



# PROVIDING JAZZ RESOURCES FOR IOWA'S EDUCATORS



## President's Message Kelly Weber

October is a time for many things, but for some of us it's time to put marching band to bed and begin our jazz seasons. I hope the articles in this newsletter are helpful to our students and exciting to their directors. As you pick literature, consider checking out young Iowa composer Sean Kiefer, who you will read about and sample his composition "Sweet Like Honey". Learn how to refine your garage band guitarists into jazz players with a helpful article by Luke Sanders. Hear about a great new tradition that started this summer from Ryan Meyer. And finally, get excited with the official announcement of our 2023 Iowa All State Jazz Band guest directors. Audition etudes have officially been posted on the JEI website.

Happy jazz season everyone!

### JEI BOARD

**PRESIDENT**  
**KELLY WEBER**

**PRESIDENT-ELECT**  
**KELLI SWEHLA**

**PAST PRESIDENT**  
**DENNIS GREEN**

**VICE-PRESIDENT**  
**STEVE SHANLEY**

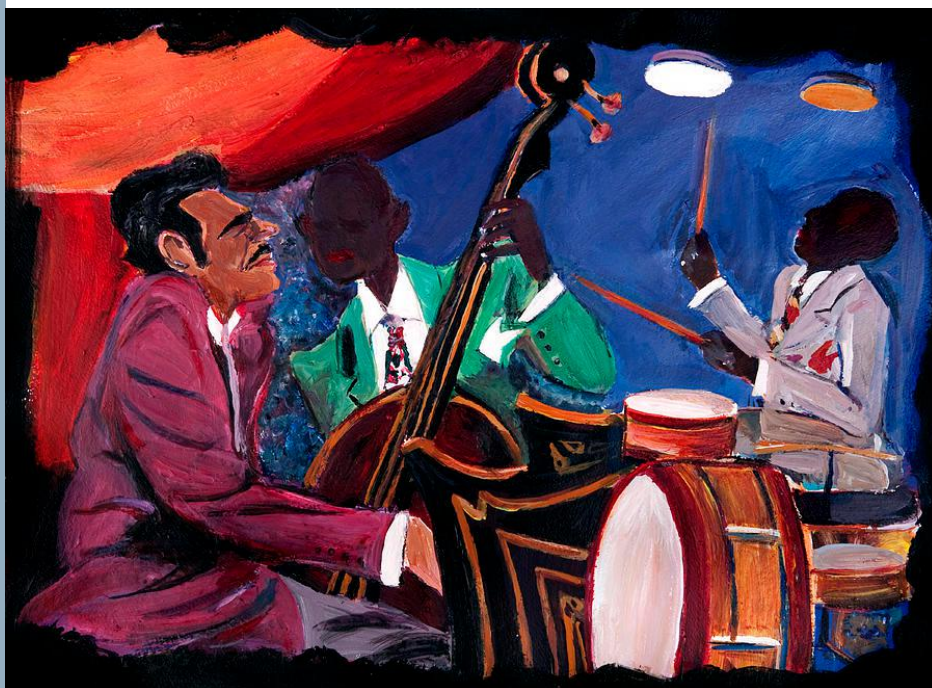
**SECRETARY**  
**JENNIFER TIEDE**

**TREASURER**  
**JEFF ROBILLIARD**

[Join us on](#)

**facebook**

[Listen to Jazz](#)



## **“Sweet Like Honey” A Spotlight on composer Sean Kiefer**

*JEI is proud to support young composers in the state of Iowa. Sean Kiefer is a freshman at the University of Northern Iowa this fall, where he is pursuing jazz studies. Sean is an alumnus of Denver schools, where he played trumpet under the direction of Dan Cooper. Sean is a veteran of both All-State Music Festival and the Jazz All-State Band.*

*Sean credits the fundamentals and roots of his composition career to Michael Conrad of the University of Northern Iowa, where Sean also credits the influence of Chris Merz. He has also studied briefly in New York with the esteemed Steven Feijke, where he worked on developing compositional techniques and jazz theory knowledge. He was a finalist in the Essentially Ellington Composition Contest and received an outstanding composition award in this year's Downbeat Student Music Awards.*

This piece, "Sweet Like Honey", serves as a different way to approach a blues tune. Rather than a typical Bb or F key, this is in G, and instead of a typical 4-5 cadence near the end of the form, a 2-5 to the original key is substituted. The purpose of this is to prevent the use of a single scale over the whole form and to add color, more thinking, and the development of the ear to hear that distinct "2-5" sound. Additionally, this piece also is great to feature nearly every member in your band! There are open solos for every instrument, each written in at some point. (e.g., brass solos one chorus, sax solos another, opening piano solo, etc.). This is a great chart for developing bands that has a reasonable lead trumpet (G5) and lead trombone (G4), along with solo space for every member of the band.

To preview the score for “Sweet Like Honey”, click [here](#).

To preview the audio for “Sweet Like Honey” click [here](#).



## **Converting Shredders to Jazzers: A Crash Course in Big Band Guitar**

**Luke Sanders**

The world of jazz guitar is as diverse as it is confusing. Due to the rote and visual nature by which most guitar styles are taught, even experienced high school-aged guitar players often struggle adapting their skillset to the big band. Fortunately, this does not mean there is no hope for these young musicians to find success. While competence in the jazz guitar vernacular takes time to achieve, knowing where to begin and what resources to use can help foster steady growth to allow your guitar students to thrive in your high school jazz ensemble.

Because swing style and improvisation is relatively standard across the big band, I will not be addressing those concepts in this article. Instead, I am choosing to focus on the primary roles and techniques a guitar player will need to be familiar with in order to be self-sufficient in a big band. These roles and techniques include Freddie Green strumming, comping with appropriate voicings, reading standard notation on guitar, and a little bit of tone awareness and manipulation.

### **FREDDIE GREEN STRUMMING**

As I am sure most of you are already aware, Freddie Green was the long-time guitarist in the legendary Count Basie Orchestra. Authentic Freddie Green-style strumming is necessary for most of the swing band repertoire we program for our students. We can best characterize Freddie Green style by the “chunk” sound the guitar makes as it replicates the same steady quarter note pulse that the bassist is playing. While the bass player is walking between roots, the guitarist is usually playing the chordal third and seventh (with maybe the addition of the root or fifth for depth of sound).

Often, young guitar players forgo appropriate Freddie Green voicings in favor of full barre chords. Students do this because they're able to find the root of the chords more easily on the lowest two strings. While a quick solution, playing full barre chords in the big band does not yield an authentic approach to the Freddie Green sound. If you notice that your student is playing full barre chords, instruct them to omit the “b” and “high e” strings. This redirection will not replicate the richness of a seventh chord, but it will eliminate some of the brittle and thin timbre of the top of the barre chord sound.

For authentic Freddie Green voicing help, I encourage you to check out Charlton Johnson's *Swing & Big Band Guitar: Four to the Bar Comping in the Style of Freddie Green*. Charlton Johnson is the guitarist that replaced Freddie Green in the Count Basie Orchestra. This book features many appropriate voicings and utilizes etude material that closely resembles the Sammy Nestico and Benny Carter arrangements your big band might be playing.

Lastly, there are two ways that I have found yield the best tone for Freddie Green style comping with a big band. If your student is fortunate enough to be playing on a semi-hollow or hollow-body guitar, have the volume of the amp low enough so you only “feel” the sound while the full big band is playing. Similarly, depending on the guitar (this works best with full hollow-bodies), you could omit any amp sound entirely and instead rely on the student strumming crisply and consistently. Alternatively, if this methodology does not please your ear, you could experiment with having your student play Freddie Green voicings on an acoustic guitar. For logistic ease, I would only recommend an acoustic guitar for Freddie Green comping if your student were using a solid-body electric guitar for the rest of your set.

## COMPING VOICINGS

One of the greatest benefits of including a guitarist in your jazz ensemble is the flexibility guitar can give your solo sections. Simply altering the comping instrument from piano to guitar (or vibraphone if you're so daring) under a soloist can have a significant impact on the interpretation of the music. While the roles of piano and guitar are virtually the same while comping, voicings can often be quite different.

Frequently when you buy new big band music, you also receive a guitar chord voicing sheet. The voicing sheet is usually accurate; however, I caution you to not rely solely on the voicings provided. Often, the voicings included will be rootless and incorporate many extensions. On the surface, these chord shapes will sound nice in context, but for your guitarists struggling to read and/or make sense of the nuances between an F9, an F13, and an F13 (#9); the voicings usually carry too much information. Instead, I encourage you to start your guitarists with simpler voicings.

Personally, I start every guitarist's jazz harmony journey with mastering voicings only using root, 3<sup>rd</sup>, 5<sup>th</sup>, and 7<sup>th</sup> and drop voicing technique (dropping certain voices in the chord an octave which better fit the limitations of standard guitar tuning). Take the previously listed F dominant chords for example. I can accomplish each of those chords using just the notes of the dominant seventh chord without the inclusion of any alterations or extensions. These voicings will not hold the same richness of a rootless voicing with extensions, however, in my experience, beginning jazz guitarists will have an easier time finding and executing the simpler voicing in real time.

If the simple seventh chords are below your guitarist's ability level, it's easy to alter the voicings to sound more "hip." For most of the basic drop chord voicings, you can substitute the root for the natural 9<sup>th</sup> and the 5<sup>th</sup> for the natural 13<sup>th</sup>. This simple change creates professional-level jazz voicings with only a marginal increase in difficulty.

You can find hundreds of free resources online with drop voicings. Dan Cosley also has an extensive approach to this idea in his book, *The Drop Voicing Book for Guitar: A Complete Guide to Drop 2, Drop 3, Drop 2&3 and Drop 2&4 Chord Voicings & Inversions*. I also have condensed versions of these concepts that I use with students on my website: [mlukesanders.com](http://mlukesanders.com).





## READING STANDARD NOTATION

The bad news first: there is no shortcut to learning how to read effectively on guitar. Students who may be proficient readers on their non-guitar band instrument regularly still struggle with reading for guitar. In the defense of young guitarists everywhere, it's *mostly* not their fault. When I am working on reading concepts with young guitar players, one of the first tricks I will show them to illustrate the difficulty of reading is by demonstrating how many places I can play "Hot Crossed Buns" using the notes F5, G5, and A5. Without changing the octave, I can play "Hot Crossed Buns" in over ten unique places. When you consider adding chromaticism and other more advanced melodies, it's no wonder most directors see their guitarists glaze over when they receive new music.

Reading takes time to develop. Most of your jazz band has been reading standard notation on their instrument since they were in 5<sup>th</sup> or 6<sup>th</sup> grade. They repeat that skill weekly, maybe even daily, for years before they enter your jazz ensembles. Your guitarists likely do not have the benefit of that repetition unless they have worked with a trained guitar teacher for a similar amount of time. The best advice I can give you to aid your students is to put limitations on what they're reading so that there are fewer location options to choose. Note: this will not work for every tune you program, but it should help your student to begin finding note locations consistently.

Start with having your guitar students learn their major and minor scale shapes in all keys between the 5<sup>th</sup> and 9<sup>th</sup> frets of the guitar. Like with any student, if the task of all keys is too much, you can probably get away with just learning scales up to two sharps and four flats. 5<sup>th</sup> fret of low E to 9<sup>th</sup> fret of high e will cover the range of A3 to Db6 (which should be sufficient for most big band guitar melodies). This has the additional benefit of being in the mid-range of the instrument where most swing-style melodies are played anyway. You may need to work with your guitarist individually on saying note names while they play just like you would with a beginning band lesson. This will result in the student associating pitches on the page to places on the neck. Additionally, many melodies are scalar and therefore these patterns will appear in the melodies of your big band music.

The most important factor in getting your guitar players to read is repetition. Reading standard notation is like eating vegetables for your young guitar players. I have used dozens of sight-reading books in the past. Some of my favorites include David Oakes' *Music Reading for Guitar: The Complete Method* (aimed at beginners); William Leavitt's *Advanced Reading Studies for Guitar*; and Bob Taylor's *Sight-Reading Jazz Melody* (not specific to guitar and has the benefit of incorporating common swing rhythms). That being said, easier and more diatonic jazz standards with a little bit of chromaticism can also be a good place to start. Tunes like *All the Things You Are*, *Cherokee*, *All of Me*, and *Black Orpheus* can be solid reading fodder for a young guitar player. Frankly, it does not matter what they read as long as you keep them reading. Bob Dunn at UNI recommends using violin and flute etudes. You could just as easily take some of your concert band literature and have your guitar players read an oboe part for extra practice.

## BIG BAND TONE

I encourage you as the director to get familiar with ideal jazz guitar tone. Regardless of your guitarist's ability level, there is rarely an excuse for bad guitar tone in the big band because it's so easy to manipulate! Here is a quick troubleshooting guide:

First, make sure the pickup switch is always on the neck pickup. Generally, to activate the neck pickup, the tone switch will either point up at the player or towards the neck of guitar (this can vary depending on pickup configuration, brand, and model of guitar). Utilizing the neck pickup will amplify lower frequencies and allow for a darker timbre. Additionally, the volume knob on the guitar should be turned all the way up! You can change the master volume on the amp to be balanced with your ensemble but having the volume knob on your student's guitar cranked up will yield the best possible tone out of the activated pickups. You can fiddle with tone knob settings on the guitar to taste, however, there's often more variance between different makes and models of guitar and the guidelines are not as consistent.

On the amplifier, turn all the equalization settings (bass, mid, treble, etc.) to the 12 O'clock position. This is a starting point, and you can experiment with magnifying various frequencies once you have your tonal baseline. I prefer a very slight amount of reverb when I play in the swing style, so if your amplifier has built in reverb, try incorporating it.



## LISTENING

I would be remiss if I did not echo the advice of jazz clinicians everywhere. The most important step to success in this idiom is to listen to jazz! Listening can translate the nuances of style and tone in a way that words fail to capture. The following is a selected list of guitarists and recordings that I have used with students in the past. When working with a student coming from a rock/metal background, I will almost always have them start listening to jazz fusion guitar players because the style and tone closely resemble artists they already listen to. This list is by no means exhaustive:

Wes Montgomery – *Boss Guitar* (1963) – One of the best to ever do it. Great blues vocabulary intermixed with flowing bebop lines.

Jim Hall – *Concierto* (1975) – Good model for fluidity of articulation in the swing style.

Pat Metheny – *Bright Size Life* (1976) – Unique take on jazz guitar tone. Sounds more diatonic than it is which makes it approachable.

Emily Remler – *Firefly* (1981) – Underappreciated and a great representation of a more modernized take on Wes' style and influence.

John Scofield & Pat Metheny – *I Can See Your House from Here* (1994) – Two guitarists for the price of one! A nice blend of jazz and rock. This album also has the added benefit of featuring Iowa native, Bill Stewart, on drums!

Pat Martino – *Cream* (1997) – Fluid post-bop playing. Good use of motivic development throughout a solo. Uses a unique, more muted tone.

Kurt Rosenwinkel – *The Next Step* (2001) – Virtuoso playing with a modern approach to jazz composition. Some mixture of effects pedals which might be appreciated by a young guitarist.

Camila Meza – *Ambar* (2019) – If I could choose just one guitarist and one album to check out on this list, it would be this album. Camila is a Chilean born guitarist and vocalist. This album is genre bending and a masterclass on what is possible under the umbrella of jazz guitar.

Gilad Hekselman – *Trio Grande* (2020) – Lots of guitar pedal use! Fusion with rock and some hip hop styles.

Should you have any guitar-related questions that arise from this article, please feel free to reach out to me! Jazz guitar is seldom covered in any extensive manner in your undergraduate music education classes, so it makes sense if you also struggle with how to support your guitar students. I am best reached at my personal email: [matthewluke.sanders@gmail.com](mailto:matthewluke.sanders@gmail.com)



## **Summer Jazz Symposium- a Recap**

### **By Ryan Meyer**

On Tuesday, July 26 Waukeet Middle School hosted the first ever Summer Jazz Symposium put on as a joint effort between IBA and JEI. The symposium afforded the forty directors in attendance a hands-on opportunity to brush up on their bass, drum set, piano, and improvisation pedagogy. Directors attending the workshop also had the opportunity to earn a license renewal credit through the AEA by completing a learning log, writing an action plan, and by participating in an online discussion. Liz Fritz deserves a **BIG THANK YOU** for all of her work in organizing the credit option. The event would not have been possible if it were not for generous sponsorships provided by Schmitt Music, Rieman Music, MidBell Music, West Music, and Coe College.

The piano session was led by Dr. Steve Shanley from Coe College. Dr. Shanley's session centered around how to interpret and edit piano parts for the beginner level jazz pianist, stylistic considerations, beginning improvisation pedagogy ideas for piano players, and ways to create simple voicings for jazz piano. Dave Kobberdahl from West Des Moines Valley presented ways to develop beginning bass players. Dave was able to show directors easy ways to get young bass players performing great sounding bass lines in no time! Greg Forney from Okoboji worked with teachers on ways to develop technique and style for beginning drum set players. Greg also shared his YouTube channel that includes many other instructional videos on various jazz styles and topics. The improvisation clinic was led by Mary Crandell and Ryan Meyer. Both presented ways in which they make improvisation the foundation for their jazz rehearsals and they were able to demonstrate ways in which they lay the foundation of jazz theory for their students.

The feedback from the event was very positive. There were a lot of great topics and ideas shared for future workshops. All of the feedback will be shared with the IBA Jazz Affairs Committee as they work to develop and refine the symposium in future years.



**Thanks to all who helped out!**



## *Meet the 2023 All State Jazz Directors...*



Catie Hickey is a trombonist, educator and arts advocate based in Chicago. Committed to expanding the role of the 21st century musician, she co-founded the Taller de Trombones Panama in 2014. Ms. Hickey is a frequent guest of Trombonanza, Urubass and many other brass workshops in Latin America.

She teaches at Loyola University-Chicago and the Francis Parker School. A former touring member of the Foothills Brass Quintet, she performs with New Chicago Brass, V3NTO Trio, and a number of classical, jazz and other groups throughout the Midwest. Catie serves on the board of directors of Chicago Arts and Music Project and frequently performs with the Sousaphones Against Hate."

Mike Conrad is a composer, improviser, and teacher from Iowa. He has been recognized for his arranging and composing with four ASCAP Herb Alpert Young Jazz Composer Awards and seven DownBeat Awards, as well as awards and commissions from the Contemporary Music Academy in Beijing, the Bundesjazzorchester of Germany, the West Point Army Jazz Knights, and many other organizations. Conrad's music has been performed all over the world, including a 2017 concert by the Metropole Orkest in the Netherlands, a 2014 Carnegie Hall octet premiere, and a string quartet performance at the US Presidential Inauguration in 2013. Some recent career highlights include winning the SONIC Award from the International Society of Arrangers and Composers for his piece "Flyover," collaborating on an hour-long recomposition of Beethoven's 3rd Symphony with the incredibly creative Stegreif Orchester of Berlin, and releasing recordings with both the Iowa Jazz Composers Orchestra and the Mike Conrad Trio.



Equally accomplished on both trombone and piano, Conrad truly loves collaborating with other musicians, and always brings his creativity and expressiveness to everything he does. In addition to his own projects as a leader, Conrad regularly performs regionally with several groups such as Christopher's Very Happy Band (Chris Merz), the Bob Washut 'Emeritet,' and the Max Wellman Big Band, and has also collaborated with musicians like Louis Hayes, Alexa Tarantino, and Alex Sipiagin. Conrad is in high demand as a clinician and guest director for jazz bands, and he continues to come up with fresh and exciting works for a wide variety of ensembles. Many of his compositions and arrangements are published by iJazzMusic, UNC Jazz Press, and his own website, [www.mconradmusic.com](http://www.mconradmusic.com).

Dr. Conrad earned degrees from the University Northern Iowa (BM and BME), the Eastman School of Music (MM), and the University of Northern Colorado (DA). He is currently serving as Assistant Professor of Jazz Studies & Music Education at the University of Northern Iowa, where he directs Jazz Band Two and teaches courses/lessons in Jazz Improvisation, Jazz Pedagogy, Jazz Methods, Jazz Theory, Jazz Piano, Jazz Composition, and Jazz Arranging.

---

Ryan Middagh is Director of Jazz Studies at Vanderbilt University Blair School of Music. An innovative educator, composer, arranger, saxophonist, band leader and clinician, he has traveled the globe sharing his unique blend of talents and musical influences with audiences and music students. A passionate advocate for jazz education at all levels, he pursues creative programming and is devoted to reaching diverse communities through jazz. Since his arrival in 2014, the school's jazz program has received national and international recognition, including nine *DownBeat* magazine student music awards, invitations to the 2017 and 2022 Jazz Education Network Conferences, and performances overseas.

In addition to creating a new jazz curriculum, Middagh has recruited an all-star jazz faculty and installed the Nashville Jazz Composers Collective as the Blair School's jazz ensemble in residence. He enjoys collaborating with his faculty colleagues and student ensembles; a product of which is the Blair Big Band's first studio album, *Such Sweet Thunder* (Naxos), which features Vanderbilt faculty and Nashville jazz piano legend Beegie Adair. The Blair Big Band's second studio album, *Songbook*, features new and creative interpretations of classic pop and rock songs for big band. All of the Blair Big Band's albums and EPs are available wherever you stream music. Many of Middagh's former students have successfully gone on to enter graduate music programs, win performance and composition competitions, and begin significant, fulfilling careers in the music industry in Nashville and around the world. The *Nashville Scene* named him "Best Jazz Educator and Advocate" in its 2020 Best of Nashville awards.

An active jazz composer and arranger, Middagh has received numerous commissions from musicians and ensembles throughout the United States. He has written for Grammy-winning artists, *DownBeat* award-winning educational ensembles, and his work has been recorded by prominent collegiate and professional ensembles. Some notable collaborations include arranging for Victor Wooten, Wycliffe Gordon, Caleb Chapman's Crescent Super Band, the Nashville Jazz Orchestra, and his Blair School of Music colleague Jeff Coffin. Several of his works are published and available by JW Pepper, UNC Jazz Press, eJazzLines, and iJazz Music.

Equally skilled as a soloist, collaborator and band leader, Middagh performs at jazz festivals around the world, including tours and performances on behalf of the U.S. State Department. While at home, he is a top-call studio musician in Nashville and performs in a wide array of genres. In addition to leading his own jazz small groups, he has recently started the Ryan Middagh Jazz Orchestra, which features some of Nashville's finest musicians and acts as a vehicle for his new compositions and arrangements. His jazz orchestra released the album *Live From Nashville* in 2019 and is the recipient of a Global Music Award, and was nominated for Best Jazz Group and Best Jazz Album in the 2020 Nashville Industry Music Awards.

Beyond the world of jazz, Middagh enjoys a diverse musical career. This includes educational and performance collaborations with the Nashville Symphony; playing on projects produced by Questlove; serving as musical director for actor and comedian Bob Newhart; arranging for Toto keyboardist David Paich; playing for Country Music Hall of Fame inductee Ray Stevens; arranging and recording with Grammy-award winning blues artist Keb' Mo'; writing for the Boston Brass; playing on Disney soundtracks; and producing chamber music records.

A scholar of jazz, Middagh has presented his research at multiple universities and conferences, hosted panel discussions on jazz composition and arranging, and presented at the International Jazz Composers' Symposium. He is the director of the Jazz Education Network (JEN) young composers program which aims to spotlight and mentor young jazz composers, culminating in an annual showcase at the JEN Conference. In 2019 he was awarded Vanderbilt University's Chancellor's Cup in recognition for his work inside and outside the classroom. Middagh is affiliate faculty for the Center for Latin American Studies and serves on the Executive Committee of the faculty senate. Middagh is an artist and clinician for Yamaha Saxophones and D'addario Reeds.





**Six Year All-State Jazz Trends by Class:**

Class	Alto Sax	Tenor Sax	Bari Sax	Lead Tpt	Sect. Tpt	Lead Bone	Sect. Bone	Bass Bone	Piano	Guitar	Vibes	Bass	Drums	Total:
1A/2A 2022	8	9	7	10	6	2	2	2	1	1	2	7	4	66
1A/2A 2021	4	1	3	6	1	4	2	0	1	1	4	4	2	33
1A/2A 2020	6	4	3	7	8	3	0	0	0	1	4	5	5	46
1A/2A 2019	10	6	1	8	2	5	2	2	3	1	2	2	5	49
1A/2A 2018	8	4	4	4	3	2	4	1	5	0	4	4	3	46
1A/2A 2017	12	4	5	6	8	8	3	3	4	2	4	4	2	65
1A/2A 2016	5	8	3	3	9	3	3	1	5	5	3	5	2	55
1A/2A 2015	8	8	2	4	6	3	5	4	0	1	3	6	8	58
1A/2A 2014	6	8	2	2	3	2	5	0	0	2	3	4	5	42
1A/2A 2013	7	7	3	5	3	1	5	1	1	3	4	5	2	47

Class	Alto Sax	Tenor Sax	Bari Sax	Lead Tpt	Sect. Tpt	Lead Bone	Sect. Bone	Bass Bone	Piano	Guitar	Vibes	Bass	Drums	Total:
3A 2022	9	7	7	7	6	5	4	3	4	3	3	1	6	65
3A 2021	15	9	6	4	13	3	6	3	6	4	4	5	6	84
3A 2020	7	8	3	3	11	3	6	6	6	4	5	8	7	77
3A 2019	13	13	6	5	11	5	8	3	4	2	3	5	6	84
3A 2018	10	10	4	5	4	6	5	2	4	2	5	2	6	65
3A 2017	15	6	2	6	10	6	10	6	2	4	4	7	5	83
3A 2016	11	10	7	4	14	2	12	3	2	3	3	6	6	83
3A 2015	11	8	5	7	6	5	4	2	2	3	3	9	6	71
3A 2014	6	5	1	4	7	3	5	1	2	2	3	0	6	45
3A 2013	12	8	3	3	14	1	9	2	1	3	5	5	4	70

Class	Alto Sax	Tenor Sax	Bari Sax	Lead Tpt	Sect. Tpt	Lead Bone	Sect. Bone	Bass Bone	Piano	Guitar	Vibes	Bass	Drums	Total:
4A 2022	7	6	2	3	7	5	3	3	5	3	0	3	8	55
4A 2021	14	10	4	4	13	4	5	1	2	2	3	3	8	73
4A 2020	7	13	4	2	12	6	7	3	6	3	4	7	11	85
4A 2019	14	14	6	4	20	5	7	1	6	4	3	4	6	94
4A 2018	8	7	4	3	10	6	2	4	3	6	0	6	12	71
4A 2017	12	3	5	5	13	5	8	5	3	5	2	5	8	79
4A 2016	12	10	3	4	9	5	3	0	3	7	1	6	8	71
4A 2015	9	6	9	5	14	4	7	4	3	4	1	5	6	77
4A 2014	10	9	4	2	7	9	5	1	2	4	1	5	7	66
4A 2013	9	9	3	2	7	3	6	1	1	6	2	4	11	64

# JAZZ EDUCATORS OF IOWA

[www.jeiowa.org](http://www.jeiowa.org)

[Listen to Jazz](#)



[Join us on](#)

facebook

## Renew your membership today:

- Renew online at this link (<https://jazz-educators-of-iowa.square.site>)
- Download membership form and mail a check at this link  
([https://www.jeiowa.org/uploads/home/registration\\_pdf/1/JEIRegForm\\_New.pdf](https://www.jeiowa.org/uploads/home/registration_pdf/1/JEIRegForm_New.pdf))

*"Jazz is the only music in which the same note can be played night  
after night but differently each time."*

*Ornette Coleman*

The JEI Newsletter is  
edited by  
Michael Omarzu