

Form NP

NEW PROGRAM PROPOSAL FORM

Sponsoring Campus: UNIVERSITY OF MISSOURI – KANSAS CITY
College or School: CONSERVATORY OF MUSIC AND DANCE
Department: JAZZ STUDIES DEPARTMENT
Program Title: BACHELOR OF MUSIC (BM)
Degree: JAZZ STUDIES
Option: N/A
CIP Classification: 50.0910
Emphasis areas:
Implementation Date: September, 2012
Expected Date of First Graduation: May, 2013

AUTHORIZATION



Steve Graham, Sr. Associate Vice President for Academic Affairs 6.26.12
Name/Title of Institutional Officer Signature Date

Chris Weisbrook, Faculty Fellow 573-882-6396
Person to Contact for More Information Telephone Number

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 available upon request), 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 (available upon request). 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 (available upon request). 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.

Form SE - STUDENT ENROLLMENT PROJECTIONS

Table 1. Student Enrollment Projections Based on Market and Student Demand

Year	1	2	3	4	5
Full-Time	20	40	50	50	50
Part-Time	0	0	0	0	0
Total	20	40	50	50	50

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.

Form FP - FINANCIAL PROJECTIONS

Table 2. Financial Projections for Proposed Program for Years 1 Through 5.

	Year 1	Year 2	Year 3	Year 4	Year 5
1. Expenses per year					
A. One-time					
<i>New/Renovated Space</i>					
<i>Equipment</i>					
<i>Library</i>					
<i>Consultants</i>					
<i>Other</i>					
Total one-time					
B. Recurring					
<i>Faculty</i>	\$163,514	\$208,712	\$208,916	\$209,228	\$209,348
<i>Staff</i>	\$8,557	\$8,557	\$8,557	\$8,557	\$8,557
<i>Benefits</i>	\$40,100	\$45,200	\$46,900	\$46,900	\$46,900
<i>Equipment</i>	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000
<i>Library</i>					
<i>Other</i>	\$34,000	\$34,000	\$34,000	\$34,000	\$34,000
Total recurring	\$248,171	\$298,469	\$300,373	\$300,585	\$300,805
Total expenses (A+B)	\$248,171	\$298,469	\$300,373	\$300,585	\$300,805
2. Revenue per year					
<i>Tuition/Fees</i>	\$144,337	\$296,615	\$407,587	\$419,850	\$432,441
<i>Institutional Resources</i>					
<i>State Aid -- CBHE</i>					
<i>State Aid -- Other</i>					
Total revenue	\$144,337	\$296,615	\$407,587	\$419,850	\$432,441
3. Net revenue (loss) per year	(\$103,834)	(\$1,854)	\$107,214	\$119,265	\$131,636
4. Cumulative revenue (loss)	(\$103,834)	(105,688)	\$1,525	\$120,790	\$252,426

Table 3. Enrollment at the End of Year 5 for the Program to Be Financially and Academically Viable.

Enrollment Status	Full-Time	Part-Time	Total
Number of Students	50	0	50

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.

Form PG - Program Characteristics and Performance Goals

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

Form PS - PROGRAM STRUCTURE FORM

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):

Course	Hrs
English 110	3
English 225	3
Fundamentals of Effective Speaking and Listening	3

Course	Hrs
Computer Literacy	3
Electronic Music	3
American History	3

Course	Hrs
Introduction to Music Literature	3
Music Lab: Non-Western Cultures	1

4. Major requirements

Total credits specific to degree: 97

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

Course	Hrs
Applied Lessons in Jazz (8 semesters)	24
Jazz Improvisation (4 semesters)	8
Jazz Arranging (2 semesters)	4
Jazz Combo (8 semesters)	8
Jazz Band (8 semesters)	16

Course	Hrs
Music Theory (2 semesters)	6
Aural Skills (2 semesters)	2
Applied Lessons in Classical (4 semesters)	8
Jazz Music Theory	2
Jazz Ear Training and Listening	2

Course	Hrs
Jazz History (2 semesters)	6
Business of Jazz and Commercial Music	3
Jazz/Commercial Music Pedagogy	2
Class Piano 1	2
Jazz Keyboard (2 semesters)	4

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: NONE

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 (available upon request)

5.F. Faculty and Administration (see appendices form short biographies)

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 is 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 Carnival. 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 afro-cuban. 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, Bootsie 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, Everette 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 Deborah 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) Westport Art Ensemble (Passit) Angela Hagenbach: Poetry of Love (Amazon Records) Mike Metheny: KC Potpourri Dan Thomas: City Scope

Additional Supporting Documentation

Letters of Support from:

- Dr. J.B. Dyas, Vice President, Thelonius Monk Jazz Institute
- Michael Shults, UMKC Conservatory Alum and Graduate Assistant, Cincinnati College Conservatory of Music
- Todd Wilkinson, Past Member, Kansas City Jazz Commission and Associate Professor of Music, Ottawa University
- Hermon Mehari, UMKC Conservatory Alum in Jazz

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



March 31, 2012

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

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

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