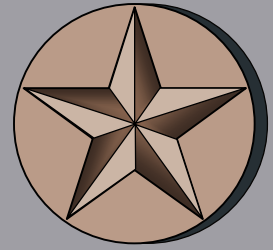


Texas Jazz Educators Association Newsletter

Highlighting Jazz Activities in the State of Texas

February 2013



THE PRESIDENT'S MESSAGE



Greetings Texas Jazzers,

I hope you all had a wonderful holiday season and are enjoying being back to work and playing music again!

I am looking forward to seeing you all at TMEA. Our meeting is scheduled for Friday night at 6:30 in CC 102. One of the major topics of discussion will be the upcoming JEN Conference in Dallas, January 2014. There will be a meeting following ours to get into this more in depth. Anyone wanting more info or willing to help is invited to attend.

Representatives from JEN are sharing our table outside the Exhibit Hall. If you are not a JEN member, stop by and learn about this increasingly important organization. I know those who were at the 2012 convention in Atlanta gave it rave reviews. Next year it will be in our own backyard so stop by and find out more.

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. ball@tarleton.edu

There are many interesting jazz clinics and concerts going on this year and I encourage you to look through the schedule and attend as many as possible. In particular I hope you make it to the first TMEA Invited High School Jazz Band concert featuring the Katy High School Jazz Band from Katy, Texas directed by Terence Gorton. The concert is Friday at 11:00 in CC Ballroom B.

I know many of you are preparing for 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.

Cheers,
Greg Ball, President TJEA



Photo by Greg Bashara

Ron Carter worked with the Temple High School Highlighters jazz ensemble recently. Read more about Carter and a life devoted to jazz on page 2.

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The following article is reprinted with permission. It appeared in the **Central Texas Jazz Society's** newsletter, the ***CentTex Jazz News*** Winter 2013, **David Wild**, editor, **Greg Bashara**, author. You can find out more about the great things happening with the **Central Texas Jazz Society** and membership information by visiting their web site at <http://www.centraltexasjazz.org/>

Ron Carter talks Jazz Ed...

by Greg Bashara

Editor's Note: [CTJS] board member **Greg Bashara** caught up with educator/saxophonist **Ron Carter** (no relation to the **Miles Davis** bassist of the same name) as Carter was working with jazz students at Temple High School in mid-December.

"Listen to the music...because jazz is a language, and like any other language...that's how you learn and connect to it."

According to jazz saxophonist **Ron Carter**, Director of Jazz Studies at Northern Illinois University, that's a key element in a young player's journey to become skillful and proficient in jazz.

Carter was in Temple recently working with the **Temple High School Highlighters** jazz ensemble as they make preparations to record their audition material for the 2013 Essentially Ellington Competition and Festival next May. The Highlighters are directed by **Brent Mathesen**; **Bob Medina** teaches the second THS jazz band and directs the overall THS band program.

The Highlighters were selected as one of 15 finalists from more than 100 bands which tried out for the nation-wide competition in 2011. Each band entering the New York-based competition records their performance of the same three pre-selected Ellington compositions, and the recordings are later evaluated in a blind screening by a panel of jazz education experts. The 2011 panel included **Ron Carter**, **Andrew Homzy**, **Loren Schoenberg** and **Todd Williams**.



Ron Carter soloing with the Highlighters.

Two members of the Highlighters, trombonist **Paul Atwood** and pianist **Ajay Narayanan**, were stand-outs in the 2011 competition, receiving special recognition awards. Each is a former CTJS scholarship recipient.

Carter has done much in his career to promote and preserve the language of jazz, but not all of his work has just been with high school or college level musicians – some of his students have actually been teachers themselves. Carter founded the Band Director Academy 14 years ago for **Jazz at Lincoln Center with Wynton Marsalis** and serves as its director. Mathesen attended as a 'student' under Carter, creating a working relationship that helped lead to Carter's visit.

Carter's visit was designed to help students build a closer relationship with the music as they prepare to record the Ellington selections in January. The judges evaluate this recording as they work to select the 15 finalists who will compete. The Highlighters were also finalists in the Essentially Ellington Competition in 2004.

Carter has been involved with Jazz at Lincoln Center's Essentially Ellington High School Jazz Band Program since 1997, leading in-school workshops, judging Competition entry recordings and serving as an educational consultant in his current position. Carter says that being able to make the music of one [of] our great composers like **Duke Ellington** available to young students and bands all over the United States and Canada has had a tremendous effect in forwarding jazz education.

"It was a great thing when **Wynton Marsalis** came along and won so many Grammys both in classical and jazz....it's been a constant battle trying to legitimize jazz in the educational system. The fact that

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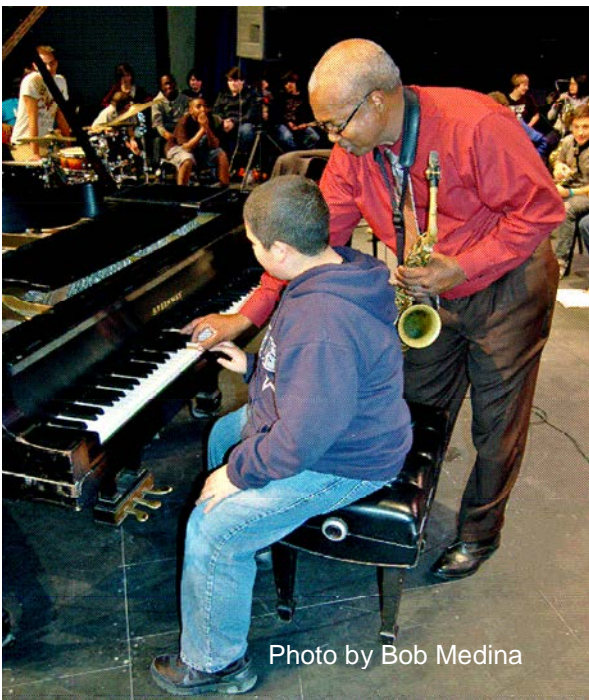


Photo by Bob Medina

Wynton could perform both classical and jazz to such a high level helped to substantiate jazz in the minds of musicians who didn't play jazz but may have wanted to, but didn't have the training," he said.

Carter said, "I've sent music to Chiapas, Mexico; Shanghai, China; and Malaysia – one of my students started the first high school jazz program in Malaysia, the music is being extended all over the world. What it's allowed students to do is to be willing to accept the need to learn the language....in other words, listen to the music."

Carter said that during the 80s there was more of a formula approach to learning jazz, attempting to legitimize it on the same level as western-European music with emphasis on scales and other purely structural means, and moving away from the connection that listening brings. He said often times students think that, "...if I only learn a certain scale and chord relationship I can play jazz." But Carter says that's only one part of it; listening is one of the critical elements in making a connection with the language of jazz.

As the title to Carter's book *Teaching Music Through Performance In Jazz* suggests, performance can also be a teacher. The book combines a wealth of knowledge from Carter's wide background as a performer with his earlier study of directing under such renowned teachers as **Harry Begian** and **John Paynter** classical clarinet with the famed master, **Robert Marcellus**.

In working with his students at Northern Illinois University, Carter tries to prepare students to "use whatever talents they've been blessed with to convey how they feel about the music." One of Carter's goals for his graduating students is the ability to play anywhere, with anybody. That can be accomplished, he explains, if the student has built on the "foundation which is in the history of the music,"rather than just focusing on a few formulas or licks.

"Jazz has never been totally absent from what is happening in the culture at the time," he said. He added that part of the education process is finding ways to connect jazz with what students are experiencing now in music. Some of Carter's former students are currently playing with artists such as **Alicia Keys**, **Kanye West** and **Wynton Marsalis**.

"To play you have to be able to teach, and to teach you have to be able to play."

Carter said quoting **Clark Terry** as he supported the point his book makes. "A lot of times students don't want to hear, 'do as I say, not as I do'. If you want your students to swing, you've got to be able to swing; if you want them to play blues, you've got to be able to play blues."

According to Carter, musicians like **James Moody**, **Benny Golson** and **Frank Wess**, have said that when they used to play in



Photo by Bob Medina

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Ron Carter and the Highlights.

Billy Eckstine's Band with **Dizzy Gillespie**, that Dizzy would sit them all down and teach them how to play the music. "Dizzy taught Art Blakey how to play in a big band; he taught them chords and taught them how to swing and deal with rhythm." And Dizzy learned from **Roy Eldridge**, who sat down with him and taught him those skills. Many of the great players of the past were also great teachers.

Several years ago Benny Golson told Carter, "you have to stand on the shoulders of past greats, but you have look forward to the future." Carter said that in many bands he's hearing currently, particularly college bands, "there's no 'tradition' in what they're playing." Given the importance of tradition to the language of jazz, Carter feels that JEN, the new **Jazz Education Network** which replaced the International Association for Jazz Education, is on the right track to become a strong support system for the advancement of jazz.

Earlier in Carter's career he taught at East St. Louis Lincoln High School where **Miles Davis** attended in the late 1930s and early 1940s. And Carter had the honor of inducting Miles into the High School's Hall of Fame in 1991. During a conversation with Miles at that time, Carter asked Miles how he learned to play this music (bearing in mind that Miles at the age of 17 was admitted to Julliard on a classical scholarship). Miles said that he listened to **Basie, Ellington, Roy Eldridge, Dizzy** and **Bix Beiderbecke**. Carter said that Dizzy also told him Miles would come down to 42nd Street and spend time with Dizzy and other greats to learn by listening and playing.

Jazz is a vocally derived art form, and Carter emphasizes that students need to find ways to vocalize the music. He studied with **Clark Terry** for many years, adapting Terry's use of the "doodle tongue" to his teaching. "I approach jazz phrasing and articulation through the doodle tongue method," he said, explaining that he teaches the use of the "d" sound when forming the phonetic sounds to emulate instrumental lines. Rather than vocalizing tah-tah-tah, for Carter the "d" sound is a more natural way to articulate (vocalize): "doodle – ee – doo – dit – dah, etc....more 'conversational' and not choppy. We don't speak our language in a choppy manner, so "in feel" this is closer to how we speak."

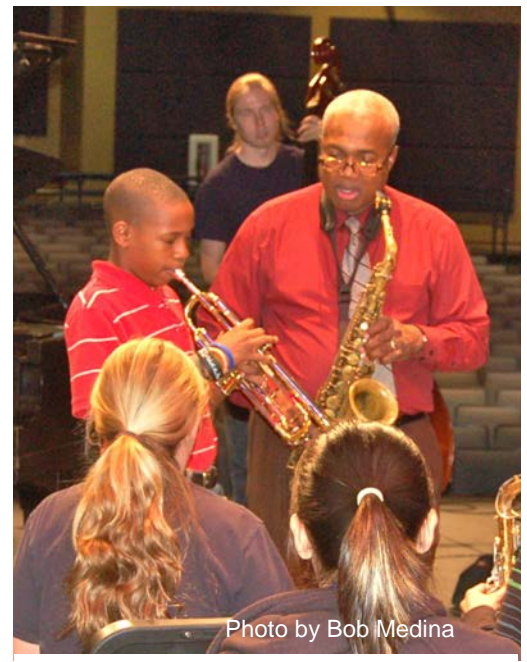


Photo by Bob Medina

Helping Temple middle school students on improvisation



Photo by Bob Medina

Carter working with a large group of Temple middle school students

Another 'jazz to-do' for Carter is transcribing solos, and this obviously falls under listening, "where the first thing a student has to do is to find the pulse, and the 'dance' in the music....rhythm feel equals dance," Carter says.

Students must know where the syncopation is placed in order to establish and set up a phrase when writing it out.

Carter also works to build each student's vocabulary. "To understand how to interpret melody, my challenge to them is every week the student should come up with two measures

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they've learned from a jazz melody, and to continue adding to it every week. It's the same thing we do when we learn our language...putting together sounds, then words, sentences, etc...a little at a time."

He added, "And by learning scales for example, they're learning 'letters' of the language, and so on." "I also have them adopt a mentor from a key part of the history of this music," notes Carter, referring to jazz greats from the past). "They can access that person on Youtube or Spotify and Facebook for free."

Sax players that have influenced and inspired Carter include **Cannonball Adderley, Stanley Turrentine, Charlie Parker and Johnny Hodges**. And as far as bands, "**Duke Ellington, Count Basie** are my favorites and I love **Jimmie Lunceford's** Band. At one time his band was better than Basie and Ellington's," Carter said.

In his career, Carter has performed with such greats as the **Jimmy Dorsey Band, Jimmy Heath, Lena Horne, Lou Rawls, Clark Terry, The Temptations and Gladys Knight** to mention just a few. "You had to know everyone's style in order to play their music right," Carter said. When asked about the scoop on any stories from the road, Carter had one or two.

He remembered a gig with Dorsey, opening for the Count Basie Band and **Nancy Wilson** in St. Louis.

The mics had been placed for the band including Wilson's, and "Basie came up on stage and cleared all the microphones and left one mic for Nancy Wilson, in this big ballroom, but you could hear everything, hear **Freddie Green** just crystal clear."

Carter said Nancy Wilson invited members of the Dorsey Band to partake of some of her catering. "You boys come on over and help yourself," Wilson said. "There were just some cold cuts in Jimmy Dorsey's room, and she had steak, all kinds of dessert, wine and champagne...we were like punks in Boys Town in there...we threw down...we loved Nancy Wilson!" Carter said.

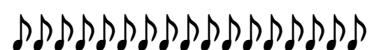
And during a stint with **Lou Rawls** at the Drury Lane Theatre in Chicago, Rawls told him about living on the south side of Chicago, where Rawls was in the same church choir with **Nat King Cole, Freddy Cole and Joe Williams**. "That's some halleluiahs...I just sat there and smiled; I can't even conceive of having that many great voices in one choir," Carter said, "all of them became legends in their own way."

With such a busy teaching and free lance schedule, Carter still finds time to relax and recharge as an avid sports fan, following his favorites between gigs. But when he's not keeping up with their scores, he's likely keeping up with his own....music scores that is....analyzing and planning, but always, always listening to the music.



Photo by Bob Medina

Ron Carter and the Highlighters in concert.



Houston's HSPVA, Jazzin' Atlanta

The Houston High School for Performing Arts two official jazz combos performed in the first annual **JENerations Jazz Festival** held in conjunction with the Jazz Education Network (JEN) conference on January 4th, 2013, in Atlanta, Georgia.

The clinicians for Jazz II were saxophonist **Jeff Coffin** and drummer **Matt Wilson**. Working with Jazz Combo I were **Matt Wilson** and UNT Professor Emeritus, **Dan Hearle**.



Photo by Warren Sneed

HSPVA Jazz Combo I



Photo by Warren Sneed

HSPVA Jazz Combo II

Students participating were: Combo I - **Adam DeWalt**-trumpet; **Jyron Walls**-tenor saxophone; **James Francies**-piano; **Jeremy Dorsey**-guitar; **John Koozin**-bass; and **Jalon Archie**-drums. Combo II - **Blake Opper**-tenor saxophone; **Austin Thomas** and **Paul Cornish**-piano; **Kiana Smith**-bass; and **Alex Wheeler**-drums.

[HSPVA jazz director is **Warren Sneed**.]

TJEA GRANT RECIPIENTS

Earlier this year, TJEA president, Greg Ball, announced 18 applications were submitted for the TJEA Grants for 2012-2013. He explained that normally TJEA awards ten grants, however, to assist as many programs as possible, the TJEA Executive Board decided to award twelve grants this year.

Congratulations to the following programs who will each receive a \$250 TJEA grant:
(in no particular order)

Austin Academy
Bonham MS
Canyon MS
Rice MS
Hal Peterson MS
Connally MS

Waltrip HS
Abilene Cooper HS
Tomball HS
Katy HS
James Taylor HS
Goliad HS

COLLEGE OF THE MAINLAND

The **College of the Mainland Jazz Ensemble** directed by **Sparky Koerner** had a successful concert at the Jazz Education Network conference in Atlanta, Georgia on January 5, 2013. Guest artist **Tom “Bones” Malone** was a real pleasure to work with. All the members of the group had a wonderful educational experience at the JEN conference with all the many clinics, performances, and networking that went on.

Sparky commented, “If you have never attended an event like JEN or former IAJE Conference it is definitely worth the time and money. You will be in luck because it is coming to Dallas in Jan. 2014.”



Tom “Bones” Malone prepares to solo with the College of the Mainland Jazz Ensemble, directed by Sparky Koerner, at JEN conference in Atlanta.

Coming up, the **COM Jazz Ensemble** along with guest artist **Johnny Gonzales**, woodwind specialist, will be the featured group in concert on February 23, 2013 at 7 pm at the Texas City High School Auditorium in Texas City, Texas.

Johnny Gonzales works actively as one of the top call saxophonists in the Houston area and has a great passion for jazz. He was a musician in the United States Air Force, has a Bachelors of Music degree from Sam Houston State University, a Masters degree in Education from the University of Houston and recently retired from Houston ISD as Principal of Marshall Middle School Academy of Fine Arts Magnet.

On the February 23rd concert the Blocker Middle School Jazz Band in Texas City, directed by **Barbara Figarelli**, and the Texas City High School Jazz Band, directed by **David Richard**, will also perform. This is the third year for this event which is organized by **Joseph Figarelli** director of Fine Arts for Texas City ISD.

TJEA Meeting and JEN

The annual general membership meeting of the **Texas Jazz Educators Association** will be held at the TMEA Convention in San Antonio later this month. The meeting is scheduled on Thursday, February 14, at 6:30 pm in room CC 102. All TJEA members are encourage to attend and support your organization with your ideas and discussions.



Immediately following the TJEA meeting, and in the same room, officers from the **Jazz Education Network** (JEN) including past president Lou Fischer and Mary Jo Papaich and Member Chairman, Larry Green, will conduct an information session discussing the annual JEN conference coming to Dallas in 2014. You are most enthusiastically encouraged to stay and be part of the event.

Past TJEA president, Sparky Koerner reports, "They will bring some bags of goodies as Lou said and some program magazines from the 2013 conference."

The **Jazz Education Network** is dedicated to building the jazz arts community by advancing education, promoting performance, and developing new audiences. To view clips from the 2013 JEN conference in Atlanta, to hear interviews and for more information visit their web site at <http://www.jazzednet.org/>



Our thanks to **Warren Sneed**, jazz director at Houston's High School for the Visual and Performing Arts who documented in photos some of our Texas jazz representatives at the Atlanta JEN conference and has generously shared those photos with us here. See more on next page.

More Texas groups at 2013 JEN Conference.



Clinician drummer Matt Wilson working with Houston's HSPVA Jazz Combo I.

Tom 'Bones' Malone and Sparky Koerner, trumpet, soloing with the College of the Mainland jazz ensemble.



University of North Texas Jazz Singers, directed by Jennifer Barnes



51st Annual Tarleton Jazz Festival

Come join us for the **51st Annual Tarleton Jazz Festival**, Saturday, March 23, 2013. Our guest artist this year is **Jeff Coffin**. Jeff is currently the saxophonist with **Dave Matthews Band**! He is a three time Grammy Award winner as a member of **Bela Fleck and Flecktones**. He also leads his own acclaimed group, the **Jeff Coffin Mu'tet** which just released its latest CD, *Into the Air*. This promises to be an exciting



concert as Jeff joins the Tarleton Jazz Ensemble for a night of great music. I hope you can join us for the festival and the evening concert. You can find out more about Jeff on his website www.jeffcoffin.com.

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

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 or 254-968-9828.

Tyler Junior College Jazz Festival

Thursday, March 21, 2013

Friday, March 22, 2013

Wise Auditorium-Tyler, TX

Evening Concert each night at 7:30pm.



Vince DiMartino

**Former lead and solo trumpet
with Lionel Hampton, Chuck
Mangione, and Clark Terry**

Heather Mensch, jazz director at Tyler Junior College invites you and your group to participate in a great two day festival with their guest artist, Vince DiMartino. He is a fabulous musician, has a down to earth personality, and is a fantastic educator. You and your students will thoroughly enjoy getting to meet and work with him.

If you have any questions, please don't hesitate to call or email Heather. She says, "We are excited about Vince coming back to Tyler, and we hope you are too! The entry forms are

available online or by email. Just let me know if you are interested in bringing your students!"

Format: You have an hour on stage to set-up and tear down, warm-up, and perform. Any leftover time is for your clinic on stage with Vince DiMartino. So you can play one piece and have a really LONG clinic, 3 pieces (suggested), or 9 pieces and no clinic. The time is yours to use as you see fit. There are no requirements on music selection. There is no competition or awards.

Level: Open for any level of jazz ensemble or combo/ middle school or high school/ community college or community group

Cost: Big Band \$100.00 per group Combo \$50.00 per group
(Please don't let money be the reason you cannot attend. If the budget is thin, just give us a call and we will make it work)

Check out our website for further information as it becomes available:

<http://www.tjc.edu/band/JazzFestival>

We hope to hear your students soon!

Heather Mensch 903-510-3195 <mailto:hmen2@tjc.edu>

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.

Wednesday

Wednesday / 11:30 AM – 12:30 PM / CC 203

Teaching Jazz Improvisation Using Mobile Devices

(This is a Wednesday Technology (T) session and requires extra registration.)

Clinician: Tony Bray, Round Rock

Bray will present a course of study in jazz improvisation with the use of mobile devices (e.g., iPhone, iPod, iPad, and Android). The curriculum introduced through this session could be used for individual study or for the classroom.

Wednesday / 7:30 – 8:20 PM / LILA COCKRELL THEATER

Concert: Air Force Band of the West's Jazz Ensemble Dimensions in Blue

Conductor: Master Sergeant Steve Wilson, Director

Presider: Ronnie Rios, Harlingen HS, TMEA Band Vice-President

Sponsored By: United States Air Force

Wednesday / 8:30 – 9:30 PM / LILA COCKRELL THEATER

Concert: Texas A&M University-Kingsville Jazz Band I

Conductor: Paul Hageman, Texas A&M Univ/Kingsville

Presider: Ronnie Rios, Harlingen HS, TMEA Band Vice-President

Thursday

Thursday / 8:00 – 9:00 AM / CC BALLROOM C3

World Music for Kids: Ethnic-Influenced Music Improvisation

Clinician: Mary Knysh, Rhythmic Connections

Presider: Jennifer Patterson, Rhoads ES

Sponsored By: Rhythm Band Instruments, LLC

World music improvisation builds student awareness, understanding, and appreciation for multicultural traditions and expands expressive musical vocabulary. Knysh will provide powerful teaching tools using engaging games and activities that feature rhythms, scales, and musical styles from Africa, Asia, India, Bali, and more. Learn fun and innovative ways to meet Texas state standards.

Thursday / 12:30 – 1:30 PM / CC 212

Improvisation in Ensembles: A Guide to Building Better Musicians

Clinician: Christopher Azzara, Eastman School of Music

Presider: Peter Neubert, Hardin-Simmons Univ

Using repertoire as a foundation, Azzara will provide practical, accessible ideas for teaching improvisation in a band, orchestra, or choral setting during this musically interactive session. Through improvisation, students and teachers will improve listening skills, gain deeper understanding of literature, read music with more comprehension, and sing and play with better intonation and rhythm.

Thursday / 5:00 – 6:00 PM / CC 205

Successful Jazz Improvisation for Beginners of All Ages

Clinician: Mike Steinel, Univ of North Texas

Presider: Rolando Zapata, Rivera HS

Sponsored By: Hal Leonard Corporation

Steinel will present a natural approach to teaching improvisation to beginners of all ages and provide tools and techniques for teachers who have little or no experience with improvisation. Topics will include the importance of musical memory, melodic reinvention and ornamentation, blues riffs, and bebop scales.

Thursday / 6:30 – 7:30 PM / CC 102

Texas Jazz Educators Association Meeting

Presider: Greg Ball, Tarleton State Univ, TJEA President



Friday

Friday / 7:30 – 8:45 AM / MARRIOTT RW TRAVIS

TMEA/TJEA Region Jazz Coordinators Breakfast

Presider: Greg Ball, Tarleton State Univ, TJEA President

Friday / 8:00 – 9:00 AM / CC 205

Moving Targets: Using Goal Notes to Build Effective Jazz Solos

Clinician: Russell Haight, Texas State Univ

Presider: Daniel Solis, Taft HS

Haight will present an in-depth learning sequence designed to help improvisers of all levels master jazz chord progressions. He will perform each stage of the sequence that focuses on the use of approach and target notes with the metronome. Gain ideas that can be readily implemented by beginning improvisers, and explore some of their more complex implications for advanced students.

Friday / 11:00 – 11:50 AM / CC BALLROOM B

Concert: Invited HS Jazz Band - Katy HS Jazz Band

Conductor: Terence Gorton, Katy HS

Presider: Ronnie Rios, Harlingen HS, TMEA Band Vice-President

Friday / 12:30 – 1:30 PM / CC 207

Jazz Rehearsal Game Plan

Clinician: Dean Sorenson, Univ of Minnesota

Presider: Allen Clark, UT/Brownsville

Sponsored By: Neil A. Kjos Music Company

The best jazz rehearsals balance ensemble work, improvisation, and the rhythm section. Making all of this happen in a short time period often outside of the school day requires a focused and organized approach. Sorenson will offer a fresh look at the rehearsal and share strategies and techniques that can be applied to ensembles of all ability levels.

Friday / 3:30 – 4:30 PM / CC BALLROOM B

Jazz for the Common Man

Clinician: Roland Sandoval, O'Connor HS

Presider: Juan Sosa, Porter HS

Demonstration Group: O'Connor HS Jazz Ensemble, Roland Sandoval, Director

Sandoval will cover a user friendly curriculum for students and teachers who wish to reinforce the most basic fundamentals with regard to improvisation. He will guide you through a routine including jazz vocabulary, symbols, ear training, rhythmic dictation, style, and basic jazz theory. He will also review how to transfer to jazz standards and solo changes for all.

Friday / 3:30 – 4:30 PM / CC 202

Using the iPad to Encourage and Teach Improvisation

Clinicians: Richard McCready, River Hill HS; Joseph Pisano, Grove City College

McCready and Pisano will demonstrate how the iPad can be an effective tool for encouraging students to improvise and experiment without fear. They will highlight dozens of apps suitable for encouraging and practicing skills of improvisation for all levels of learners and musicians, from elementary school and beyond.

Friday / 6:30 – 7:30 PM / CC BALLROOM B

Jazz Ensemble Rehearsal Techniques: How Do I Get Started?

Clinician: Willie Hill, Univ of Massachusetts/Amherst

Presider: Adan Molina, King HS

Sponsored By: Texas Jazz Educators Association

continued, next page.....

Hill will explore realistic and practical solutions to help improve the sound of your jazz ensemble. Topics will include the art of listening, swing and Latin concepts, ensemble performance and rehearsal setup, music selection, and working with the rhythm section.

Saturday

Saturday / 9:00 – 9:45 AM / CC EAST REGISTRATION

Saturday / Noon– 12:45 AM / CC EAST REGISTRATION

Music Showcase: US Army Jazz Combo

Director: Leonel Pena, U.S. Army School of Music

Saturday / 12:30 – 1:30 PM / CC 210

Teaching Improvisation: Where to Begin?

Clinician: Christopher Azzara, Eastman School of Music

Presider: Damon Whitley, Texas A&M Univ/Corpus Christi

Get ready to teach improvisation by learning how to improve student musicianship; develop improvisation skills in various styles; include improvisation as an integral part of teaching and learning; define relationships among listening, improvisation, reading, and composition; and assess student learning.

Saturday / 1:00 – 2:00 PM / CC BALLROOM B

Concert: TMEA/ATSSB All-State Jazz Ensemble

Organizer: Brian Donnell, Greenhill School

Conductor: Ron McCurdy, Univ of Southern California

Jazz Ensemble Coordinator: Brian Donnell, Greenhill School

Jazz Ensemble Organizer: John Nutt, Crandall HS

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

Concert: TMEA All-State Jazz Ensemble

Conductor: Willie Hill, Univ of Massachusetts/Amherst

Presider: Ronnie Rios, Harlingen HS, TMEA Band Vice-President

Organizer: Roland Sandoval, O'Connor HS

Saturday / 4:00 – 5:00 PM / CC BALLROOM B

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

Conductor: Jeff Hellmer, UT/Austin

Presider: Brack May, Lone Star College - North Harris, TCCBDA President

Organizer: Benjamin Irom, Temple College

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. 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.

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

Texas Jazz Newsletter reserves the right to approve and edit all materials proposed for distribution.