

# **THE MASSACHUSETTS JAZZ EDUCATOR**

THE NEWSLETTER OF THE MASSACHUSETTS ASSOCIATION FOR JAZZ EDUCATION

[WWW.MAJAZZED.ORG](http://WWW.MAJAZZED.ORG) (PLEASE NOTE THE NEW ADDRESS)

FALL EDITION, NOVEMBER 2009

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## **1. Message From The President**

I hope the 2009-2010 school year is off to a great start for you. We look forward to seeing you and your students at the 2010 festivals.

At the state convention this past year Paul Combs resurrected the MAJE Big Band for a reading session. It was so well received that he volunteered to do it again, and we are hoping to get an extended time. Plans are in the works to perform middle school and high school charts. Thanks to the efforts of Paul for doing this.

Another addition to last year's events was booking the National Heritage Museum in Lexington to showcase our Gold Medal winners from the Combo Choir Festival. Both the 2009 Heritage Museum and the Hatch Shell showcase concerts were great experiences for the students, directors, and audience members.

Jim O'Dell has been working hard at arranging jazz workshops for the upcoming All State Conference in Boston. If you do attend the convention we hope to see you at the clinics, concerts, and meetings. [See article below, Ed.]

One sad note for this upcoming school year is the termination of the Western Senior District Festival, usually held in February. Because of the limited participation of jazz bands, MAJE has decided to only sponsor a Western Senior / Junior Festival in May, inviting Western District groups from Grade 5-12. Many thanks go out to Pat Kennedy who has worked very hard over the years to keep jazz directors involved in the Western Senior festivals.

2009-2010 will be my last year as president of MAJE, however I hope to remain active as past president and assist where I am needed. Steve Conant from Norwood will be taking over after our last executive board meeting in May, and I know he will do a great job.

Be sure to check the web site for updates and listings of next year's events. Again, if you have any

concerns please feel free to contact me by e-mail,

Sincerely,

Ray Novack  
MAJE President  
([raynovack@comcast.net](mailto:raynovack@comcast.net))

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**2. Editor's Message**

Dear Friends.

I apologize for the late posting of this issue of our newsletter. With the passing of Dennis Wrenn last winter, we have had to do some reorganizing on the Board. Dave Jost has taken over as Treasurer, and since the newsletter is no longer required to fulfill a membership requirement of IAJE, I have taken over as Web-site Chair. I am planning to merge the functions of the newsletter with those of the Web-site. For now we will continue to have a Fall and Spring issue, downloadable from the Web-site. However, in time I hope to make the Web-site a much more continuous source of information, with a feature space on the home page for late breaking news and, perhaps a quarterly uploading of articles, with those articles of general interest available in the article section.

The article titled **Think Positively**, was originally planned for the Fall issue of the Massachusetts Music News, but for various reasons did not make it into the issue. It is my reflection on the meaning of Dennis Wrenn's life's work, and some connections I could feel with some of the things I have been involved with. **More On Advocacy** is the continuation of my Winter Music News article, as promised in that column.

For your convenience, the Composition Contest, and Jazz Clinician request forms, as well as the Contact list and Calendar are included in the Newsletter, so you can have all of them printed out in one .pdf document.

I am always open to any thing you want to share in the way of an article, and I would like to see this Web-site become a place to exchange ideas on how we do what we do. With this new format we should be able to be more responsive. Remember, it can be helpful to publish your ideas from time to time, even if you work in secondary and elementary education. Perhaps more than ever these days.

Paul Combs  
[pcomb@comcast.net](mailto:pcomb@comcast.net)

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**3. Think Positively**

Due to various commitments (even over-commitments) I missed the deadline for the summer edition of this column, and I would like to start with an appreciation of Dennis Wrenn. I knew Dennis initially from MMEA Board Meetings, when I was involved with the Society for General Music, and then through involvement with IAJEMA/MAJE. What always impressed me about him was his directness and clarity, which was always at the service of the work we all do. As a jazz educator he was as committed as any of us - and this while being equally committed to concert band, theater, and, I imagine, his choruses, as well.

An article about Dennis in the Metro West Daily News tells us that he and his brother Stephen were encouraged in their interest in music by their father, a singer described by Stephen as "an Irish tenor." The boys both started playing piano at age six, and later they were members of the Grafton High School Jazz

Band when it performed at the 1967 World's Fair in Montreal. It is easy to see how a father's love of music and the dedication of a high school music teacher helped to make Dennis the man he became.

In these challenging times it is good to reflect on the ways in which seemingly small positive actions can bring about enduring results. Even when our positive support for our students does not lead to the development of a professional performer or educator, it has results that we can never foresee, as expressed by some of Dennis' former students, and others. You can hear some of this in the NECN item on Dennis (links for this and other Internet references are listed at the end of the article). There are also several testimonials to the positive effect this music educator had on a variety of people at a Facebook page that has been established in his memory.

While we all can see that Dennis Wrenn was exceptional in his commitment to music, music education and his students, the lesson we should take from his example is in the power of his individual acts and overall attitude. We need to keep these lessons in mind as we deal with the present challenges. We are faced daily with depressing news: businesses collapsing, budgets shrinking, and the order of things changing, it would seem, daily. All this can result in adopting siege mentality, which causes us to focus our attention on things that we probably cannot do anything about. For instance, those of us older musicians often end up bemoaning the "old days," when there was so much more performing work. Those days are gone, and our energy is better used in understanding current conditions and adapting to them in constructive ways.

In mid-June I went to Rochester, NY to enjoy the Jazz Festival and attend the Jazz Week Jazz Summit, a gathering of jazz radio programers and other members of the jazz community. It was a wonderful week in many ways, and there were some memories and thoughts I brought back with me that fit with all this. I heard some fine school bands at the free open air stage, and several young, emerging performers in the ticketed concerts. Most of these young musicians would have come up through programs such as the ones we teach in, and, in a collective way, they are part of the vindication of our efforts.

At the Jazz Summit we assessed not only issues strictly germane to jazz radio, but the challenges facing the jazz community in general. One of the the things we decided was that we all need to stop thinking in terms of "saving jazz," or "saving jazz radio." The numbers of strong, young jazz performers, and the record attendance at the festival, which, in spite of the presence of some decidedly non-jazz acts, was overwhelmingly a celebration of the idiom, tell us that this music is healthy. We just need to focus on promoting that health in whatever ways we can.

I would like very much to hear from you regarding the teaching strategies you are using to teach jazz, both in performance and appreciation. I have been inviting people to contribute these ideas so that I can pass them on, either here or in the MAJE newsletters, and that invitation is a standing one. I would also like to hear from you regarding the use of some of the more immediate forums available to us. Would it be useful to start a blog to discuss jazz teaching strategies? Have any of you found the MENC Jazz Education Forums or the new Jazz Education Network to be helpful? Might we be better off to start a news group dedicated to jazz education issues in our state?

Please stay in touch,

Paul Combs  
[pcomb@comcast.net](mailto:pcomb@comcast.net)

This is the link to the NECN video, unfortunately you will have to wait through an ad first:  
<http://www.necn.com/Boston/New-England/2009/02/21/Touching-tributes-to-Dennis/1235270643.html#>

The Metro West Daily News article referred to:  
<http://www.metrowestdailynews.com/news/x938210839/Beloved-Algonquin-Regional-teacher-is-remembered>

Here is the Facebook memorial.  
<http://www.facebook.com/group.php?gid=126909415441>

If you had not seen the New England Jazz History Database page on Dennis yet go to the home page of our Web-site, or:

[http://www.jazzhistorydatabase.com/collections/wrenn/wrenn-reflections\\_audio.html](http://www.jazzhistorydatabase.com/collections/wrenn/wrenn-reflections_audio.html)

You can also find these and others by entering <Dennis Wrenn> into your search engine.

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**4. More On Advocacy**

In preparation for the article on advocacy for jazz education, published in the Winter edition of Massachusetts Music News, I reached out to folks in the Jazz Programers Listing, a jazz radio network that I keep in touch with. All of these responses presented working relationships between high schools and either higher education, or community organizations. I hope they suggest some possibilities for you. I know they have gotten me thinking about advocacy from the community organization side.

First from Ed Bride in Western Massachusetts. Ed, who has long been one of the people behind the Pittsfield City Jazz Festival, says that the Festival “has always had a major commitment to the educational scene. For the past three years, we have organized concerts that pair student ensembles with professionals. John Medeski wrote a piece in which he guest-soloed with a high school jazz ensemble. A full high school jazz orchestra performed a half-dozen trad-jazz arrangements that were originally produced for the Boston Pops. This year, an all-star youth big-band opened for Dave Brubeck, and performed a final number with his quartet.” You can get some more information from <http://berkshiresjazz.org/>.

Another jazz festival that has made strong connections with jazz education is the Savannah (GA) Jazz festival, produced by the Coastal Jazz Association of Savannah. Larry Dane-Kellogg, of WHCJ 90.3 FM, told me that, “as part of the ‘behind the scenes’ activities is a festival artist going to the local public arts academy and working and playing with high-school students. A couple weeks ago saxophonist Grace Kelly spent the day at the Savannah Arts Academy. The kids loved it, and Grace ended up with a pretty vocal support group when she played the festival the next day. CJA also provides opportunities for the Savannah Arts Academy students to play. They put them twice in the Savannah Jazz Festival line-up. They also play a big band set during the Musical Tribute to MLK which I started 12 years ago.”

“During the Summer, CJA sends jazz educators to 5 different community centers to work with kids and show them what jazz is all about. CJA also offers scholarships to students in music programs at two separate Universities in the Savannah area (Armstrong Atlantic State University in Savannah and Georgia Southern University in Statesboro)”.

You can find out more about the the Coastal Jazz Association of Savannah at <http://www.coastal-jazz.org/>.

Out on the West Coast, there is another Coastal Jazz and Blues Society. Nou Dadoun of CFRO 102.7 FM, Vancouver BC told me that the Society “ undertakes a number of different educational activities in conjunction with the music program at Capilano University, the music program at Vancouver Community College (through the Vancouver Creative Music Institute) and high schools in the regional district through our annual High School Jazz Intensive.”

Dadoun went on to explain that, “We solicit applications from about about 200 regional high schools and whittle it down to about 20 students, who are put through an intensive performance and improvisation program through the 10 days of the annual jazz festival. We generally bring in outside musicians to lead

the intensive. We've had Mwata Bowden and Nicole Mitchell (both from Chicago) lead the intensive in the past.”

Nou also provided the following links for further information:

<http://www.coastaljazz.ca/education>

[http://www.coastaljazz.ca/td\\_canada\\_trust\\_high\\_school\\_jazz\\_intensive](http://www.coastaljazz.ca/td_canada_trust_high_school_jazz_intensive)

[http://www.coastaljazz.ca/vancouver\\_creative\\_music\\_institute\\_vcmi](http://www.coastaljazz.ca/vancouver_creative_music_institute_vcmi)

Finally, Wendy Fopeano reported from Denver: “ Here in Denver, Colorado an incredible jazz drummer named Paul Romaine and his wife Chris started an organization called Colorado Conservatory for the Jazz Arts. They organize kids ages twelve through 18 into ensembles and each group is led by a professional jazz musician. The ensembles rehearse weekly and have concerts at the end, usually at Dazzle Jazz Club. These kids sound incredible and are being educated by folks like Eric Gunnison, Jeff Jenkins, Marc Simon, Ken Walker. etc. [respected Denver musicians]. If you are interested you can go to <http://www.jazzarts.org/> and learn more. Denver has so many truly incredibly young jazz players because of CCJA.”

As I said, all this has got me thinking, and I hope I will have something to report of my own in the Spring.

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**5. MAJE Sessions for All-State Announced**

***MAJE Jazz Ensemble Reading Session (double session)***

Paul Combs, Clinician

Paul Pitts, Presider

MAJE reading ensemble of new jazz compositions. MAJE members and professional musicians will read through a variety of jazz charts grade 2 1/2 to 5.

***Beyond the Blues Scale: Improvising in Instrumental Music Ensembles***

Mark Filsinger, Clinician

Dave Jost Presider

Improvisation is an integral component of music teaching and learning. This session will provide a common sense approach for developing improvisation skill within the context of the 12-bar blues. Participants will be introduced to practical techniques for teaching improvisation to instrumental music students including 1) listening to recordings, 2) singing and performing a variety of standard tunes by ear, and 3) transcribing solos. In addition, ideas for incorporating this material into your large and small ensemble concerts will be included. A video will be shown demonstrating middle school students singing and performing several 12-bar blues tunes, and a handout with suggested repertoire and solos will be provided to participants.

***Rehearsing the New Jazz Chart: Steps to a Successful and Productive Experience***

Dr. Ken Schaphorst, Clinician,

New England Conservatory Youth Jazz Orchestra

James O'Dell, Presider

Once the music programming for your jazz ensemble has been accomplished, planning the approach for first and reoccurring rehearsal(s) is essential. Rhythm, wind and brass sections require specific guidance

and direction when diving into the new jazz composition. NEC Chair of Jazz Studies and Improvisation Ken Schaphorst and the newly inaugurated NEC Youth Jazz Orchestra will demonstrate.

***Bones in the Middle: The Jazz Trombone Section Uncovered***

George Murphy, Clinician

Steve Conant, Presider

In traditional jazz band seating arrangements the trombone section is most usually placed in front of the trumpets and behind the saxes. Active listen is a particular challenge for the bone section. This session will involve the Foxboro High School Jazz Ensemble trombone section demonstrating a variety of approaches to ensemble listening and reacting. Additional concepts will be addressed and demonstrated including articulation, legato tonguing, balance and blend, intonation, alternate positions, and slide technique.

***Simplifying Jazz Rhythm Sections***

Jeffrey Holmes, Clinician

Paul Pitts, Presider

Individual and sectional role-playing of the rhythm section for big bands, combos and vocalists -- ways to avoid clutter, stylistic characteristics, feeding musical information et al will be discussed and demonstrated.

***Teaching Melodic Jazz Improvisation to Beginners***

Brian Kane, Clinician

Dave Jost, Presider

The best jazz improvisation occurs when students stop thinking about what notes they are playing and start thinking about communication. Jazz improvisation can be taught like a language, by learning grammar, punctuation, and inflection. In the course of this session educators will learn step by step techniques that help beginners in improvisation move beyond the notes and explore improvisation as a language. Learn the basic improvisational language, the basics of improvisational phrasing, simplified motivic improvisation, how to have students construct melodic road maps for improvisation, and how students can add melodic intent to every solo. Learn how to start students on the right path so they can all experience the joy of the language of jazz improvisation. This clinic can change the way one teaches improvisation to beginners. Feel free to bring your instrument and give it a try!

***Doublers' Dilemmas: Moving from Electric Bass to Double Bass during a Jazz Ensemble Performance***

Charles Gabriel, Clinician

Ray Novack, Presider

Jazz ensemble bass players are often called to play both electric and upright bass during the same performance. Although the instruments share a tuning, the similarities stop there: tone production, time conception, and equipment needs differ significantly between the acoustic and the electric instruments. Boston bassist and UMass-Lowell faculty member Charles Gabriel discusses these matters and provides tips on how to get the best sound from the bass player in your ensemble.

***The Junior High Jazz Ensemble: Appropriate literature***

Brent Ferguson, Karen Forrest , John Kearns, Panelists

Ray Novack, Presider

The panel will discuss and give suggestions on Big Band literature that meets the needs of Junior High

and Middle School students. Topics will include: Ranges, style, difference in jazz articulations and when to add it, unison vs. fully harmonized (head charts vs. real big band charts), complexity of changes, improvisation, how to help the rhythm section interpret the music.

***MAJE Business Meeting***

Ray Novack presiding

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**6. Jazz Clinician Program**

Dear MMEA Member,

I would like to take the opportunity to inform you about the MAJE Jazz Clinician Program. This program offers MMEA member schools funds to bring in an expert jazz musician/educator into your school. For those who have had clinics at your schools, you have seen the profound effect these experiences can have on both students and teachers. It is the MAJE's goal to promote these positive educational situations. We feel strongly that participation in the Jazz Clinician Program will result in more inspired students, teachers, and communities!

The process for applying for these funds is simple. Simply fill out the form included in this newsletter stating the needs for your ensemble. MAJE has a long list of excellent musicians and educators that can address the specific needs of your group or program. Improvisation, ensemble skills, rhythm section skills, and stylistic performance are examples of clinic topics. Jazz education techniques for teachers can be addressed as well. Once the application is submitted and accepted, the MAJE will pair you with an appropriate clinician who will schedule a 2 hour clinic with you and your ensemble.

I wish you all a great year and hope you take advantage of this great (and free) opportunity for your students!

Sincerely,

Douglas Olsen  
Jazz Clinician Program Coordinator  
IAJEMA

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**7. Composition Competition and its Origins**

Properly known as *The Robert Ayasse Memorial Jazz Ensemble Composition Contest for High School Musicians*, the competition was started in the early years of IAJE-MA by distinguished pianist, and educator Bob Ayasse. As a music educator he taught in the Lynfield Public Schools at all levels. As a pianist he was often engaged by star players, such as Charlie Ventura and Bobby Hackett, when they passed through New England. As a composer and arranger he wrote both jazz and concert music, and the book of the late Lionel Hampton had some of his arrangements. This competition is a marvelous opportunity for any budding jazz composer/arrangers, and I urge all those who might be interested to get started early on working something up for it.

Prizes:

High School Combo - \$200 1st place, \$100 2nd place.

High School Large Ensemble - \$300 1st place, \$200 2nd place.

## High School Lead Sheet - \$50

Contestants must be currently enrolled as a full-time students in a public or private school in Massachusetts. [The student must be sponsored by an active IAJE-MASS member.] The composer of the winning piece will receive a cash award and, if possible, will have the piece performed. When appropriate, additional entries may be awarded Honorable Mention. If no entry is deemed outstanding, the committee reserves the right not to award a winner.

### REQUIREMENTS FOR ELIGIBILITY :

1. Applicant must be enrolled as a full time student in a public or private high school or middle school in the state of Massachusetts.
2. The composition must be the work of the student.
3. Instrumentation for large jazz ensemble: Minimum - 4 trumpets, 3 trombones, 4 reeds, piano, bass and drums. Vocalist may be used.
4. Instrumentation for jazz combo: Minimum - 2 horns plus rhythm section. Maximum - 5 horns plus rhythm section which can be expanded to include auxiliary percussion. A vocalist may be used.
5. The composition should be in the Jazz idiom and include elements of and for improvisation.
6. The composition must be at least three minutes in length.
7. All scores must be full scores and may be in concert pitch or transposed. A complete set of parts must be included and be written clearly and be legible. Scores and parts must be accompanied by a cassette recording. Live performances are preferred. Sound and performance quality will not be a factor in the evaluation.
8. Although encouraged to compose an original work, students may arrange a work of another composer. If so, please indicate name of composer. Priority will be given to original works.
9. Students may submit only one composition in each category (large ensemble/jazz combo/lead sheet) per contest.
10. Non-winning entries may be re-entered. Winners may re-enter if qualified, but cannot use the same composition.

### CRITERIA FOR JUDGEMENT:

- a. Originality.
- b. Creative use of instrumentation.
- c. Consistency of style, clarity, legibility and correctness of Writing. (Full score)
- d. Compositional and arranging techniques: theme development, counterlines, creative backgrounds, and overall craftsmanship.
- e. Technical demands of the parts - range, rhythms and overall playability.
- f. Sophistication - content and orchestration
- g. Live recording of composition.

DEADLINE: Scores, parts and tapes must be submitted ***no later than April 26, 2010.***

The application form can be found at the end of this Newsletter, or at the Contest and Festivals page of [www.majazzed.org](http://www.majazzed.org). Please send application forms, scores, parts and tapes to:

James O'Dell  
c/o The Boston Conservatory, 8 The Fenway, Boston, MA 02215. (617) 912-9155  
[jodell@bostonconservatory.edu](mailto:jodell@bostonconservatory.edu)

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**8. Calendar (check [www.majazzed](http://www.majazzed) regularly for up dates)**

December 2009

6. Executive Board Meeting at Westborough HS

January 2010

February 2010

7 Executive Board Meeting at Westborough HS  
tba Cape Cod/Costal - contact Steve Edwards at [sedwards@falmouth.k12.ma.us](mailto:sedwards@falmouth.k12.ma.us) for information regarding the date and location of the Cape Cod Coastal District Senior Festival.

March 2010

2 Northeast District Senior Festival at Reading HS  
4 Southeastern District Senior Festival at Stoughton HS  
10 Central District Senior Festival at Algonquin Regional HS  
18 General Meeting at the MMEA All-State Conference, Boston, 5:30 PM  
27 State Big Band Finals (hosted by Framingham Public Schools)

April 2010

7 Choir Combo Festival at WPI  
11 Executive Board Meeting @ Westborough High School 9:30 AM  
26 Composition Competition Deadline

May 2010

4 Northeast Junior Festival at Reading  
6 Southeast District Junior Festival at Stoughton High School  
19 Central Jr.High at Trottier MS in Southborough (day 1)  
20 Central Jr.High at Trottier MS in Southborough (day 2)  
15 Choir/Combo showcase at the Heritage Museum in Lexington  
16 Hatch Shell Big Band Showcase  
23 Executive Board Meeting @ Doubletree Hotel Westborough 9:00 AM  
tba Western District Junior/Senior Festival at [location to be determined]

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**9. Contacts**

***Please remember: our Web address is now [www.MAJAZZED.org](http://www.MAJAZZED.org)!!***

*MAJE Executive Board*

President: Raymond J. Novack - (978) 921-6132 [raynovack@comcast.net](mailto:raynovack@comcast.net)

President-Elect: Steven Conant - see SE Senior Dist. Coordinator

Past-President: Paul Pitts - [pjpitts@aol.com](mailto:pjpitts@aol.com)

Vice-President/Acting Chief Adjudicator : Thomas F. Tisdell -

Treasurer: David Jost - (508) 836-7716, [davidjost@verizon.net](mailto:davidjost@verizon.net)

Secretary: Brian Cervone - Framingham High School

College Representative: Ken Schaphorst - [kschaphorst@newenglandconservatory.edu](mailto:kschaphorst@newenglandconservatory.edu)

Composition Chairperson: James O'Dell - James O'Dell, (617) 912-9155, [jodell@bostonconservatory.edu](mailto:jodell@bostonconservatory.edu)

Clinician Coordinator: Doug Olson - (508) 359-4367, ext. 3025, [dolsen@medfield.mec.edu](mailto:dolsen@medfield.mec.edu)

Newsletter/Web Chairperson: Paul Combs - [pcomb@comcast.net](mailto:pcomb@comcast.net)

*Senior District Chairpersons*

Cape Cod Coastal: Steve Edwards - 774-238-8064, [sedwards@falmouth.k12.ma.us](mailto:sedwards@falmouth.k12.ma.us)

Central: Russ Arnold [rarnold@bmrtd.net](mailto:rarnold@bmrtd.net)

Northeast: David Bunten - [rmhsband@yahoo.com](mailto:rmhsband@yahoo.com)

Southeast: Steve Conant - 781-769-2333 [sconant@norwood.k12.ma.us](mailto:sconant@norwood.k12.ma.us)

Western: vacant

*Junior/Elementary Chairpersons*

Central: Simon Harding [sharding@mps-edu.org](mailto:sharding@mps-edu.org)

Northeast: Joe Mulligan - (781) 942-9118, [jmulligan@reading.k12.ma.us](mailto:jmulligan@reading.k12.ma.us)

Southeast: John Kearns - (781) 344-7002, [j\\_kearns@stoughtonschools.org](mailto:j_kearns@stoughtonschools.org)

Western: Luke Baillargeon - (413) 568-1900 (s), (413) 455-5709 (h)  
[lu.baillargeon@mail.ci.westfield.ma.us](mailto:lu.baillargeon@mail.ci.westfield.ma.us)

Choir/Combo Chairperson: Sean P. Landers [slanders@belmont.k12.ma.us](mailto:slanders@belmont.k12.ma.us)

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**MAJE**  
**JAZZ CLINICIAN PROGRAM**  
**CLINIC APPLICATION**

Group Name:

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Director:

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School:

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Town:

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Phone #:

Email:

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State the need(s) of your group or program below:

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**Robert Ayasse Memorial Jazz Ensemble Composition Contest - Entry Form**

Composer Name: \_\_\_\_\_ Age \_\_\_\_\_

Student Address \_\_\_\_\_ Phone: \_\_\_\_\_

\_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_

Summer or Permanent Address (if different from above):

\_\_\_\_\_

\_\_\_\_\_

Name of School: \_\_\_\_\_

School Address: \_\_\_\_\_ School Phone: \_\_\_\_\_

\_\_\_\_\_ Zip: \_\_\_\_\_

MMEA Sponsor: \_\_\_\_\_

*Printed*

*Signature*

Sponsor Address: \_\_\_\_\_ Sponsor Phone: \_\_\_\_\_

\_\_\_\_\_ Zip: \_\_\_\_\_

Name of Composition \_\_\_\_\_

If this is not your original composition, who is the composer? \_\_\_\_\_

Approximate length \_\_\_\_\_

Instrumentation: Trumpets \_\_\_\_\_ (flugelhorn)  
Trombones \_\_\_\_\_ (bass trombone)  
Saxophones \_\_\_\_\_ (sop, alto, tenor, bari)  
Doublings \_\_\_\_\_  
Rhythm \_\_\_\_\_  
Vocal \_\_\_\_\_

All entries will receive contest results, summary and comments upon completion of judges' evaluation. Although every attempt will be made to return materials to students, this cannot be guaranteed.

**Please send by April 26, 2010**

- a) entry form
- b) score and parts
- c) cassette

To: James O'Dell  
c/o The Boston Conservatory  
8 The Fenway  
Boston, MA 02215 (617) 912-915