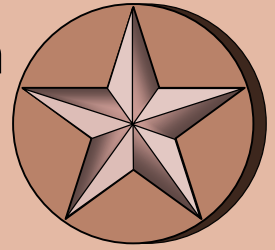


Texas Jazz Educators Association Newsletter

Highlighting Jazz Activities in the State of Texas

February 2012



THE

PRESIDENT'S MESSAGE



Hello TJEA Members,

I hope you are off to a great start in 2012. As always, time seems to fly by and our Annual Meeting at TMEA is quickly approaching.

We are excited to have trombonist **Wycliffe Gordon** as our featured jazz clinician at TMEA and I hope you will make every effort to come to his clinic. In addition, he is the All State Jazz Band clinician, so please try to drop in on one of the rehearsals to observe his work and support the students.

The Annual Meeting promises to have a full agenda and will include announcements from **Greg Ball** (Tarelton State) about the upcoming TJEA Jazz Symposium. Also on the agenda will be announcements about the ongoing initiatives that TJEA supports. We are currently accepting submissions for All State Jazz Etudes, so if you are interested in writing an etude to be considered or have a question about submitting an etude, please contact **Dan Cavanagh** (UT Arlington).

I look forward to seeing you at TMEA and please circle these events in your convention program as you plan your itinerary for the convention [see p. 8 for day, time, and room number].

- Annual TJEA Membership Meeting
- TJEA Region Jazz Coordinators Breakfast
- TJEA Jazz Clinic: featuring **Wycliffe Gordon**

Respectfully,

Tim Ishii
President, TJEA



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Houston HSPVA Performs at 3rd Annual JEN Conference

Houston's High School for the Performing and Visual Arts **Jazz Combo I** performed at the 3rd Annual Jazz Education Network Conference held in Louisville, KY January 4-7, 2012. On Friday, January 6th, the group performed at the Brown School (a magnet school similar in size to HSPVA) as part of the JEN Outreach program. On Saturday, January 7th, the HSPVA group performed on the Conservatory Stage at the Galt House Hotel. Special guest was bassist **Bill Vonderhaar**, a 2010 HSPVA graduate who is currently a Fellow with

the Brubeck Institute Jazz Quintet. **Warren Sneed**, tenor saxophone and Director of Jazz Studies at HSPVA, sat in on the last tune that the group performed (see photo, page 1).

The members of the 2011-2012 HSPVA Combo I are: **Ben Ackley** - saxophones, **Adam DeWalt** - trumpet, **Frank Sartain** - trumpet, **Jeremy Dorsey** - guitar, **Clayton Farris** - piano, **Matt Kirkwood** - bass, **Jeremy Dutton** - drums, and **Andrew Sneed** - drums.



CALL FOR ALL-STATE JAZZ ETUDES

Dan Cavanagh, Associate Director of Jazz Studies and Associate Professor of Music at the University of Texas at Arlington is our newly-appointed editor of the all-state jazz etudes. In partnership with TMEA, the TJEA (Texas Jazz Educators Association) Jazz All-State

Etude Editor is tasked with soliciting, collecting, editing, and publishing the all-state jazz etudes. It is that time of year again, and Dan would like to announce that new audition etudes are needed at this time for the following instruments:

**Saxophone (Alto, Tenor, and Baritone will use the same etudes),
Trumpet,
Tenor Trombone, Bass Trombone
Guitar, Piano, Bass**

Etudes are needed in the following four styles: **Swing, Ballad, Latin, Funk**

Etudes should be relatively brief. Past etudes have ranged in length from approximately 16 to 40 measures. Etudes should contain rhythmic, technical and range challenges (within reason) that allow judges to differentiate the playing ability of those auditioning.

Etudes should be based on traditional jazz chord progressions e.g. blues or standards. Include chord symbols with your etude. (It is our intention to make available mp3 files in that will allow students to practice the etudes with accompaniment. These accompaniments will NOT be used in the actual auditions.) Include tempo/style markings, dynamics, and articulations with your etude.

Etudes for tenor trombone and trumpet may be written in such a manner that the first two thirds of the etude will be of moderate difficulty and range with the last third reserved for more difficulty and higher range. This will allow a region to use the material at local auditions for students who may not possess the skills for the State level, but may be interested in the Region level.

Etudes for guitar, piano and bass should include sections that are fully-notated as well as sections with just chord symbols.

Etudes should be notated with a computer notation program (preferably Finale or Sibelius), or can be neatly handwritten and scanned.

All submissions must be received by March 18, 2012 for consideration. Submissions received after that will be reviewed for consideration as time and/or necessity permits.

Please address all submissions via email to cavanagh@uta.edu.

If you would prefer to mail a copy, please include a data CD with the notation file included.

Address mail submissions to: Dan Cavanagh
UT Arlington Jazz
Box 19105
Arlington, TX 76019-0105

If you have any questions you may reach Dan at (cavanagh@uta.edu) or call at (817) 272-1107. Dan will be in attendance at the TJEA meeting at TMEA this year (see the convention schedule) and will be available to address any comments or questions there a well.



The Midwestern State University Jazz Ensemble ...

has been invited to participate in the **Crescent City Jazz Festival** in New Orleans, March 15-18, 2012. The festival gives groups an opportunity to perform at locations in the French Quarter as well as attending a performance at Preservation Hall and having dinner on a riverboat. Groups from as far away as Canada will participate. The 18 member group is under the direction of **Alan Black**.



The College of the Mainland Jazz Ensemble...

directed by **Sparky Koerner** will be the featured Jazz Ensemble at the **Texas City ISD Jazz Festival** on Saturday February 18, 2012 at 7:00 pm at the new Texas City High School at 1800 9th Ave North in Texas City.

This is the first year for Texas City to have a jazz festival sponsored by TCISD. This is competition open to middle and high school jazz ensembles: For more information contact: **Joseph Figarelli**, Director of Performing & Visual Arts 409.916.0152 or email: jfigarelli@tcisd.org

Other performances for the COM Jazz Ensemble this spring will include a concert on March 9, 2012, a performance at the GCIC Jazz Festival hosted at Lone Star North Harris College and a concert on May 4, 2012 at 8 pm on in the Fine Arts Building Recital Hall on the COM Campus in Texas City.

Sparky Koerner has been busy directing Region Jazz Ensembles; he directed the Region 23 on Dec. 3, 2011 at Cinco Ranch High School and in 2012 Region 13 on January 14th at Foster High School and Region 19 on January 28th at MacArthur High School. Sparky said "it is always great to work with these talented students who have made the region bands." "I love the challenge of selecting music that I feel will challenge the students yet allow for them to have a wonderful learning experience in the short rehearsal time that we have prior to the concert performance."



COM Jazz Ensemble, Sparky Koerner, director

Keeping it Simple by Joe Morales

In 1980 I had the opportunity to work as assistant Band Director at West Oso High School in Corpus Christi, under the direction of Dr. Maurice Portis. Because I played jazz I really thought I knew how to teach jazz. On my first day, Dr. Portis said "today, I'd like you to direct the Stage band" which today we call the "Jazz Ensemble". I was 22 years old and what he didn't say was that some of the kids were older than I and most were from, well, rough backgrounds. They thought I was the new drum major and would have laughed me out of the room had Dr. Portis not stepped in. He commanded silence and introduced me. It wasn't until after class that he said to me "oh, by the way, don't walk anywhere in the school by yourself."

The next day Dr. Portis asked me to watch him work. I noticed he had instruments on stands next to him: guitar, bass, trombone, trumpet, sax, etc.. All of a sudden, a solo section would come and he would pick up the sax, then the trumpet and so on. This guy could solo on every instrument! That evening he took me to dinner in the neighborhood. He was like the mayor. Everywhere we went people would thank him for something, even bowing or cheering when he walked into a room. Why? Because he had been teaching kids how to improvise for 18 years and most of these people had been in the band at one time, whether it was

twirling, marching, concert or jazz. He taught them time management, hygiene, grammar, team work, respect, and the importance of school spirit. He helped build self esteem and community.

He took me to the TMEA convention in San Antonio that year and introduced me to some other great music educators such as Professor Harris, then at Texas Southern, who had just written a book called, "The Funk Technique", the legendary Conrad Johnson, and Willie Thomas (pentatonic Willie).

Willie was doing an improvisation clinic that day. He started the clinic by asking, "How many of ya'll know your major scales?" Everybody raised their hands. He pointed to a volunteer who had an instrument in his hand and said, "play the first 3 notes of the Ab major scale." The kid froze. Willie asked again, "How many people know all their major scales?" The room got silent. I even thought to myself hmm... could I play all my major scales? That was in 1980, and yes, today I can play them all, but one point I want to make is that jazz improvisation is impossible without knowing your scales.

If you ever do a clinic or a private lesson and you happen to mention the word "scale" to a young student

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new to jazz improvisation, they will probably start to think about their second period homework or stop listening completely. You've lost them.

When teaching scales, I try to keep it simple. One way is by playing a background recording or play along with a full rhythm section. I pick an easy scale such the Bb concert scale and put on a track that is playing a 1-5-1 or a 2-5-1 progression in that key. I play a three note solo or a two note solo or even a rhythmical, well punctuated one note solo and then I stop the track and look at them. They usually look back, and with a shrug, give me the "I can do that!" look. And then I know they're on their way to jazz improvisation.

Thinking back to my first teaching experience, I wanted to show off all the licks I knew in one chorus. I played

turnarounds and fancy riffs that most students wouldn't understand anyway. The reason I spoke about the greatest mentor I ever had, Dr. Maurice Portis, is because he was the one that taught me the magic of a three or two or one note solo. He did it on every instrument but kept it simple and the kids thought he was a genius. That was just one of many things I learned from this inspirational educator.

I think as teachers, at least for me, we get wrapped up in technique, modes, and complicated theories. With jazz improvisation, every melody, every riff, every lick comes from a major scale. Try having your rhythm section play a 1-5-1 or 2-5-1 progression in the style of your choice and a familiar key, while the wind players solo using the first three notes of the chosen scale. I guarantee, it will be so much fun they'll try it at home!

About the author: **Joe Morales** is a Saxophonist and has been teaching for 32 years and was a founder of the Austin School of Music's summer Jazz Camp for children.. He does music consulting, teaches privately and does jazz improvisation clinics around Texas. He is currently the resident clinician for the Westlake Jazz program and also works with The MacAllum and Anderson High School jazz bands in Austin TX. Joe is always available for clinics and teaches improvisation for all instruments. He teaches fundamentals for legitimate technique and is classically trained as well. Contact Joe at themusicblock@gmail.com

Kris Berg and the Metroplexity Big Band release new CD!

I am most proud to share my excitement about the release of my upcoming CD, ***This Time/Last Year***, featuring the **Metroplexity Big Band**. This amazing CD has been a long time dream of mine and having the best players in the D/FW area join me for this recording makes it even more special. The band features such wonderful players as **Tim Ishii, Stockton Helbing, Micah Bell, Mike Burgess, Jeff Robbins, Brian Clancy, Ken Edwards, Kent Ellingson, Keith Jourdan** and many others. Special guests include **Wayne Bergeron, Clay Jenkins, Delfeayo Marsalis** and **Chris Vadala**.



The CD, which includes 6 originals and 3 arrangements, will be officially released on the MAMA label in early May. But... the CD will be available at our CD Pre-Release party at the Collin Jazz Fest, March 30 & 31. Both Bergeron and Jenkins will join us that weekend, as the Metroplexity Big Band will be the featured artist for the festival. After that the CD will only be available on the website, <http://www.krisbergjazz.com/>, until it is officially released in May.

The project was recorded, mixed and mastered at Crystal Clear Studios in Dallas and includes arrangements of "Softly, As In A Morning Sunrise", "Night Dreamer" and "Gentle Rain". Originals include the popular "R U Chicken?" as well as "This Time / Last Year", "Games", "Pah-Dáh-Pah-Dah", "Forgotten Thoughts" and "I'm Okay, We're OK!"

Please join us in March at the 20th Collin Jazz Fest and support these amazing jazz musicians and this long over-due project!

Collin Jazz Fest Celebrates 20 years of jazz education

2012 marks the 20th anniversary of the Collin Jazz Fest at Collin College, March 30 and 31. This year's festival will hit the stage in grand style as featured guests will be **Kris Berg** and the **Metroplexity Big Band** with special guests **Wayne Bergeron** and **Clay Jenkins**. The Metroplexity Big Band and guests will appear in concert both nights of the festival. There will also be clinics by the special guests.

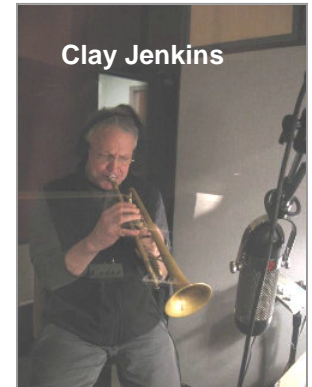


The festival takes place on the Spring Creek Campus, 2800 E. Spring Creek Parkway in Plano. Public school ensembles wishing to participate should contact **Kris Berg** at kberg@collin.edu for information and applications. Discount tickets to concerts will be offered to all participating groups. School groups perform during the day, March 31, for adjudication and clinic time.



Wayne Bergeron

The festival will also serve as the CD release party for **Kris Berg** and the **Metroplexity Big Band's** first CD, on the MAMA record label. The CD features **Bergeron, Jenkins, Delfeayo Marsalis** and **Chris Vadala** along with the most outstanding players in the Dallas-Fort Worth area. CD's will be available that weekend at the festival, with the official CD release scheduled for May.



Clay Jenkins

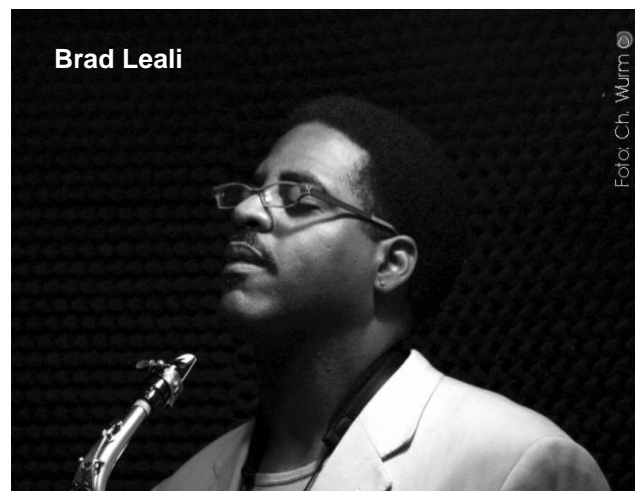
For more information or for purchasing a CD after the festival, please go to <http://www.krisbergjazz.com/>.

Tyler Junior College Jazz Festival

Heather Mensch, Professor of Jazz Studies at Tyler Junior College, announces their jazz festival will be held Thursday and Friday, March 22 & 23, 2012 in Wise Auditorium on the Tyler Junior College Campus in Tyler, Texas.

Participants will get to hear a concert each evening at 7:30pm featuring **Brad Leali**, current saxophone professor and leader of the Three O'Clock Lab Band at the University of North Texas, accompanied by the **Tyler Junior College Jazz Ensembles**.

We hope you and your group can join us for a great two-day festival with our guest artist, Brad Leali. He is a fabulous musician, has a down-to-earth personality, and is a fantastic educator. You will thoroughly enjoy getting to meet and work with him.



Brad Leali

Foto: Ch. Wurm ©

The format for bands that participate will be as follows. Bands have an hour on stage to set up and tear down, warm up, and perform. Any remaining time in the hour will be used as clinic time on stage with Brad

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Leali. It is suggested that bands play three pieces but a director can choose to play less and have more time for the clinic or play more pieces with less time for the clinic. The 60 minutes is yours to utilize as you choose. There are no requirements on music selection. There are no competitions nor awards given. Each band will receive a CD recording of their performance.

There are no classifications. The festival is open for any level of jazz ensemble or combo whether in middle school, high school, community college or community group. Entry fees are \$100 per Big Band and \$50 per Combo. Special considerations may be made for groups with limited budgets. Contact Heather Mensch at 903-510-3195 or hmen2@tjc.edu.

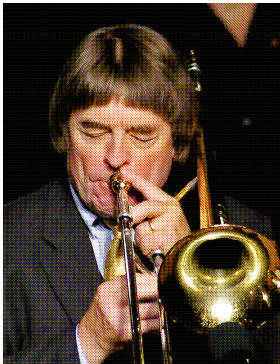
More information may be found at
<http://www.tjc.edu/band/JazzFestival.php>

Brad Leali highlights:

- Current Saxophone Professor at UNT
- Current director of the Three O'Clock Lab Band
- Former Jazz Director at Texas Tech University
- Former lead alto and musical director of the Harry Connick, Jr. Orchestra.
- Former featured alto sax soloist with the Count Basie Orchestra
- Performed with such stellar musicians as Freddie Hubbard, Clark Terry, Joe Williams, Jimmy Cobb, Nancy Wilson, Frank Foster, Jon Hendricks, Roy Hargrove, The Mingus Big Band, Jack McDuff, George Duke, Dr. Lonnie Smith, Jimmy Smith, and Billy Joel
- Recorded his own 18 piece jazz orchestra, a CD entitled "Maria Juanez"

Annual SHSU Bill Watrous Jazz Festival

March 23 & 24, 2012



Bill Watrous



Vaughn Nark



Lynn Roberts

The **SHSU Jazz Ensemble** with special appearances by James Riggs, David Craig, Thomas Eby & more!

The State's Oldest Jazz Festival... 52 years running!

Friday, March 23, 2012

8:30 AM - 6:00 PM

College, high school and junior high school jazz band performances.

1:15 PM

Clinic: With guest artist Lynn Roberts, singer.

7:30 PM

Concert & Awards Ceremony: featuring Bill Watrous, Lynn Roberts, and the SHSU Jazz Ensemble with special appearances by James Riggs, David Craig, Thomas Eby & more!

Venue: James and Nancy Gaertner Performing Arts Center Concert Hall

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Saturday, March 24, 2012**8:30 AM - 6:00 PM**

College, high school and junior high school jazz band performances.

1:15 PM

Clinic: With guest artist Vaughn Nark, trumpet.

7:30 PM

Concert & Awards Ceremony: featuring Bill Watrous, Vaughn Nark, and the SHSU Jazz Ensemble with special appearances by James Riggs, David Craig, Thomas Eby & more.

Venue: James and Nancy Gaertner Performing Arts Center Concert Hall

For more information and entry forms contact Mr. Aric Schneller, Director of Jazz Studies, 936-294-1381 (wk), 208-240-4404 (cell)

<mailto:schneller@shsu.edu>

TMEA 2012 Convention Jazz Events

The following jazz list was gleaned from the December 2011 Southwest Musician. Check the latest schedule of events upon arrival at the convention for possible changes to the following listings.

Day	Time	Room	Clinician
Event Description			
Thursday	8:00 – 9:00 am	CC 217	Michael Dyson
	Inspire Your Students Through One of America's Oldest Musical Art Forms		
Thursday	2:00 – 3:00 pm	CC 008	Mike Tomaro
	Unlocking the Mysteries of the Jazz Ensemble Score		
Thursday	6:30– 7:30 pm	CC 212	Tim Ishii
	Texas Jazz Educators Association Meeting		
Friday	7:30 – 8:45 am	Marriott RW Travis	Tim Ishii
	TMEA/TJEA Region Jazz Coordinators Breakfast		
Friday	12:30 – 1:30 pm	CC 205	Tracy Patterson
	Successful Strategies for Teaching Improvisation in Your Jazz Rehearsal		
Friday	6:30 – 7:30 am	CC Ballroom A	Aric Schneller, Conductor
	Concert: Sam Houston State University Jazz Ensemble		

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Saturday 1:00 – 1:50 pm CC Ballroom B Jeff Jarvis, Conductor

Concert: TMEA/ATSSB All-State Jazz Ensemble

Saturday 2:30 – 3:20 pm CC Ballroom B Wycliffe Gordon, Conductor

Concert: TMEA All-State Jazz Ensemble

Saturday 4:00 – 4:50 pm CC Ballroom B Steve Weist, Conductor

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

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 at the end of the article. Large files should be separated into smaller attached files.

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.