

364 DAYS: SUITE FOR JAZZ ORCHESTRA

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

DOCTOR OF MUSICAL ARTS

by

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364 DAYS: SUITE FOR JAZZ ORCHESTRA

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University of Missouri, Kansas City, 2014

ABSTRACT

364 Days: Suite for Jazz Orchestra was composed for a standard seventeen-piece (5/4/4/4) jazz orchestra. The suite is comprised of five pieces - *And I Think of You*; *Goodnight*; *What Ifs*; *364 Days*; *The Dreamer* and *The Realist* - and were recorded for the album *J.E. Chapman, 364 Days: music for large ensembles*. Each movement of the suite is intended to work as a part of the larger work or out of context as an individual performance piece. The sections of the suite are connected through an “affiliated motif”. Each piece is tied together through intervallic commonalities, common melodic contour, and “spirit” but are unique enough in their own individuality to possess their own personality. While the intent is for the suite to be performed as a complete work I took great effort in creating five works that could be performed separately and yet still sound complete; each piece has its own unique formal structure and distinctive rhythmic and style elements that allow them to succeed as part of a set or as an isolated work. These compositions blend modern jazz harmonies and non-traditional formal structures; staying connected to and extending the tradition of jazz composition.

APPROVAL PAGE

The faculty listed below have examined a dissertation titled “364 Days: Suite for Jazz Orchestra”, presented by Jonathan Eric Chapman, candidate for the Doctorate of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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364 Days

Suite for Jazz Orchestra

Composed by J. E. Chapman



- I. ... *And I Think of You*
- II. *Goodnight*
- III. *What Ifs*
- IV. *364 Days*
- V. *The Dreamer and The Realist*

All composition the property of Jonathan Eric Chapman

...and I think of you

by: J. E. Chapman

A

Score for "...and I think of you" by J.E. Chapman, marked "A". The score is arranged for a full band and includes parts for Trombone (Tbn), Trumpet (Trp), Tenor (Ten), Bass (Bass), Guitar (Gtr), Piano (Pno), and Drum Set (Drum). The score is divided into two systems. The first system contains staves for Trombone (Tbn 1-4), Trumpet (Trp 1-3), Tenor (Ten 1-3), Bass (Bass), Guitar (Gtr), Piano (Pno), and Drum Set (Drum). The second system contains staves for Trombone (Tbn 1-4), Trumpet (Trp 1-3), Bass (Bass), Guitar (Gtr), Piano (Pno), and Drum Set (Drum). The score includes various musical notations such as notes, rests, and dynamics markings like "mf" and "mp". A rehearsal mark "A" is located at the beginning of the first system.

...and I think of you 2

B **C**

This musical score is for the piece "...and I think of you 2". It is divided into two sections, B and C. Section B includes staves for 2.Sk., A.Sk., T.Sk. 1, T.Sk. 2, and B.Sk. Section C includes staves for B) Trp. 1, B) Trp. 2, B) Trp. 3, B) Trp. 4, Trom. 1, Trom. 2, Trom. 3, B. Tok., Cor., Pic., and Bass. The score features various dynamics such as *mf*, *p*, *mp*, *f*, and *sf*, along with performance instructions like "flaut. non". The piece concludes with the instruction "KEEP STRYB 'MARCH' GOING" and a final *mf* dynamic.

...and I think of you 3

This musical score is for the piece "...and I think of you 3". It is arranged for a string quartet and woodwinds. The score is divided into three sections labeled D, E, and F. Section D (measures 1-16) features a string quartet (2.Sk., A.Sk., 1.Tr.1, 1.Tr.2, 3.Sk.) and woodwinds (Bb Tr.1, Bb Tr.2, Bb Tr.3, Bb Tr.4, Tenor 1-3, Bassoon). Section E (measures 17-32) continues with the same instrumentation. Section F (measures 33-48) includes a Clarinet (Cl.) and Flute (Fl.) parts. The score includes various musical notations such as dynamics (mf, mp, f, p, pp), articulation (accents, slurs), and performance instructions like "apply an echo effect on G and F". The piece concludes with a "FINE" marking and a "fill" instruction.

...and I think of you 5

Musical score for the piece "...and I think of you 5". The score is arranged for a large ensemble, including strings, woodwinds, brass, and percussion. It is divided into two systems, labeled 'L' and 'M' at the top.

System L:

- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcllo.), and Double Bass (D. B.).
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb.), Bassoon (Fag.), and Contrabassoon (Cb.).
- Brass:** Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trumpet 3 (Tr. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Euphonium (Eup.).
- Percussion:** Snare Drum (Sn.), Cymbal (Cym.), and Tom-toms (Tom.).

System M:

- Brass:** Trumpet 4 (Tr. 4), Trumpet 5 (Tr. 5), Trumpet 6 (Tr. 6), Trombone 4 (Tbn. 4), Trombone 5 (Tbn. 5), Trombone 6 (Tbn. 6), and Euphonium (Eup.).
- Percussion:** Snare Drum (Sn.), Cymbal (Cym.), and Tom-toms (Tom.).
- Other:** Bass Drum (B. Dr.), Gong (G.), and Triangle (Tri.).

The score includes various musical notations such as dynamics (mf, mp, f, sfz), articulation (accents, slurs), and performance instructions (e.g., "rit.", "rit. (tutti)").

...and I think of you 6

Score for "...and I think of you 6". The score is divided into two systems, 6 and 7. System 6 includes parts for N (Open Solo), O (On Cue), and various instruments: 2. Sax., A. Sax., T. Sax. 1, T. Sax. 2, B. Sax., Bb Trpt. 1, Bb Trpt. 2, Bb Trpt. 3, Bb Trpt. 4, Trombone 1, Trombone 2, Trombone 3, B. Trombone, Ctr., Pno., and D.S. The score features dynamic markings such as *ff*, *sfz*, *mp*, *f*, *p*, and *sf*. It includes performance instructions like "Open Solo" and "On Cue". The notation includes treble and bass clefs, stems, beams, and various musical symbols. System 7 continues the instrumental parts with similar dynamics and includes a D.S. section.

...and I think of you 8

R S T U

Open Sob. On Cue

This page contains a musical score for the piece "...and I think of you 8". The score is organized into systems for different instruments and voices. The instruments listed are: 2 Sax. (Saxophones), A Sax. (Alto Saxophone), T. Sax. 1 (Tenor Saxophone 1), T. Sax. 2 (Tenor Saxophone 2), B. Sax. (Baritone Saxophone), Bb Trp. 1 (B-flat Trumpet 1), Bb Trp. 2 (B-flat Trumpet 2), Bb Trp. 3 (B-flat Trumpet 3), Bb Trp. 4 (B-flat Trumpet 4), Trom. 1 (Trombone 1), Trom. 2 (Trombone 2), Trom. 3 (Trombone 3), B. Tuba (Baritone Tuba), Euph. (Euphonium), Bar. (Baritone), and B.S. (Bass Saxophone). The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, sf), and articulation marks. There are also performance instructions like "Open Sob." and "On Cue". The page number "8" is prominently displayed at the top.

...and I think of you 9

W

V

3. Sn. *f* THESE FOUR NOTES IN QUARTS "MURDER" AT ANY INTERVAL/PATTERN THAT YOU LIKE FROM M 10-14

A. Sn. *f* FIVE THESE FOUR NOTES IN QUARTS "MURDER" AT ANY INTERVAL/PATTERN THAT YOU LIKE FROM M 14-18

T. Dr. 1 *f* ONE THESE FOUR NOTES IN QUARTS "MURDER" AT ANY INTERVAL/PATTERN THAT YOU LIKE FROM M 10-14

T. Dr. 2 *f* ONE THESE FOUR NOTES IN QUARTS "MURDER" AT ANY INTERVAL/PATTERN THAT YOU LIKE FROM M 10-14

8. Sn. *f*

B. Tr. 1 *f*

B. Tr. 2 *f*

B. Tr. 3 *f*

B. Tr. 4 *f*

T. Dr. 1 *f*

T. Dr. 2 *f*

T. Dr. 3 *f*

B. Tr. 4 *f*

Dr. *f* $E^{\flat} \text{ Maj } 13^{\flat} / 7^{\flat}$ "DARK AND BIZARRE"

Pic. *f* $E^{\flat} \text{ Maj } 13^{\flat} / 7^{\flat}$ "DARK AND BIZARRE"

Bass *f* THE "DARK FINANCIAL" AND FINANCIAL NOTES THAT MAKE THE BASS

D. S. *mf*

300

10

...and I think of you 10

Section X

3. Sax. *f*

A. Sax. *f*

1. Trp. 1 *f*

1. Trp. 2 *f*

3. Sax. *f*

Y

Z

Bb Trp. 1 *mf* *f* *f marcato*

Bb Trp. 2 *mf* *f* *f marcato*

Bb Trp. 3 *mf* *f* *f marcato*

Bb Trp. 4 *mf* *f* *f marcato*

Tbn. 1 *f marcato*

Tbn. 2 *f marcato*

Tbn. 3 *f marcato*

B. Trp. *f marcato*

Y

Z

Cornet *f*

Flute *f*

Bassoon *f*

Bass *f*

Double Bass *f*

Z

Goodnight

by: J.E. Chapman

A **B**

462
STRING 2/3

Violin I
Violin II
Viola
Cello
Double Bass

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Cor Anglais

Piano

Double Bass

Goodnight 2

The score is divided into two main sections, C and D, indicated by boxed letters above the staves.

Section C: This section includes staves for I. Str., A. Str., T. Str. 1, T. Str. 2, B. Str., B. Tr. 1, B. Tr. 2, B. Tr. 3, B. Tr. 4, Tam. 1, Tam. 2, Tam. 3, Tam. 4, and Dr. The instrumentation features a mix of woodwinds, strings, and percussion. Dynamics range from *mp* to *sf*. A large slur spans across the first few staves.

Section D: This section includes staves for B. Tr. 1, B. Tr. 2, B. Tr. 3, B. Tr. 4, Tam. 1, Tam. 2, Tam. 3, Tam. 4, and Voc. The vocal part is prominent, with lyrics written below the staff. Dynamics include *mf*, *p*, and *sf*. The percussion parts continue with various patterns.

Section E: This section includes staves for Bar. and B. Str. The Baritone part has lyrics and a melodic line, while the Bassoon part provides accompaniment. Dynamics include *mf* and *sf*.

The score concludes with a final flourish on the B. Str. staff.

Goodnight 4

The musical score is divided into several systems:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor 1 (Ten. 1), Tenor 2 (Ten. 2), Tenor 3 (Ten. 3), and Tenor 4 (Ten. 4). The vocal lines feature melodic phrases with slurs and dynamic markings such as *f*, *mp*, and *sf*.
- Piano Accompaniment:** Includes Tom 1-4 (Toms. 1-4), Snare (Sn.), Bass (Bass), and Drums (Dr.). The accompaniment consists of rhythmic patterns with dynamic markings like *mp* and *sf*.
- Chord Progressions:** Chords are indicated by letters and numbers below the staff, including G, H, 3MS, D-9, A, B, C, F, and various extensions like 9, 11, and 13.
- Section Markers:** Sections are labeled with letters G, H, and 3MS in boxes.

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Goodnight 5

This musical score is for the piece "Goodnight 5". It is arranged for a string quartet and woodwinds. The score is divided into three systems, each with a rehearsal mark (1, 2, and 3).
System 1 (Measures 1-16) includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The woodwind section consists of Flute I, Flute II, Clarinet in Bb, and Bassoon. Dynamics range from piano (p) to forte (f).
System 2 (Measures 17-32) continues the string and woodwind parts. The woodwind section includes Flute I, Flute II, Clarinet in Bb, Bassoon, and Oboe. Dynamics range from mezzo-forte (mf) to forte (f).
System 3 (Measures 33-48) features the string quartet and woodwinds. The woodwind section includes Flute I, Flute II, Clarinet in Bb, Bassoon, and Oboe. Dynamics range from mezzo-forte (mf) to piano (p).
The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwind parts have lyrics: "LAST NOTE ON CUE" and "M/FINE".

What Ifs

by J. E. Chapman

swing Rts/modern jazz 4 = 160

The musical score is arranged in a standard orchestral format. It includes parts for:

- Alto Sax. 1 & 2: 1st X only, No Cresc., *fp*
- Tenor Sax. 1 & 2: 1st X only, No Cresc., *fp*
- Baritone Sax.: No Cresc., *f*
- Trumpet in Bb. 1-4: 1st X only, No Cresc., *fp*
- Trombone 1-4: 1st X only, No Cresc., *fp*
- Guitar: F#m, E#add9/G, D7sus, E-9, C#sus, F#m, E-9, C#sus, F#m, E#add9/G, D7sus, E-9, C#sus, F#m, E-9, C#sus
- Piano: F#m, E#add9/G, D7sus, E-9, C#sus, F#m, E-9, C#sus, F#m, E-9, C#sus
- Bass: F#m, E#add9/G, D7sus, E-9, C#sus, F#m, E-9, C#sus
- Drum Set: F#m, E#add9/G, D7sus, E-9, C#sus, F#m, E-9, C#sus

Dynamic markings include *f*, *fp*, *mf*, and *mfz*. The score is divided into systems, with a first ending bracketed and a second ending starting at measure 14. The piece concludes with a final *mf* dynamic.

What Ifs 2

B **C**

A.Sx. 1
A.Sx. 2
T.Sx. 1
T.Sx. 2
B.Sx.

B+Tpt. 1
B+Tpt. 2
B+Tpt. 3
B+Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Drums

Gtr.
Pno.
Bass
D.S.

What Ifs 5

Section G
A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.
1st X only, 2nd X only, 3rd X only, 4th X only, 5th X only
D. Sax. Solo
G: F#m13, E-11, C#sus, D-9(b9)

Section H
B. Trp. 1, B. Trp. 2, B. Trp. 3, B. Trp. 4
1st X only, 2nd X only, 3rd X only, 4th X only
Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4
Cup Mt.
G: F#m13, E-11, C#sus, D-9(b9)

Section I
Gtr., Pno., Bass, D.S.
G: F#m13, E-11, C#sus, D-9(b9)
Pno. (with flow)
Bass Pedals - when sax solo starts play INTENSE
D.S. (with flow)

What Ifs 8

The musical score is arranged in systems. The first system (measures 148-154) includes parts for Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, and Baritone Saxophone. The second system (measures 155-161) includes parts for Baritone Trumpet 1-4, Trombone 1-4, and Drums. The third system (measures 162-168) includes parts for Drums, Piano, and Bass. The fourth system (measures 169-175) includes parts for Piano and Double Bass. The score includes various musical notations such as dynamics (*f*, *mf*, *fp*), articulation (*acc*), and performance instructions like *Zurück* and *(with Bass)*. Chord symbols are provided for the piano and bass parts.

What If's 9

This musical score is for the piece "What If's 9". It is a full orchestral score with the following parts:

- Strings:** Violins 1 & 2 (A. Str.), Violas (T. Str.), Cellos (C. Str.), and Double Basses (B. Str.).
- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), and Contrabassoons (Cb.).
- Brass:** Trumpets (Tpt. 1-4) and Trombones (Tbn. 1-4).
- Percussion:** Drums (Drum) and Cymbals (Cym).
- Other:** Glockenspiel (Glc.), Triangle (Tri.), and Double Basses (D.S.).

The score is divided into two systems. The first system covers measures 100 to 174. The second system covers measures 175 to 200. The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *rit.*, *tr.*). The percussion part includes specific drum kit notations like *Drum 9*, *F9*, *B9*, and *B9/09*.

What Ifs 10

This musical score is for the piece "What Ifs" and is divided into two systems. The first system (measures 187-196) features woodwinds and strings. The second system (measures 197-206) features brass and strings. The score includes various dynamics such as *mf*, *ff*, and *f*, and includes performance markings like accents and slurs. The instrumentation includes:

- Woodwinds: A.Sax. 1 & 2, T.Sax. 1 & 2, B.Sax., Bb Trumpet 1-4, Tenor Saxophone 1-4.
- Brass: Trumpet 1-4, Trombone 1-4, Baritone, Euphonium, Bass.
- Strings: Violin 1 & 2, Viola, Cello, Double Bass.

Measure numbers 187, 197, and 207 are indicated at the beginning of their respective systems. The score concludes with a "BIG HIT" marking and a final *f* dynamic.

What Ifs II

281

P

O

124

282

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364 Days 3

D **E** **F** **G** **H**

BB-CL.1 Dmaj9/G Dmaj9/E5
BB-CL.2 mp mf
BB-CL.3 mp mf
A.Sx.
B.Sx.

Tpt. 1 Open
Tpt. 2 Open
Tpt. 3 Dmaj9/G Ebmaj11/G Open
start slow but increase speed quickly
Flgtn.
Tbn. 1 f
Tbn. 2 f
Tbn. 3 f
Tbn. 4 f

Gtr. Cmaj9/F Dmaj11/F Improvised oboe
Phn. Cmaj9/E5 Dmaj11/F
Bass 1 2 3 4

Ebtrgnsr F
Ebtrgnsr F

D.S. *atempo*

364 Days 5

K 62

BB-CL 1 *p*

BB-CL 2 *p* Stagger Breathing - never make a harsh attack, always delicate

BB-CL 3 *p* Stagger Breathing - never make a harsh attack, always delicate

A.Sx *p* Stagger Breathing - never make a harsh attack, always delicate

B.Sx *p* Stagger Breathing - never make a harsh attack, always delicate

Fltn. *p* Stagger Breathing - never make a harsh attack, always delicate

Tpt. 1 *p* Stagger Breathing - never make a harsh attack, always delicate

Tpt. 2 *p* Stagger Breathing - never make a harsh attack, always delicate

Tpt. 3 *p* Stagger Breathing - never make a harsh attack, always delicate

Trn. 1 *p* Stagger Breathing - never make a harsh attack, always delicate

Trn. 2 *p* Stagger Breathing - never make a harsh attack, always delicate

Trn. 3 *p* Stagger Breathing - never make a harsh attack, always delicate

Trn. 4 *p* Stagger Breathing - never make a harsh attack, always delicate

Gtr. *p* (Fret (artic))

Pno. *p* Let the chord ring freely re-articulate, always delicate, never a harsh attack

Bass *p* (Fret (artic))

D.S. *p* soloistic - like bottom

The Dreamer and The Realist 2

C

A.Sx. 1
A.Sx. 2
T.Sx.
T.Sx. 2
B.Sx.
D.S.

D

Bb Trp. 1
Bb Trp. 2
Bb Trp. 3
Bb Trp. 4
Trbn. 1
Trbn. 2
Trbn. 3
Trbn. 4
Chtr.

Chtr.
Pno.
BASS
D.S.

The Dreamer and The Realist 3

This musical score is for the piece "The Dreamer and The Realist 3". It is a multi-staff arrangement featuring various instruments and voices. The score is divided into two systems, each starting with a rehearsal mark 'E' and a measure number (40 and 42 respectively).

System 1 (Measures 40-42):

- Vocalists:** A.Sx., A.Sx. 2, T.Sx., T.Sx. 2, B.Sx. (all marked *mp*).
- Woodwinds:** Flute (Fl), Clarinet (Cl), Saxophone (Sax), Bassoon (Bsn), Trumpet (Trp. 1-4), Trombone (Tbn. 1-4).
- Brass:** Horn (Hr), Trombone (Tbn. 1-4).
- Strings:** Violin (Vn.), Viola (Vla.), Cello (Vcl.), Double Bass (D.B.).
- Percussion:** Drum (Dr.), Bass Drum (B.D.), Cymbal (Cym.).
- Other:** Chorus (Chr.), Piano (Pno.), Bass (Bass).

System 2 (Measures 42-58):

- Vocalists:** A.Sx., A.Sx. 2, T.Sx., T.Sx. 2, B.Sx. (all marked *mp*).
- Woodwinds:** Flute (Fl), Clarinet (Cl), Saxophone (Sax), Bassoon (Bsn), Trumpet (Trp. 1-4), Trombone (Tbn. 1-4).
- Brass:** Horn (Hr), Trombone (Tbn. 1-4).
- Strings:** Violin (Vn.), Viola (Vla.), Cello (Vcl.), Double Bass (D.B.).
- Percussion:** Drum (Dr.), Bass Drum (B.D.), Cymbal (Cym.).
- Other:** Chorus (Chr.), Piano (Pno.), Bass (Bass).

The score includes detailed notation for each instrument, including dynamics (e.g., *mp*, *f*, *mf*), articulation, and performance instructions. The bottom of the page features a large double bar line and the page number 36.

The Dreamer and The Realist 8

The musical score is divided into two systems. The first system includes vocal parts for Alto Saxophone (A.Sx.), Tenor Saxophone (T.Sx.), and Baritone Saxophone (B.Sx.), and piano accompaniment for Trumpet 1-4, Trombone 1-4, Clarinet, and Piano. The second system includes parts for Clarinet, Piano, Bass, and Double Bass (D.S.).

System 1:

- Vocal Parts:** A.Sx., T.Sx., and B.Sx. parts feature lyrics: "PLAY OUT (your own)", "PLAY OUT (your own)", and "PLAY OUT (your own)".
- Piano Accompaniment:** Includes parts for Trumpet 1-4, Trombone 1-4, Clarinet, and Piano. The piano part includes dynamic markings like *mf* and *fp*, and includes the instruction "Pop last X".
- Chord Progression:** The piano accompaniment features a consistent chord progression of Dmaj9, B7sus, G#11, A5, Dmaj9, B7sus, G#11, A5, Fmaj9, D7sus, E-11, C5.

System 2:

- Clarinet:** Features the instruction "let X only" and dynamic markings *mf* and *fp*.
- Piano:** Features the instruction "(octave w/ rgh. sect.)" and dynamic markings *mf* and *fp*.
- Bass and D.S.:** Continues the melodic line with dynamic markings *mf* and *fp*.

Chord Progression Summary:

System 1: Dmaj9 B7sus G#11 A5 Dmaj9 B7sus G#11 A5 Fmaj9 D7sus E-11 C5

System 2: Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5

VITA

Jonathan **Eric** Chapman (born 1977) is a native of Webster Groves, Missouri. Chosen to play the trombone in 6th grade because his arms were long enough to reach 7th position, Mr. Chapman later developed a serious interest in music and jazz at age 14. He taught himself instrument transpositions and basic orchestration, attempting his first compositions and arrangements for jazz ensemble while in high school.

Mr. Chapman attended Eastern Illinois University, in Charleston Il., where he continued his interest in composition and arranging. While at E.I.U., multiple jazz ensembles performed originals and arrangements by Mr. Chapman. Mr. Chapman also co-founded a popular music group which performed regionally and had two recordings published on CD. After E.I.U. Mr. Chapman, eventually, attended Western Illinois University, in Macomb Il., and was active as a composer and arranger – again having many pieces featured by multiple ensembles.

In 2008 Mr. Chapman moved to Kansas City to work on a doctorate in composition from the University of Missouri – Kansas City. While in Kansas City, Mr. Chapman remained active as a trombonist and composer/arranger both at the university and off campus in the Kansas City jazz community. At U.M.K.C. Mr. Chapman was a composition mentor to undergraduate level students and was a jazz combo coach/director for three years. He has been a member of The New Jazz Order Big Band since 2008; performed with The 627 Big Band; a three time participant of The Blackhouse Collective ensemble; performed with multiple popular music ensemble in Kansas City; lead his own ensemble - The J.E. Chapman Music Circus. As a trombonist Mr. Chapman has recorded with The New Jazz Order Big Band and Mr. Bobby Watson on The Gates BBQ Suite CD. Mr. Chapman has a release

slated for spring of 2014 of original works performed and recorded by his own ensemble; the title of the CD is *364 Days*.

Mr. Chapman holds degrees from Eastern Illinois University (B.A. Trombone Performance – Jazz Studies), Western Illinois University (M.M. in Music – Jazz composition), and is currently completing the doctorate degree in composition from The Conservatory of Music and Dance at University of Missouri – Kansas City and will graduate in May of 2014.