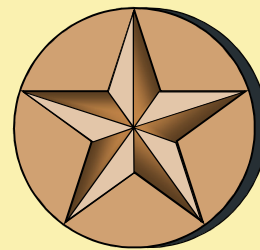


# Texas Jazz Educators Association Newsletter

Highlighting Jazz Activities in the State of Texas

February 2014



## THE PRESIDENT'S MESSAGE



Dear Friends,

Happy New Year! I hope y'all had a wonderful holiday break with family and friends, and are enjoying being back to work playing and teaching music!

It was great seeing many of you at the 2014 JEN Conference in Dallas. I hope all of you were as inspired as I was by the student performers, the presenters, invited professionals, trade vendors, JEN administration and volunteers. JEN is in great hands and I am sure it will be very healthy in performance and education for years to come. **Mary Jo Papich**, past JEN president, sends all of us her best and wishes us well for the coming year.

TMEA is coming up very quickly and I am looking forward to seeing you all there. Our meeting is scheduled for Thursday, February 13th, 1:00-2:00pm in CC 102. One of the major topics for discussion will be the proposed four part process and responsibilities for the All-State Jazz Etudes going forward. My sincere thanks to **Richard Birk** and **Alex Parker** for taking the lead on bringing us back on target and I am very hopeful and positive that everyone will be satisfied with our initial fixes as well as provide welcomed feedback and comments.

Other important TJEA sponsored events include the following: 1. Carroll High School Band performance, Friday, 2/14/14, 7:30-9:00am; and 2. TMEA/TJEA Region Jazz Coordinators Breakfast, Saturday, 1/15/14, 7:30-9:00am, Marriott River Walk, Travis Room.

If anyone has something they would like to get on the agenda I encourage you to send me an email with ideas we may need to discuss to [schneller@shsu.edu](mailto:schneller@shsu.edu)

As always, TMEA will have many excellent jazz clinics and concerts and I

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Photo © Bob Klein www.bobklein.com

**Marvin Stamm** will be the guest artist with the Blocker Middle School Band in Texas City in April. See College of the Mainland article, p 9.

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encourage you to look through the schedule and attend as many as possible.

Lastly, I know many of you are preparing for the spring jazz festival season. If you are still looking for a place to play look in this issue and on the TJEA website

for various listed festivals. Again, best wishes and we'll see y'all at TMEA in a couple of weeks.

Regards,  
**Aric Schneller**, President TJEA



## Houston's HSPVA

The Jazz Education Network (JEN) came to Texas this year to hold its fifth annual conference. Several Texas groups participated in the JEN conference in Dallas this year.

One of those Texas ensembles was Houston's HSPVA **Jazz Combo 1**, directed by **Warren Sneed**. The ensemble performed on the conference's opening night (1-8-14) at the Dallas-Hyatt Regency Hotel. Special guest was trumpeter **Dennis Dotson**, a Woody Herman alumnus, who currently serves as Specialist in Jazz Trumpet at the Butler School of Music at University of Texas.

Jazz Combo 1 members pictured above include, **Paul Cornish**, piano; **Alex Wheeler**, drums (member 2014 TMEA All-State Jazz Ensemble I); **Blake Oppen**, saxophone (member 2014 TMEA Jazz Ensemble II, details follow); **Dennis Dotson**, trumpet (guest artist); **John Koozin**, bass; **Jeremy Dorsey**, guitar (member 2014 Monk Institute of Jazz H.S. All-Star), and **Austin Thomas**, piano (member 2014 GRAMMY Camp - Jazz Session).

## Houston guitarist wins honors

Guitarist **Jeremy Dorsey**, a senior at Houston's HSPVA, has been selected to the 2014 edition of the Thelonious Monk National Performing Arts High School All-Star Jazz Sextet. He will be participating in an all-expenses-paid, weeklong performance tour with internationally renowned jazz recording artist **Ambrose Akinmusire**. This year's destination is San Francisco. The tour dates are February 24-28, 2014.

Jeremy, along with his peers from across the country and Mr. Akinmusire, will perform and present peer-to-peer master classes in public schools throughout the San Francisco Bay area in an effort to teach their like-age audiences about jazz and the important American values it represents: teamwork, unity with ethnic diversity, democracy, and the vital importance of really listening to one another. They also will perform one evening at **Yoshi's**, one of the world's most prominent jazz clubs.



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## Drum Set Performance Tips: “Understanding and Executing the Tune” by Marvin Sparks

### Overview

Over the past decades, I have judged the All-State Jazz Drum Set submissions, listened to auditions for placement in college jazz ensembles but have been surprised by the lack of knowledge that most young jazz drummers have about the music they play or listen to. In this article, I will discuss the importance of learning music (the tune) and applying it to the drum set. This concept will help our drummers focus on the music instead of “licks” to impress. This article is taken from my JEN 2014 presentation in Dallas.

Continued, next page...



### **Points of Interest**

- ❖ To begin this concept, remember “if you can’t sing it you can’t play it.” Begin by introducing your drummers to the “jazz standards” by giving them selected lead sheets. Examples for study include:
  - Straight Ahead Medium Tempo: “Take the A-Train”
  - Straight Ahead Up-Tempo: Milestones, Impressions
  - Latin/Samba: Blue Bossa
  - Funk: Chameleon

In the 70s and 80s, I played with bands where everyone sang lead and background parts. This is extremely difficult and takes total concentration, but it teaches drummers melodies, lyrics and form. It also serves as a “personal metronome” because your time won’t fluctuate due to the lyrics and melodies you are singing. As a drummer, you automatically compact your pattern to fit into what you are singing (melody or harmony).

- ❖ They must research various versions of the tune to get an idea of the melody (phrasing, etc.). All of the same musical principles that you discuss with the horns, piano, guitar, and bass should be directed to your drummers. If you are not familiar, here’s a great way to start.

As directors, we deal with drummers last! I have done it when I directed my Latin Jazz and Jazz Ensembles because we are so concerned with the melody, chord changes and everything else except the drummer. In some cases, we will even tell them to just play “time on the hi-hat.” Many of the young high school and college drummers who have not studied with a good private drum set instructor have not been exposed to the jazz standards or been taught how to read a “lead sheet.”

- ❖ The five tunes mentioned above in paragraph one of Points of Interest have melodies that are 16 bars, which is the length used in most auditions for styles.

Each one of the above tunes are “heads” that are 16 bars and they can be used as great primers for students to learn the melody. Have students listen to the “original” recording as well as various other arrangements. Also, listen to combo recordings rather than big band, so students can get the experience of playing with a small group.

If you don’t have a combo start one. In the real world, that’s the type of group that will provide the most performance opportunities.

- ❖ Have students sing the melody while playing just the hi-hat, then add different limbs (ride cymbal, snare drum, etc.). In some cases, this will be difficult in other cases it will slow down “active” drumming. In all cases, now your drummers are thinking about the “tune” and learning the tune.

This technique is challenging to students but is the foundation for them to start focusing on the “tune” instead of drum licks from a tune. On New Year’s Eve, I played a gig and the keyboard player said to the singer, “He’s playing the melody...Marvin is playing the melody on the drums.” What he was referring to was that when I construct my drum pattern, I’m thinking about the melody. The song we were playing that really made him say this was, “Sade-Smooth Operator.” LEARN ALL GENRES AND STYLES OF TUNES!!!

- ❖ This concept can be used for your big band charts giving meaning to the “horn cues” that the drummers don’t understand.

On many occasions, when drummers or directors want me to work with the drummers, I'll ask them if they can "sing" the horn lines written in their parts or do they know the tempo. In most cases, they don't. It is important to sing these melodies (even if you can't sing) so you have the correct rhythms and articulations embedded in your mind, then translate that to the drums.

### Results

- ❖ When you use this concept, your (drummer) playing takes on another dimension that of melody and harmony from the drum set. You should be able to play the melody with each limb, then eventually you will learn how to orchestrate it throughout the drum set.
- ❖ When you are listening to the great recordings and these master jazz drummers, listen for those qualities in their playing.
- ❖ Make your students do reports on these "tunes" and the drummers. A great website to get information is [www.jazzstandards.com](http://www.jazzstandards.com). They have tunes, links to YouTube and iTunes information on recordings and players. It is a great resource. Also, make them maintain a file so they can have references. We must take the time in our teaching to get our students interested in the historical significance of this music, so they can make educated decisions on developing their personal styles.

### Hearing Protection

Another concept, I want to share with everyone is "hearing protection." There are very few musical situations (classical orchestra, piano trio) that I don't use ear protection. I have personal ear plugs that were custom made for me which I have been using for years. Basically, they cut out about 10 dB or simply the ring and overtone from the high frequencies. They also allow me to get a focused sound out of the drum set at any volume level. There are several models but Vic Firth has developed a new product and is educating drummers on the importance of protecting their hearing.

### **Bags and Accessories**



#### **High-Fidelity Earplugs (Regular)**

The world's highest fidelity non-custom earplugs. Configured to replicate the natural response of the ear canal so that sound is reproduced exactly as the ear would hear it, only quieter. Clarity of speech and richness of music are preserved rather than muffled. 20db sound reduction across all frequencies. Heavy-duty neck cord and carrying case included.

[click here to download a larger image of the VICEARPLUGR](#)

### **BUY IT NOW:**



The following is an excerpt from the book,

## ***A Guide to Drum Set Performance*** by Marvin R. Sparks Jr.

### **LISTENING**

Developing a systematic approach to listening became the most important breakthrough in my development as a musician. Not knowing what to listen for interferes with one's ability to perform music at the same level as a professional. My listening library covers every genre of music, historically and stylistically. I have developed the art of isolation in studying drum styles, rhythms, sound, and musicality during listening sessions.

Listening to your predecessors increases one's awareness of history and stylistic nuances in the music you are performing. As you become musically educated to the elements of musical composition, sensitivity and taste will develop in your playing.

Other keys to the cultivation of your personal style are:

- Research the World of Percussion and Drumming Online
- Join Groups and Establish Relationship with other Percussionists and Drummers
- PAS (Percussive Arts Society)
- JEN (Jazz Education Network)
- Read Periodicals and visit Websites devoted to Drums, Percussion, Jazz, Latin, and the Music Industry
- Modern Drummer
- IDrum
- Latin Beat
- Descarga - Latin music mail order company
- Hudson Music
- Downbeat
- Jazz Times
- International Musician (AFM-American Federation of Musicians)
- NAMM (National Association of Music Merchants)
- Read Books about ALL Genres of Music including Autobiographies of giants of ALL Styles.
- Make listening to all styles of music a lifelong study.
- One's conscientious work will be reflected in your playing.
- Make studious listening a part of your everyday routine.

Here's a partial list of some of my favorite drummers and bands grouped into styles. Many of the drummers and groups on this list record and perform various styles of music, work with various ensembles and perform during various decades.

### **Swing (Big Band)**

Jo Jones, Sonny Payne, Louie Bellson, Harold Jones, Brian Grice w/Count Basie Orchestra: Kenny Clarke, Charlie Persip w/Dizzy Gillespie: Sam Woodyard, Rocky White w/Duke Ellington Orchestra: Buddy Rich Orchestra; Thad Jones and Mel Lewis; Lewis Nash, Ndugu Chanler, Mel Lewis w/Gerald Wilson Big Band; Jeff Hamilton and John Clayton Big Band; Peter Erskine, Ed Soph w/Woody Herman Big Band.

**Bebop/Classic (50s and 60s)**

Philly Joe Jones, Tony Williams, Jimmy Cobb w/Miles Davis; Billy Higgins; Mikey Roker; Denzil Best; Pete LaRoca; Kenny Clarke; Max Roach w/Charlie Parker and Clifford Brown, Ed Thigpen w/Oscar Peterson; Danny Richmond w/Charlie Mingus, Elvin Jones w/John Coltrane; Art Blakey and the Jazz Messengers; Donald Byrd, Cannonball Adderley,

**Free Music/Avant-Garde**

Famoudou Don Moya w/Art Ensemble of Chicago; Sun Ra; Rashid Ali, Elvin Jones w/John Coltrane; Ed Blackwell w/Ornette Coleman, Pharoah Sanders; Don Cherry; Muhal Richard Abrams and AACM.

**Contemporary/Traditional Jazz (1970-present)**

Carl Allen, Jeff Waits, Ralph Peterson, Michael Carvin, Jack DeJohnette, Al Foster, Connie Kay, Kenny Washington, Lewis Nash, Victor Lewis, Billy Hart, Ndugu Chanler, Greg Hutchinson, Terron Gully, Eric Harland, Kendrick Scott; Freddie Hubbard; Wynton and Bradford Marsalis; Keith Jarrett; Herbie Hancock; McCoy Tyner; Tommy Flanagan, Joe Locke and Geoffrey Keezer.

**Jazz Fusion**

Dave Weckl w/Chick Corea; Gerry Brown w/St Stanley Clarke; Steve Gadd w/Bob James and Steely Dan; Lenny White w/Return to Forever; Billy Cobham and Narada Michael Walden w/Mahavishnu Orchestra; Will Kennedy w/Yellowjackets; Rayford Griffin w/Jean-Luc Ponty; Chester Thompson and Eric Gravett w/Weather Report; Ndugu Chanler w/George Duke; Mike Clark, Harvey Mason, and Billy Hart w/Herbie Hancock.

**Latin**

Alex Acuna, Airtio, Ndugu Chanler, Armando Peraza, Raul Rekow, Horacio Hernandez, w/Santana; Bobby Sanabria; Steve Berrios; Julio Barreto w/Gonzalo Rubalcaba and Crisol; Tito Puente; Eddie Palmieri; Irakere; Ignacio Berroa; Roberto Vizciano; Cal Tjader; Mongo Santamaria; Los Van; Ray Barretto; Los Papines; Los Munequito de Mantanzas; Poncho Sanchez; Marc Anthony; Celia Cruz.

**Funk**

David Garibaldi w/Tower of Power; Ndugu Chanler; Stix Hopper w/Crusaders; Dennis Chambers w/Parliament Funkadelics; Sonny Emory; Freddie and Maurice White w/Earth, Wind and Fire; Willie Green w/Neville Brothers; Bernard Purdie w/Aretha Franklin; Clyde Stuberfield w/James Brown; Ramsey Lewis; Jeff Loeber; Maze; Ohio Players; Isley Brothers; Betty Davis; Pointer Sisters; Prince; Cold Blood.

**Rock**

John Bonham w/Led Zeppelin; Vinnie Colaiuta, Chester Thompson w/Frank Zappa; Will Calhoun w/Living Colour; Phil Collins w/Genesis and Brand X; Bill Bruford w/Yes; Kenwood Denard; Neal Peart w/Rush; Stewart Copeland w/Police; Simon Phillips; Paul Simon; Steve Winwood; Ginger Baker; Gino Vanelli.

**Reggae**

Carlton Barrett w/Bob Marley and the Wailers; Third World; Steel Pulse; Ziggy Marley.

**Blues**

Muddy Waters; B.B.King; Bobby Blue Bland; Koko Taylor; Junior Wells; Robert Cray; Howlin Wolf; Stevie Ray Vaughn

**African**

Les Ballets Africains; Babatundi Olatunji; Chief Bey; Ladji Camera

**TUNES (Examples)**

**Straight Ahead Medium Tempo:** "Take the A-Train" Duke Ellington (Sonny Greer)

**Straight Ahead Up-Tempo:** "Milestones (Philly Joe Jones); Miles Davis, Impressions - (Elvin Jones) - John Coltrane

Continued, next page...

**Latin/Samba:** Blue Bossa-Dexter Gordon (Al Foster); Blue Bossa-(Lewis Nash); Blue Bossa-Joe Henderson (Pete La Roca)

**Funk:** Chameleon-Herbie Hancock (Harvey Mason)

### **RESOURCE**

**Jazz Standards.com:** Great jazz educational website which includes information on recordings, links to tunes and information on the artists.

### **About the author**

*Marvin R. Sparks, Jr has worked throughout the United States as a percussionist, drummer, educator, consultant, writer, and producer. Mr. Sparks has presented at the 2012 JEN Conference (New Orleans), IAJE, TMEA, TBA, Midwest Band and Orchestra and PASIC as a director, panelist, and performer. Professor Sparks serves on the faculties of Texas Southern University and Lone Star College-Kingwood. Mr. Sparks holds a Bachelors of Music (Performance) from the University of Illinois-CU and a Masters of Art (Performance) from Eastern Illinois University. As a performer, Marvin Sparks has worked in various genres of the music industry including performances with The Color Purple, Ragtime, King and I, Max Roach, Roy Ayers, Lakewood Church Orchestra (w/Israel Houghton and Cindy Cruise), and James Cleveland. Sparks has recorded over 200 commercials for Radio and TV as a writer, player, and producer. He is an educational consultant for Evans Drumheads, Sabian Cymbals, Vic Firth Mallets and Sticks, and Latin Percussion Music Group. For more information: ([www.sparksedproserv.com](http://www.sparksedproserv.com))*



## **Kingwood Big Band**

*Sponsored by the Lake Houston Musical Arts Society*

**2nd Annual Kingwood Jazz Festival featuring Harry Watters**

**March 8th (All Day)**

**Evening Performance at 7:30 PM**

**For tickets and more information visit:**

**Lake Houston Musical Arts Society: <http://www.lhmas.org>**



## *College of the Mainland*

"An Evening of Jazz" in Texas City, TX is being planned. The College of the Mainland Jazz Ensemble under the direction of **Sparky Koerner** along with Texas City High School Jazz Band directed by **David Richard** and the Blocker Middle School Jazz Band directed by **Barbara Figarelli** will present their 5<sup>th</sup> Annual Evening of Jazz. Guest artist for this year's event will be trumpeter, **Marvin Stamm**. Along with Marvin will be **Dr. Robert Morgan**, Director Jazz Studies Emeritus at Houston HSPVA performing on piano.

The concept for the "Evening of Jazz" in Texas City came out of a conversation Sparky had with **Joseph Figarelli**, Director: Performing and Visual Arts for Texas City ISD. This collaboration now is in its fourth year. Past guest artists have included: **Mike Steinel** – trumpet, **Ron Wilkins** – trombone and **Johnny Gonzales** – saxophone.

The event has proven to be an excellent educational learning experience for the students at all levels. Marvin will present an afternoon clinic for the students in the High School and Middle school jazz bands and work with the COM jazz ensemble in the evening. "It has been a long time since Marvin performed with the COM Jazz Ensemble", Sparky said. "The first time was in 1999 and then again in 2003 when Marvin came with pianist Bill Mays."

The concert is scheduled for Saturday April 5, 2014 at 7 pm. The venue for the "Evening of Jazz" will be the Texas City High School Auditorium, 1431 Ninth Avenue North, Texas City, TX 77590. The concert will be free and open to the public. For more information contact Sparky Koerner at [skoerner@com.edu](mailto:skoerner@com.edu)

On Saturday April 12, 2014 the COM Jazz Ensemble will participate at the **GCIC Jazz Festival** being hosted at San Jacinto College South, **Tim Kochen** organizer. Guest artist for the Jazz Festival will be saxophonist, **James Carter**.

**Sparky Koerner** continues to perform with the Galveston Symphony Orchestra and will be the guest soloist on March 9, 2014 performing the *Concerto for Trumpet* by Joseph Haydn.

**Sparky's Jazz Express** will perform at Texas A & M Galveston on February 5, 2014 for a special Black History Month Concert. On March 1, 2014 the Jazz Express will do a special presentation at the Rosenberg Library in Galveston in conjunction with a book series they are having: **Isabel Wilkerson's Warmth of Other Suns**, which is about the migration of African Americans from the south to the north in the 1920's. The Jazz Express will tie in music of musicians that made that migration to the north. 🎵

**Make plans to attend our annual meeting during the TMEA convention.**

**Texas Jazz Educators Association Meeting**

**Thursday**

**1:00 – 2:00 PM      Room CC 102**

## ***52<sup>nd</sup> Annual Tarleton Jazz Festival***

Come join us for the **52<sup>nd</sup> Annual Tarleton Jazz Festival**, Saturday, March 22, 2014. Our guest artist this year is **Jon Faddis**.



For information on the festival and evening concert please visit our website:

[www.tarleton.edu/band/camps/jazz\\_festival](http://www.tarleton.edu/band/camps/jazz_festival)

Spaces are limited so make your reservations now to join us for this exciting event.  
For more information contact Greg Ball at [ball@tarleton.edu](mailto:ball@tarleton.edu) or  
254-968-9828.



# SHSU School of Music Presents

## The 4<sup>th</sup> Annual



## Bill Watrous Jazz Festival

*The State's Oldest Jazz Festival...54 years running!*



**FRIDAY - SATURDAY  
MARCH 28<sup>TH</sup>-29<sup>TH</sup>, 2014**

James & Nancy Gaertner  
Performing Arts Center  
Payne Concert Hall  
815 17<sup>th</sup> Street  
Huntsville, TX 77340

**8:30 am - 6 pm**

College, high school,  
And junior high school band performance  
Free Admission

**1:15 pm**

Clinic with guest artist Lynn Seaton

**7:30 pm**

Concert & Awards Ceremony

Featuring:

Bill Watrous, Lynn Seaton, special guests,  
And the SHSU Jazz Ensemble

Tickets:

\$15 General, \$12 Seniors, \$5 SHSU Students

*Featured Artist:  
Lynn Seaton*



### ADJUDICATORS/CLINICIANS

Ken Edwards, Freddie Mendoza,  
Scott Plugge, Marvin Sparks, Mike Wheeler

To purchase tickets, call the Box Office at (936) 294-2339

Or go to [www.shsu.edu/boxoffice](http://www.shsu.edu/boxoffice)

For more information, please visit  
<http://www.shsu.edu/~music/events/jazz/>

**MEMBER THE TEXAS STATE UNIVERSITY SYSTEM**

## Sam Houston State University hosts 4<sup>th</sup> Annual Jazz Festival

For information on the festival and evening concerts please visit our website:

<http://www.shsu.edu/~music/events/jazz/>

Jazz director, Aric Schneller advised, "Spaces are limited, so make your reservations now to join us for this exciting event." For more information contact Aric Schneller at [schneller@shsu.edu](mailto:schneller@shsu.edu) or 208-240-4404. [See flyer, page 11, this issue]

Director Schneller sends along good news about SHSU grad, **Robby Yarber** and current senior, **Brian Fincher**.

**Robby Yarber**, 2012 Graduate of SHSU from Groveton, TX and former Lead Trumpet with the 2012 Disney All-American Jazz Band just joined The Glenn Miller Orchestra as 2nd/Assistant Lead Trumpet after completing three semesters in the Grammy Nominated UNT One O'clock Lab Band as 2nd/Assistant Lead Trumpet and Lead Trumpet under the direction of **Steve Wiest**.

**Brian Fincher**, current senior and Lead Trumpet with the SHSU Jazz Ensemble won the 2013 Disney All-American Jazz Band Lead Trumpet spot and performed admirably all summer. Brian is a former student of **Dennis Dotson** and will be pursuing his master's in Jazz Studies at the University of North Texas upon graduation the spring of 2014.

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## Jazz Events at TMEA

Editor: The following list was gleaned from the TMEA web site. Be sure to do your own research for jazz clinics and concerts in case an event was accidentally missed in the listing below.

### *Thursday events*

#### **Concert: Marine Corps All-Star Jazz Band**

Thursday / 10:00 – 11:00 AM / CC BALLROOM B

*Conductor:* Stephen Giove, United States Marine Corps

The Marine Corps All-Star Jazz Band started in 2008. It consists of 18–20 of the best Marine musicians from the 10 fleet bands and the Armed Forces School of Music. The repertoire ranges from big band swing, Latin, bebop, funk and standards to contemporary. It meets once a year to perform America's original art form: jazz! *This concert is not recorded.*

Program subject to change.

#### **Texas Jazz Educators Association Meeting**

Thursday / 1:00 – 2:00 PM / CC 102

*Presider:* Aric Schneller, Sam Houston State Univ, TJEJA President



Continued, next page...



## **Simplifying Chord Changes with Bracketing**

Thursday / 4:00 – 5:00 PM / CC 008

*Clinicians:* Stephen Jones, Texas Tech Univ; Ben Haugland, Texas Tech Univ

Seemingly complicated chord changes can often be reduced to just a few scales or key centers, or they can be bracketed. This allows the jazz band director to provide students with simple direction for harmonic accuracy in improvised solos. Jones will explain bracketing, using examples from the standard jazz literature. Advanced theory knowledge or advanced improvisation skill is not necessary.

## ***Friday events***

### **Concert: Carroll HS Jazz Ensemble**

Friday / 10:00 – 10:50 AM / CC BALLROOM B

*Conductor:* David Lown, Carroll Senior HS

Program (subject to change):

1. *Every Day (I Have the Blues)*
  - Comp. Peter Chatman; Arr. Ernie Wilkins
2. *Harlem Speaks*
  - Comp./Arr. Duke Ellington
3. *Jumpin' Punkins*
  - Comp./Arr. Duke Ellington
4. *Skylark*
  - Comp. Hoagy Carmichael; Arr. Bob Brookmeyer
5. *Three And One*
  - Comp./Arr. Thad Jones
6. *In the Tradition*
  - Comp./Arr. Steve Owen

### **Teaching Jazz for the Non-Jazzer**

Friday / 2:30 – 3:30 PM / CC 008

*Clinician:* Chad West, Ithaca College

West will present tools for teaching swing, Latin, bop, and blues styles; rhythmic solfège; articulation; ornamentation; improvisation; intricacies of the rhythm section; and rehearsal and stage setup for the beginning jazz band. He will provide audiovisual demonstration with recordings of his middle school jazz band rehearsals.

### **SmartMusic Anytime, Anywhere on iPad**

Friday / 4:00 – 5:00 PM / CC 203

*Clinician:* David Hawley, MakeMusic, Inc.

SmartMusic is now available for iPad! See how your students can practice and submit assignments with an

Continued, next page...

iPad at home or school with SmartMusic's library of 60 method books, 3,600 concert titles, 50,000 exercises, 300 sight-reading etudes, hundreds of UIL solos, jazz improvisation accompaniments, and more.

## ***Saturday events***

### **TMEA/TJEA Region Jazz Coordinators Breakfast**

Saturday / 7:30 – 9:00 AM / MARRIOTT RW TRAVIS

*Presider:* Aric Schneller, Sam Houston State Univ, TJEA President

### **Electro-Jazz: Computers in the Jazz Ensemble**

Saturday / 8:00 – 9:00 AM / CC 204

*Clinicians:* Ariel Alexander, Saddleback College; Jon Bremen, Los Angeles Southwest College

Alexander (saxophone) and Bremen (guitar) demonstrate how they use the computer (using Ableton Live) as an instrument in their Electro-Acoustic jazz duo. Through a mixture of presentation and performance, the clinicians will offer insight into the fusion of electronic music and jazz.

### **Concert: TMEA All-State Jazz Ensemble II**

Saturday / 11:30 AM – 12:20 PM / CC BALLROOM B

*Conductor:* Conrad Herwig, Rutgers Mason Gross School of the Arts

Program (subject to change):

- |                                      |  |
|--------------------------------------|--|
| 1. <i>Syeeda's Song Flute</i>        | ○ Gershwin, arr. by Conrad Herwig  |
| ○ Coltrane                           |  |
| 2. <i>You Know I Care</i>            | 6. <i>Prayer for Passive Resistance</i>  |
| ○ Duke Pearson arr. by Doug Beavers  | ○ Charles Mingus, trans/arr. by John Stubblefield, orchestrated by Conrad Herwig |
| 3. <i>Tilt</i>                       | 7. <i>From Another Dimension</i>   |
| ○ Conrad Herwig arr. by Doug Beavers | ○ Conrad Herwig, arr. Doug Beavers   |
| 4. <i>Body and Soul</i>              | 8. <i>Lonnie's Lament</i>  |
| ○ Arranged by Conrad Herwig          | ○ Coltrane arr. Herwig   |
| 5. <i>It Ain't Necessarily So</i>    |  |

### **Concert: TMEA/ATSSB All-State Jazz Ensemble**

Saturday / 1:00 – 1:50 PM / CC BALLROOM B

*Conductor:* Charles Owen, Univ. of South Florida

Program (subject to change)

- |                                   |  |
|-----------------------------------|--|
| 1. <i>Sumo</i>                    | 4. <i>A Ridge Away</i>                                   |
| ○ Michael Brecker/Dave Stamps     | ○ Chuck Owen, ASCAP                                      |
| 2. <i>Blues on Down</i>           | 5. <i>Red Beans and Ricely Yours, Part I - Struttin'</i> |
| ○ Benny Golson/arr. Chuck Owen    | ○ Chuck Owen, ASCAP                                      |
| 3. <i>Libertango</i>              |  |
| ○ Astor Piazzolla/arr. Fred Sturm |  |

Continued, next page...

## **How Improvising Will Benefit Your Students**

Saturday / 2:00 – 3:00 PM / CC 210

*Clinicians:* Martin Norgaard, Georgia State Univ; James Fidlon, UT/Austin

Improvisation can enhance your students' creative thinking and self-confidence, but not all approaches to teaching improvisation are equally effective. Our research with students, teachers, and expert practitioners describes the thinking of improvisers at different skill levels. Norgaard and Fidlon will discuss their findings and suggest strategies for successfully incorporating improvisation into any music classroom.

## **Concert: TMEA All-State Jazz Ensemble I**

Saturday / 2:30 – 3:20 PM / CC BALLROOM B

*Conductor:* Terell Stafford, Temple Univ

Program (subject to change)

- |                          |                                 |
|--------------------------|---------------------------------|
| 1. <i>Big Swing Face</i> | 4. <i>Lament</i>                |
| ○ Bill Potts             | ○ J.J. Johnson                  |
| 2. <i>Low-Down</i>       | 5. <i>Wind Machine</i>          |
| ○ Thad Jones             | ○ Sammy Nestico                 |
| 3. <i>Us</i>             | 6. <i>Too Late...The Mambo!</i> |
| ○ Thad Jones             | ○ Bill Zaccagn                  |

## **Concert: Texas Community College Band Directors Association All-State Jazz Ensemble**

Saturday / 4:00 – 4:50 PM / CC BALLROOM B

Show/Hide Details

*Conductor:* Tim Ishii, UT/Arlington

Program (subject to change)

- |  |  |
|--|--|
| 1. <i>Tenor Eleven Blues</i>           | ○ Peggy Lee, Cy Coleman, Bill Schluger/Dan Cavanagh  |
| ○ Ken Edwards                          |  |
| 2. <i>Lulu's Back in Town</i>          | 5. <i>Invitation</i>                                 |
| ○ Harry Warren & Al Dubin/Dan Cavanagh | ○ Paul Francis Webster and Bronislau Kaper/Frank Man |
| 3. <i>Tunnel Vision</i>                | 6. <i>Moten Swing</i>                                |
| ○ Dan Cavanagh                         | ○ Buster Moten and Benny Moten/Ernie Wilkins         |
| 4. <i>I'm in Love Again</i>            |  |

**Have a great TMEA convention experience! Attend the many jazz events and be sure to attend our annual TJEA business meeting. We need your ideas.**

## TJEA NEWSLETTER ARTICLE SUBMISSION GUIDELINES

The ***TJEA Newsletter*** is compiled four times a year, in February, May, August and November. Articles should be sent by email to the editor in a Word formatted attachment. Avoid sending PDF files, transfer them to Word before sending. Any photos should be placed in your Word formatted article or sent as separate JPEG images.

Email should be sent to the newsletter editor, John Goode, at [newsletter@tjea.org](mailto:newsletter@tjea.org).

DEADLINES:	January 15	(Feb. Edition)
	April 15	(May Edition)
	July 15	(August Edition)
	October 15	(Nov. Edition)

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