



Wisconsin
Association
for Jazz
Education

Covering the traditions, trends, and current events of
Wisconsin's vibrant jazz scene

• QUARTERLY NEWSLETTER •

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JEFF PIETRANGELO

By Kurt Dietrich

When trumpeter Jeff Pietrangelo passed away in December 2012, there was a swift and strong reaction from the musical community of Milwaukee and beyond. Although Jeff was not a young man when he died, that reaction appeared in contemporary forums, with his Facebook page being flooded with comments from colleagues, friends and fans. Several themes emerged in a large number of the posts that were left: One, an acknowledgement of Jeff's tremendous abilities and prowess as a musician; two, his modesty, and lack of a need to ever dwell on those abilities; and three, Jeff's friendliness and sweetness of character.

Pietrangelo was a native Milwaukeean, who at the age of eight, according to family legend, became fascinated with the bugle that his father had played in the service, and still pulled out and played on Sundays and special occasions. Expressing his interest in getting an instrument for himself, Jeff was given a trumpet for Christmas. "And I was real disappointed when I got this thing that had buttons on it, you know?" In fourth grade, he started taking lessons from a Mr. Seewus. "He was a real old guy, and he used to schedule me last, and drove my mother a little nuts, but I'd have these hour and a half lessons that were supposed to be a half hour." This must have been a special teacher, who clearly had a special student. When I spoke with Jeff in 2011, he said, "And I've still got a book at home. It blows my mind when I look at it. He used to write out my lessons by

hand, and he put a date on everything. And I've got a couple that I'm going up to D's, E's and F's in my second year of playing!"

In his school music program, he was once introduced as a member of a small group called "The Musical Toads," the name of which he joked about years later. According to his sister, "[o]ne of his first jobs was playing Taps at a cemetery after a funeral." In junior high school Jeff studied with respected local trumpet player Bob Dominiak. He later studied briefly with Wayne Cook at UW-Milwaukee. Pietrangelo participated in Milwaukee's Music for Youth orchestra program and the Wisconsin State Honors band and orchestra, and when the family moved to the Chicago area for his last two years of high school, he was a member of the Chicago Youth Symphony, one of the most prestigious groups of its kind in the country.

The family returned to Wisconsin in 1970, and Jeff headed north to Appleton to attend Lawrence University. At Lawrence Jeff continued to hone his remarkable trumpet skills, both in classical ensembles (he was the principal trumpet in both the Lawrence Symphonic Band and the Orchestra from the time he set foot on campus) and in the jazz program that started to take off under the new leadership of pianist John Harmon. Jeff also displayed what one of his classmates described as "some of his other specialized skills, Frisbee throwing, kicking a football,

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PRESIDENT'S MESSAGE

By Mathew Buchman

Welcome. It's very hard to know where to begin this inaugural newsletter. Perhaps it should begin with an acknowledgment



that this is far from an inauguration, but a rebirth of an organization. For those of you reading this with a knowledge of Wisconsin's long and distinguished history of jazz education, its connections with national organizations like IAJE (and before it NAJE), and now JEN, this newsletter might be a welcome back; a heartening resurgence of a tradition of excellence. For those of you reading this without that prior

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knowledge, please see the article on page 7 for a little history and a profile of our “nascent” organization.

Though we have been relatively dormant the last few years, a few things have been happening to help lay the groundwork for our revival. A new website has been developed, we’ve registered as a non-profit corporation with the state of Wisconsin, and we’ve begun the process of applying for 501(c)(3) status with the federal government. In addition, we honored one of Wisconsin’s great jazz educators with a Distinguished Service Award.

Each year until its dissolution in 2008, the Wisconsin chapter of IAJE honored a member of our jazz community for distinguished years of service with a plaque expressing our gratitude. Last

year, Karen Johnson received the “first” WI-AJE Distinguished Service Award, which coincided with Karen’s retirement from her thirty-four-year teaching career at Denmark High School. In this issue Bill Dennee (Denmark Middle School) interviews Karen, who reflects on her career, jazz education, her experience as a female jazz educator, as well as rehearsal technique and repertoire selection. We thank Karen for her years of distinguished service to jazz and jazz education, and wish her all the best in retirement.

Another contribution this issue comes from the pen of author and jazz historian Kurt Dietrich of Ripon College, who provides us a remembrance of trumpeter Jeff Pietrangelo. I consider myself lucky to have known Jeff and heard him play. His solo improvisations are among my favorite moments on the

records he made with Matrix. I’ll let Kurt’s article tell the rest of the story.

The third featured article comes from the archives of past newsletters and again draws on Karen Johnson’s expertise. Since the school year is drawing to a close and many of us begin thinking about next year’s repertoire selections, we’ve reprinted Karen’s article titled “Charts That Work – Blues.” We have posted a number of past newsletters on our website, along with a list of articles in each newsletter.

The WI-AJE newsletter will be published quarterly. Deadlines for article submissions are February 15, May 15, August 15, and November 15. Featured in our next newsletter is Green Bay’s Lovell Ives who will provide us with an essential guide for festival performances. Enjoy! ♦

— Jeff Pietrangelo Continued from Page 1

foosball, ping pong, standing with a trumpet on his head . . .”

During at least a couple of summers while Pietrangelo was in college, he spent days working at his father’s car dealership while working at night in the pit orchestra at the popular Melody Top Theatre, which did summer stock musicals at 76th Street and Good Hope Road for twenty years. It was his first real professional music work in the city, and there he made friends with such city stalwarts as reed player Joe Aaron, drummer Roy Schneider, bassist Tom McGirr and the legendary “summer only” lead trumpet player Vic Knutzen.

During the spring of Pietrangelo’s senior year, he was among the group of Lawrence students, who, with the leadership and vision of Harmon, formed the new band Matrix, which made its debut at Lawrence on May 31, 1974.

The story of Matrix is another story, too long for this article. But let it be said

here that it was Pietrangelo’s home – a musical home on the road – for the next five and half years. From the very beginning Pietrangelo’s dazzling trumpet playing was a feature of the band, and his technical capabilities certainly inspired the two principal composers for the group, Harmon and Fred Sturm, to craft some of the virtuosic horn writing that was a staple of the band. Pietrangelo’s solos were always highlights of the four major-label albums that the band released from 1977-80.

Once Matrix quit traveling, Jeff returned to Milwaukee, and as he said, “I basically didn’t get a job for six months.” The locals expected him to head out on the road again, so wouldn’t hire him for anything long-term. But, “Finally I convinced everybody I was going to stay and started working. Around that time I met Chuck Hedges, and Hedges and [Bill Sargent] told me, ‘You could make a lot of money if you’d learn to play the Dixie book.’ And it wasn’t too easy, actually. . . . I’d been studying [modern] jazz, and I kind of looked at it as corny. . . . And I didn’t realize that if you played it right, it’s not corny; any-

thing but. But I learned how to play that.” With Hedges, one of the most respected jazz musicians in Milwaukee history, Pietrangelo was rounding out his musical education.

With his big, fat tone, superb reading skills and impeccable tuning, soon Pietrangelo was being hired to play in the back-up orchestras for the shows that would come through town – the Temptations, the Four Tops, Aretha Franklin, Henry Mancini and many others. He started teaching trumpet (both classical and jazz) and leading combos at the Wisconsin Conservatory, where he met up with some of Milwaukee’s legendary jazz musicians, including Manty Ellis and Berkeley Fudge.

Over the next three decades, Pietrangelo was one of the few jazz musicians in the city to play with just about every different “clique” in the jazz sector. He worked with Hedges, with Ellis and Fudge and the late Hattush Alexander, and, on another part of the spectrum,

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— Jeff Pietrangelo Continued from Page 2

with bands such as Cavalcade of Swing and George Busateri's society band. He would get in touch with his ethnic heritage for years playing in bands at Milwaukee's annual Festa Italiana. He even played with guitarist George Pritchett before Pritchett's death in 1987.

Jeff frequently played at Caroline's club, and recorded with a band that Caroline's house drummer Paul Spencer put together for concerts in 2003. Pietrangelo recorded several times with guitarist Jack Grassel, including the 1999 quartet recording *Tracks*, with organist Melvin Rhyne. Drummer Andy LoDuca was also a compatriot, with Pietrangelo working in LoDuca's World Jazz Band. At times he had played with the "newer" Conservatory faculty members – Mark Davis, Jeff Hamann, David Bayles.

Jeff became a member of Toty Ramos's powerhouse Latin jazz band La Chazz. In that setting Pietrangelo played off

his long-time playing partner and friend Allen Johnson. Eventually, late in his career, Pietrangelo was not only playing in La Chazz, but in Madison's excellent Latin band Madisalsa, and the Milwaukee band Clave y Afinque.

Another of the bands he worked with in his later career was Wicked Long Day, with outstanding keyboardist Jerry Weitzer, his wife Marcia Cunningham and the young tenor phenom Eric Schoor.

Besides teaching at the Conservatory, Jeff taught briefly at UWM, and for a number of years was a "traveling" teacher who went from school to school for Milwaukee Public Schools. Later in his career, Pietrangelo was hired by Cliff Gribble to teach in the Milwaukee Youth Symphony Jazz program.

Jeff won the outstanding reed/brass player award from WAMI (Wisconsin Area Music Industry) in 1999 and 2007.

Pietrangelo was known by his friends as one of the funniest people they knew. He was a master of physical humor, especially with his face, which led to many of his friends affectionately calling him "Chimp." So many musicians who worked with him were aware of his amazing musical humor. On a club gig, when a non-native speaker requested the popular Frank Sinatra tune, "Strangers in [the – omitted] Night," Jeff played the whole song, omitting at each appearance the missing word by leaving out the note that represented it. He invented a hilarious "short version" of countless tunes -- a two- to four-measure version of virtually any song, with a beginning and an end, that summed up the entire song. He was known to play solos that he would wind through all twelve major or minor keys.

Jazz seems to draw – or create – unique characters, and Jeff Pietrangelo most certainly was one of those. Jeff's one of a kind personality and his brilliant playing will long be remembered. ❖

INTERVIEW WITH KAREN JOHNSON

RECIPIENT OF THE 2012 WI-AJE DISTINGUISHED SERVICE AWARD

By Bill Dennee



BD: Could you give us a brief history (teaching career and family) of Karen Johnson?

KJ: My teaching career started at Denmark Schools in October of

1978. I was hired as band director for grades 6-12. At the beginning, I didn't think I would stay beyond 3 years but it was a good fit, the program grew and it turned into a career of 34 years at Denmark. My husband Neil, is from Denmark, and this is where we raised our three children: Aaron, Jennifer and Abby. Our children were all very active

in the band and jazz program at DHS, surviving the dual role of their parent as mother and band director! My husband has supported me through it all, assisted on the football field, fixed stands, loaded the vans, rode the buses – he's deserving of the spouse of the career award. We currently have five grandchildren to enjoy and spoil as often as possible: Jonas, Clare, Ethan, Alexander and Nora.

BD: What has your role been with IAJE – WI?

KJ: A member, contributor to the newsletter "Charts That Work" music listing, served as President-elect, President, and now a Past-President. As a mem-

ber/officer of IAJE and on staff with the WSMA Honors Project at the same time, I was fortunate to be able to start facilitating some coordination between the organizations.

BD: What challenges have you had to face with being a female band director? Has it changed over time?

KJ: The biggest challenge was just being accepted and acknowledged as a capable band director. The first challenge was getting an interview, and to be hired for a band director position! Any woman "breaking into" a field traditionally deemed as a "man's job"

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meets with resistance, ignorance, and a lack of respect for ability. Interview questions included things like: “What are you going to do when equipment needs to be moved?” “You’re a single woman, you’ll probably get married and have a family and quit teaching. Why should we consider you for the position?” It was also terribly frustrating when adjudicators were overhead making comments like “what does she think she’s doing in front of a band?” Tell me that my band received a fair assessment on their performance with that mindset. I am pleased to say the “jazzers” were more accepting than the “legit” directors. It certainly wasn’t a smooth ride, thankfully it is much better now than when I started teaching.

BD: How has jazz education changed over the years?

KJ: The biggest element is the availability of resources for students and directors. From the quality of music available, to manuals, methods, recordings, the internet, and let’s not forget all of the great musicians/educators we have in Wisconsin. I often think, what if this was available when I was in school? Students and directors are very fortunate to have access to so many jazz resources!

BD: Why do you feel jazz education is so important to high school students?

KJ: It’s America’s music, it was developed **HERE**, it’s our history. It needs to be available and part of music education. Whenever we can give students

a chance to open their eyes and ears to various experiences (styles/cultures) is going to foster creativity, and provide students with opportunity for growth/life experiences. Jazz education also provides an excellent vehicle for gifted and talented students beyond the “traditional” band curriculum. At-risk students also need opportunities to express themselves and be successful. Every director has had students go through their program that struggled in the traditional classroom but were “at home” and successful in the band room, often in the jazz ensemble. Some of those kids made it to graduation day because of their music experiences/involvement keeping them in school.

BD: Who had the biggest impact on your teaching career?

KJ: My students. As the program grew and developed, the interest and needs also grew which continually pushed me to take it to a new level. I was very fortunate to have great teachers (Dave Kiepert, Dominic Spera, Ron Keezer) in my formal education, giving me an excellent foundation. There were countless camps, workshops, clinics, concerts, and festival experiences throughout my career that kept me on track and moving forward. As the band program grew at Denmark, an additional band director was hired for the program. My colleague, Bill Dennee, has brought a tremendous amount of experience and knowledge to the program at Denmark which has also impacted my teaching.

BD: I believe one of your biggest strengths is music selection. What

do you look for when choosing music for your jazz ensemble?

KJ: As I look at music and listen to the samples I am asking myself these questions:

- Will my students enjoy playing this piece?
- Will my students grow from learning and playing this piece?
- Does everyone get a good part to play?
- Does it showcase my band’s strengths while challenging their weaknesses?
- Are the brass ranges appropriate for the current players?
- Does it balance my concert or festival “program”? (style/key)
- Do I have soloists that will be able to handle the changes or will be able to grow into handling the changes?
- Can the solo section be divided up for more soloists?
- Can my rhythm section make this chart happen?
- Piano/bass parts – can my current players read changes or do they need an actual part?

(I will admit that I stay away from ROCK charts for my jazz ensembles as they are exposed to that genre in pep band and outside of the rehearsal room.)

BD: What does receiving the WI-AJE Distinguished Service Award mean to you?

KJ: WOW - to be recognized by an organization that is comprised of so many outstanding educators and musicians.....I’m speechless, honored, and deeply touched by the recognition. Thank you. ❖

IN THE NEWS

Three high schools from Wisconsin are among the fifteen finalist bands selected for the 18th Annual Essentially Ellington High School Jazz Band Competition and Festival, which begins its three-day event in New York City on May 10, 2013. The three jazz ensembles

lead by Chris Behrens (Beloit Memorial High School), Greg Bunge (Badger High School in Lake Geneva), and Steve Sveum (Sun Prairie High School) were chosen from nearly 100 participants to attend the prestigious festival. Wisconsin was tied with Washington and Florida for the number of finalists from each state followed by Massachusetts (2), New Jersey (1), Arizona (1), Cali-

fornia (1), and Oregon (1). In March and April each of the fifteen finalists received a day-long workshop lead by a professional jazz musician sent by Jazz at Lincoln Center, free of charge. The entire weekend, including the final concert, will be webcast live.

More information on the event is available at their website: jalc.org. ❖

CHARTS THAT WORK — BLUES

ORIGINALLY PUBLISHED SEPTEMBER, 2000

By Karen Johnson

This column was developed several years ago with the intention of providing an additional resource for good jazz ensemble literature. It is my hope that the list would continue to grow with your help. We all have those times when we need one more chart for a concert or festival program. Sometimes reviewing old

programs and/or listings of literature reminds us of a chart we had forgotten about or introduces us to some other options. I want to make it clear that I do not claim to have the “edge” on anyone for good literature. This listing has been developed with the help of Dave Kiepert, Harvey Halpaus, Steve Sveum, Bruce Hering, Kurt Dietrich, to name

a few of the contributors. If you have a great blues chart that you use and rely on for teaching material and/or concert programming, please send the information to me and I will add it to the list [editor’s note: suggestions may be sent to Mathew Buchman (mbuchman@uwsp.edu)].

— VERY EASY

Blues Bulletin

John Edmondson
Hal Leonard
Trpt: Eb5
Bone: C4

Blues for Mr. B

John Edmondson
Hal Leonard
Trpt: Eb5
Bone: C4

Blues Machine

Michael Sweeney
Hal Leonard
Trpt: D5
Bone: D4

A Blues To Blow On

Clark
Barnhouse
Trpt: D5
Bone: B3

Blue Tuesday Blues

John Edmondson
Hal Leonard
Trpt: Eb5
Bone: Bb3

Good News Blues

Hager
Kjos
Trpt: E5
Bone: Eb4

Valentine Blue (ballad)

Hager
Kjos
Easy ranges – brass

Sue’s Blues

Sebesky
Elem. Stage Band Book
Studio PR
Trpt: D5
Bone: Eb4

— EASY

Freddie the Freeloader

Davis/Sweeney
Hal Leonard
Trpt: G5
Bone: Eb4

Blues Is My Favorite Color

Paul Clark
Barnhouse
Trpt: E5
Bone: Eb4

Back On Track (shuffle)

Yasinitsky
Kendor
Trpt: G5
Bone: Eb4

Straight Time (rock)

Yasinitsky
Kendor
Trpt: G5
Bone: Eb4

Woodchoppers Ball

Sweeney
Hal Leonard
Trpt: E5
Bone: B3

Inside Out (rock)

Sweeney
Hal Leonard
Trpt: G5
Bone: Eb5

Jumpin At The Woodside

Taylor
Warner Bros.
Trpt: E5
Bone: Eb4

Ultra Blues

Higgins
Jenson
Trpt: E5
Bone: Eb4

Watermelon Man (rock)

Edmondson
Hal Leonard
Trpt: E5
Bone: Eb4

— MEDIUM EASY

Back Street Blues

Nestico
Kendor
Trpt: F5
Bone: F4

Blues for Clyde

Nestico
Jenson
Trpt: F5
Bone: F4

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A Little Blues, Please

Nestico
Jenson
Trpt: F5
Bone: Eb4

Easy Does It

Niehaus
Hal Leonard
Trpt: F5
Bone: Eb4

Ivory Blues (piano feature)

Barduhn (12/8 blues)
Jenson
Trpt: G5
Bone: Eb4

— MEDIUM

All Blues

Davis/Barduhn
Jenson
Trpt: C6
Bone: F#4

The Blues Doctor

Nestico
Jenson
Trpt: G5
Bone: F4

Blues In Hoss Flat

Foster, Basie/arr. Taylor
Warner Bros.
Trpt: C6
Bone: G4

C Jam Blues

Ellington/arr. Pugh
Warner Bros.
Trpt: A5
Bone: Gb4

Every Day (I Have The Blues) (vocal)

Arr. Roger Holmes
Hal Leonard
Trpt: Db6
Bone: F4

K.C. Blues

Strommen
Alfred
Trpt: G5 (Bb5 opt.)
Bone: G4

Nice-n-Easy Blues

Mintzer
Kendor
Trpt: Bb5
Bone: Ab4

Take What You Need

Doug Beach
Doug Beach Pub.
Trpt: G5
Bone: G4

— MEDIUM ADVANCED

Basically Blues

Wilson
Kendor
Trpt: E6
Bone: Bb5

Better Git It In Your Soul

Mingus/Johnson
Kendor
Trpt: A5
Bone: Ab4

Black and Tan Fantasy

Ellington/David Berger
Warner Bros.
Trpt: C6
Bone: Gb4

Blue Landscape

Geoff Keezer
Sierra
Trpt: C#6
Bone: G4

Dark Side Of The Blues

Andy Claussen
Barnhouse
Trpt: C#6
Bone: A4

Potato Blues

Harris
Kendor
Trpt: D6
Bone: Ab4

Things Ain't What They Used To Be

Arr. Lalama
Hal Leonard
Trpt: C6
Bone: A4

RESOURCES

Here are a few recommendations for your summer reading and listening:

BOOKS:

- *Voicings for Jazz Keyboard.* By Frank Mantooth. (Hal Leonard)
- *Jazz Standards: A Guide to the Repertoire.* By Ted Gioia. (Oxford)
- *The Real Easy Book: Tunes for Beginning Improvisers.* Sher Music Co.
- *The Real Easy Book, Vol. 2: Tunes for Intermediate Improvisers.* Sher Music Co.
- *How to Improvise: An Approach to Practicing Improvisation.* By Hal Crook. (Advance)

WEBSITES:

- www.wi-aje.org. WI-AJE's new website!
- www.jazzstandards.com. Information on repertoire and recordings.
- www.saxopedia.com. Great site for transcribed solos.
- www.jazzednet.org. The Jazz Education Network's website.

JEN-Affiliated state organizations:

- www.cajazz.org
- www.jeiowa.org/jei.html
- www.tjea.org
- www.moaje.org
- www.miaje.org
- www.njaje.org
- www.majazzed.org
- www.jecohio.org
- www.arjazzed.org

RECORDINGS:

- *Workin' with the Miles Davis Quintet.* (1956)
- *The Great London Concerts* (Duke Ellington, 1964)
- *Thelonious Monk Quartet with John Coltrane* (1957)
- *The Complete Atomic Basie* (1957)
- *When the Heart Emerges Glistening* (Ambrose Akinmusire, 2010)
- *Songs I Like a Lot* (John Hollenbeck, 2010)

WISCONSIN ASSOCIATION FOR JAZZ EDUCATION

OVER THE SHOULDER AND TOWARD THE HORIZON

By Mathew Buchman

In the spring of 2008 the International Association for Jazz Educators (IAJE) declared bankruptcy and filed chapter 7 (dissolution), ending its forty years as one of the most well-respected national organizations for jazz educators, performers, composers, enthusiasts, and business leaders. Once the shock and disappointment wore off, many of the members began asking, “what’s next?” At the time, I was President of the Wisconsin Chapter of IAJE, or IAJE-WI (note the order). While individuals like Mary Jo Papich and Lou Fischer worked on the national level to organize what would become the Jazz Education Network (or JEN), a number of us decided to re-organize our now defunct state organization as the Wisconsin Association for Jazz Education, or WI-AJE (again, note the order). Like many other state chapters, we figured it made sense to carry on the good work of the former national organization but at the local level. That mission is enumerated in the first article of our By-Laws, which can be found on our website: www.wi-aje.org.

Just prior to the financial meltdown, our state chapter was working on a number of important initiatives in or-

der to further our mission. We partnered with WSMA on events for the state music educator’s convention as well as the State Honors Jazz Ensemble, awarded scholarships, maintained a website with resource guides for the WSMA Jazz Improvisation category, distributed a quarterly newsletter, and we commissioned a piece by Steve West for jazz ensemble in memory of Linda Petersen.

Since 2008, jazz and jazz education has continued to thrive in Wisconsin. And why wouldn’t it? With fantastic educators like Steve Sveum (Sun Prairie), Chris Behrens (Beloit), Kate Hardt (Appleton), Bob Baca (Eau Claire), Karyn Quinn (LaCrosse), and many others too numerous to list here, Wisconsin has continued its tradition of excellence. So why put in the effort to resuscitate this organization?

I’d like to suggest that the efforts of the many individuals that worked so tirelessly through IAJE-WI is *one* of the reasons we *have* a vibrant jazz scene in Wisconsin. And there is plenty we can do to promote the continued good health of that scene. I remember Cliff Gribble (Milwaukee) passionately articulating that while national organi-

zations certainly have their place, the immediacy and familiarity inherent in a local community is a different kind of resource—and in some ways more powerful. We must continue to build and strengthen our community.

The Executive Board has decided to set the annual dues at \$36 per year for regular membership and \$24 for students/seniors. On a purely practical matter, if we attract as many members as we had in 2008 (approximately 110), we could once again begin offering scholarships, commissioning pieces, and organizing min-conferences in addition to our quarterly newsletter and website. I am excited by the prospect of collaborating with colleagues across the state, continuing our partnership with WSMA, and creating a connecting point for a strong network of Wisconsin’s jazz educators, performers, composers, enthusiasts, and business leaders. Check out our new website, designed by tech wizard and bassist John Christensen: www.wi-aje.org. The site contains resource materials, executive committee profiles, By-Laws, and a convenient method to become a member of our community.

Onward and upward! ❖

WHY 501(C)(3)? AND WHY NOT YET?

The federal government grants 501(c)(3) status to non-profit organizations which meet certain requirements primarily concerning purpose, structure, and financial arrangements. Once granted, this designation allows organizations tax exemption, access to grants, and other benefits. For example, many businesses have discounted rates for non-profit groups, and donations by corporations and individuals can be written off on their tax returns. In 1965, the Association for the Advancement

of Creative Musicians (AACM), based in Chicago, Illinois was among the first jazz organizations to incorporate and take advantage of this mechanism. Since then, other groups organized for the purpose of education, charity, and culture such as Jazz at Lincoln Center, the SF Jazz Collective, IAJE, and JEN have benefitted from this tax-exempt status—and so should the Wisconsin Association for Jazz Education, Inc.

Why haven’t we achieved this yet? One reason is the thirty-eight page application, **Form 1023**. But the bigger

reason is that Form 1023 must be accompanied by **Form 2848**, which authorizes an individual to represent WI-AJE in its dealings with the IRS. Our attorney, Elizabeth Russell of Madison, suggests we choose a CPA for our representative. Before we can proceed with this application, we must identify a qualified individual willing and able to serve as our representative in this capacity. If you or someone you know would be willing to assist, please contact Mathew Buchman (mbuchman@uwsp.edu). Thank you! ❖

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To contribute an article or for any questions regarding WI-AJE, please contact any of the listed board members. Visit our website for up-to-date information on WI-AJE at: ***www.wi-aje.org***.

WI-AJE Executive Board Members:

President

Mathew Buchman
305 High Street
Waupaca, WI 54981
H: (715) 258-9528
W: (715) 346-4054
mbuchman@uwsp.edu

President-Elect

Marc Jimos
807 South Quincy
Green Bay, WI 54301
H: (920) 432-2964
W: (920) 492-2955
mjimos@ashwaubenon.k12.wi.us

Past-President

Brad Curran
1522 North Main Street
Oshkosh, WI 54901-2914
H: (920) 233-3828
W: (920) 727-0279
jazztrp@curranmusic.com

Secretary/Treasurer

Marty Robinson
3118 Rambling Rose
Appleton, WI 54914
H: (920) 574-2031
W: (920) 424-7015
robinsm@uwosh.edu