



Texas Jazz Educators Association Newsletter



Highlighting Jazz Activities in the State of Texas

November 2015

THE PRESIDENT'S MESSAGE



Hello again Jazz Educators,

Though we find ourselves in several possible parts of our "seasons," one season is clearly ahead of us - the holidays. As we prepare for this holiday season and all the concerts that come with it, please take the time to reach out and help each

other as directors and don't be afraid to ask for help. I encourage you to work with other groups in your schools on holiday music. It's never too late to offer a rhythm section to the choir or a set player to the orchestra. These elements strengthen relationships and provide something special to their concerts. This effort may not put us in the spotlight, but builds bridges with these organizations. This is something I believe TJEA needs to start doing. If we work to put holiday jazz in every classroom, we build ties that can intertwine TJEA with our orchestra and choir counterparts.

This year we have seen a record number of grant applications! It's so exciting to see such an interest in how TJEA can directly touch jazz classrooms around the state. We allot enough money to give out ten grants each year and have historically given out more than ten when the applications were worthy. I hope you keep

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**2016 conference comes to
Louisville, Kentucky**

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submitting the applications for grants and that we can keep trying to fund as many of them as possible.

Once again, I'd like to thank our executive board for keeping me on track. **Alex Parker, David Lown, Heather Mensch** and **James Cook** do an incredible job of asking the right questions and shaping the future of our organization in a positive way. David Lown is crafting a symposium to rival all of our previous conferences. I'd also like to thank our directors, **Greg Ball, Aric Schneller** and **Mark Nichols** for keeping the business of jazz education moving. Greg Ball has done an incredible job organizing the state jazz auditions at Berkner High School in Richardson, Texas. Finally, I want to thank **John Goode** for continuously getting the TJE A Newsletter to us every quarter. His diligence in this effort is a testament to his dedication to jazz education.

Let's keep working together to not only make great jazz in our classroom, but to put jazz in every classroom.

Thanks again.

Matthew J. Seifert, President –Texas Jazz Educator's Association

Trumpeter Wayne Bergeron visits Brazosport College

LAKE JACKSON — Jazz trumpeter, **Wayne Bergeron**, will be in residency at Brazosport College from November 18 through November 20.

He will be the featured artist for the Brazosport College Music Department's annual jazz festival, Jazztravaganza, on November 19, followed by a concert with his little big band on November 20 at The Clarion at Brazosport College.

Bergeron is enjoying a career as one of the most active players on the Los Angeles scene. His first solo Big Band CD entitled, "You Call This A Living?" earned him a Grammy



Photo: Annamarie Rewal

WAYNE BERGERON



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nomination in 2004 for Best Large Jazz Ensemble. Bergeron's latest recording, "Plays Well With Others," was released on the Concord Jazz label and is being met with the same gusto. On "Plays Well With Others," Bergeron is joined on the track "Maynard & Waynard" by his mentor, the late Maynard Ferguson, in one of the trumpet legend's final recordings.

As a sideman, Bergeron has been involved with hundreds of CD projects that include Michael Buble, Josh Groban, Natalie Cole, Chicago, Bette Midler, Ray Charles, Diane Reeves, Celine Dion, Diana Krall, Mel Torme, Tito Puente, Arturo Sandoval, Lou Rawls, Diane Schuur, Joe Cocker, Dave Koz and David Benoit.

A partial list of film credits include "Enchanted," "Horton Hears A Who," "The Incredibles," "Superman Returns," "Pirates of the Caribbean," "Ratatouille," "The Simpson's Movie," "Dreamgirls," "Hairspray," "Spiderman," "Team America," "South Park" and "The Hunchback Of Notre Dame."

Jazztravaganza is the Brazosport College Music Department's annual jazz festival featuring local intermediate schools, high schools, the Brazosport College Jazz Band and a special guest artist ensemble. Bergeron will be joined by some of the best session players from Los Angeles and will be the featured guest artist ensemble for Jazztravaganza. Joining Bergeron will be **Ray Brinker** on drums, **Kevin Ax** on bass and **Barb Catlin** on piano. The Jazztravaganza concert on Thursday, November 19th begins at 7 p.m. and admission is free.

On Friday, November 20, Bergeron and his L.A. players will be joined by some of Houston's finest jazz players to perform one amazing little big band. Tickets for Bergeron and his Little Big Band are \$35 for adults, \$30 for seniors and Brazosport College employees, and \$10 for students and children.

Advance tickets are available at The Clarion Box Office by calling (979) 230-3156 or online at clarionboxoffice.brazosport.edu

COM Jazz Ensemble News:

The College of the Mainland Jazz Ensemble presented a concert on Oct. 20, 2015 on the COM Campus. Director **Sparky Koerner** said it was a very successful concert featuring many of the fine soloists with the band. The ensemble performed a wide variety of tunes from Ellington's "Things Ain't What They Use To Be" to Alan Baylock's "Livin' Larger Than Life". Horace Silver's "Sister Sadie" had plenty of solo space for the musicians to express themselves.

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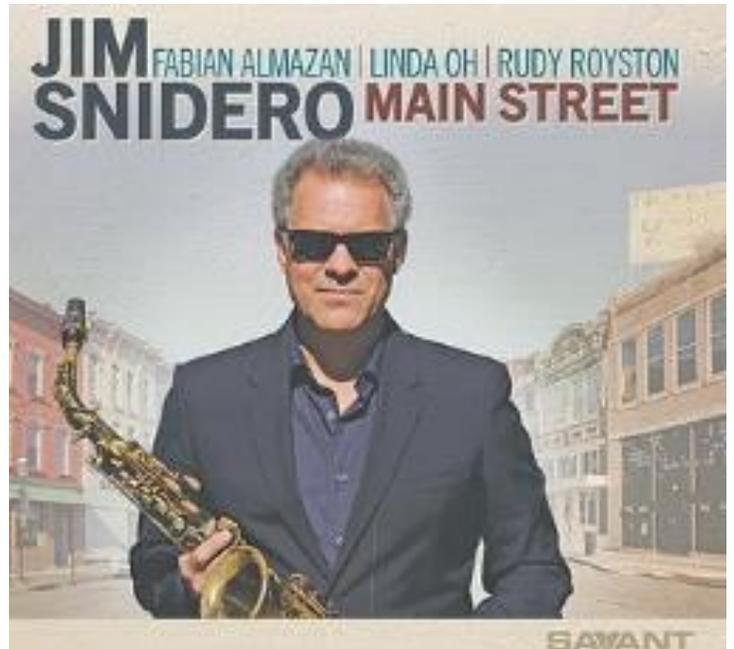
Next up for COM Jazz Ensemble is working with **Jim Snidero** – alto saxophonist in concert on Tuesday December 8, 2015 at 8 pm. Jim is the author of the *Jazz Conception Series* a great collection of improv tunes with standard changes but using different melodies. The series has play-along CD's and is available in different levels of experience and for different instruments.

Jim will also present a clinic on Tuesday, December 8th at 3 pm open to the public. It will be on the creative improvisation process and he will speak about his *Jazz Conception Series*.

Jim studied at the University of North Texas, then moved to New York City in 1982. He has performed with Toshiko Akiyoshi's Jazz Orchestra, Frank Sinatra, Jack Mc Duff, Eddie Palmieri and Frank Wess among others. Jim is an instructor at the Mannes School of Music in New York City.

CD releases include: Main Street, Interface, Stream of Consciousness, Tippin, Strings and more, visit Amazon.com to find his material.

The COM Jazz Ensemble is looking forward to perform with Mr. Snidero. Sparky added, "Jim was a member of the 9 O'Clock Jazz Ensemble at North Texas when I was directing it as a graduate assistant working on my Masters".



Editor's note: Visit Jim Snidero's web site and check out the article in the Woodwind/Brasswind catalog. Jim is featured on the cover of their Winter 2015 catalog. A very good read with discussions about warm ups, equipment and improvisation.

<http://www.jimsnidero.com/>

Renew your TJEA membership - member benefits include,

Regional Jazz Director Symposiums
TJEA Newsletter 4 times per year
School Grant Program up to \$250 per program
Jazz Information Resources
Support for the All-State Jazz process in Texas
Ongoing Support of Jazz Education and
A shared voice in the continued enhancement of Jazz Education

Email webmaster@tjea.org for a membership application and payment link.



2016 JEN conference, Louisville, KY

Join jazz educators and students from around the country and around the world during the seventh annual Jazz Educators Network (JEN) conference. This year's event will be held January 6-9, 2016 in Louisville, KY at the Galt House Hotel. A full schedule of events can be found here: [Conference Schedule 2016](#)

Support JEN by becoming a member and enjoy the following benefits as listed on the JEN website. To join click here: [Membership Information.](#)

Why Join?

1. Network with other educators from around the world via the JEN forum and conference
2. Perform with your group in front of the leading jazz educators in the world
3. Hear other bands & choirs from around the world to evaluate where your group fits in to the world of jazz
4. Receive discounts to strategic partner Jazz-based magazines and other sources
5. Allow your students to listen or participate in the JENerations Jam Sessions
6. Hear some of the top jazz professionals in the world LIVE on stage at JEN!
7. Check out all the new gear (instruments, music, etc.)
8. Learn new teaching techniques to take back to your school
9. Special focus for K-8 jazz educators
10. Earn continuing education credit
11. Take advantage of special offers for members
12. Opportunity to vote and run for a board seat
13. Opportunity to serve on JEN committees

Stop It With the Blues !!

.....Bringing your solos to a convincing bluesy conclusion

By John Goode

In many student improvised solos (even ones by technically impressive players) the music often disintegrates into poorly evolved endings that trail off and melt away unremarkably until the next soloist begins. This article suggests one way to give more focus to the end of your student's solos and create a feeling of conclusion in the ears of the audience. As the title says...*Stop it with the Blues*, the idea is to incorporate blues and pentatonic motifs to bring the solo to a convincing conclusion.

For real-world examples I've chosen three solos by trumpeter Chet Baker. I've always enjoyed how he crafted a beautiful melodic solo then often ended with a blues cadence.

We don't often use the word 'cadence' relating to jazz solos. But when the chord changes end a phrase (Ex: ii7 - V7 - I) you've just heard a cadence and the end of an improvised solo is an important cadence to the listener. Among the many things young players have to master is how to create convincing endings.

The following excerpts are from Chet Baker's solos on the double CD album, "*The Last Great Concert*".

Last 7 bars of Baker's solo on "Well You Needn't".

The musical notation shows two staves of music in 4/4 time. The first staff contains four measures with chords G7, Ab7, G7, and Ab7. The second staff contains three measures with chords G7, Ab7, and G7. The melody is written in treble clef and ends with a double bar line.

Notice how Baker ends his solo on *Well You Needn't*. Play this at the piano or on your horn and you'll notice his line is neither a blues scale nor a pentatonic scale. What makes it sound bluesy are the B-flats resolving to the B-naturals (flat 3rd to natural 3rd in G) and the pentatonic scale fragment in the last measure (3-5-6-1, that is, B-D-E-G). Getting to the Tonic by way of the scale tones 5 to 6 to 1 is a simple cadence from the pentatonic scale and in itself can finish a solo nicely in a variety of rhythmic variations. (See Student Examples #1, and #8 at the end of this article.)

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To finish his solo on *Summertime* Baker almost quotes a complete E blues scale (E, G, A, B-flat, B, D, E). Descending he chooses to omit the B-natural. So, his blues ending begins on the whole note E in the second bar then descends to the final tied half note E's. Note the triplet using scale tones b3 to 1 to b7 back to 1 (E blues scale). For young players this motif is another simple but elegant way to end a solo. Those notes work because they contain the flatted 3rd and the flatted 7th, blue notes that resolve back to the root. Play the following at the piano or on your instrument.

Last 5 bars of Baker's solo on "Summertime".

Musical notation for the last 5 bars of Baker's solo on "Summertime". The notation is in 4/4 time and features the following chords: F#m7(b5), B7alt., Em7, A7, Em7, and F7. The melody consists of eighth and quarter notes, including a triplet of eighth notes in the final bar.

Look for the Silver Lining has the sparsest rendering of anything we might consider blues related. Play through this example too.

Last 6 bars of Baker's solo on "Look for the Silver Lining".

Musical notation for the last 6 bars of Baker's solo on "Look for the Silver Lining". The notation is in 4/4 time and features the following chords: Gm7, C7 alt., Fmaj7, C7(sus4), and Fmaj7. The melody is sparse, consisting of quarter and eighth notes.

There really is no blues scale here yet it has a definite blues flavor to our ears. As I mentioned above, judicious use of the flatted 3rd (Ab here in F major) gives that effect. In the next to last measure he once again uses a fragment of the pentatonic scale: G then the eighth note D (the 6th of the scale) resolving up to the tonic F. If students want one of the simplest cadences possible for a tune ending on a major chord all they need to play is 1 to 6 back to 1. Baker alters that and plays 2 to 6 to 1, that is, G to D to F, here. It's that 6 to 1 that is the key to the sound.

Much can be said about what goes in to acquiring the skills to insert part of the blues scale at the end of a solo. Perhaps even more can be said about how to do so in a rhythmically satisfying way. That is, to 'land on' the right notes at the right place in the cadence. All that is beyond the intent of this article but it is certainly worth study and consideration. That said, go back to the three examples and notice where Baker's flat 3rds and flat 5ths 'land'. Notice how his rhythm choice makes the blues/pentatonic combinations 'work'.

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Okay. Now what are your students going to play? Truth be told great student improvisers figure it out on their own but for the kids who need your guidance here are some ideas they might be able use.

I've written an 8 bar solo that might be typical of what a young player with modest technique and experience might play. I've inserted a full descending blues scale in the last two measures as the chords come to a cadence on the Cmaj7 chord.

Example of what a young student's solo might look like using a blues ending:

-----C blues scale-----/

A young student inspired by how Baker employed parts of the pentatonic scale with a flat 3rd included might play the following example. The chord changes are from the Charlie Parker tune, *My Little Suede Shoes*, a great tune for young improvisers because it can basically be approached all in the key of concert E-flat and has an easy to learn melody. (Yes, I know there is a C7 chord, but I'm not going that deep into theory here. Just play it all in E-flat.) The last two measures ascend a pentatonic scale that includes the flat 3rd to lead into the major 3rd, then, resolves to the final Eb major chord and a four note pentatonic motif (1-5-6-1). Like before, that motif by itself makes a convincing ending to a solo.

Example of how a young student could put a pentatonic ending with a flattened 3rd to *My Little Suede Shoes* (changes in concert pitch):

b3 3 5 5 6 1 5 6 1

-----Flat 3rd into a pentatonic ending-----/

Continued on next page.

Below I've written some endings for students to study and memorize if they like. I've included scale tone numbers so the students can easily transpose them to other keys. The numbers DO NOT indicate chord tones. They designate scale tones for the blues, pentatonic and major scales in the key of C. The second measure of each example could be sufficient for students to memorize and their solos would have a feeling of conclusion with a blues or pentatonic flavor. It's not always desirable to end every solo on the tonic but for young improvisers this creates a strong conclusive ending. Though he did not do so on every solo ever played Chet Baker ended all three examples above on the tonic.

STUDENT EXAMPLES FOR STUDY:

1 Dm⁷ G⁷ C

1 1 6 5 3 5 1 5 6 1
C Pentatonic scale. Pentatonic motif.

2 Dm⁷ G⁷ C⁷

5 b3 4 #4 5 b7 1 b3 1 5 b7 1
Blues scale. Blues motif.

3 Dm⁷ G⁷ C⁷

b3 b3 1 b3 4 #4 5 b5 4 b3 1
Blues scale. Blues motif.

4 Dm⁷ G⁷ C^{maj7}

3 3 5 5 6 6 1 1 b3 3 5 3 6 1
Pentatonic scale. Pentatonic motif with flat 3rd.

5 Dm⁷ G⁷ C^{maj7}

7 1 2 3 4 5 6 7 1 2 b3 3 1
Major scale. Pentatonic motif with flat 3rd.

6 Dm⁷ G⁷ C⁷

b5 b5 b7 b5 5 b5 4 b3 1 b7 1
Blues motif. Blues motif.

7 Dm⁷ G⁷ C⁷

b3 3 etc. Because somebody just has to trill.....
1 5 b7 b3 1 1
Blues motif.

8 Dm⁷ G⁷ C^{maj7}

b3 6 b3 6 b3 1 1 6 1 1
Pentatonic motif with flat 3rd. Pentatonic motif.

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Resources for you and your students:

Full transcriptions of the Chet Baker solos can be found in *Chet Baker, 13 Transcribed Solos from "The Last Great Concert", My Favourite Songs Vol. I & II* transcribed by John Keady. The book is readily available through [Amazon](#), [Jamey Aebersold](#) and others and it's not very expensive.

The 2-CD album of *The Last Great Concert* is available through [Amazon](#) and perhaps other CD vendors as well as all being available on YouTube. Writing about the album in the *Overview* tab on [allmusic.com](#) they state, "...Baker is alternately heard with either the [NDR Big Band](#), the [Radio Orchestra Hannover](#), or a small group, sticking mostly to standards and classic jazz compositions. [Baker](#), who could be very inconsistent during the period after his teeth were knocked out in a brawl, is in top form throughout this evening." It is a beautifully played album with great big band arrangements; Baker's last recording just before his mysterious and tragic death in 1988.

The Blues Scales, Essential Tools for Jazz Improvisation by Dan Greenblatt published by Sher Music Co. Greenblatt separates the Major Blues scale (Pentatonic scale plus a flat 3rd) from the Minor Blues Scale (what we all think of as THE blues scale) and explains when best to use each version in a 12 bar blues improvisation and elsewhere. Many written motifs and a Play-along CD is included.

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, transfer to Word before sending. Photos should be placed in the 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)
	August 15	(September Edition)
	October 15	(Nov. Edition)

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