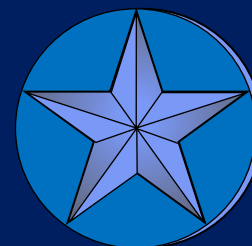


Texas Jazz Educators Association Newsletter

Highlighting Jazz Activities in the State of Texas

September 2020



THE PRESIDENT'S MESSAGE



Dear TJEA Membership,

I am excited to serve as your president for the 2020-21 school year. It's my honor to follow in the footsteps of so many exceptional Past-Presidents. In particular, I'd

like to thank Preston Pierce for his outstanding contributions during the 2019-20 school year and for his constant help and guidance during my year as President-Elect.

Looking back on the first 8 months of 2020, it's obvious that it has been a year of change for everyone, including TJEA. Some of these changes have been voluntary, such as moving the TJEA Symposium to TMEA week and inducting the first class of the TJEA Hall of Fame. Most however, have been forced on us due to COVID-19. In light of all the negativity and uncertainty we are currently facing, I would like to take a moment to celebrate a few of our successes and hopefully provide a positive perspective on what has been and continues to be a challenging time.

In early fall of 2019, TJEA was presented with the opportunity to move the Jazz Director Symposium, traditionally held during summer, to the Wednesday of TMEA. Not only was TMEA willing to allow us to host the Symposium on this date but they also offered to provide conference rooms in the Grand Hyatt free of charge. With the generous support of TMEA the TJEA board set out to accomplish the difficult task of organizing a conference in 3 months. With hard work, a lot of help, and a little bit of luck, TJEA was able to host the best attended Symposium to date with over 75 participants from across the state; a number we feel

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Robert 'Doc' Morgan inducted into
Downbeat Hall of Fame. See p. 2.

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will grow significantly as this new tradition becomes established.

As TMEA 2020 approached, a long-discussed idea began to become a reality. Thanks to the leadership of Preston Pierce and with the support of the TJEA board, the TJEA Hall of Fame was created. This recognition was established to honor those that have made a significant contribution to jazz education in the state of Texas and is open to nominees yearly. With so many outstanding jazz educators across the state I am confident this honor will grow into an esteemed tradition.

As the implications of COVID-19 began to present themselves last spring, TJEA was presented with an unforeseen issue – how to get All-State jazz packets out to teachers who aren't on campus so they could get them to the students they won't see. Thanks to the leadership of Alex Parker, a solution was created – have the jazz packets go online. Not only did this serve as a solution for this particular year but it's also a better way of handling the packets moving forward. In addition to the

individual parts and backing tracks being available for purchase by teachers/students, printing costs and the middleman were cut out altogether leaving more funds to be invested back into TJEA's main purpose – jazz education.

Looking forward, I am genuinely excited by the possibilities the virtual environment will provide us. It gives the ability to host masterclasses with musicians from across the country, the ability to connect easily and from our homes, and the ability to include members who are unable to travel. If we're willing to adjust our perspective we have a great deal to be optimistic about and thankful for. Nothing can replace personal human interaction but if we take the advice of Theodore Roosevelt and "do what you can, with what you have, where you are," we can go a long way toward achieving our ultimate goal as educators – helping young people to grow into successful adults through music education.

Sincerely,
Mark De Hertogh

Robert "Doc" Morgan Receives Downbeat Honor

In the September edition of *DownBeat* magazine, it was announced that Robert "Doc" Morgan is the 2020 inductee into *DownBeat's* Jazz Education Hall of Fame. Morgan joins fellow Texans Leon Breeden (inducted '01), Bart Marantz ('10), and José Diaz ('14) as honorees in the 29-member Hall (complete list below).

Doc Morgan retired in 1999 after a 23-year career as Director of Jazz Studies at Houston's Kinder High School for Performing and Visual Arts. Previously he was jazz director at Sam Houston State University.

Morgan is an alumnus of the University of North Texas (B.M. and M.M.) and the University of Illinois/Urbana (D.M.A.). He was also awarded an honorary Ph.D. by the Berklee College of Music



Ex-students pictured with Doc Morgan, 2018 (photo by David DeHoyos, 'PVA Media '81);
L-R: Chris Walker ('86; All-State Jazz Ensemble, '85 & '86); Matt Mullenweg ('02);
Robert Glasper ('97; All-State Jazz Ensemble, '96)

Continued, next page...

on the occasion of his retirement. He played both trumpet and trombone in the One O'Clock Lab Band at North Texas.

During Morgan's Kinder HSPVA tenure, 79 of his students were chosen for the Texas All-State Jazz Ensemble, 24 were chosen as "Most Outstanding Musician" at area festivals, and over 200 received "All-Star" awards at area festivals. One of his most-prominent ex-students is Warren Sneed ('PVA '78), the current Director of Jazz Studies at Kinder HSPVA since 2000 and TJEA President, 2018-2019.

Down Beat magazine
Jazz Education Hall of Fame

- 1992: Dr. Lawrence Berk, Founder, Berklee College of Music
- 1993: George Russell, New England Conservatory of Music
- 1994: David Baker, Indiana University
- 1995: Jamey Aebersold
- 1996: Sid Lasaine, Hamilton High School, Los Angeles
- 1997: Herb Pomeroy, Berklee College of Music
- 1998: Ron Modell, Northern Illinois University
- 1999: Larry Ridley, Rutgers University
- 2000: Niel Dunlap, VanderCook College of Music, Chicago
- 2001: Leon Breeden, University of North Texas
- 2002: Jacky McLean, Hartt School of Music, University of Hartford, Connecticut
- 2003: Bunky Green, University of North Florida
- 2004: Gary Burton, Berklee College of Music
- 2005: Frank Mantooth, Garden City Community College, Kansas
- 2006: Dr. Lynn Skinner, University of Idaho
- 2007: Gene Aitken, University of Northern Colorado
- 2008: Phil Wilson, Berklee College of Music
- 2009: William Fielder, Rutgers University
- 2010: Bart Marantz, Booker T. Washington High School for Performing and Visual Arts, Dallas
- 2011: Wendell Logan, Oberlin Conservatory of Music
- 2012: Steve Zegree, Indiana University, Western Michigan University
- 2013: Tom Smith, Ningbo University, Zhejiang, China
- 2014: José Diaz, MacArthur High School, Aldine, Texas; Diaz Institute of Music
- 2015: Rayburn Wright, Eastman School of Music
- 2016: Thara Memory, American Music Program, Portland, Oregon
- 2017: Clarence Acox, Garfield High School, Seattle
- 2018: Davey Yarborough, Duke Ellington School of the Arts, Washington, D.C.
- 2019: Jerry Coker, University of Tennessee; author, *Improvising Jazz*, the first widely-successful book on the subject, originally published 1964
- 2020: Robert "Doc" Morgan, Kinder High School for Performing and Visual Arts, Houston

Tarleton Jazz Program Expands Faculty and Offerings

The Tarleton Jazz Program has grown over the summer adding faculty and opportunities for students. **Tom Burchill** joins the faculty teaching jazz guitar and directing the Jazz Ensemble II. Mr. Burchill brings a great wealth of knowledge and experience from his 30+ years in the DFW jazz scene and his building of the jazz program at Weatherford College.



In addition, **Raul Reyes Bueno** has joined the faculty teaching bass, jazz harmony, jazz improvisation I and II, jazz arranging, and directing jazz combos. Mr. Reyes' versatility has earned him a reputation as a first-call bassist in the DFW area, playing with Dan Haerle, Ed Soph, Jim Riggs, Brad Leali, among others. He is also active in the Latin scene, having performed with Tito Puente, Jr., Maelo Ruiz, Willie Gonzales, and many others.



Lastly, the Tarleton Jazz Program added **Wade Girton** to teach jazz piano. Wade is active in the DFW jazz scene and was a finalist in the 2017 and 2019 American Jazz Piano Competition.



In addition to adding faculty, the Tarleton Jazz Program now officially offers a B.A. in Jazz Studies, as well as a Certification in Jazz Studies. The B.A. in Jazz Studies is designed to develop jazz musicians by preparing them for a career in jazz through classes in jazz harmony, jazz improvisation, jazz arranging, along with performing

opportunities in several jazz settings and styles. The Certificate in Jazz Studies is designed to give the student interested in jazz a further education and can be added to a performance or music education degree.

The Tarleton Jazz Program is part of Tarleton State University and has two large jazz ensembles, jazz combos, and jazz courses in a variety of areas. The annual Tarleton Jazz Festival occurs every April, bringing bands from all over the state to perform and get feedback from nationally respected jazz educators, concluding with an awards concert featuring the Tarleton Jazz Ensemble performing with a nationally and/or internationally renowned guest artist.

Tarleton State, the founding member of The Texas A&M University System, provides a student-focused, value-driven education marked

by academic innovation and a dedication to transform today's scholars into tomorrow's leaders. It is located 60 miles southwest of Fort Worth and offers degree programs to more than 13,000 students, emphasizing real-world learning experiences that address societal needs while maintaining its core values of tradition, integrity, civility, excellence, leadership, and service.



*This faculty update was provided by **Dr. Andrew Stonerock**, Head of Jazz Studies and Assistant Professor of Saxophone at Tarleton State University.*

He has previously taught at Cameron University, Casper College, and the University of Colorado at Boulder. He received his Doctorate of Music Arts in Saxophone Performance and Pedagogy from the University of Colorado at Boulder, his Master's Degree from the University of North Texas in Saxophone Performance with a secondary emphasis in Jazz Studies and his Bachelor's Degree in Music Theory from Ohio University. His primary saxophone teachers include Tom Myer, John Gunther, Jim Riggs, Eric Nestler, and Matt James.

Texas Jazz Educators Association Hall of Fame

Nominations are being accepted until September 15 for the TJE Jazz Hall of Fame. Nominations should include the nominee's name and a short paragraph about why he/she should be included in the TJE Jazz Educator Hall of Fame.

Anyone that has made a significant contribution to Jazz Education in the state of Texas is qualified to be nominated for the TJE Jazz Educator Hall of Fame.

1. Each year up to 6 new inductees can be inducted into the HOF.
2. Nominees must be nominated by an active and current member of TJE or a member of the HOF.
3. Nominations are due this year by September 15th and should be sent to the Executive Officer of TJE.
4. Any person nominated, but not inducted into the HOF, must be re-nominated to be considered for the following years' class.
5. The Executive Board will act as the HOF Committee, but it reserves the right to select a committee of current TJE members to serve on a HOF Committee.
6. Members of the HOF will be asked each year for their input on the nominations for that year and will serve on the committee if they choose to do so.
7. New members of the HOF will be informed of their induction into the HOF on or around November 1st so they can make plans to attend the induction ceremony.
8. The official induction ceremony will take place at the TJE meeting at TMEA. Please send nominations with supporting information to Alex_Parker@baylor.edu

After this year, the panel who will vote on the nominees for 2022 will be made up of members of the HOF and one TJE Board Member.

The 2020 TJE Jazz Educator Hall of Fame inductees:

Dr. M. E. "Gene" Hall (1913-1993)

Leon Breeden (1921-2010)

Conrad "Prof" Johnson (1915-2008)

Edward Trongone (1919-1987)

Darrell Holt (1941-2000)

J. Wayne Dyess (1947-2013)

Dr. John Murphy

The logo for the TJEA 17th Annual Symposium. It features the text "TJEA" in large, bold, red letters. Below it, "17th" is written in a smaller, stylized font, and "ANNUAL SYMPOSIUM" is written in red letters that follow a curved path. At the bottom, it says "COMING IN 2021 !!" in red.

TJEA 17th ANNUAL SYMPOSIUM COMING IN 2021 !!

The 2021 Director's Symposium will be a virtual symposium this year with a variety of clinicians. TJEA is waiting to learn TMEA's scheduling decision for the annual February convention because many school districts might not release their directors to attend a virtual convention. TJEA is working towards a good solution and a good time/date for the Symposium. Hopefully it can coincide with TMEA again and allow many more educators to attend.

Along with the usual instrumental session there will be vocal clinics again this year. Details for the vocal clinics will be available soon. The following is a list of instrumental session topics and presenters:

- Rhythmic Building Blocks - **Chris McQueen** (Snarky Puppy guitarist, David Bowie Lazarus Project)
- Directing a Jazz Band - **Dr. Aaron Lington** (Coordinator of Jazz Studies-San Jose State University, Director-2021 TMEA All State Jazz Ensemble II)
- I Teach Jazz Band. Now What? — How to Build a Program from the Ground Up and Start a Middle School Feeder - **Jarred Carlton** (Director of Bands and Jazz Director, Ranchview HS)
- The Jazz Rhythm Section and Incorporating the History of Jazz into Your Curriculum - **Stockton Helbing** (Maynard Ferguson, Helbing Initiative)
- Middle School Jazz - **Erika Uribe** (Jazz Director, Assistant Band Director-Vela MS)
- High School Jazz - **Horacio Gomez** (Director of Bands and Jazz Director, Hanks HS)

Have you renewed your TJEA membership?

Remember TJEA member benefits include:

Annual Jazz Director Symposiums
TJEA Newsletter -- 4 times per year
School Grant Program offering up to \$300 per program
Jazz information resources
Ongoing support of jazz education in Texas
A shared voice in the continued enhancement of jazz education

Please email Heather Mensch at webmaster@tjea.org for your membership renewal link. Include your full name in the request. If you still have your membership link from last year, you may use that link to complete your transaction in PayPal.

TJEA – Events & New Projects by Alex Parker, TJEA Executive Officer

Here's a brief update with things TJEA is working on to enhance our website and improve our networking and improve our ability to assist jazz educators:

1. A suggested recording Listening List
2. A Mentor List to connect our more experienced teachers with educators looking for assistance.
3. A Hall of Fame page on our website to honor those educators elected into the HoF.

For members and hopefully for students of our members.

1. Online Jazz History and Cultural Lessons
2. Guest artist and clinician Zoom meetings

We have also set up a Diversity Committee that will meet to talk about social issues and gender equality and how we can address these issues as educators in our schools, regions and in our state. **Sarah Roberts** is the committee chair. [See article on next page.] Contact her if you are interested in being on that committee. sroberts@uttyler.edu

TJEA Grant Applications are due by October 1st. Send your application (which can be found on the TJEA.org website to Alex_Parker@baylor.edu.

The Director's Symposium will be a virtual symposium this year. See the article earlier in this newsletter. Some details may change as plans are finalized.

TMEA has announced that they will be selecting, by October 1, groups for virtual performances during the virtual convention, so stay tuned!

All-State Workshops

UT Tyler reminds everyone about their 2020 All-State Workshops! These are free workshops for any high school student learning the Texas All-State materials. This year workshops will be offered for the All-State Jazz, All-State Band, and All-State Orchestra students for both the TMEA and ATSSB etudes. All workshops will be held virtually. To find out more information and to register visit <https://www.uttyler.edu/music/festivals/all-state-instrumental.php>.

The University of Texas at
TYLER
School of Performing Arts



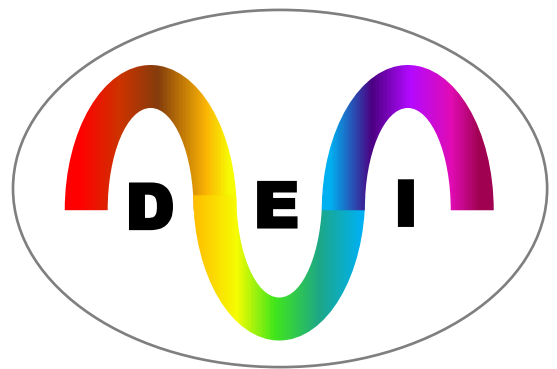
Diversity, Equity, and Inclusion and TJEA

Sarah Roberts, D.M.A.

In July, the TJEA executive board unanimously voted to form a Diversity, Equity, and Inclusion committee and I have been appointed chair. In full disclosure this is my first endeavor with leading a D.E.I. committee. Moreover, I have only been on the peripherals of other organizations' work in D.E.I. However, it is my contention that the success and innovation of any strong organization stems from its ability to self-evaluate and be open and vulnerable to change. Therefore, the formation of the D.E.I. Committee is just another step for TJEA to continue developing and growing. Furthermore, it is my personal hope TJEA will become a model for other organizations!

This notion of thriving through innovation is exactly the technique jazz has used to evolve since its birth. The acculturation of diverse characteristics, the continuous innovation, and the acceptance of diversity within jazz music has been the building blocks of the music and ultimately led to the uniqueness and continuous growth of the art form. The need to seek diversity is inherent to the expectations of jazz musicians. By utilizing improvisation and not reading a scripted part, jazz musicians must continuously find new depths and influences. They must study, emulate, and ultimately incorporate techniques and nuances from their studies. Therefore, jazz musicians have a predisposition to actively seek diversity. From listening, to learning tunes, to reading about other musicians from other cultures, to meeting and collaborating on the bandstand; jazz musicians continuously cross-cultural pollinate, collaborate, and evolve.

So, if the ideals of D.E.I. are inherent in the process of creating the art we aim to teach and perform then it only makes sense to incorporate those same techniques into the framework of our organization. By setting clear expectations and creating TJEA's culture of diversity, inclusion, and equity; we will not only work to enhance our strength as an organization, but also serve to strengthen the music we aim to teach. In addition, by embarking on this journey, we will all learn tools that will help us serve at our respective schools, programs, and communities. If you are interested in joining this new endeavor and have not already contacted me, please send me an e-mail at sroberts@uttyler.edu, and for those of you who have already joined – THANK YOU! I will be sending out information regarding our first meeting later this month.



Grants to Texas jazz programs \$\$

The Texas Jazz Educators Association annually provides jazz grants for elementary, middle school, and high school programs. The grants are up to \$300 and will go to 10 school programs for clinicians, educational materials, or basically any legitimate program need.

The deadline is October 1st.

You must be a member of TJEA to apply.

Go to TJEA.org and sign in. Put your cursor on the 'Resources' tab and click 'Grants'.



Send applications by email to Alex_Parker@baylor.edu

Or by mail to

Alex Parker

1931 Ruidoso

Waco, TX 76712

The “Super Blues Scale” by Josiah Boornazian

The blues scale is a very useful scale, but I’ve found it doesn’t always adequately capture what jazz musicians actually play when improvising over a blues in a “bluesy” way.

I make a distinction between the “bluesy” moments of jazz solos and the “jazz” moments in the same solos. For me, a “jazz” idea is one based on the musical vocabulary of the swing, bebop, and later eras. Jazz vocabulary from these eras often extends beyond mere pentatonic and blues scales and includes diatonic (or “church” modes) as well as chromaticism and other non-diatonic ideas.

Josiah Boornazian is an [Assistant Professor of Music](#) at the [University of Texas Rio Grande Valley](#) where he teaches applied saxophone and jazz studies. He is an award-winning saxophonist, composer, educator, electronic musician, scholar of music, and visual artist primarily active in Brownsville, Miami, New York City, California, and Europe.

However, the blues is a vital aspect of and influence on jazz, and so jazz musicians often also use blues vocabulary, which is primarily built from blues scales and pentatonic scales.

But many jazz musicians also blend jazz, classical, and blues vocabulary while soloing—sometimes even in the same phrase.

So, I want to offer up two made-up scales I’m going to call “**super blues scales**” or “**alternate blues scales**” as useful tools to help you access blues vocabulary in a jazz context.

As always, take this with a grain of salt. Theory always comes after practice, not before, and **nothing can substitute for the immense value that comes from listening to great jazz and blues recordings and trying to absorb these styles’ vocabularies organically by ear.**

It is especially important to point out here that the elements that make blues music (and bluesy melodic ideas in a jazz context) so compelling involve much more than mere note choice. In order to play the blues effectively (in any context), you have to absorb the subtleties of contrasting timbres (like buzzes and growls), pitch bending, rhythmic flexibility, authentic time-feel, using space, motivic development, call-and-response, and emotional expressivity that make the music so special, unique, and moving. But that being said, having theoretical tools to supplement your aural instincts can be helpful.

It’s best not to think of these scales as the only scales, or even the “best” scales to use when improvising over blues, but rather think of them as just another couple of tools in your musical toolkit that can help you generate melodic ideas when improvising in a blues context. A blues context for me means anytime a bluesy melodic idea is appropriate, so feel free to use these scales in other situations in addition to improvising over a blues form.

The idea behind these scales is to have one single scale that should work over the whole form of a blues. They should also work over any dominant 7th chord that shares the same root as the scale (assuming bluesy vocabulary is appropriate over the dominant 7th chord in question).

These “super blues” scales are also pretty effective when played over the “A” section of a rhythm changes tune and dominant 7(sus4) chords.

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Super Blues Scale Version #1

This scale combines some elements of blues and bebop vocabulary.

It's basically a blues scale with the major third added back in because a lot of jazz and blues incorporates the ambiguous mixture of minor and major thirds (and bent thirds that are not clearly major *or* minor).

The scale also adds back in a major 7th as a passing tone to give it a slight bebop tinge (although even early New Orleans style traditional jazz vocabulary occasionally includes the major 7th as a passing tone on dominant 7th chords—for just two examples, see “Jelly Roll” Morton’s “Shreveport Stomp” and “Tom Cat Blues”).

It's very important to note that the major 7th is a very special note in the context of this scale and should only ever really function as a passing tone. All other notes in the scale can be emphasized, but the major 7th only works in this scale as a chromatic passing tone between the root and b7.

Here's the first alternate blues scale followed by a few melodic examples of the scale in action:



G7 or Anywhere During a G Blues



G7 or Anywhere During a G Blues



Continued, next page...

Super Blues Scale Version #2

There are a few variations of this “flavor” of scale, but the general idea is to introduce that major/minor third ambiguity to give the scales a bluesy tinge.

This scale and its variants are all based around taking a diatonic Mixolydian scale and adding the b3 while sometimes omitting other notes and/or adding blue notes taken from the blues scale.

Version II-1: Mixolydian with a b3 added:



Version II-2: Mixolydian with a b3 and b5 added:



Version II-3: Mixolydian with a b3 and natural 7 added (can also be thought of as G7 bebop scale with a b3 added):



Version II-4: What I call the “major blues” scale, which is a major pentatonic scale plus a flat 3. Or, you can think of it as the “minor blues” scale, the typical blues scale, played from the relative minor.

E minor is G major’s relative minor, so play E classic blues scale over G7 to arrive at the same scale — this scale works particularly well over the “A” section of the ‘rhythm changes’ form:



Version II-5: The “super blues scales” combines all the notes from a G7 bebop scale with a classic G blues scale:



And here are some sample melodic ideas built from each of these variants of blues scales:

Mixolydian with a b3



Mixolydian with a b3 and b5



G7 Bebop with a b3



G "Major Blues" or E "Minor Blues"



G "Super Blues"



Enjoy playing around with these as a way to conceptualize the blues sound in a new way. These options will expand upon the traditional blues scale and help open up your note choices even more. Happy practicing!

HELP !

We are at the beginning of a school year like no other. Many aspects will be challenging. And while it may be easy to feel overwhelmed and underprepared there are resources available to make your teaching year more manageable. TMEA has a collection of information where you may find just the answer to your specific need.

You can visit <https://www.tmea.org/teaching-resources/>, the resource page on the TMEA website - lots of links to search from this page.

Another resource you should explore can be found at [TMEA.org/resource-vocal](https://www.tmea.org/resource-vocal). This is a link for the vocal division of TMEA; however, the resources are useful across the music divisions. By following the link you will see several tabs at the top of the page that will display dozens of topics helpful for your instrumental classroom. Tab titles such as 'Apps/Software', 'Products', 'Communication/Storage', 'Social-Emotional Learning', and "COVID-19 Specific Articles" are some of the tabs that may be useful to your jazz program.

Reach out if you are overwhelmed. The officers and leadership of TJEA can be a helpful human resource. Go to the Leadership section of the TJEA website for contact information. Also visit the TJEA Facebook page (<https://www.facebook.com/TexasJazzEducatorsAssociation>) to ask questions and, hopefully, get helpful replies.

Stay focused on the students and the music. The rest is just noise.

Have a safe, productive school year!

TJEA NEWSLETTER ARTICLE SUBMISSION GUIDELINES

The **TJEA Newsletter** is compiled four times a year, in February, May, September, and November. Articles should be sent by email to the editor in a Word formatted attachment. Avoid sending PDF files. Please convert PDF files to a Word document before sending. Photos should be placed copyright-free with photographer credit listed. Place photos in your Word formatted article or send as separate JPEG images.

Email should be sent to the newsletter editor, John Goode, at newsletter@tjea.org.

DEADLINES:	August 15	(September Edition)
	October 15	(November Edition)
	January 15	(February Edition)
	April 15	(May Edition)

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