-2002 to 2795 students in 2011-2012, an increase of 29% nationally.

- The number of graduates from accredited programs over this same period increased from 308 to 421, an increase of 37% nationally.

- The number of accredited music units that offer the degree over this same period grew from 86 to 115, an increase of 34% nationally.

A chart of these figures is provided in the Appendix. These data demonstrate that peer institutions are responding to national demand. To stay competitive, ultimately to lead, UMKC seeks first match the curricular progress of its peers.

Key to building a program of distinction, one that will attract applicants nationally, is keen attention to enrollment management, or the appropriate instrumentation in the Jazz Studies area.

Enrollment management in music degrees, especially performance-oriented programs like the proposed BM in Jazz Studies, is vital. Enrollment management in music is very similar to the recruiting expectations in university athletic programs.

Like a sports team, each ensemble needs not only a specific number of students, but also a specific distribution of students. A football team comprised solely of eleven centers is doomed, as is a Jazz band comprised solely of 19 drummers. Only one center is needed at a time, and only one drummer is needed at a time. Understand this example, and one understands the fundamental importance of enrollment management in higher education music units.
In football, one cannot field a team of 12 players. Likewise, a Jazz Band is generally 19 musicians. To provide appropriate performing experience enrollment is tied to ensemble needs. Our goal is to recruit nationally for three Jazz Ensembles, with the younger ensembles serving as training ensembles for the senior ensemble. The senior ensemble will be seen as a flagship ensemble at UMKC, and a living ambassador of Kansas City’s jazz legacy.

Ensuring that the appropriate number of saxophones, trumpets, trombones, and rhythm section performers are in place at all times increases graduation rates, and increases the program’s ability to attract excellent applicants to the program.

UMKC’s enrollment goal for the Jazz Division is fifty highly select students. Fifty majors in the BM in Jazz Studies program is sufficient to fully populate three 19-piece student Jazz Ensembles (the other players in the ensembles will be music education, and performance majors who would perform in the jazz ensembles as an elective experience). Additionally, this enrollment target is projected to meet the MDHE threshold of 10 graduates per year in an undergraduate degree program.

We anticipate that all current UMKC Jazz Students will change their major into the new BM in Jazz Studies. Future students will enroll directly into the degree program upon admission into the Conservatory. Between 2007-2011, 13 students graduated from the existing BM in Performance with an emphasis in Jazz. The high number of credit hours (147), especially those beyond the area of emphasis, has adversely impacted our ability to improve graduation numbers. The current proposal seeks to increase graduation rates of our Jazz students.

At present there are 22 students enrolled in the current BM with an emphasis in Jazz. In a recent survey of these students, 100% of respondents (n=19) expressed a preference for the proposed new BM in Jazz Studies degree.

<table>
<thead>
<tr>
<th>Year</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time</td>
<td>20</td>
<td>40</td>
<td>50</td>
<td>50</td>
<td>50</td>
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</tr>
<tr>
<td>Total</td>
<td>20</td>
<td>40</td>
<td>50</td>
<td>50</td>
<td>50</td>
</tr>
</tbody>
</table>

3.B. Financial Projections

3.B.1 Additional Resources Needed

Because UMKC’s Conservatory already employs two full-time Jazz educators, one in an endowed professorship, and because it is located in one of the great Jazz centers in America, and thus benefits from an exceptionally well qualified roster of part-time Jazz faculty, UMKC can offer the proposed new degree program with only incremental adjustments to part-time faculty budgets. Moreover, as a result of its specific focus and lower credit hour requirement, the proposed new degree will increase graduation rates and lower the cost of higher education for the students admitted to the degree program.
3.B.2. Revenue

The enrollment target for the BM Jazz Studies is 50 students, a number sufficient to run three Jazz ensembles. The BM in Jazz Studies curriculum includes 97 credit hours in the major area and in supportive music courses. The Financial Projections worksheet outlines an expectation that there are 20 students in the degree program in FY 13 (10 in state and 10 out of state) that expands to full maturity in FY 17 with 50 students (20 in state and 30 out of state). According to the formulas in the Financial Projection worksheet, the total revenues in FY 17 are projected to be $432,441.

The program will attract nationally because of its selectivity, intensity, and location in an American Jazz center, one in a city with a new internationally regarded performing arts district. UMKC anticipates continued funding for endowments to support Jazz scholarships to help recruit regionally and nationally based on merit, and help students reduce the cost of their education.

3.B.3. Net Revenue

In FY 12, UMKC’s expenses for its existing Jazz faculty (two full-time positions, 7 part-time faculty, and 1 GTA) are $256,386, inclusive of benefits. $50,393 of this expense is funded through an endowed position held by Bobby Watson. The proposed BM in Jazz Studies will require no new faculty, nor new additional space. The Financial Projection worksheet demonstrates that at 40 students generating 395 credit hours in the major and supportive areas in the FY 14, the program is within $2,000 of the break-even point.

From the current and future students’ perspective, the cost of completing the degree will be less than that of the current BM in Performance with an emphasis in Jazz and Studio Music. For UMKC and the Conservatory, the only increased expenses anticipated are in the part-time faculty area (as enrollment increases, the number of required private lessons will increase, and these will be covered by part-time faculty). The required full-time faculty, and supportive courses in music are already in place at the Conservatory.
Table 2. Financial Projections for Proposed Program for Years 1 Through 5.

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Expenses per year</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. One-time</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>New/Renovated Space</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Equipment</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Library</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Consultants</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total one-time</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Recurring</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty</td>
<td>$163,514</td>
<td>$208,712</td>
<td>$208,916</td>
<td>$209,228</td>
<td>$209,348</td>
</tr>
<tr>
<td>Staff</td>
<td>$8,557</td>
<td>$8,557</td>
<td>$8,557</td>
<td>$8,557</td>
<td>$8,557</td>
</tr>
<tr>
<td>Benefits</td>
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<td>$45,200</td>
<td>$46,900</td>
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<tr>
<td>Equipment</td>
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<td>$2,000</td>
<td>$2,000</td>
<td>$2,000</td>
<td>$2,000</td>
</tr>
<tr>
<td>Library</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>$34,000</td>
<td>$34,000</td>
<td>$34,000</td>
<td>$34,000</td>
<td>$34,000</td>
</tr>
<tr>
<td>Total recurring</td>
<td>$248,171</td>
<td>$298,469</td>
<td>$300,373</td>
<td>$300,585</td>
<td>$300,805</td>
</tr>
<tr>
<td>Total expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(A+B)</td>
<td>$248,171</td>
<td>$298,469</td>
<td>$300,373</td>
<td>$300,585</td>
<td>$300,805</td>
</tr>
<tr>
<td>2. Revenue per year</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuition/Fees</td>
<td>$144,337</td>
<td>$296,615</td>
<td>$407,587</td>
<td>$419,850</td>
<td>$432,441</td>
</tr>
<tr>
<td>Institutional Resources</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>State Aid -- CBHE</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>State Aid -- Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total revenue</td>
<td>$144,337</td>
<td>$296,615</td>
<td>$407,587</td>
<td>$419,850</td>
<td>$432,441</td>
</tr>
<tr>
<td>3. Net revenue (loss) per year</td>
<td>($103,834)</td>
<td>($1,854)</td>
<td>$107,214</td>
<td>$119,265</td>
<td>$131,636</td>
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<tr>
<td>4. Cumulative revenue (loss)</td>
<td>($103,834)</td>
<td>(105,688)</td>
<td>$1,525</td>
<td>$120,790</td>
<td>$252,426</td>
</tr>
</tbody>
</table>
Table 3. Enrollment at the End of Year 5 for the Program to Be Financially and Academically Viable.

<table>
<thead>
<tr>
<th>Enrollment Status</th>
<th>Full-Time</th>
<th>Part-Time</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Number of Students</td>
<td>50</td>
<td>0</td>
<td>50</td>
</tr>
</tbody>
</table>

3.C. Business and Marketing Plan: Recruiting and Retaining Students

UMKC markets its Conservatory programs nationally and internationally. In 2011-2012 we enrolled 537 students from 28 states and 19 countries. The UMKC Jazz program is a flagship ensemble for the Conservatory, having toured Japan, and having performed frequently at regional and national jazz festivals in the last ten years. These performing tours help market UMKC’s Jazz program as a national leader. Additionally, Kansas City is experiencing a renaissance as a result of the opening of the Kauffman Center for the Performing Arts, the Todd Bolender Center for Dance and Creativity, the emergence of the Crossroads Arts District, and the longstanding historic significance of Kansas City’s 18th and Vine district, hallowed ground in the history of Jazz. The UMKC Jazz Band was the first UMKC ensemble to perform at the Kauffman Center’s Helzberg Hall, and they programmed the Gates BBQ Suite, a piece celebrating Kansas City’s rich legacies in Jazz and Barbeque. Our strategy in marketing Jazz at UMKC is to sustain these performances, at Kauffman, one of the nation’s greatest new concert halls, and nationally at similarly significant arts centers. Doing so will provide the University of Missouri System with an unparalleled opportunity to recruit brilliantly diverse students to our state.

A value of $10,000 has been added to the financial projections worksheet for marketing the new degree. It is anticipated that the marketing of the program will be paid by existing recruitment budgets and through fundraising for the Jazz program through a particularly committed volunteer group, the Friends of Jazz. This group raises approximately $25,000/year in support of the Jazz program at UMKC. In late December of 2011, a Jazz lover provided a one-time gift of $75,000 in support of scholarships for prospective Jazz majors.

Each semester students in the Jazz Program at UMKC are advised in one-to-one sessions by a dedicated team of Conservatory staff advisors to ensure that students are taking a full load of required courses in the required sequence. As a result, retention rates within the Conservatory average 85%. The Conservatory’s goal is to achieve a 90% retention rate in all of its degree programs.

In addition to the recruiting activity expected of its two Jazz faculty, the Conservatory has an associate dean of enrollment management and a full-time admissions coordinator to ensure that recruitment is diverse, sufficient in number, and excellent in quality.

4. Institutional Capacity

We anticipate this degree to reduce the burden on students and staff, because the proposed degree is more efficient and focused. As a result, students will receive a targeted jazz education, one more specific than they currently receive, and graduate in less time. The result is a win-win. UMKC will be able to provide a more specific and higher quality education for our jazz students while reducing the amount of time, and thus tuition, each student will expend to graduate.
5. Program Characteristics

5.A. Program Outcomes

NASM defines the essential competencies, experiences, and opportunities for the BM in Jazz Studies as follows:

- **3. Essential Competencies, Experiences, and Opportunities** *(in addition to those stated for all degree programs):*
  
  - a. Comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz.
  
  - b. Ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Independent studies, internships, field work, and similar experiences are strongly encouraged.
  
  - c. Opportunities to hear fully realized performances of the student’s original compositions and/or arrangements; public presentation is an essential experience.
  
  - d. Solo and ensemble experiences in a variety of settings. A senior recital is essential and a junior recital is recommended.

5.B. Structure

The proposed BM in Jazz Studies follows the curricular structure outlined in the Handbook of the National Association of Schools of Music:

- 30-40% of courses are studies in the major area (Jazz)
- 20-30% of courses are in supportive courses (basic musicianship)
- 20-30% of courses are in general studies.

The curricular table required by NASM is in the appendices

60 Credit Hours in the Major Area
37 Credit Hours in Supportive Courses in Music
22 Credit Hours in General Studies
6 Credit Hours in Electives

125 Credit Hours

Presently, UMKC is reviewing its General Education requirements and anticipates a uniform 30 credit hour block that meets or exceeds MDHE learning outcomes. When the new General Education curriculum is complete, the Conservatory will reduce hours in the Major Area or Supportive Courses in Music to keep the proposed BM in Jazz Studies degree at 125 credit hours.

5.C. Program Design and Content

(Table on next page)
PROGRAM STRUCTURE

1. **Total credits required for graduation**: 125

2. **Residency requirements, if any**: The final 30 consecutive credit hours of coursework must be taken at UMKC. Students must be registered in the College or school in which the degree is awarded. In “Completion Programs” at another institution, the final 30 hours prior to enrollment at the completion program institution must be taken at UMKC.

3. **General education**

Total credits for general education courses: 22

Courses (specific course or distribution area and credit hours):

<table>
<thead>
<tr>
<th>Course</th>
<th>Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>English 110</td>
<td>3</td>
</tr>
<tr>
<td>English 225</td>
<td>3</td>
</tr>
<tr>
<td>Fundamentals of Effective Speaking and Listening</td>
<td>3</td>
</tr>
<tr>
<td>Computer Literacy</td>
<td>3</td>
</tr>
<tr>
<td>Electronic Music</td>
<td>3</td>
</tr>
<tr>
<td>American History</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Music Literature</td>
<td>3</td>
</tr>
<tr>
<td>Music Lab: Non-Western Cultures</td>
<td>1</td>
</tr>
</tbody>
</table>

4. **Major requirements**

Total credits specific to degree: 97

Courses (specific course or distribution area and credit hours):

<table>
<thead>
<tr>
<th>Course</th>
<th>Hrs</th>
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<tbody>
<tr>
<td>Applied Lessons in Jazz (8 semesters)</td>
<td>24</td>
</tr>
<tr>
<td>Jazz Improvisation (4 semesters)</td>
<td>8</td>
</tr>
<tr>
<td>Jazz Arranging (2 semesters)</td>
<td>4</td>
</tr>
<tr>
<td>Jazz Combo (8 semesters)</td>
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</tr>
<tr>
<td>Jazz Band (8 semesters)</td>
<td>16</td>
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<td>Music Theory (2 semesters)</td>
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<td>Aural Skills (2 semesters)</td>
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<td>Applied Lessons in Classical (4 semesters)</td>
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<td>Jazz Ear Training and Listening</td>
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<td>Jazz History (2 semesters)</td>
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<td>Business of Jazz and Commercial Music</td>
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<tr>
<td>Jazz Keyboard (2 semesters)</td>
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5. **Free elective credits**

Total free elective credits: 6

*The sum of hours required for general education, major requirements and free electives should equal the total credits required for graduation.*

6. **Requirement for thesis, internship or other capstone experience**:

A Jazz recital is required in the senior year.

7. **Any unique features such as interdepartmental cooperation**
5.D. Program Goals and Assessment

Assessment of Jazz Studies students begin at the audition, continue with placement exams (theory, aural skills, and class piano), and extend each semester, primarily through individual juries (performance exams) on their respective instruments, and ultimately through the capstone experience for the degree, the degree recital.

There is no normed test for or criterion-referenced test in the Jazz idiom. In important ways, the repertoire these musicians will perform, from entry-level jazz standards progressing through to professional-level compositions, arrangements, and improvisation standards (set by the faculty) comprise the primary assessment vehicles.

Students in the Jazz Studies curriculum will meet or exceed expectations set for all students in assessments of General Education learning outcomes.

Because the proposed degree program is highly selective and based on admission via audition, goals for retention and graduation are set at 100%. The Conservatory’s retention and graduation rates for its undergraduate programs are above 80%.

In three years we anticipate graduating three students per year. In five years, we anticipate graduating 10 students per year from the proposed BM in Jazz Studies degree. In five years we anticipate reaching our enrollment target of 50 Jazz Studies majors.

There is no licensing or certification for Jazz performers.

Regarding placement rates, Jazz artists are entrepreneurial, creating portfolio careers, rather than taking one job. UMKC’s location in a leading American Jazz center, its strength in entrepreneurship, and the focus the Conservatory’s Jazz faculty place on helping current students get gigs in leading Jazz clubs while studying at the Conservatory, help current and future students gain essential pre-professional experience.

Past and current invitations for UMKC’s Jazz Students and Jazz Ensembles to play at leading Jazz Festivals, Jazz clubs, and to make recordings for leading Jazz outlets are important indicators of success. The record of UMKC’s Jazz program to date, be it in nationally recognized recordings, invitations to perform at international tours, or performances regionally in area schools, community centers, or Jazz clubs is already significant. Based on this sustained record of achievement UMKC believes a BM in Jazz Studies is the next appropriate step in highlighting a leading program at the Conservatory and is important proof of concept that UMKC embraces its urban mission, and celebrates Kansas City’s legacy as a center for Jazz.
5.E. Student Preparation

Admission to the BM in Jazz Studies degree is by audition. Applicants must be proficient on their instrument, be able to read music at a high level, and demonstrate ability or aptitude at improvisation.

Additionally, applicants must meet the admissions criteria set forth by UMKC for all students.

Applicants would play one or more of the following instruments, and would define one instrument as their primary instrument:

- Saxophone (perhaps with ability on clarinet and flute)
- Trumpet
- Trombone
- Drum Set
- Piano
- Guitar

Audition Requirements for the Jazz Studies Degree are specific attached in the Appendix

5.F. Faculty and Administration

Professor Bobby Watson chairs the Jazz Division in UMKC’s Conservatory. Professor Bobby Watson holds the William D. and Mary Grant/Missouri Chair in Jazz Studies. 100% of his time is dedicated to the Jazz Studies Division.

Two full-time faculty guide the Jazz Studies area. Part-time faculty, already employed at UMKC, will provide additional instruction in Jazz courses. Instruction in Musicianship, Music History and other supportive courses will be provided by Conservatory faculty who teach students in other majors at the Conservatory. No additional faculty are required for this degree.

Advisers for students in the Jazz Studies program are already employed at the Conservatory. They include:

**Professor Bobby Watson, Director of Jazz Studies.** 100% of his time will be dedicated to the Jazz Studies program.

**Professor Dan Thomas, Instructor of Jazz Studies.** 100% of his time will be dedicated to the Jazz Studies program.

**Ms. Helen Perry, Manager of Student Services at the Conservatory.** 100% of her time is dedicated to overseeing the advising of all Conservatory students. 10% of her time will be dedicated to overseeing the Jazz Studies students.
Mr. Wayne Nagy, Student Services Coordinator. 100% of his time is dedicated to advising undergraduate instrumentalists at the Conservatory. 30% of his time will be dedicated to overseeing the Jazz Studies students.

In accord with the Faculty Qualification Standards listed in National Association of Schools of Music Handbook, all UMKC faculty teaching in the Jazz Studies area must meet qualifications appropriate to their area of specialization, either by holding the appropriate earned degrees, or the equivalent professional experience in the area of specialization.

Roughly 80% of the credit hours in the degree will be taught by full-time faculty.

Tenure Track faculty at the Conservatory are expected to be excellent teachers, to be active in their area of specialization, and to serve the Conservatory, the university, and the profession. The standard division of labor in these three areas in 40/40/20, where 40% of the expectation is in teaching, 40% of the expectation is in research and creative activities, and 20% of the expectation is in service. The two full time faculty assigned to the Jazz Studies area share the responsibilities for recruiting and marketing the program regionally and nationally. In these efforts they call upon the admissions and marketing staff assigned to the Conservatory as well as those professionals assigned to assist the University in these efforts.

5.G. Alumni and Employer Survey

All graduates for the program are surveyed using the instrument designed by the National Association of Schools of Music for assessment purposes. The survey is administered at the time of graduation rate, and we anticipate that 100% of respondents will report satisfaction with their education and experiences in the degree plan.

Alumni of the Jazz Studies degree are much more likely to be entrepreneurs than employees. Career success as performers, distributors, arrangers, and educators will be tracked through our alumni relations programs.

5.H. Program Accreditation

On December 16, 2011, as part of its re-accreditation process UMKC’s proposed BM in Jazz Studies was granted Plan Approval by the Commission on Accreditation of the National Association of Schools of Music. This step signifies that NASM site visitors and the commission on accreditation have found the proposed BM in Jazz Studies curriculum to meet NASM standards. Two of the site visitors who evaluated this curriculum were from the Eastman School of Music and the University of North Texas, institutions Dr. Dyas and others cite as national leaders in undergraduate Jazz instruction. UMKC has been accredited by NASM since 1933.
Appendices

UMKC Conservatory Jazz Faculty (Full Time):

Bobby Watson, Jr., William D. and Mary Grant/Missouri Professor of Jazz Studies

Professor Bobby Watson chairs the Jazz Division in UMKC’s Conservatory. Professor Bobby Watson holds the William D. and Mary Grant/Missouri Chair in Jazz Studies. A Grammy-nominated saxophonist, composer, producer, and educator, Bobby Watson trained formally at the University of Miami and then earned his “doctorate” as musical director of Art Blakey’s Jazz Messengers, the ultimate “postgraduate school” for ambitious young players. Along the way, he worked with notable jazz artists Max Roach, Louis Hayes, George Coleman, Sam Rivers and Wynton and Branford Marsalis, as well as vocalists Joe Williams, Dianne Reeves, Lou Rawls, Betty Carter, and Carmen Lundy.

Later, in association with bassist Curtis Lundy and drummer Victor Lewis, Watson launched the first edition of Horizon, his acoustic quintet. He has also led the High court of Swing (a tribute to the music of Johnny Hodges), The Tailor-Made Big Band and is a founding member of the highly acclaimed 29th Street Saxophone Quartet. Watson also wrote original music for the sound track of Robert De Niro’s directorial debut A Bronx Tale. Bobby has recorded 26 records as a leader and appears on over 80 recordings to date.

He has over 100 compositions recorded, and his long time publisher, Second Floor Music, publishes many of his original combo and big band arrangements. His recent recordings on Palmetto records are From the Heart, Live and Learn, and Horizon Reassembled. Bobby was a member of the adjunct faculty and taught private saxophone at William Patterson University 1985-86 and Manhattan School of Music 1996-1999.

In 2000, Bobby was awarded the first William and Mary Grant/Missouri Professor of Jazz, an endowed professorship in jazz and serves as the director of jazz studies at the University of Missouri-Kansas City Conservatory of Music and Dance. His latest release From the Heart was number one on the jazz radio charts.
Dan Thomas, Instructor of Jazz Studies

Dan Thomas is a dedicated performer and educator in Kansas City, MO. He hails from Canada and has been in the United States since 1993. Prior to his move to Kansas City, he was a regular on the West Coast jazz scene. In addition to being a busy performer, Thomas teaches applied jazz studies, jazz improvisation, jazz history, jazz pedagogy, jazz combo, and the 11:00 O’Clock Jazz Band at the University of Missouri-Kansas City beside the iconic jazz saxophonist Bobby Watson. Thomas has served as a woodwind and jazz studies specialist, instrumental music instructor, as well as vocal music instructor in the public school systems in Washington, Missouri, and Kansas. He has served on the faculty at Kansas City's Penn Valley Community College and Rockhurst University. Thomas has earned numerous awards for jazz and classical performances, and is also a three-time recipient of the "Who's Who Among America's Educator's" award.

Although a regular in the Kansas City jazz scene, Thomas performs throughout the United States and Canada in a variety of settings covering the spectrum of the jazz idiom. He is a frequent clinician and guest artist at high school and university jazz festivals. Dan's Quintet CDs City Scope and Musical Sanctuary are receiving critical acclaim. Dan Thomas is a Yamaha Performing Artist and plays and endorses Vandoren products.

UMKC Conservatory Jazz Faculty (Part Time) (AS OF SPRING 2012)

Douglas Auwarter, Adjunct Instructor of Jazz Percussion

Doug Auwarter is a much sought-after drum-set artist for performances, clinics, and private teaching. Besides performing with virtually every major jazz artist in the Kansas City area, he has played numerous shows and concerts with people such as George Burns, the Smothers Brothers, Joan Rivers, the Drifters, Ben E. King, Martha and the Vandellas, Little Anthony, the Shirelles, Paquito d'Rivera and many others. In the last decade, he has become known as a source for information on Brazilian music. In his travels to Rio de Janeiro he has played with such notable musicians as Osmar Milito, Nico Assumpção and Luizão Maia. In 1998, he paraded at the Sambadrome in Rio during Carnaval. Articles he has written on this and other types of music may be found in Percussive Notes (the journal of the Percussive Arts Society), The Pitch Weekly (Kansas City's arts and entertainment newspaper), and The Brasilians (a newspaper for “Brazil watchers” living in the United States.)

In 1996, Doug launched the Brazilian Jazz bulletin board on America Online, and numerous short articles by him can be found there. In Kansas City, he performs weekly with the Sons of Brasil as well as local jazz notables such as Joe Cartwright, Angela Hagenbach, and many others. His work may be heard on recent recordings by The Sons of Brasil, Musa Nova, Joe Cartwright, Angela Hagenbach, and Karrin Allyson, among others. Doug has served as an adjunct faculty member at the Conservatory of Music and Dance at UMKC, Johnson County Community College, and currently at Missouri Western State College, and Northwest Missouri State University. He has given numerous clinics on the music and drumming of Brazil, the Caribbean, as well as contemporary American styles to people of all ages, including primary and secondary schools, colleges, and professional master classes. He has taught professionally for over 25 years, and has
had a studio at Explorers Percussion for the past thirteen years. He is a Paiste Cymbal artist.

Rod Fleeman, Adjunct Instructor of Jazz Guitar

Rod Fleeman has been a professional guitarist for over 30 years. He developed a love for jazz while a freshman at Southwest High School in Kansas City, MO. After high school Fleeman attended the University of Utah and studied jazz guitar under Dr. William Fowler. Fleeman returned to Kansas City to work extensively after his freshman year. He played jazz six nights a week at various jazz venues, became the staff guitarist at Starlight Theatre and “learned the ropes” of playing a myriad of musical genres as a freelance musician and member of the Kansas City Musician's Union Local 34-627.

Fleeman returned to the academic environment after receiving a scholarship to attend the University of Miami. He was drawn to Miami because of the outstanding jazz program and the recommendation he received from former Miami student, Pat Metheny. Fleeman made the number one jazz band and continued his professional career as a guitarist for various shows on Miami Beach. A move to New York was next, where Fleeman did extensive touring and recording with the jazz fusion group Dry Jack. Since returning to Kansas City in 1981, he has toured and recorded with such artists as Marilyn Maye, Karrin Allyson, Jay McShann, Claude Williams and Interstring. Fleeman has taught jazz guitar at Missouri Western State College and is currently on staff at the University of Missouri-Kansas City.

Stan Kessler, Adjunct Instructor of Jazz Trumpet

Stan Kessler is a Trumpet/Flugelhorn player, band leader, clinician, and educator in the Kansas City area. He also does extensive writing and arranging for small groups. Stan also plays drums and hand percussion. He is currently leading The Sons of Brasil (12 yrs.) and The Stan Kessler Quartet (10 yrs.). He maintains adjunct positions at The University of Missouri-Kansas City and Missouri Western State College in jazz trumpet, theory and improvisation, and music business classes. Stan graduated from Shawnee Mission South H.S. in 1970 with honors. From 1968 to 1970, he was principal trumpet in the K.C. Youth Symphony. In 1970, Stan was awarded first chair all-state trumpet in Kansas. He attended Kansas University and Wichita State University from 1970 to 1972. For the last 33 years, Stan has been a member of every kind of group you could imagine. He has lead such bands as Stan Kessler and the Flat Five, Eightball, and Baby Leroy. His expertise includes jazz, R&B, funk, and all latin genres, especially Brasilian and afrocuban. In 1980, Stan was assistant director of the jazz ensemble and combo instructor at UMKC. He was voted best trumpet player and leader of the best jazz band (SOBs) in KC by the Pitch readers poll. He has appeared in concert with Clark Terry, Paquito D'Rivera, Ernie Watts, Gary Foster, Karrin Allyson, Kevin Mahogany, Bobby Watson, John Clayton, Kim Park, and many others.

Al Pearson, Adjunct Assistant Professor of Jazz Trumpet

Al Pearson began his musical career in Philadelphia during a time when there were many mentors that made themselves available to ALL musicians who would seek them out. John Coltrane, Clifford Brown, Dizzy Gillespie, Benny Golson, Jimmy Heath, Richie Kamuca, Hank Mobley, Billy Root, Johnny Coles, Lee Morgan, Odean Pope, Bootzie
Barnes, Jimmy Oliver, Bill Doggett, Bobby Timmons, and Jymie Merrit were among the musicians who lived in Philadelphia at that time. During those early learning period years Al played in a seven piece band lead by trumpeter Owen Marshall and the two young saxophonists in the group, Carl and Earl Grubbs, were nephews of John Coltrane. While learning to play jazz he began playing casual dances and shows featuring Stevie Wonder, Four Tops, Smokey Robinson, Sammy Davis, Jr, Marvin Gaye and many others.

He was a recording studio musician for Philly Sound Studios for many years. Education was garnered from The Granoff School of Music, Philadelphia Academy of Music, Mesa Community College in Arizona, Arizona State University and Park University in Missouri. Al participated in many jazz bands led by Basie trombonist Al Grey, pianist-trumpeter-composer Owen Marshall, Jimmy Heath, Clark Terry, Jackie McLean, Jay McShann, Claude ‘Fiddler’ Williams, Eddie Harris, Carmel Jones, Everett DeVan, Ahmad Alaadeen, Bill Caldwell, Sonny Kenner, Arch Martin, Myra Taylor, Queen Bey, Boulevard Big Band, Trilogy Big Band, River City Orchestra, Louis Neal Big Band, Vince Bilardo Orchestra, the New Vintage Big Band and others. Musicals in the Kansas City area, include 42nd Street, The Lena Horne Show and the Tiffany’s Attic production of One Mo’ Time. Recently Al has backed performers such as Lou Rawls, Debbie Reynolds, Crystal Gale, Four Tops, and Joe Piscopo. Al has also performed with the Danville, IL symphony, performing a Duke Ellington work.

Gerald Spaits, Adjunct Instructor of Jazz String Bass

Gerald Spaits, a native of Kansas City, is one of the foremost bass players in the Kansas City area. Spaits has enjoyed an active career including playing with jazz legends Jay McShann and Claude “Fiddler” Williams. Appearing with national recording artists Herb Ellis, Rob McConnell, Marilyn Maye, Gary Foster, and The Woody Herman Orchestra, he has also provided soundtracks for TV and radio commercials. He has performed at the Montreux Jazz Festival, the San Jose Jazz Festival, and the World’s Fair in Seville, Spain. Mr. Spaits is the adjunct assistant professor of jazz string bass at the Conservatory of Music and Dance at the University of Missouri-Kansas City. He also teaches private lessons at the Toon Shop and with Kansas City Young Audiences.

Bram Wijnands, Adjunct Instructor of Jazz Piano

Born in Eindhoven, the Netherlands in 1965, Bram Wijnands began playing piano at the age of three. By the time he turned eight, he studied Barrelhouse Blues (Boogie Woogie) and stride-piano recordings of Fats Waller, James P. Johnson, Meade Lux Lewis, Jack Dupree and Memphis Slim. One thing led to another and in 1991, he graduated with an equivalent of a Master’s Degree in Jazz instrumental education and performance at the Hilversum Conservatory in the Netherlands, the largest school of Jazz in Europe. During and after graduation, he performed with jazz-artists Slide Hampton, Gene Connors, Richard Ross and Deborahah Brown, then immediately embarked with his trio on a tour throughout eastern Europe, Russia, western Europe and the United States. Performances have included the Kansas City Blues and Jazz Festival, 18th&Vine Heritage Festival and the Topeka Jazz Party.

As part of the traditional band called “The New Red Onion Jazz Babies” led by Don Carlton, many other festival crowds were able to hear Bram including places like
Sacramento (Sacramento Jazz Jubilee), Milwaukee, Davenport (Bix Beiderbecke Fest), Des Moines, Madison, Cedar falls, St. Louis and Lake of the Ozarks.

By 1994 Bram was completely settled in Kansas City on his way to become a U.S. citizen, which eventually happened in Sept. 2000. In this time span a six-piece ensemble was formed that eventually became a seven-piece for which he composes and arranges in an authentic 40's swing style. Other performances included New York Jazz-clubs, New Orleans, Lake of the Ozarks again (with Lynn Zimmer) and Carnegie Hall. After the Carnegie Hall concert he received a proclamation from Mayor Cleaver's office in 1998 stating him as Kansas City's Ambassador of Swing and making April 6 “Bram Wijnands Day” in Kansas City.

Currently he is involved with the UMKC Conservatory of Music and Dance headed by Bobby Watson teaching Jazz-piano. This creates a unique opportunity for conservatory students to fill in or sit in at the Majestic and get some live experience. Lately this pianist performed with such luminaries as Hal Melia, Bob Kindred, Marilyn Maye, Bobby Watson, Jimmy Slide, Warren Vache, Jon Hendricks, Duke's Boys and James Carter. Every year Bram returns to his native Holland for festivals.

Bram Wijnands is currently involved with the Jazz Ambassadors in the capacity as Program Director/Vice President and has been involved in putting together several successful events keeping musicians working and raising funds for musicians in need and educational programs like the Jazz Studies Program at UMKC.

Roger Wilder, Adjunct Instructor of Jazz Piano,

Roger Wilder was born and raised in Rochester, N.Y. After receiving a Bachelor of Music from University of Miami in 1986, he continued to record and perform in South Florida, most notably in groups assembled to back Stanley Turrentine, Randy Brecker, Adam Nussbaum, and Chris Potter. He taught a jazz piano class and private lessons at Miami - Dade Community College from 1987 - 1991. In 1995, he and his wife moved to the New York City area for 5 years, where his activities included teaching, performing, and recording. Three years ago, he settled in Kansas City, and he now performs with local musicians including Angela Hagenbach, Sons of Brasil, Dan Thomas, and the Westport Art Ensemble. Discography: Duffy Jackson: Swing, Swing, Swing (Milestone/Fantasy) Phil Flanigan: New York Toast (Philophile) Glenda Davenport: Sophisticated Lady Chuck Zeuren: Why Not? Jon Doty: Until the Last Star is Out (MP3.com) Wesport Art Ensemble (Passit) Angela Hagenbach: Poetry of Love (Amazon Records) Mike Metheny: KC Potpourri Dan Thomas: City Scope
Additional Supporting Documentation

On the following pages are:

1. The NASM Handbook excerpt regarding curricular structure for the BM in Jazz Studies.
2. An excerpts from UMKC’s 2011 Self Study for NASM in which UMKC submitted its BM in Jazz Studies for Plan Approval by NASM.
3. Wall Street Journal Review of UMKC Conservatory Jazz Orchestra’s recording of the “Gates BBQ Suite” by UMKC Professor Bobby Watson
4. NPR interview of Bobby Watson, Director of Jazz Studies, UMKC Conservatory
6. Letters of Support from:
   a. Dr. J.B. Dyas, Vice President, Thelonius Monk Jazz Institute
   b. Michael Shults, UMKC Conservatory Alum and Graduate Assistant, Cincinnati College Conservatory of Music
   c. Todd Wilkinson, Past Member, Kansas City Jazz Commission and Associate Professor of Music, Ottawa University
   d. Hermon Mehari, UMKC Conservatory Alum in Jazz
7. Recruitment and Audition Materials for Prospective Students
This page taken from the 2011 NASM Handbook, Standards for the BM in Jazz Studies.

d. At least one public demonstration of performance abilities, and practicum opportunities within or beyond the institution that lead to demonstrations of competency to work in the field of sacred music. While these functions may be fulfilled in a variety of ways, a senior recital and an internship or similar formal experience are strongly recommended.

F. Bachelor of Music in Jazz Studies. Jazz and jazz studies are part of the larger musical heritage, and thus are normally included in undergraduate music studies in one or more areas such as general musicianship, repertory, music history, and theoretical studies. Jazz may be emphasized in degree programs such as those in performance, composition, music education, and music history.

The Bachelor of Music in Jazz Studies, however, is intended to produce a comprehensive professional competence in jazz. When an institution is adequately staffed and equipped to offer specialized courses to prepare students for careers in fields requiring combinations of jazz performance, composition, and arranging skills, the offering of the Bachelor of Music degree with a major in jazz studies is justified.

Baccalaureate degrees in performance, composition, and music education with a jazz emphasis should be structured according to the standards outlined for those degrees. In these circumstances, the standards for Bachelor of Music in Jazz Studies shall be used as guidelines as appropriate to the specific major emphasis of the curriculum.

1. Curricular Structure

   a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in jazz studies as indicated below and in Section VIII.

   b. Guidelines. Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area, including performance studies, ensemble participation, studies in composition, arranging, and improvisation, independent study, field experiences, and recitals, should comprise 30-40% of the total program; supportive courses in music, including basic musicianship studies, 20-30%; general studies, 20-30%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Section III.C. regarding forms of instruction, requirements, and electives.


3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):

   a. Comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz.

   b. Ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Independent studies, internships, field work, and similar experiences are strongly encouraged.

   c. Opportunities to hear fully realized performances of the student’s original compositions and/or arrangements; public presentation is an essential experience.

   d. Solo and ensemble experiences in a variety of settings. A senior recital is essential and a junior recital is recommended.
DEGREES SUBMITTED FOR PLAN APPROVAL

1. Title, statement of purposes

Bachelor of Music in Jazz Studies

The Bachelor of Music in Jazz Studies is intended for highly skilled jazz performers who desire a career in jazz performance, jazz composition, higher education, and studio performance. The emphasis on performance, composition, business, history, theory, ear training will provide the students the skills necessary to compete in the twenty-first-century freelance marketplace. Some students will choose to continue their education through graduate study to prepare for careers as university professors while others will enter a performing career upon graduation. Students in this degree plan also take supportive course work to prepare them to understand and communicate effectively across other musical specializations and to be advocates for their art.

2. Curricular Table

See next page.
Program Title: Bachelor of Music in Jazz Studies
Number of Years to Complete the Degree: Four
Program submitted for: Plan Approval
Name of Program Supervisor(s): Bobby Watson

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**Jazz Studies**

CONS 104  Jazz Improvisation I  2
CONS 204  Jazz Improvisation II  2
CONS 304  Jazz Improvisation III  2
CONS 404  Jazz Improvisation IV  2
CONS 311  Jazz Theory  2
CONS 329  Jazz Ear Training and Listening  2
CONS 353A  Jazz History I  3
CONS 353B  Jazz History II (WI)  3
CONS 423  Business of Jazz and Commercial Music  3
CONS 426B  Jazz Arranging for Small Ensembles  2
CONS 426D  Jazz Arranging for Big Bands  2
CONS 471  Jazz/Commercial Music Pedagogy  2
CONS 303E  Small Jazz Ensemble  1
CONS 303E  Small Jazz Ensemble  1
CONS 303E  Small Jazz Ensemble  1
CONS 303E  Small Jazz Ensemble  1
CONS 303E  Small Jazz Ensemble  1
CONS 303E  Small Jazz Ensemble  1
CONS 303E  Small Jazz Ensemble  1
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CONS 303E  Small Jazz Ensemble  1
CONS 303E  Small Jazz Ensemble  1
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CONS 303E  Small Jazz Ensemble  1
CONS 303E  Small Jazz Ensemble  1
CONS 302/306/303  *Wind Ensemble, Wind Symphony, Orchestra, Jazz Ensemble  2
CONS 302/306/303  *Wind Ensemble, Wind Symphony, Orchestra, Jazz Ensemble  2
CONS 302/306/303  *Wind Ensemble, Wind Symphony, Orchestra, Jazz Ensemble  2
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CONS 302/306/303  *Wind Ensemble, Wind Symphony, Orchestra, Jazz Ensemble  2
CONS 302/306/303  *Wind Ensemble, Wind Symphony, Orchestra, Jazz Ensemble  2
CONS 302/306/303  *Wind Ensemble, Wind Symphony, Orchestra, Jazz Ensemble  2
CONS 440  Jazz Keyboard I  2
CONS 441  Jazz Keyboard II  2

**Total Jazz Studies**  55
### Supportive Courses in Music

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<td>CONS 150</td>
<td>Introduction To Music Literature</td>
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<td>CONS 154A</td>
<td>Music Listening Laboratory: Non-Western Cultures</td>
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<td>Tech Electronic Music</td>
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**Total Supportive Courses in Music** 49

### General Studies

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<td>COM 110</td>
<td>Fundamentals Of Effective Speaking And Listening</td>
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### Electives

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**Total General Studies** 21

**GRAND TOTAL** 125
3. Assessment of compliance with NASM standards

A. Competencies

Students achieve capabilities in various jazz idioms through curricular requirements (HB: IX.F.3.a). These include performance (eight semesters of private jazz lessons, CONS 101J-402J), improvisation (CONS 104, 204, 304, 404), composition (included in CONS 311 Jazz Theory), arranging and scoring (CONS 426B and 426D), and jazz history, including cultural sources and influences of jazz (CONS 353A, 353B).

Students work as performers in a variety of jazz and studio music idioms in private lessons (indicated by a “J” designator with the course number, e.g. PIANO 302J), combos (Small Jazz Ensembles, CONS 303E), and Jazz Ensembles (CONS 303B, 303G). They acquire both solo and ensemble experiences through these requirements. A senior recital is required (HB: IX.F.3.d).

Jazz students acquire a practical knowledge of arranging for small ensembles in CONS 426B and arranging for big bands in CONS 426D. (HB: IX.F.3.b) In both classes, students have the opportunity to hear their works performed live. A big band reading session takes place every time CONS 426D is offered, and some of the student’s charts are programmed on concerts. (HB: IX.F.3.c)

B. Levels of achievement

These are detailed in syllabi for individual lessons (See jazz syllabi).

Students have juries for each semester of private lessons. These are graded by the student’s applied teacher, the Director of Jazz Studies, and the Assistant Director of Jazz Studies. They must also perform on small group recitals (combo concerts) each semester.

C. Distance learning

Not applicable

D. Multi- or interdisciplinary combination

Not applicable

E. Electronic media

Not applicable

9. Means for assuring development of requisite competencies and levels of achievement

The proposed degree replaces the current Bachelor of Music in Performance with an Emphasis in Jazz and Studio Music degree. The competencies and levels of achievement are the same in both degrees; they have already been developed and implemented.

10. Identify each member of the current music faculty, both full-time and part-time, concerned with the new program

Bobby Watson, William and Mary Grant Distinguished Professor of Jazz Studies
Dan Thomas, Instructor of Jazz Saxophone, Assistant Director of Jazz Studies
Steve Dekker, Adjunct Assistant Professor of Jazz Trombone
Stan Kessler, Adjunct Assistant Professor of Jazz Trumpet
Rod Fleeman, Adjunct Assistant Professor of Jazz Guitar
Roger Wilder, Adjunct Assistant Professor of Jazz Piano
Bram Wijnands, Adjunct Assistant Professor of Jazz Piano
Gerald Spaits, Adjunct Assistant Professor of Jazz Bass
Doug Auwaarthe, Adjunct Assistant Professor of Jazz Drum set
Michael Warren, Adjunct Assistant Professor of Jazz Drum set

11. Fiscal resources relevant to the new curriculum

Because there are fewer hours in the new degree it actually costs less to deliver the new Bachelor of Music in Jazz Studies degree than the current Bachelor of Music in Performance-Jazz and Studio Music degree. Current library holdings, which include the extensive Marr Sound Archives, are adequate to support this degree. No additional resources are needed for student financial aid, as it is part an overall Conservatory vision of financial aid for students. No additional resources are needed for equipment or physical plant.

The current resources to retain adjunct faculty will continue to remain necessary. Salaries for these faculty members to teach their respective classes is part of the overall Conservatory part-time budget and will not increase as a result of the new degree.

12. Available and/or projected facilities relevant to the new curriculum

No additional facilities are needed for the new curriculum. The same rehearsal rooms and studios currently utilized for the jazz program will be used in delivering the new degree.

13. Library holdings relevant to the new curriculum

The library currently has an extensive listening resource of material in the jazz area. The focus of the Marr Sound Archives, which comprises over 100,000 sound recordings, is the American experience, as reflected in popular music. The Archives' jazz collection encompasses all styles and movements of jazz with a particular strength in traditional and big band jazz. Kansas City's rich musical heritage is preserved in an extensive collection of recordings by Kansas City musicians. The library has an extensive collection of periodicals in print and on microfilm related to jazz and popular music as well as provides access to wide range of research databases and online periodicals. (See I.G. for more on Library Resources.)

14. Submit a detailed rationale for the new curriculum including the following points:

1. Reasons for adding this program

The current popularity and rich heritage of jazz in Kansas City make this an ideal location to build a strong jazz program. The historic 18th and Vine district is minutes from UMKC's campus. Kansas City provides access to many talented professional jazz musicians and venues in which Conservatory students can learn and practice their art. The courses and experiences brought to the Conservatory through this degree not only provide training to jazz studies majors but also offer cultural and practical benefits to all Conservatory students.
The Jazz Studies degree represents a vast improvement on the previously offered B.M. in Performance with an emphasis in Jazz and Studio Music. That degree required more than 140 credits, an amount almost equal to an undergraduate degree and a master’s degree. Completing the degree was challenging, as was administering its schedule.

The proposed Jazz Studies degree also aligns in important ways with UMKC’s mission areas in 1) the visual and performing arts and 2) urban education and engagement.

2. Unique aspects of this program as distinguished from other degrees or options presently offered

The Bachelor of Music in Jazz Studies provides students with intensive coursework to develop their improvisation, composition and arranging skills in addition to offering them basic business principles. It also provides students with courses in jazz keyboard, jazz history, jazz theory, and jazz pedagogy. It is a well-rounded, multi-faceted curriculum.

The Conservatory’s Jazz faculty total ten members, two of which are full time. The senior faculty member holds an endowed position and is recognized as one of the leading performers/pedagogues in the nation. Recently the older of the two Jazz Ensembles toured Japan as ambassadors for Kansas City to its sister city in Kurashiki, Japan. A recording of the ensemble climbed to number four on the jazz radio play charts in the US. The junior faculty member leads the younger of the two large jazz bands and gives daily oversight to recruitment and advising. Like the Conservatory’s Composition faculty, the Jazz faculty work together as a team.

3. Number of students expected to be served

The enrollment target for the Jazz Studies degree is forty students, the equivalent of two big bands and also meeting the Missouri Department of Higher Education’s threshold of ten graduates per year for undergraduate programs productivity. Until such time as that enrollment target is met, the Conservatory embraces as part of its mission the opportunity to provide jazz instruction to students seeking other majors at the Conservatory.

4. Expectations for placements of graduates

While some students who graduate with this degree will become successful freelance musicians and/or studio teachers, many will continue graduate study through the masters or doctoral level and eventually teach at a university or college.

15. Describe the relationship between the new program and the ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

The proposed Bachelor of Music in Jazz Studies replaces the current Bachelor of Music in Performance with an emphasis in Jazz and Studio Music, which will be terminated five years after the approval of the new degree. The Bachelor of Music in Jazz Studies complements other academic programs at the Conservatory by providing
experience that broaden cultural perspectives and provide practical training to help
prepare students to succeed as musicians and/or educators in the twenty-first century.

1. Title, emphasis, statement of purpose

Bachelor of Music in Performance
Emphasis area in Euphonium

Undergraduate performance degrees in euphonium, along with those in other instruments,
are intended for highly skilled performers in these areas, particularly those who desire a
career in performance, studio teaching, or as university teachers. The strong emphasis on
performance skills in applied lesson, chamber music, and large ensemble experiences
prepares students to continue their study at the graduate level and in some cases to enter a
performance career upon graduation. Students in the performance degree also take
supportive course work to prepare them to understand and communicate effectively
across other musical specializations and to be advocates for their art.

2. Curricular Table

See next page.
Masters and Young Bloods

BY WILL FRIEDWALD

Bobby Watson and Horizon

Dizzy's Club Coca-Cola

Broadway at 50th St., 5th Fl. (212) 258-9595

Through Sunday

As if Branford Marsalis and Terence Blanchard weren't enough, one more Jazz Messenger is in town and making a lot of noise. Since his five years with Art Blakey, the Kansas City-bred Bobby Watson has established himself as one of the premiere saxophonist-composer-bandleaders of the era, with his distinctive alto sound (somewhat bubbly and buzzy, like an incredibly hip accordion) and even more distinctive composing and arranging style.

This week, Mr. Watson has come to town with his most celebrated ensemble, Horizon, with drummer Victor Lewis as co-composer in addition to trumpeter Terell Stafford, pianist Edward Simon and bassist Essiet Essiet (the same quartet as the quintet's 1992 "Midwest Shuffle").

Even better is his outstanding new big-band album, "The Gates BBQ Suite," which shows he is as much a stylistic heir to the great Benny Carter as he is to such Kansas City forebears as Charlie Parker.

Mr. Watson, 57, has spent the earliest and latest parts of his life in Kansas. He left home for college and then went on to what we might call post-graduate studies in the University of Art Blakey, and then, for most of the 1980s and '90s, was based in New York. (I still remember the excellent 29th St. Saxophone Quartet.) However, at the start of the new century he was repatriated back to Kansas City, where he has run the jazz program at the University of Missouri ever since.

"The Gates BBQ Suite," performed by Mr. Watson and the University of Missouri at Kansas City Concert Jazz Orchestra, is quite likely the most K.C.-specific work of his
career thus far. It is, in every way, a worthy companion to the most famous long-form work celebrating jazz in that city, the 1960 "Kansas City Suite," written by Benny Carter for Count Basie (neither of whom were K.C. natives, although Basie was easily the single greatest ambassador for K.C. jazz). In 1992, when Mr. Watson produced his first big band album, "Tailor Made," Columbia Records trumpeted that the sessions were completely unrehearsed—as if that were somehow a positive thing; here it's abundantly clear that Mr. Watson and his students have ample rehearsal time to get everything right.

Considering that both swing and bebop had much of their origins in KC, Mr. Watson has freely drawn upon both of those traditions, and each have deep ties to the blues, which is also heard throughout the new suite. The current work is even more clearly focused than the Basie-Carter classic. Where the 1960 piece depicted the city in general, the "BBQ Suite" deals specifically with food, as you can tell by titles like "Heavy on the Sauce" and "Beef on Bun." Vegans beware—the work could have been titled "Songs for Swingin' Carnivores." The sensation of consuming barbecued beef is conveyed so convincingly that you could get a heart attack just listening.

As wonderful as the big-band album is, Mr. Watson's ongoing quintet is no less carefully orchestrated: Horizon is one of those rare groups of any size in which every element, every solo, every melody, every drum break, seems precisely in place and serves a direct purpose; you feel that the composition is growing and developing throughout the improvisations. On works like "Dax Mox" and "Seventh Avenue South," the percussion is so intrinsically integrated into the tune that it was no surprise to learn they were both compositions of Victor Lewis. The latter intriguingly balances the composer's parade-like press rolls with a lightly dissonant front line, and feels like a street festival where you've already had too much to drink and eat (BBQ, of course).

Most of the opening set on Wednesday evening was fast and exciting, while Burt Bacharach's "The Look of Love" and his own "Love Remains" (the title of a 1966 album) showed that Mr. Watson knows the value of contrasting tempos. At any tempo, Bobby Watson (and both of his ensembles) are really cooking, in more ways than one.

**Branford Marsalis/Terrence Blanchard**

Rose Theater

Broadway at 50th St., 5th Fl.

(212) 258 9595

Saturday

Tenor saxophonist Branford Marsalis and trumpeter Terrence Blanchard both grew up in New Orleans, rose to glory as Jazz Messengers under the genius tutelage of Art Blakey, and shortly thereafter, became prime movers in the original young lions movement. Since then, they've grown in different directions: For Mr. Marsalis, it's all about the sound of the horn and the inter-dynamics of his quartet. Like Ravi Coltrane, Mr. Marsalis could have had a considerable career just coasting on his family name, but he's steadfastly fashioned himself into one of the most imposing reedmen of our time. Mr. Blanchard has found a mega-niche composing hip and happening film scores (mostly for Spike Lee), but his skills as a trumpeter have hardly been neglected.

**Anat Cohen Quartet**

Village Vanguard

178 Seventh Ave. South, (212) 255-4037

Through Sunday

The Tel Aviv-born clarinetist first won the attention of the jazz world as a formidable, straight-ahead tenor saxophonist during her tenure in the Diva jazz orchestra. In her current work on the clarinet, she's introduced a pan-cultural component to her music. Her opening Vanguard show on Tuesday was evenly divided among Cuban, African and Brazilian sources. She hit her high point early on with a powerful reading of "Siboney" that used minor and

A 19-year-old man accused of beating his mother to death in the throes of an epileptic seizure was charged with murder Wednesday during an emotional hearing in Manhattan Criminal Court.

**With New Logo, 1 WTC Begins Marketing Push**

The owners of the under-construction One World Trade Center rolled out a marketing campaign for the 3 million square foot building, including a new logo.

**Q&A: A Half-Century as New York's Other Baseball Team**

**One Madison Park's Fate Is Resolved**

**Weather Journal: Doubting Wednesday's Rain Clouds**

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Integration System Engineer - Randstad Engineering

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American Ballet Theater

Museum of Modern Art

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4/11 12:43 PM
pentatonic modes to reference Middle-Eastern music and even traveled momentarily through a reggae beat. Switching to soprano, she climaxed with "Ali Brothers," a piece by drummer Daniel Freedman that took its cue from Simon Ilori, Fela Kuti and other masters of Afro-pop and High Life. You won't hear a more invigorating set of jazz anywhere in town.

**Joshua Redman Trio w/ Matt Penman, Gregory Hutchinson**

Jazz Standard  
116 E. 27th St., (212) 576-2332  
Through Sunday

When is a trio not a trio? Since Sonny Rollins's groundbreaking 1957 sessions, a saxophone trio is generally composed of a tenor, a bass and drums. However, for several tracks on Joshua Redman's latest album, "Compass," the saxophonist plays (a la Ornette Coleman's recent bands) with two bassists and a drummer—hence a four-man trio. For most of his career as a leader, Mr. Redman's quartets (with piano) were among the major groups of the contemporary era, but in the past few seasons his playing in the trio format has risen to a new level. His solos are much more thoughtful and introspective (especially his Steve Lacy-influence soprano work), even while remaining no less exciting and attention-grabbing. The show at Jazz Standard will apparently feature just one bassist (Matt Penman) in addition to the remarkably versatile drummer Greg Hutchison, but don't worry—that's all they need.

**Ted Rosenthal Trio**

Dicapo Opera Theatre  
184 E. 76th St., (212) 288-9438  
Sunday

For jazz musicians going up through the 1950s, the idea of incorporating classical traditions was both a challenge and a stimulus. Nearly all the major jazzmen tried swinging or reinventing the classics, and a few in particular—such as John Kirby, Art Tatum, John Lewis and the Modern Jazz Quartet—made a specialty of it. Opening his third season of concerts at the Dicapo, pianist Ted Rosenthal presents a program of classically driven jazz (as heard on his new album, "Impromptu") in which he suggests that the key to playing Schubert and Brahms is simply to treat them as if they were Richard Rodgers or Cole Porter. In other words, he doesn't regard "Traumerei" and the "Balade in G Minor" as shrines to be revered, but as beautiful melodies and chord changes to be interpreted—and even swung.
When alto saxophonist Bobby Watson returned to Kansas City, it was a big deal. Despite its jazz legacy, Kansas City felt overlooked compared to other jazz towns, and often lost its best musicians to bigger cities. So for one of its own to return — especially a world-class player like Watson — brought a lot of buzz to the tight-knit scene.

Watson is a Kansas City-area native, but he left in order to make a name for himself in the jazz world. He attended the University of Miami alongside fellow students Pat Metheny and Jaco Pastorius. After he graduated in 1975, Watson moved to New York City and played with Art Blakey’s Jazz Messengers from 1977-1981. He’s played with nearly everyone, from Max Roach, George Coleman and Branford and Wynton Marsalis to Dianne Reeves, Betty Carter and even Carlos Santana.

After more than 25 years touring the world and living in New York, Watson returned to his hometown in 2000 to serve as the William and
Mary Grant-Endowed Professor of Jazz and Director of Jazz Studies at the University of Missouri-Kansas City. Now, the veteran saxophonist and professor has released the album of his long-awaited, seven-part work for large ensemble: The Gates BBQ Suite. (The piece premiered in December 2008 in a live performance with UMKC’s Conservatory Concert Jazz Orchestra.) Watson says the suite — more than five years in the making and completely self-financed — is a "dream piece," a labor of love. But it's also a supremely fun collection of songs in a classic big band tradition.


The Gates BBQ Suite is thematically oriented around the legendary Kansas City restaurant Gates Bar B. Q. As a native Kansas Citian myself, the record combines two of my favorite things: jazz and barbecue. Watson's songs both honor Gates and wink at those who most closely know the restaurant. I recently spoke to Watson to chat about his new recording, the barbecue connection and his — our — hometown.

Michael Katzif: So, as a native Kansas Citian, I'm required to lead with this crucial first question: Why Gates? Why not Bryant's?

Bobby Watson: (Laughs) I like Bryant's. There's a lot of barbecue places I like in town. Some people said "You should write something for Jack's Stack." [Arthur Bryant's and Jack's Stack are two other iconic barbecue places in K.C. — Ed.]

But I was always familiar with Gates in my life and my experience. Gates is what means something to me. But it just so happens that Mr. Gates [Gates' owner Ollie Gates — Ed.] is a music lover and he would always come and support me at my gigs. He used to have a jazz club called OG's. And his relationship with the music and jazz have a lot to with it.

I remember when I still lived in New York, we would always drive back to Kansas City every summer and we would hit Gates when we’d get back. It was sort of a tradition for us. And most of the musicians when they come into town, first place they want to go is Gates.

MK: I'll always go for the beef on bun when I hit up Gates. What do you
normally eat when you go there?

BW: Well, we didn't eat pork for like 20 years, before the kids were born. And so when they got be around ten, they hadn't had pork. But you go into Gates, you're not smelling the beef up in the air, you're not smelling the chicken. You're smelling those daggone ribs. (Laughs) And they [had not] had beef ribs either. [We'd] go in there and go "(sniffs), gimme a beef sandwich."

But finally when the kids were 13, I was like, "I was raised on eating these ribs, let me let these kids have a short end," you know? And so we went to Gates! And so they had a short end and that turned it all around. I took a little pinch and the next thing you know I'm back on it. And that's our story. Every time we drive, we take three days to drive from New York to Kansas City. And when we get in, the first thing we do is grab the beef sandwiches and short ends and head over to grandma's house.

MK: You're originally from Kansas. But before 2000, you lived in New York and toured for over 25 years. What was it that drew you back to Kansas City?

BW: Well it's home and my parents are getting up there in age. But it was also an opportunity to come back home with a very special teaching situation in terms of being able to run a jazz department [at UMKC]. It's an endowed professorship, so I can still travel from time to time and keep my presence out there. So I think it was just a matter of timing. If I had to plan it myself, I would have waited a couple more years before I came home, but the opportunity was there at that time.

I talked to a lot of my friends about it, "What do you think? Should I try it?" [Because when] you've been in New York in the trenches, you don't want to feel like you're abandoning ship, you know? We're all soldiers for the music — very committed soldiers. But they said, "Oh no man, you better take advantage of that, dude. All you gotta do is get on a plane and go anywhere you wanna go."

I like the quality of life here, at this point in my life. The economic situation here, the cost of living, is decent. And it's worked well for me.

MK: And you've now been back for 10 years. Do you feel like you're a part of the KC community at large?

BW: Oh yeah. I joke everybody, I say, "I am a pillar of the community out here." (laughs). You know, I now get calls to do all kinds of stuff — fundraising, serving on
some boards, more community-oriented things, an just lending your name to certain causes. Things like this. It's just different things than I did in New York.

**MK:** Let's talk about your new work *The Gates BBQ Suite.* When did you start writing the music?

**BW:** I premiered it in 2008 and had been working on it for four or five years before that. I finally had a chance to finish it when I took a sabbatical in 2007 — and that's what I did the whole time. Just went deep into it, you know? I had all the sketches and stuff; I just needed to orchestrate it.

**MK:** Had you written a jazz suite prior to this? What do you like about the long-form structure, and how do you approach the songs?

**BW:** Yeah, I've done a suite before. I was commissioned by the Scottish Arts Council and I did this suite called *Afroisms.* And so I knew I wanted to write another one. And I'm working on another one now actually.

I like to do it like Duke Ellington did. Any one of those songs in *The Far East Suite* and *The Queen's Suite* could be pulled out and stand on it's own. There were famous songs in there, "Star-Crossed Lovers," and "Isfahan." So that's kinda how I do it. There's not really an overriding [musical] theme that keeps appearing throughout the piece.

**MK:** But there is a thematic tie to the overall subject in *The Gates BBQ Suite.* The song titles alone are very specific barbecue references that seemingly everyone in K.C. will understand: "May I Help You?," which is what they yell at you when you walk in the door, or "Beef On Bun," one of the most popular items on the menu. And then there's "President's Tray." Out here in Washington D.C., I think folks would assume that was named for Obama and not something from the Gates menu.

**BW:** You know why they called it's the "Presidents Tray?" That's what they usually serve the presidents when they come through.

**MK:** It's like the biggest meal on the menu right? With all the different types of meats?

**BW:** (Laughs) Yeah yeah. When Jimmy Carter came through, and I think Reagan and all the ones since, when they come through Kansas City, they go to Bryant's and
Gates. Those are the two places, either/or. I explain that in the liner notes. But I did dedicate it to Barack Obama.

**MK: Can you explain what "One Minute Too Late" refers to?**

**BW:** So that one's like you know you get off work and you wanna swing by Gates and get [something to eat]. Gates is open late every night; they close at 12. But Arthur Bryant's closes earlier. After the gig, man, where you gonna go? We got McDonald's, Burger King.

**MK:** Yeah, not a lot of options.

**BW:** So you go, "Ahh, the best food at this time of night, I'm gonna go to Gates." Many times you get off a job and you end up talking with the cats after the gig. And next thing you know, you look at the clock, it's almost 12. So you get in your car and dash around and you're one minute too late. And there's the security guard looking at his watch going, "Nope, too late." So that's what that song is about.

**MK:** What about "Wilke's BBQ?"

**BW:** The last movement, "Wilke's BBQ," is about my grandparents Jesse and Davie, who had a BBQ establishment out in Merriam, Kan. So I grew up around barbecue in a big way.

So as you see the titles and how the piece moves through the sequence of songs, there is definitely a tie. And it's a barbecue suite, so you got to have some foot pattin' in there too, you know? I'm a big fan of foot pattin'. (laughs) That's something everyone's born with.

**MK:** In addition to Ellington, *The Gates BBQ Suite* also sounds very informed by Kansas City's iconic big bands of the past: Jay McShann, Bennie Moten and Count Basie and all that. It's part of that tradition, but also it's filtered through your own approach to jazz. How aware were you when writing this music that you were adding to this canon?

**BW:** I was, yeah. But I don't think it was a conscious thing. It's just that you reflect on the mirrors of your life, the experiences that you've had. And you're a product of that. So it's not a conscious thing, it just sorta happens. And knowing what I know about barbecue, and all the good times we had around the pits, and out in the backyard, I didn't want to over-think the piece.
If it was about something like world peace, or human tragedy, then I think the piece would have a different color. But, [like those classic big bands], the piece is uplifting and it's kinda fun. And you know, it's serious music, we took a lot of rehearsals [to get it right], but the total effect is hopefully each piece is a sound picture of what the title's saying: "Heavy On The Sauce" sounds like that, a really saucy tune. Like, "Yeah, spicy baby!"

**MK: Why do you think food, and especially barbecue, have this intertwined connection with jazz music? What is that connection for you?**

**BW:** I think that the roots of any music around the world is about some kind of function — a marriage, a birthday, a death, some type of holiday. And traditionally, in the world there's always music connected with that. And a lot of these functions, whether it's a rent party, or something, there's always food. Food is one of those things that you don't have to be wealthy to be able to share with people.

And then you have jazz, which was, back in [those] days, more connected with dance. It's a whole [bunch of things] coming together: A good time, a release from everyday, comfort food. Music takes you on a trip. You know, eating a good piece of meat — or vegetables or whatever your thing is — that takes you away. They both kind of serve the same function in terms of taking that dust away of everyday life. Like Art Blakey used to say, "Music washes away the dust of everyday life," and I think food does that too.

**MK: Both are a shared, communal experience.**

**BW:** Yes.

**MK: What else influenced this work?**

**BW:** Since I've been back home, I've just been reflecting on things because there's a lot of deja vu being back here. A lot of brain cells are waking up from childhood. Being on the same streets like Troost and The Paseo and going across the viaduct again. Also, the sound of trees; you know I hadn't heard the wind blowing through trees in like 25 years. And that wakes you up. That's beautiful. It ranks up there with the sound of the ocean. And then the constant sound in the summer, those bugs.

**MK: The cicadas.**
BW: There you go! Cicadas. I mean its like, "Reeeeee" (imitates sound), all day. It's really cool. I'll bet there's also some subliminal songs from my past in there too. Whether it's just a groove from an old Motown record. Like my song "One Minute Too Late," that's definitely from my Barry White experience. So all those things went into the suite as well.

MK: So you see this as a life-spanning work that's bringing together your life and jazz music?

BW: Yes, and that's the way I wanna do it. I mean I've always tried to do it that way. Even when I was making records on a regular consistent basis for Blue Note and Columbia. I always tried to go inward and use something from your life experience instead of trying to follow a certain trend or style. I think that the best way to be unique is to draw from your experiences — songs from your past.

MK: You said you were working on a new suite. What is it about?

BW: My next one is gonna be about a summer thunderstorm. I've been recording ambient sounds now. You know the trains you hear at night? I got that, I got the cicadas, I got windchimes, thunder, all this stuff. And I want to be able to orchestrate lightning and thunder, but not in an obvious way. It's gonna take a few years, especially since I'm not under deadline. That's the thing about this piece [The Gates BBQ Suite], I wasn't under any deadline. This was something I was doing for me, for my family and I was going to take my time to do it. It feels real good too. To just do something for yourself. I paid for everything and I don't really care what happens. I mean, I do care. But I just think whatever else happens, this all is just like really groovy. I'm showing my age by saying groovy (laughs).

MK: What's the reaction been like in Kansas City?

BW: (Laughs) I mean its a really big thing for Kansas City. You know, when I premiered it, the place was jam-packed. Mr. Gates brought his whole family and his friends from high school. It was an event, man, it was sold out. And Mr. Gates was very moved. He actually made a donation for a scholarship in his name, which is part of my plan too, you know? To try to unify the community with the conservatory.

Because for many years the conservatory has not been as connected with the black community. And so this suite is covering many levels. Not just the fact that we're able to talk because its coming out nationally, that's one level. But the other level is motivating people like Mr. Gates and other entrepreneurs and philanthropists to get
involved in our program as well. That's one of the reasons why I used the students [of UMKC] — because I have a great band, it's a really good band right now. But it goes back to what I said before: being a pillar of the community.

I love New York, but when you're in New York — and this is a fact — you're one of the cats. And that's a big honor to be one of the cats, so don't get me wrong, I'm not minimizing that. I'm still one of the cats. But now here, I'm like 'Mr. Watson.' So I'm like, "How can I use my music and how can I write while being here at a university and also uplift some people with the music?"

Not that I'm not driven anymore, I am. But I've been very blessed to have had my records on Columbia and Blue Note and I'm part of that history. And so now I wanna see how much I've learned from the travel to bring it all home. Because in New York, you're part of a fraternity, which you'll always be. But this Gates thing came from [wanting] to be part of a community.
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March 31, 2012

Peter Witte, Dean
Conservatory of Music and Dance
University of Missouri-Kansas City
Grant Hall - 5227 Holmes
Kansas City, MO 64110

Dear Mr. Witte and Distinguished Curriculum Committee Members,

I understand that the Conservatory of Music and Dance at the University of Missouri-Kansas City is in the final stages of approval and ratification of the Bachelor’s of Music degree in Jazz Studies. This letter is written in strong recommendation and support.

It is no secret that the Conservatory has one of the country’s foremost jazz performing artists, composers, and educators in the person of Bobby Watson heading the Department of Jazz Studies. Not only are his vita and incredible discography world renowned, his reputation as a teacher of the first order is widely known by the jazz education community at large. Students who have had the good fortune to be under his tutelage excel. This has been evidenced by many factors, not the least of which has been the increasing number of UMKC alumni who are invited to audition for the Thelonious Monk Institute of Jazz Performance Fellowship Program.

With its stellar reputation in so many areas, it is surprising that UMKC has not offered a bona fide jazz degree up to this point. Indeed, the BM in Jazz has become a staple in so many state universities across the country (Indiana, Michigan, Florida State, North Texas, etc.). These schools compete for the most qualified students along with the likes of Juilliard, Manhattan, NEC, Eastman and more, and do very well.

As part of my professional responsibilities at the Monk Institute, I oversee our National Performing Arts High School Jazz Program. Through this initiative, I have the opportunity to work several times per year with the best music students currently attending nine of the nation’s highest rated performing arts high schools (Chicago, Dallas, Houston, Los Angeles, Miami, New Orleans, New York, Newark, and Washington, DC). Through my travels to these schools, I have met numerous exceptionally gifted students who, if a BM in Jazz studies was in place, would absolutely consider applying to UMKC in order to study with Mr. Watson and your exceptional faculty and take advantage of all that your fine institution and city filled with rich jazz history have to offer. Not being able to earn a BM in Jazz Studies has been the most single deterrent. This will change with the adoption of this degree program.

I have reviewed the new UMKC BM in Jazz Studies degree curriculum currently on the table and have found it to be perfectly designed, comprehensive, educative, and attractive for today’s jazz student. And with such eminent, experienced, and effective faculty like Bobby Watson and Dan Thomas overseeing its implementation, you couldn’t be in better shape. I recommend the ratification of this degree program with my fullest enthusiasm.

If I can be of any further assistance, please don’t hesitate to contact me directly.

Sincerely,

JB Dyas

JB Dyas, PhD
VP, Education and Curriculum Development

1801 Avenue of the Stars • Los Angeles, CA 90067 • (310) 284-8200 • Fax (310) 284-8215
www.monkinstitute.org • www.jazzinamerica.org
To Whom It May Concern:

I attended UMKC as a jazz studies major from 2005-2010 and was lucky to spend significant time studying with both Dan Thomas and Bobby Watson. I benefited immeasurably from my time with both and feel that their talents compliment each other quite well. Dan, in addition to being a killer player, is a dedicated pedagogue who breaks down and de-mystifies the nuts and bolts of improvisation in a way that no other teacher I have encountered in my 7 years of collegiate study can. Bobby imparts real-life wisdom that only someone of his world-class stature can, along with giving the program a national and international presence. The program has experienced tremendous growth under their guidance in terms of the quality of the top players, the depth of talent on every instrument, and the program’s place in the consciousness of the national jazz community at large.

After I graduated from UMKC, I was awarded a graduate assistantship at the College-Conservatory of Music (CCM) at the University of Cincinnati. Recently, I was honored to be one of 12 saxophonists nationwide to be selected to compete in the semi-finals of the North American Saxophone Alliance jazz competition. This competition is held biennially at NASA’s national conference and is the most competitive event of its kind. After the live semi-final round I was selected as one of 6 finalists (along with saxophonists from the Manhattan School of Music, Eastman School of Music, University of North Texas, and Michigan State University), and I placed third in the finals. I spoke of my affiliation with UMKC freely and proudly, and without fail, everyone at the conference that I spoke to knew about the UMKC jazz studies program and its recent ascendance to national prominence. In addition to this honor, I also recently won the "Graduate Soloist" category in the upcoming Downbeat Magazine Student Music Awards issue. There is no question that my experiences at UMKC were crucial in helping me receive these accolades.

If I had one criticism of the jazz degree program at UMKC, it was the sheer amount of coursework needed to complete the degree, much of which had little or nothing to do with the skillset needed to be a professional-level jazz musician. I found it to be seemingly impossible to complete the degree in four years (at least while maintaining an adequate practice schedule), and although I was a dual major at UMKC, I would have still needed a fifth year to complete just the jazz performance BM. Some of these peripheral classes end up discouraging other students from pursuing or completing the degree. One of my classmates (and best friends) as a freshman at UMKC was an All-State trumpet player coming out of high school, an extremely advanced player for his age, and had turned down scholarship offers from several other high-profile schools to attend UMKC. After a year of being bogged down with remedial coursework and not having enough time to devote to practice time, he got discouraged with his perceived lack of musical progress and opted to change majors. With a more streamlined degree program, I suspect that my friend would have blossomed and become one of those “star” students that would have helped raise the Conservatory’s profile. I have one other friend who is perhaps the strongest musician in terms of pure playing ability to ever come through the UMKC program. He spent six—SIX!—years at UMKC, and even now, two years after leaving
the program, is one class short of completing his BM. This is an outstanding student, a virtuoso musician, and someone who has performed to critical acclaim all over the country. I would hate to think that his reviews of UMKC to prospective students from around the nation would include a caveat about the course load being too heavy. In short, I fully endorse a leaner, more jazz-targeted degree program at UMKC!

Best,

Michael Shults
CCM Jazz Studies
Graduate Assistant
College-Conservatory of Music
(719) 588-1475
www.michaelshultsmusic.com
April 2, 2012

To Whom It May Concern:

I write this letter in support of Daniel Thomas and Robert Watson, Jr. and the Jazz Studies program at the University of Missouri, Kansas City. It is an invaluable asset to music and education in Kansas City and the surrounding four-state region, and is deserving of financial and administrative support. At this time, there is no other collegiate training that is sensitive to Kansas City jazz and the professional jazz scene, and the UMKC Jazz Studies program, in some way or another, addresses educational, artistic, and professional needs of nearly every young jazz musician currently working in our metropolitan area. They provide a great example for all of the area peer institutions in this region, and put simply, the jazz studies programming at UMKC is second to none. Here at Ottawa University we look to the graduates of UMKC as a resource for potential faculty. At the moment Ryan Heinlein, doctoral student and bandleader, is one of our adjunct instructors and a member of the faculty jazz quintet. He’s doing great work, teaching, recruiting, and performing, proof that the graduates of UMKC jazz studies are performing and teaching music at the highest levels.

Kansas City, New Orleans, and Chicago are the only cities that have a specific style of jazz performing associated with their name. This is a source of great pride for jazz musicians here, and is an accepted truth by jazz musicians throughout the world. I am a life-long resident of Kansas City and a product of public music education. It works and I advocate for music at every level for every student. Unfortunately Jazz musicians born before 1970 have always had trouble finding university programs that could produce high quality performers, researchers, and pedagogues and for this reason young musicians have always looked for college educations out of state. When I graduated from Shawnee Mission Northwest I went to school at Arizona State University. Why, because they provided a Bachelor of Music degree in Jazz Performance. Doug Talley, one of this area’s most respected music educators, went to the University of North Texas. Bobby Watson and Wayne Hawkins went to the University of Miami. This list is extensive and the schools mentioned are providing high quality jazz programming. Fortunately, UMKC has stepped up to fill the void. Thanks largely to UMKC jazz studies programming the Kansas City jazz scene is vital, healthy, and on the upward swing.

Currently I am the Instructor of Saxophone and Director of Jazz Studies at Ottawa University, in Ottawa, KS. My credentials include a Bachelor of Music in Jazz Performance from Arizona State University, Master of Music in Music Theory and Composition from Stephen F. Austin State University, two years of Doctoral Studies in Jazz at the University of Northern Colorado, and a Doctor of Musical Arts degree in Saxophone Performance from the University of Kansas. Other significant experience includes two years on the Mayor’s Jazz Commission (Kansas City – Mayor Richard Berkley), past president of the Kansas City Jazz Ambassadors, former owner of the Drum Room Jazz Showcase, and former Director of Jazz Studies at Washburn University. Since 1983 I have been performing and recording professionally.

It is my pleasure to commend and recommend the work that Dan and Bobby have been doing. Please consider this letter an enthusiastic thumb up! If you have any questions feel free to call me any time.

Sincerely,

Todd R. Wilkinson, D.M.A.
Associate Professor of Music
Ottawa University
1001 S. Cedar St., Box 8
Ottawa, KS 66067
816-797-3264
todd.wilkinson@ottawa.edu
To Whom It May Concern,

For the past two years I have successfully been living as a freelancing musician and educator in Kansas City. I truly feel that the jazz department in the Conservatory of Music and Dance at UMKC has prepared me for this career. In my time there I was fortunate to be taken to Lugano, Switzerland, with Professor Watson to perform at the Blues to Bop Festival. This was an amazing opportunity and the contacts I made over there have been invaluable. In 2008, three colleagues of mine and I started an Independent Combo under the permission of Professor Watson, and started a group known as Diverse. With this group we went on to perform regularly and won the 2008 Gene Harris Jazz Competition that resulted in a record deal with Seattle based Origin Records. Our debut album reached the Top 50 of the Jazz Week charts and allowed us touring opportunities before we even graduated. The jazz program was very strong when I left it, but I’ve seen it grow so much more under the leadership of both Bobby Watson and Dan Thomas. It is definitely moving in the right direction, and I’m excited to see it doing so.

This all being said, one thing I wish that was different about the program was the number of credits that we had to take outside of the jazz concentration. I find that many of these credits are not applicable to what I am doing now, and that they had taken away from valuable time during my schooling that could have pertained to my degree. Many of my colleagues were spread thin and even dropped out of the program because of the large amount of credits. Being a professional jazz musician requires a lot of focused work and practice, and many of us felt that these extra
courses were diversions. If I had a choice, I would have taken the new jazz focused degree that is currently being offered.

Sincerely,

Hermon Mehari
Auditions
Ensemble and combo auditions for the jazz department are open to all students regardless of major. These auditions are held just prior to the Fall semester. For more information, please consult the Conservatory website: http://conservatory.umkc.edu, and the Jazz Studies Page: www.umkcjazz.posterous.com

Jazz Combos
There are six-seven UMKC Jazz Combos in the Conservatory. Rehearsals are scheduled twice a week, and all combos perform live at local jazz clubs in the Kansas City metro area, in concerts at the Conservatory and in studio recording sessions.

Directors
The groups are directed by Doug Auwarter, Gerald Spalits, Dan Thomas, Bobby Watson and Bram Wijnands.

Concert Jazz Band
The Conservatory Concert Jazz Band is the flagship jazz ensemble of the Conservatory. The instrumentation is that of a traditional jazz big band with five saxophones, four trumpets, four trombones and rhythm (piano, guitar, bass, drums, and percussion). The group often features student and faculty compositions as well as original compositions written especially for the group by Mr. Watson. Recent guest artists appearing with the band include Nicholas Payton, Howard Johnson, Robin Eubanks, Jaleel Shaw and Randy Brecker. In July of 2006 the band performed in Paris and at the Montreux and North Sea jazz festivals and in 2004 the ensemble was honored as the most outstanding university jazz ensemble at the fourth annual North Texas Jazz Festival in Addison, Texas receiving the Dr. M.E. "Gene" Hall Award. The group plans to travel to additional festivals throughout the country and the world as the jazz program continues to grow.

Director
Bobby Watson, William D. and Mary Grant/Missouri Distinguished Professorship in Jazz Studies and Director of Jazz Studies

Recent Repertoire List
A Wheel Within a Wheel
Black, Brown and Beautiful
Black Nile
The Gates BBQ Suite (2008 world première)
Fee Fi Fo Fum
Friday Night at the Cadillac Club
Fuller Love (In Case You Missed It)
Here’s That Rainy Day
Horizon Reassembled
Lemoncello
Miss Fine
More Than A Friend
Ms. B.C.
Pere
Simone

Bobby Watson
Oliver Nelson
Wayne Shorter Arr. Paul McKee
Bobby Watson
Wayne Shorter Arr. John Blair
Bob Berg Arr. Mike Crotty
Bobby Watson
Van Heusen/Burke Arr. Frank Foster
Bobby Watson
Bobby Watson Arr. Arthur White
Oliver Nelson
Michael Pagán
Pamela Baskin Watson Arr. Bobby Watson
Edward Simon Arr. David Jones
Frank Foster
11 O'clock Jazz Band

The 11 O'Clock Jazz Band was formed in 2000 as a result of the growing number of jazz majors and student interest in large jazz ensemble performance. Its instrumentation is that of a traditional big band: 5 trumpets, 4 trombones, 5 saxophones, piano, guitar, bass and drums. Participation is not limited to jazz majors or music majors - auditions are open to all UMKC students. The 11 O'Clock band is proud to represent Conservatory students from varying degrees at all levels from freshman through doctoral as well as non-conservatory students who have a passion for jazz studies. The group has evolved into an outstanding ensemble that performs several times a year in concerts on and off campus.

Director
Dan Thomas, Assistant Director of Jazz Studies

Recent Repertoire List
ABC Blues
Minuano
Central Park North
Daybreak Express
Black Nile
Gingerbread Boy
Stablemates
In A Turkish Bath
Big Dipper
Love Remains
Gunslingin Bird
Haitian Fight Song

Jazz Faculty 2011 – 2012

Bobby Watson
Director of Jazz Studies, Saxophone, Concert Jazz Band, Improvisation, Jazz Ear Training

Dan Thomas
Assistant Director of Jazz Studies, Instructor of Jazz Saxophone, Eleven O'Clock Jazz Band, Improvisation, Jazz Pedagogy, Jazz Combo, Jazz History

Ryan Thielman
Graduate Teaching Assistant

Adjunct Professors:
Doug Auwarter
Percussion, Latin Combo, Jazz History
Steve Dekker
Trombone, Large Group Arranging
Michael Warren
Percussion
Rod Fleeman
Guitar
Stan Kessler
Trumpet, Business of Jazz/Commercial Music
Gerald Spaits
Double Bass, Jazz Combo
Bram Wijnands
Jazz Keyboard Techniques, Jazz Combo
Roger Wilder
Piano
Jazz Audition Information for
Incoming Conservatory Students: Bass

Conservatory Jazz Auditions for double bassists should consist of playing two or three tunes in contrasting styles (for example, a swing tune with walking quarter note lines and a ballad or bossa nova). Bass players will play solo or have the option of piano accompaniment if they wish.

Bassist should also be prepared to:
Play and improvise over a basic 12-bar blues
Play major and minor scales and any jazz scales or modes known

Suggested Jazz Repertoire
The following is not a mandatory list but a representative list of the kinds of tunes that may be played at the audition. Bass players should be able to play the melody, bass line, and improvised solo over the tunes they select. Most of these tunes can be found in The Real Book (6th edition) published by Hal Leonard (ISBN 0-634-06038-4). It is available at most music stores.

All the Things You Are (Kern/Hammerstein II)
Anthropology (Parker)
Autumn Leaves (Kosma/Mercer)
Beautiful Love (Young)
Blue Bossa (Dorham)
Blue in Green (Davis/Evans)
Blue Monk (or any 12-bar blues)
Confirmation (Parker)
Donna Lee (Davis/Parker)
Don't Get Around Much Anymore (Ellington)
Doxy (Rollins)
Footprints (Wayne Shorter)
Giant Steps (Coltrane)
Groovin' High (Gillespie)
Have You Met Miss Jones (Rogers/Hart)
I'll Remember April (Raye/DePaul/Johnson)
Maiden Voyage (Hancock)
On Green Dolphin Street (Kaper/Washington)
Satin Doll (Ellington)
Stella By Starlight (Young/Washington)
Summertime (Gershwin)
Take the A Train (Strayhorn/Ellington)

Undergraduate Jazz Studies majors must complete a jazz AND a classical audition for Conservatory entry.

Note: Electric bass (bass guitar) is not offered as a major instrument. Please contact a jazz faculty member if there are specific questions or concerns about this or the audition.
Jazz Audition Information for Incoming Conservatory Students: Drums

Conservatory Jazz Auditions for drummers should consist of playing a variety of jazz drumming styles at a variety of tempi upon request. They should be prepared to play time as well as solo. The following styles should be prepared:

- straight-ahead swing (sticks and brushes)
- shuffle
- jazz waltz
- bossa nova
- samba
- 12/8 Latin
- ballad (with brushes)
- 5/4 (swing)

All undergraduate applicants to jazz and studio music must perform a jazz AND a classical audition.

Suggested Jazz Repertoire
The following is not a mandatory list but a representative list of the kinds of tunes that may be played at the audition. Most of these tunes can be found in The Real Book (6th edition) published by Hal Leonard (ISBN 0-634-06038-4). It is available at most music stores.

- All the Things You Are (Kern/Hammerstein II)
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- Satin Doll (Ellington)
- Stella By Starlight (Young/Washington)
- Summertime (Gershwin)
- Take the A Train (Strayhorn/Ellington)

Drummers should also be able to play/trade over a basic 12-bar blues. For the list above, drummers should decorate and play kicks/fills that demonstrate their knowledge of the chosen tune. A pianist will be supplied at the audition whenever possible. Keep in mind that auditions are usually only about 10 minutes long, so 2 or 3 tunes will be plenty.

Hi-hat cymbals are provided; drummers are encouraged to bring their own ride and crash cymbals. Please contact a jazz faculty member ahead of time if there are questions/concerns about cymbals or anything else about the audition.
Jazz Audition Information for
Incoming Conservatory Students: Guitar

Conservatory Jazz Auditions for guitarists should consist of playing two to three tunes in contrasting styles (for example - a swing tune, a ballad, a bossa nova). Guitarists are encouraged to bring a play-along CD (such as a Jamey Aebersold CD) to play with or a pianist will be provided for them. Guitarists may also play solo.

Guitarists should also be prepared to:
- Play and improvise over a basic 12-bar blues
- Play major and minor scales and any jazz scales or modes known
- Play/demonstrate knowledge of basic 7th chords (major, dominant, minor, half-diminished and fully diminished)

Suggested Jazz Repertoire
The following is not a mandatory list but a representative list of the kinds of tunes that may be played at the audition. Most of these tunes can be found in The Real Book (6th edition) published by Hal Leonard (ISBN 0-634-06038-4). It is available at most music stores.

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On Green Dolphin Street (Kaper/Washington)
Satin Doll (Ellington)
Stella By Starlight (Young/Washington)
Summertime (Gershwin)
Take the A Train (Strayhorn/Ellington)

All undergraduate applicants to jazz and studio music must perform a jazz AND a classical audition.

Normally an amplifier is provided. Please contact a jazz faculty member if there are specific questions or concerns about the audition.
Jazz Audition Information for
Incoming Conservatory Students:
Horn Players (Saxophone/Trumpet/Trombone)

**Conservatory Jazz Auditions** for saxophone, trumpet and trombone players should consist of playing two to three tunes in contrasting styles (for example, a swing tune, a ballad, and a Latin tune). Horn players are encouraged to bring a play-along CD (such as a Jamey Aebersold CD) to play with or a pianist will be provided for them. Horn players should also be prepared to:

- Play and improvise over a basic 12-bar blues
- Play major and minor scales and any jazz scales or modes known

**Suggested Jazz Repertoire**
The following is not a mandatory list but a representative list of the kinds of tunes that may be played at the audition. Most of these tunes can be found in *The Real Book* (6th edition) published by Hal Leonard (ISBN 0-634-06038-4). It is available at most music stores.

- All the Things You Are (Kern/Hammerstein II)
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- Blue Monk (or any 12-bar blues)
- Confirmation (Parker)
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- Don’t Get Around Much Anymore (Ellington)
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- Have You Met Miss Jones (Rogers/Hart)
- I’ll Remember April (Raye/DePaul/Johnson)
- Maiden Voyage (Hancock)
- On Green Dolphin Street (Kaper/Washington)
- Satin Doll (Ellington)
- Stella By Starlight (Young/Washington)
- Summertime (Gershwin)
- Take the A Train (Strayhorn/Ellington)

All undergraduate applicants to jazz and studio music must perform a jazz AND a classical audition.

Note: Only the wind instruments mentioned above are offered as a major instrument (no flute or clarinet). Please contact a jazz faculty member if there are specific questions or concerns about the audition.
Jazz Audition Information for
Incoming Conservatory Students: Piano

Conservatory Jazz Auditions for pianists should consist of playing two tunes in contrasting styles (for example, a swing tune and a ballad or bossa nova). Pianists may bring a play-along CD (such as a Jamey Aebersold CD) to play with if they wish, or may play solo.

Pianists should also be prepared to:
Play and improvise over a basic 12-bar blues
Play major and minor scales and any jazz scales or modes known
Play/demonstrate knowledge of basic 7\textsuperscript{th} chords (major, dominant, minor, half-diminished and fully diminished)

Suggested Jazz Repertoire
The following is not a mandatory list but a representative list of the kinds of tunes that may be played at the audition. Most of these tunes can be found in The Real Book (6\textsuperscript{th} edition) published by Hal Leonard (ISBN 0-634-06038-4). It is available at most music stores.

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On Green Dolphin Street (Kaper/Washington)
Satin Doll (Ellington)
Stella By Starlight (Young/Washington)
Summertime (Gershwin)
Take the A Train (Strayhorn/Ellington)

All undergraduate applicants to jazz and studio music must perform a jazz AND a classical audition.

Please contact a jazz faculty member if there are specific questions or concerns about what to play at the audition.