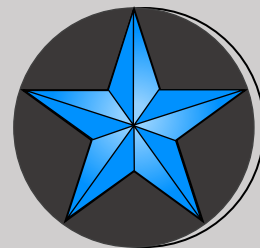




Texas Jazz Educators Association Newsletter

Highlighting Jazz Activities in the State of Texas

February 2021



THE PRESIDENT'S MESSAGE



Happy 2021 Everyone. I hope that this newsletter finds all of you enjoying a spark of hope that the difficulties of 2020 will soon transition into a less socially distanced future! Here are a few items of business to begin with:

TJEA Hall of Fame: I'd like to take a second to personally congratulate each of this year's inductees into the Texas Jazz Educators Association Hall of Fame. Each of these outstanding educators has exhibited a passion for spreading the love of this music we all hold so dear. Each of this year's inductees will be recognized later in this newsletter. An update to the nomination and selection process will be that moving forward, the number of inductees will be reduced to approximately 1-2. Now that we have established a firm base of over ten HOF members over the first two years, the board feels this to be a logical move going forward. Stay posted later this spring for information on the nominating process for next year's HOF class.

Spring General Membership Meeting: While this meeting usually takes place during TMEA, this year we will have to move our meeting to a later date due to the limited availability of time slots at the TMEA Virtual Conference. We will aim for a Sunday afternoon as these seem to have the least conflicts. While it is unfortunate that we will once again not be able to meet in person, we are hopeful that this will allow greater participation from our membership as it did in our fall meeting.

TJEA Sponsored Zoom Masterclass: I am pleased to announce that our first TJEA sponsored FREE zoom masterclass will be taking place this February! The

Continued



Recollections from 1958. See page 8.

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masterclass will take place on February 20th and will feature outstanding musician and educator **Tom Luer**. Tom has played with everyone from Gordon Goodwin to Poncho Sanchez and is currently a faculty member at Cal Poly Pomona. This clinic will be open to all active TJEA members and their students. It promises to be a wonderful and uplifting experience for all attendees. Additional information including the zoom link will be forthcoming in the next two weeks.

TJEA Symposium: While we are still holding out hope for the possibility of doing an in-person symposium in conjunction with TBA this summer, we are actively planning for a virtual event to take place. President-Elect Matt Sawyer is currently putting together a wonderful lineup of educators and musicians that will provide a comprehensive experience for all attendees. Stay tuned for more details over the next few months.

In closing, I thought it would be nice to share some quotations and anecdotes from a few people I greatly admire.

Thoughts from legendary drummer **Elvin Jones**:

"The role of support is an obligation. There is always a demand for a good musician. No matter what you are playing, make it the best thing that ever happened in that style"

"Tuning and dynamics are the way to validate a musical idea."

"Ideas only have meaning if they are used at the appropriate time in a piece."

Notes from **Leon Breeden's** first orientation meeting with the NTSU Lab Bands in the fall of 1959:

"Keep your grades up in classes!... You are here to learn, to improve, and to prepare for the life ahead! It takes work and determination – we expect your BEST no matter what you are doing"

"I want the attitude in our department to be OPTIMISM not PESSIMISM!!"

"Your attitude with professionals with whom you may work is most important – be careful about 'putting down' some of the older players – you'll lose future jobs if word gets out that you're a smart-talking upstart who can't come on the job and 'take care of business' without trying to minimize others!"

One day YOU'LL BE OLD"

"Let's work hard, help each other, and have the best year ever!! We've got a lot to do to keep our goals high and the results the same!!"

Joe Henderson speaking about being an educator:

"I'm in constant search of new information and ideas, and I want to make the best of this short time that we're out here on this planet living this nebulous thing called life. I want to plant a few trees along the way and nurture some minds and watch them grow, as people did for me"

Let's all continue to plant trees, nurture them, and watch them grow!

Sincerely,
Mark De Hertogh
TJEA President



SFA Offers Minor in Jazz Studies

The Stephen F. Austin State University jazz area is proud to announce the creation and approval of a minor in Jazz Studies. This minor is meant to compliment a Bachelor of Music degree.

The faculty includes **Dr. Deb Scott**, Director of Jazz; **Dr. JD Salas**, director of the Swingin' Aces; **Dr. Jake Walburn**, Improvisation courses; and **Mike McGowan**, Jazz Scoring and Arranging.

As part of the minor, *JAZZ PEDAGOGY-Directing a Jazz Band*, will be offered in the Summer I session of 2021. This three-hour course will be live Zoom or live in-person and also available to band directors who would like to learn more about directing a jazz band.

For more information you can contact **Dr. Deb Scott** at dscott@sfasu.edu

Congratulations to the recipients of the TJEA Grants for the 2020-2021 school year:

1. **MacArthur High School, San Antonio - Alexia Beasley, director**
2. **Belton Middle School, Belton - Chris Pulley, director**
3. **Hallsville High School, Hallsville - Ty Hood, director**
4. **Hutto High School, Hutto - Michael Harrison, director**
5. **Cypress Ranch High School, Cypress - Benjamin Adams, director**
6. **Bradley Middle School, San Antonio - Karlos Elizando, director**

TJEA is very pleased to announce the 2020-2021 inductees to the Texas Jazz Educators Hall of Fame:

Dan Haerle
Dr. Howard Harris
Bart Marantz
Dr. Robert Morgan
Bill Snodgrass
Dr. F. A. "Mickey" Tull (1934-1994)
Curt Wilson

CALLING ALL COMPOSERS!

TJEA needs new jazz etudes for 2021-2022 All-State audition packet for the following instruments:

Saxophone (Alto, Tenor, and Baritone will use the same etudes)

Trumpet

Tenor Trombone

Bass Trombone

Guitar

Piano

Bass

One etude in each of the following styles is needed for each instrument:

~ Swing ~ Ballad ~ Latin or 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 so TJEA can make mp3 files 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 are 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.

Etudes should be sent to **Alex Parker** at Alex_Parker@baylor.edu.

The deadline for submission is March 15.

GRANTS TO TEXAS JAZZ PROGRAMS

The Texas Jazz Educators Association provides jazz grants for Elementary, Middle School, and High School Programs. The grants are for a maximum of \$300 and they will go to at least 10 school programs for clinicians, educational materials, or other program needs. The deadline is October 1st and the grants will be awarded on November 1st. You must be a member of TJEA to apply.

[Click Here for the Grant Application on the TJEA web site.**](#)**



Send Applications to Alex_Parker@baylor.edu, or mail to
Alex Parker, 1931 Ruidoso, Waco, TX 76712



LAMAR UNIVERSITY.
MARY MORGAN MOORE DEPARTMENT OF MUSIC PRESENTS

Jimmy Simmons JAZZ FESTIVAL 2021

GUEST ARTIST/CLINICIANS

*Jeff Coffin, Ingrid Jensen, Andy Martin, Bobby Sanabria,
Sullivan Fortner, European Jazz All-Stars, Scott Whitfield, Mike Williams,
Tamir Hendelman, Aaron Lington, Kyle Athayde*

**APRIL 24
7:30 P.M.
ALL EVENTS
ONLINE**

the
HERB
ALPERT
foundation

Rh
JAZZ EDUCATION NETWORK



COLLEGE OF FINE ARTS & COMMUNICATION
LAMAR UNIVERSITY
Mary Morgan Moore Department of Music

lamar.edu/music

See details on the following page...

Jimmy Simmons Virtual Jazz Festival 2021

Broadcast date Saturday April 24, 2021

NOTE – Festival date will be observation-only with participating bands submitting recorded performances on their own schedule. (See below for details including a non-performing observation-only option.)

CONCEPT

The 2021 Jimmy Simmons Jazz Festival, hosted by the Lamar University Cardinal Jazz Orchestra, will be a completely online virtual event owing to ongoing concerns brought about by the COVID-19 health crisis. As before, the event is a non-competitive educational exchange. The positive aspect will be the availability of world class clinicians, guest artists, and personalized input for all participating bands.

FORMAT

Each participating band will record a 20-minute video performance of music of their choice. Performances should be uploaded to a private YouTube channel and submitted by 11:59 pm on April 1st. There are no requirements other than that the performance be done in one complete take. Obviously, better audio and video quality will enhance the clinician's ability to offer the most constructive comments.

After April 1st, video recordings will be sent to clinicians for evaluation. On Festival Day, each band will receive a personalized video with comments from a panel of distinguished educators. Due to copyright concerns, band videos will not be broadcast, however, at the clinician's discretion, one band may be selected to have their video broadcast during the festival night performance.

FESTIVAL DAY

On Saturday April 24, all bands will receive their comment videos. **Festival judges** include **MIKE WILLIAMS** (Count Basie Orchestra), **SCOTT WHITFIELD**, (Toshiko Akiyoshi Big Band, Cal-State Northridge), **TAMIR HENDELMAN** (Clayton Hamilton Jazz Orchestra, UCLA) **AARON LINGTON** (Pacific Mambo Orchestra, San Jose State University).

In addition, individual clinics will be broadcast in the afternoon by our **featured guest clinicians** including: **JEFF COFFIN** (Dave Matthews Band, Bela Fleck), **ANDY MARTIN** (Gordon Goodwin Big Phat Band), **BOBBY SANABRIA** (Latin Grammy nominee, The New School), **INGRID JENSEN** (Maria Schneider Orchestra, Diva). These clinics will be available for viewing for 30 days.

The evening gala concert will be broadcast via a private YouTube channel. The concert will feature:

- An awards presentation including individual talent citations, awards for outstanding sections and outstanding band as well as participation plaques.
- Possible performance by an outstanding school group.
- A performance by the Lamar Cardinal Jazz Orchestra featuring guest clinicians.
- Performances by internationally recognized jazz artists including **Sullivan Fortner/Kyle Athayde Duo, European Jazz All Stars with special guest Howard Levy**,
- Concert will be available to be viewed for 30 days.

COST:

Participating bands	\$300.	Includes everything described above.
Observing bands	\$100.	(Includes links to afternoon clinics and evening concert)
General public	\$10.	Admission to evening concert link only.

For information and official application contact:

Rick Condit, Director of Jazz Ensembles, Lamar University

Email: rcondit@lamar.edu



Tarleton Jazz Festival

The Tarleton Jazz Program at Tarleton State University is proud to invite you to participate in the 58th annual Tarleton Jazz Festival on April 24, 2021! This year's festival will be a Virtual Jazz Festival, with multiple opportunities for your students.

This festival will offer your students the opportunity to perform and receive adjudication by well-respected jazz educators. Ensembles will submit a maximum of 15 minutes of recorded performances (audio or video) and nationally respected adjudicators will review and make comments. There will also be an opportunity to have a 30-minute zoom session with one of the adjudicators to go over their comments in more detail and/or to perform live and get critiqued.

This year our adjudicators are **Kris Berg** and **Chris Bruya**. They are both outstanding educators that have appeared all over the country presenting educational clinics and working with students of all ages and ability levels.



Kris Berg is the Artistic Director for Jazz for the Greater Dallas Youth Orchestra foundation and directs the GDYO Jazz Orchestra. He taught college for almost 30 years and is the founder of the award-winning Jazz Program at Collin College including the Collin Jazz Fest and the Texas All-Star Jazz Camp. Kris is the Music Director for Willow Bend Church in Plano, Texas.

Chris Bruya is the Director of Jazz Studies at Central Washington University and has been involved in jazz education for more than 35 years, teaching high school, community college, and university. In 2016 WMEA honored him with the *Collegiate Educator of the Year* award, and he has recently become an Educational Clinician for the Conn-Selmer Corporation.



Students will get individual recognition through Outstanding Musician and Outstanding Soloist awards. Any student receiving an Outstanding Soloist award will receive a \$500 scholarship to Tarleton State University. Ensembles will have the option to receive ratings and comments or comments only. Ensembles receiving ratings will be ranked according to class and the top ensemble for each class will receive recognition.

There will be multiple guest artists giving zoom workshops throughout the day of the festival (April 24). Registration will get you and your students exclusive access to the workshops. The slate of guest artists will be announced soon on our website, www.tarleton.edu/jazz.

The registration for the virtual festival is \$100, which includes adjudicator comments, masterclasses with the guest artists, and a live-stream performance of the Tarleton Jazz Ensemble. To schedule a 30-minute zoom session with an adjudicator the day of the festival (April 24), it is additional \$50. To register, please visit www.tarleton.edu/jazz/festival/registration.html. Payment is due by April 1, 2021 and recordings are due by 8:00 am on April 12. Make your checks payable to Tarleton State University and mail them to:

Andrew Stonerock, Department of Fine Arts, Box T-0320, Stephenville, TX 76402

"Please contact me if you have any questions and we look forward to 'seeing you' at the festival!" - Andrew

The photo below is from the first SHSU jazz festival and along with the article on the following page illustrates a little bit of "Texas Jazz History – 101" as witnessed by Bob Morgan.



Recollections of the Sunset Jazz Octet

By Bob Morgan

First of all, Happy New Year, and I'm sure all of you join me in welcoming the apparent light-at-the-end of the pandemic tunnel. I really admire all of you who cannot stay home all day like we retired folk, but who are in the trenches doing very effective teaching, despite all the current challenges. *Salud!*

I'd like to share with you some recordings from the early days of Texas jazz education. This is my high school jazz group when I was in high school! Our jazz octet was from Dallas' Sunset High School with yours truly on trumpet and also the composer/arranger of the first tune.

These are historic, I think, because they were recorded at Sam Houston State's very first school jazz festival in February 1958. My father made the recording. At that time this was only the second such festival established in the state. The first having been the legendary Brownwood festival in the mid-50s and I think the first in the U. S.



[\(YouTube link #1\)](#) This is our adjudication set. It has four tunes followed by (and this is really historic) live remarks to the octet on-stage by two of the adjudicators: Houston big band leader **Ed Gerlach** and **Dr. M. E. Hall**. Hall founded the North Texas jazz program in 1947.

Continued

[\(YouTube link #2\)](#) This is the octet again playing three tunes on the festival's finale concert and opening for the Sam Houston big band with **Shorty Rogers**. The adjudicators invited us to play for the finale concert "on-the-spot" after hearing our adjudication set! (Forgive my 63-year-old immodesty! 😊)

Those of you who knew **Mickey Tull** will enjoy hearing him speak briefly at the beginning introducing the Sunset band director, **Otis Harvey**.

Also, I'd like to point out an addendum at the end of track four on the finale set. It's a tribute to **Bobby Knight**, our octet's coach/mentor, who was a student at North Texas at the time. A full explanatory text is shown over the audio track near the end of track four in link #2.

In both of the YouTube links you'll see copious pictures and relevant text as the audio plays along for each track, plus, my amazingly-extant score on YouTube link # 1, track 1.
(...another 'forgive' - for my youthful manuscript 😊)

I hope you enjoy this, and, in advance, thanks for listening...

Bob Morgan

Truth and Humor from *Jazz Anecdotes* by Bill Crow

"Passing through Canadian customs with his luggage, Bobby Hackett was stopped by a customs officer who pointed at his trumpet case.
'Is that a musical instrument?' asked the officer.
'Sometimes,' answered Bobby."

"Jimmy Dorsey listened to the way a new member of his band played one of his arrangements and told him, 'Kid, you've got a perfect ear. No hole in it'."

"Lester Young had hired a drummer who wasn't playing what he wanted to hear. During a break, the drummer tried making conversation:
'Say, Prez, when was the last time we worked together?'
'Tonight,' sighed Lester."

Transcribing for the Beginning Soloist

by Eric Ruyle

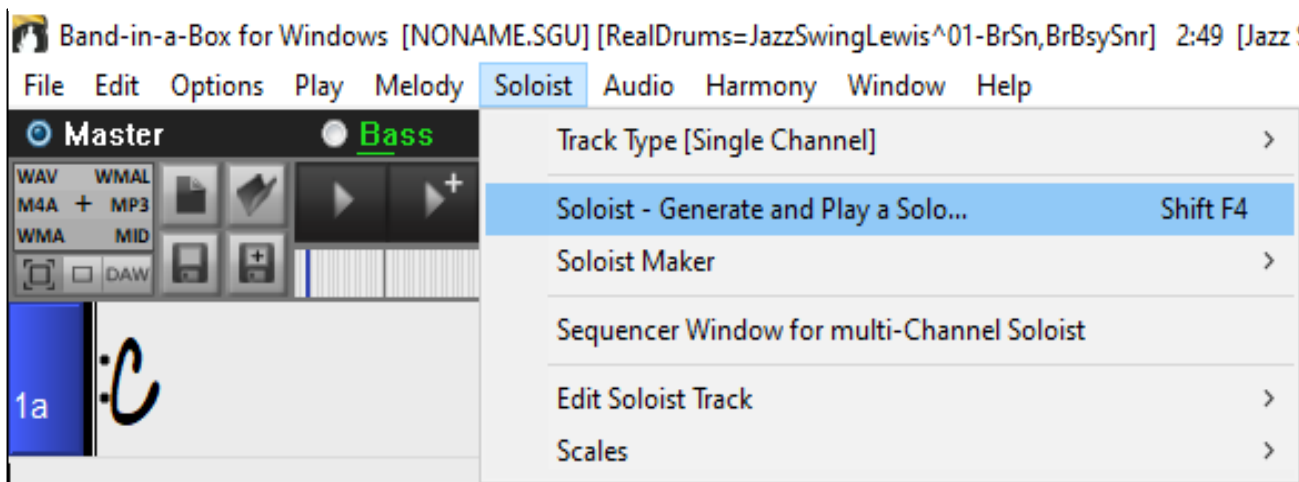
Among the pillars for learning to improvise are listening and transcribing. While there is a growing plethora of great recordings, the number of solos at the level of a beginner-intermediate player that are appropriate for transcribing is sparse to say the least. Fortunately there is a program that can help solve that problem. Not only can it generate solos for your students according to particular soloist style (Miles, Trane, Bird, etc.) it can create them on a level that is more accessible for younger ears. It is a program that you are probably already familiar with but may not be aware of some of its capabilities or just did not think about using it in this manner. It's Band-In-A-Box.

Band-In-A-Box is known for creating great backing tracks for practicing improvisation and with the addition of the 'real player' tracks it is even better. But the feature that we are going to focus on is the soloist feature. This will generate a solo by style, instrument, particular soloist's style, and most importantly, level of difficulty based on rhythmic elements, harmonic complexity, tempo, and length.

Before we discuss ways of implementing it in your instruction, let's look at how to create the solos. In BIAB, you type in the chord progression, select the accompaniment style, set tempo, and select the number of choruses needed. The program then generates the rhythm section appropriate for that style. With the addition of real tracks (tracks created by real players) the sense of playing with a live rhythm section becomes more of a reality. One of my favorite jazz styles is "Poll Winners" which uses real tracks.

Now that you have your style and progression entered, go up to the top menu bar and select "Soloist – Generate and Play" [Example 1 – using BIAB 2020 edition].

Example 1

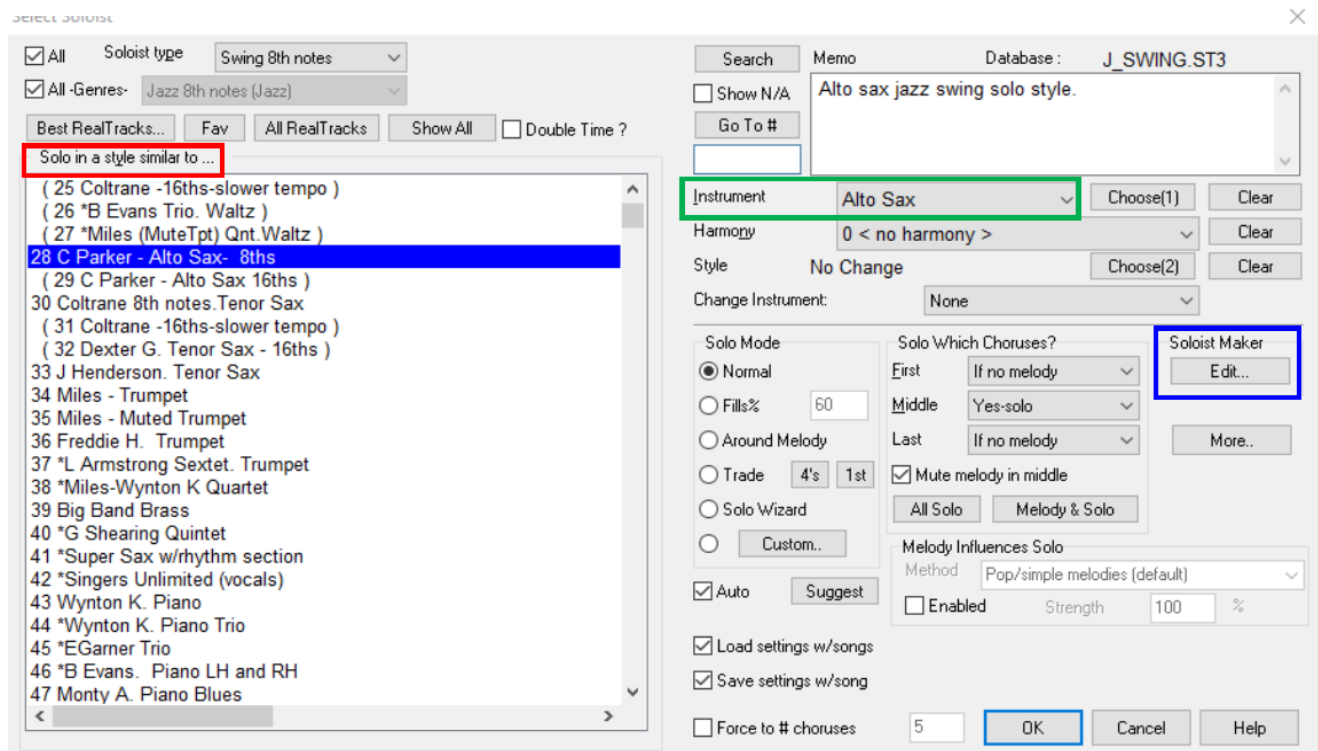


Continued

This will bring up the screen shown in Example 2. You will see a list on the left for “Solos in a style similar to...” where you get to select what type of player to emulate [Red Box]. This list can be adjusted by changing the *soloist type* directly above it (Swing 8th notes, 16, straight 8, 16).

The instrument you are creating a solo for is listed in *instrument* [Green Box]. After making your choices here, you need to click edit on the *Soloist Maker* [Blue Box].

Example 2



In the *Soloist Maker* window [Example 3] you get to customize your solo for your student. There are several options but the main ones to focus on are *note range* [Orange Box], *outside range* [Purple Box], and *phrase length* [Yellow Box]. The first is pretty explanatory but basically you can make sure the solo stays within the range of your student, which is important for the brass.

The *outside range* refers to how harmonically adventurous you want the solo to be. I would suggest keeping it ‘inside’ (range 1 to 2) for your beginners and as their ears grow more refined you can increase the outside playing. Finally, select the phrase length.

While we do not think about it much, young ears do not have the stamina to absorb long lines. Long lines are difficult for them to remember. Starting out with short phrases will not only make it easier to transcribe but also give them a sense that they can do it. (It is easy to become frustrated when transcribing.)

Example 3

After clicking “OK” a couple of times, your solo is generated. Before converting it into an mp3 (a quick button push), I suggest that you go into the mixer and turn up the solo track a little to make it easier for the student to hear it. And there you have it – an instant solo that is on your student’s level that they can transcribe! Now let’s look at how we can use this.

With the ability to easily make leveled solos, it opens up a wide array of possibilities. You can create weekly or monthly assignments. For weekly, start out with 4-8 measures, maybe just ii-V7-I progressions in a few keys. You could assign it on Monday and then the following Monday give them the printed version generated through BIAB, which can also transpose the music for them. Use that to compare against what they wrote down. Progress to one chorus of blues, then maybe the bridge of “I’ve Got Rhythm”, and then the first half of “There Will Never Be Another You”; all this time, adjusting the note range, outside range, and phrase length to match your student. This could also be a great way for the students to earn extra credit by having them turn in their transcription before they get to compare it with the printed version.

Transcribing is an important way for soloists to learn the language and gain new ideas. But since most of the recordings out there are beyond the capabilities of young ears, young players have not been able to benefit from this time honored tool. With the advances in Band-In-A-Box, helping beginning to intermediate soloists learn the language through transcribing has never been easier.

Eric Ruyle is a woodwind specialist. He teaches in Houston for the Aldine ISD and also for the Lone Star College System’s Montgomery campus. He has articles published in several national journals and has two books available with a third coming out soon. More information, including compositions, can be found at ericruyle.com

TJEA, IAJE, AND NAJE PAST PRESIDENTS

Below is a listing of our association's past presidents going back to the first jazz education organization in Texas. Researching and compiling this was a labor of love done in an effort to recognize the continuity of leadership our organization has maintained for over 50 years. A special acknowledgement goes to **Bob Morgan** for helping me complete the list. Without his refusal to throw away old papers the earliest years here would still be in question. Thank you, Bob!

It's worth noting that **Bob Morgan**, along with **Bill Snodgrass**, are the only two past-presidents who served two 2-year terms while **Ronnie Rios** and **Sparky Koerner** each served a 2-year and a 1-year term. – John Goode, Editor

EVENT OR TERM	PRESIDENTS (or special event details)	ORGANIZATION NAME
1968	National Association of Jazz Educators (NAJE) was founded. Presidents served 2-year terms.	
1969 - 1971	Phil Manning	Texas Unit - NAJE
1971	Name changed to International Association of Jazz Educators.	
1971 - 1973	Edward Trongone	Texas Unit - IAJE
1973 - 1975	John Pearson	Texas Unit - IAJE
1975 - 1977	John Bridges	Texas Unit - IAJE
1977 - 1979	Dr. Robert Morgan	Texas Unit - IAJE
1979 - 1981	Don Turner	Texas Unit - IAJE
1981 - 1983	Dr. Maurice Portis	Texas Unit - IAJE
1983 - 1985	Dale Schultz	Texas Unit - IAJE
1985 - 1987	Bill Snodgrass	Texas Unit - IAJE
1987 - 1989	Shelly Berg	Texas Unit - IAJE
1989	August 18 th , name changed and incorporated as International Association for Jazz Education.	
1989 - 1991	John Rankin	Texas Unit - IAJE
1991 - 1993	Curt Wilson	Texas Unit - IAJE
1993 - 1995	Wayne Dyess	Texas Unit - IAJE
1993	IAJE 20th-annual conference held in San Antonio Jan. 7-10.	
1995 - 1997	Dr. Robert Morgan	Texas Unit - IAJE
1997 - 1999	Bill Snodgrass	Texas Unit - IAJE
1999 - 2001	Jose Diaz	Texas Unit - IAJE
2001 - 2003	Sparky Koerner	Texas Unit - IAJE
2003 - 2005	Ronnie Rios	Texas Unit - IAJE
2005 - 2007	Richard Birk	Texas Unit - IAJE
2007	Alex Parker	President's 2-yr. term was interrupted by the demise of IAJE.
2008	IAJE filed for bankruptcy and closed its doors on April 18 th , 2008. This began a brief transitional period from IAJE to the Texas Jazz Educators Association (TJEA).	
2009 - 2010	Ronnie Rios	TJEA 1-year terms of office
2010 - 2011	Sparky Koerner	TJEA
2011 - 2012	Tim Ishii	TJEA
2012 - 2013	Greg Ball	TJEA
2013 - 2014	Aric Schneller	TJEA
2014 - 2015	Mark Nichols	TJEA
2015 - 2016	Matthew J. Seifert	TJEA
2016 - 2017	David Lown	TJEA
2017 - 2018	Sarah Roberts	TJEA
2018 - 2019	Warren Sneed	TJEA
2019 - 2020	Preston Pierce	TJEA
2020 - 2021	Mark De Hertogh	TJEA

Virtual Jazz Events at TMEA

Editor: The following list is from the TMEA web site. This is merely the basic information. More details can be found by visiting the Convention section of TMEA.org.

Thursday, 2/11/21

CONCERT: University of North Texas One O'Clock Lab Band

Alan Blalock, director

7:00 PM - 7:45 PM CST on Thursday, February 11

This concert will be available as of its start time and until 10 p.m., Saturday, February 13.

Repertoire includes:

Evading Karmacities . . . Michael Clement

I Love Being Here With You . . . Peggy Lee and Bill Schluger/arr. Alan Baylock

Dance of the Stargazer . . . Joseph Henson

Above the Clouds . . . Chris Bauer

For the Last Time . . . Kevin Zapata

A Lotus in the Mud . . . Yu Nishiyama

Friday, 2/12/21

Create a Middle School Jazz Band That Keeps Them Coming Back

Jonathan Adamo, Long MS and Mark De Hertogh, Plano SH

3:00 PM - 3:45 PM CST on Friday, February 12 (Q&A for this session from 3:28 - 3:45 PM)

A jazz band would be a great addition to any middle school music program, but it's difficult to know where to start. Adamo will address topics from when to meet and what instruments are needed to what music styles are appropriate and how and when to introduce improvisation. How do you keep the kids coming back? Adamo will detail steps to ensure growth of the program from the first semester for years to come.

Visit the Exhibitors

Remember to schedule some online time at the virtual exhibitors' booths. They help keep the convention running and provide you with needed items and materials to make your program a success. Give them your virtual support!

FRIDAY: 10:45 AM – 12:00 PM
 12:45 PM – 2:00 PM
 3:45 PM – 5:00 PM

SATURDAY: 10:45 AM – 12:00 PM
 12:45 PM – 2:00 PM

CONCERT: Texas Christian University Jazz Ensemble

Joe Eckert, director

7:00 PM - 7:45 PM CST on Friday, February 12

This concert will be available as of its start time and until 10 p.m., Saturday, February 13.

Repertoire includes:

Groovin' Hard . . . Don Menza

Never Let Me Go . . . Livingston/Evans/arr.

John Fedchock

Dolphin Dance . . . Herbie Hancock/arr.

Mike Crotty

Intermission Riff . . . Ray Wetzel

Freedom Jazz Dance . . . Eddie Harris/arr.

Eric Richards

TMEA Second General Session

Brian Coatney, Wylie HS

8:00 PM - 8:45 PM CST on Friday, February 12

We'll announce our next President-Elect, conduct a little more business, and then turn our attention to Wynton Marsalis, who will bring us an extraordinary keynote address.



Saturday, 2/13/21

CONCERT: Central MS Jazz Ensemble and Brazoswood HS Jazz Ensemble

Jonathan Blake, director – Central MS

DJ Eisenhart, director – Brazoswood HS

Continued

12:00 PM - 12:45 PM CST on Saturday, February 13

This concert will be available as of its start time and until 10 p.m., Saturday, February 13.

Central MS Jazz Band:

Milestones . . . Miles Davis/arr. Paul Murtha

Autumn Leaves (Les Feuilles Mortes) . . . Johnny Mercer, Joseph Kosma/arr. J. Berry

Fly Me to the Moon (In Other Words) . . . Bart Howard/arr. Michael Sweeney

Blue Train (Blue Trane) . . . John Coltrane/arr. Paul Murtha

My Favorite Things . . . Rodgers and Hammerstein/arr. Paul Murtha

Land of Make Believe . . . Chuck Mangione/arr. Victor Lopez

Brazoswood HS Jazz Ensemble:

I Can't Stop Loving You . . . Don Gibson/arr. Quincy Jones

But Beautiful . . . Jonny Burke & Jimmy Van Heusen/arr. Lennie Niehaus

Legacy . . . Gordon Goodwin

Beach Assignment . . . Ryan Haines

President's Concert: VOCES8

7:00 PM - 8:30 PM CST on Saturday, February 13

[Editor: Voces8 is not strictly a vocal jazz ensemble but they do include jazz standards in their repertoire on occasion. Nonetheless, if you like great vocal harmonies of any musical style or period, top off your virtual convention experience enjoying this tremendously talented ensemble. For a sample click this link and listen to their performance of [Straighten Up and Fly Right](#).]



VOCES8 will offer a special performance for TMEA convention attendees. TMEA is presenting this event at no additional charge to registrants. The British vocal ensemble VOCES8 is proud to inspire people through music and share the joy of singing. Touring globally, the group performs an extensive repertoire both in its a cappella concerts and in collaborations with leading orchestras, conductors, and soloists. Learn more about them at www.voces8.com.

~ SEE YOU ONLINE AT THE CONVENTION! ~

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)

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