



Texas Jazz Educators Association Newsletter

Highlighting Jazz Activities in the State of Texas

February 2011



THE PRESIDENT'S MESSAGE



Hello TJEA members. I hope that you are off to a great start for the New Year and keeping jazz alive in 2011.

Jazz was definitely alive at the Jazz Education Network Conference in New Orleans January 5th-8th. I believe that JEN is moving in the right direction with their clinics, panel discussions, meetings, and concerts. New Orleans was the perfect city to bring this organization's conference; the birthplace of jazz gave new birth to the strength of JEN bringing together over 2,500 jazz enthusiasts of all types.

Texas was well represented with clinics by **Jose Diaz** on *Mambo Jumbo* and *All That Jazz: A Multicultural Approach To Teaching Jazz Ensemble*, **Mike Steinel** on: *What Your Band Director Never Told You About Improvisation*, Horace Alexander Young addressed *Teach jazz improvisation to Elementary and Middle School Students* and there were performances by **Caliente**, the Latin Jazz / Salsa Big Band directed by **Jose Diaz**, **Booker T. Washington H.S. Combo** directed by **Bart Marantz**, **New Collection Vocal Jazz Acappella Ensemble** directed by **Paris Rutherford** and **The University of North Texas One O'Clock Lab Band** directed by **Steve Wiest**.

Make your plans now for January 4th-7th, 2012 JEN will be *Developing New Audiences Today* in Louisville, Kentucky. www.jazzednet.org

Please make an effort to attend the TJEA Meeting on Friday the 11th at 6:30 pm in CC 212.

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Danilo Pérez, featured guest artist at Sam Houston State University *Festival Inspiración*.
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I want to congratulate all the schools that received grants from TJEA for their jazz programs.

A big thanks to all the adjudicators that helped select the 2011 TMEA All State Jazz Ensemble, your time and dedication to jazz education are to be commended.

April is Jazz Appreciation Month in the United States and you can have your concert and events listed at the Smithsonian Web Site:

<http://www.smithsonianjazz.org/>

Have a Musical Semester,
Sparky Koerner, President TJEA

Mike Vax on Clark Terry, Jazz Education, and the Stan Kenton Alumni Band's Texas Tour

by John Goode, editor

Mike Vax is a lifelong participant in the ever-developing history of the jazz art form. As first trumpet, soloist and road manager of the *Stan Kenton Orchestra*, he was on the front lines of jazz during an important creative era in the refinement of the big band as a delivery system for large ensemble jazz composition. He continues to perform and teach across the country and around the world as a zealous proponent of jazz education. Mike shared with me some thoughts on jazz education, his upcoming *Stan Kenton Alumni Band Texas Tour* and his friend Clark Terry's 90th Birthday celebration.



Mike Vax

JG: Mike, thank you for agreeing to share some of your thoughts with our TJEA members and on 2011 being the 20th anniversary of the Stan Kenton Alumni Band.

MV: Thanks John. I am happy to do this interview. I feel a real "kinship" with the jazz educators of Texas. I have been attending TMEA and TBA for over 25 years, and have done many clinic tours all over your state. In fact, I'll be doing another tour for a couple of weeks right after TMEA this year.

JG: Let's start with some good news, in fact, a celebration. I know you were a member of the *Clark Terry Big Bad Band* and the itinerary from your web site showed you

performed in concert to help celebrate his 90th birthday on December 14th. I'll give you an 'open mic', so to speak, to voice your thoughts on the birthday celebration, your association with Mr. Terry and perhaps your thoughts on his mark in the time line of jazz history.

MV: Actually we had a party for Clark on December 11th so that people could come on a weekend. It was a GREAT party that did include a jam session. It was mainly family and friends from around the Pine Bluff, Arkansas area where he lives, plus a few longtime musician friends in attendance. Gwen, Clark's wife, and I planned the event and we were elated with the results. Clark was in rare form and while he doesn't play his horn much anymore, his "mumbles" were coming out great. Some of his students from William Patterson University came as well. We had a cake with his promo photo on it and the pot luck dinner was just amazing. I'll guess there were at least 60 people there. While Clark's body isn't working as well as it used to, his mind and sense of humor are still right there. He literally was the "life of the party!"

In my life, my three most important mentors were Stan Kenton, Clark Terry and Don Jacoby, and they were also my idols before I ever met them. They encouraged me right from the first time I met them. For me, the fact that they were early champions for jazz education is just as important as the amazing music that they made in their performing years. Much of what I do in my clinics has always been patterned after two great trumpet teachers: Clark Terry and Don Jacoby. Clark is still the most encouraging, delightful, positive, and warmhearted clinician I have ever seen. Of course the fact that he is one of the greatest jazz trumpet/flugelhorn players that has ever lived is also a given. For many of us, when we hear just a couple of notes, we know that it is Clark.

JG: That's certainly true and I'm sure many of our jazz directors have attended clinics where Mr. Terry shared his wisdom and talents. As a clinician yourself you visit many schools across the country along with performing as guest soloist. Have you observed anything lacking in the student training process and do you have any recommendations for our Texas jazz directors regarding course content?

MV: I want to preface all my answers by saying that I see many wonderful jazz programs in schools all over our country, but I think that there can be much improvement in the overall teaching of jazz and big band music. I think that too many programs are run with the concept that you learn music to win trophies. I see many programs where the students mainly learn a few tunes that are played over and over again at festivals. To me the most important things for young people to learn have to do with jazz history, improvisation and stylistic concept. Also, I think that sight reading should be an important part of the learning experience. We should be in the "business" of giving our students an atmosphere where they can learn a love of jazz music of all kinds and where they want to play and/or listen to it for the rest of their lives. We need to not only train good musicians, but we need to train good consumers of jazz music. The young people who will play in the future need an audience and we need to help create that audience for them from our music students who go into other facets of life.

JG: I think if one considers how the 'shelf space' for jazz music has dwindled at many of the retail stores the need to create good consumers of jazz becomes very evident. In a similar vein do you have any concerns about the literature being played today? That is, regarding the music played by today's school bands does it adequately teach and give an appreciation for the art form and its history?

MV: I don't hear enough music from the great big bands and big band writers. Sammy Nestico charts are still some of the best ever written to help young people understand swing. I hear way too much rock influenced music these days. I know that it is easier to get the kids to play and be excited about the rock oriented charts, because that is what many of them listen to away from band, but we are doing a disservice to our young people by not really teaching them about the history of big band music by having them play charts from Basie, Ellington, Kenton, Herman, etc. I even think that the students should be exposed to Glenn Miller, the Dorseys, and other dance bands. Those charts wouldn't be played at festivals, but would be great crowd pleasers for a home concert. Too many bands just play the latest "hip" arrangements and many of those charts don't go anywhere. Also, too many band directors play music that is way too hard for their bands. I would rather hear a band play a chart that suits them and play it well, rather than trying to play some pro-level chart and do a mediocre job. I guess I have to use Gordon Goodwin as an example here. He is a great writer and has a great band. They are truly amazing to hear in person. High School trumpet players should not be trying to play lead trumpet charts that were written for Wayne Bergeron. Also, those charts, while really well written, are way too complicated for many high school bands to perform successfully.

JG: Your answer brings up another question. Do you find that today's secondary school jazz musicians as a whole are familiar with early influential jazz bands and musicians? Do you get a sense they are spending time listening to the recorded music history that created the foundation for today's jazz language?

MV: I have to make a distinction here. In my travels I see wonderful young players all over the country who are listening and learning about the history of our music, but the sad thing is that they are in the minority. Many of the students in jazz bands all over the country don't listen to jazz at all outside of their band room. They are almost proud of that fact. I like to ask students in my clinics to name me three people from jazz history who play the same instrument as they do. In most cases the students can't answer the question. If I was a high school band director and even only had one rehearsal per week, I would play SOMETHING for the students at every rehearsal and have them discuss what they had just heard. That would really help the learning and listening process and just might get them to listen more on their own. I would also have a library of big band and jazz CD's available to them to check out, just like books in a library. I would require at least two one page written reports per semester on CD's that they have listened to. I would also require them to go to at least two performances of other jazz groups (student or pro) each semester and again write a short report on what they heard.

JG: Well, listening to music should be very easy today with all the types of music storage and playback devices available. But how would you compare the benefits from hearing *recorded* examples to the benefits of hearing professional players in a *live* setting?

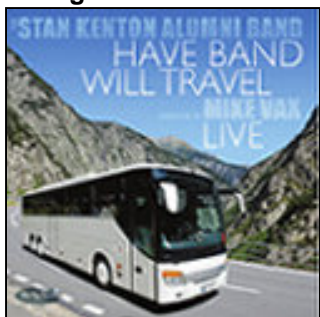
MV: I think we need a combination of both, as well as playing along with prerecorded rhythm sections, such as the Aebersold or Hal Leonard play along CD's. There is nothing like listening to a LIVE concert or jazz

club performance to get young people turned on to jazz. The energy from the musicians comes across in a way that no CD or mp3 can match. But – the more listening the better, in any form!

JG: As a former member of the Stan Kenton band tell us a little about the Stan Kenton Alumni Band, which celebrates some significant anniversaries in 2011.

MV: Stan Kenton has been a major influence in my life from well before I actually played on his band. I was a student at the second Kenton Summer Clinic (Then called the National Stage Band Camps) at Indiana University in 1960. The band was actually off that summer and the faculty was like a who's who of Kenton Alumni from the 40's and 50's. They needed a 4th trumpet player for the faculty band and Conte Candoli and (Kansas) Jimmy Maxwell put me in the spot, even though I was just 17 and right out of high school. I got to talk with Stan and he encouraged me to work hard and said that I could play in his band someday. That changed my life.

2011 is the 100th anniversary of Stan's birthday in Wichita, Kansas. It is also the 70th anniversary of the founding of the Stan Kenton Orchestra and the 20th anniversary of the Stan Kenton Alumni Band. In keeping with Stan's wishes to not have a ghost band, for 18 years we called the band the Mike Vax Big Band – Featuring Alumni of the Stan Kenton Orchestra. We also kept with his wish that there not just be a ghost band playing the hits of the 40's. Every tour we play new music written in the Kenton Style. Much of the music that has been recorded on all five of our CD's is new music from such writers as: Lennie Niehaus, Kim Richmond, Dale DeVoe, Joel Kaye, Steve Huffsteter, Scott Whitfield, and others. In March of 2010, I had a meeting with Lance Kenton, Stan's son. He and others suggested that we change the name to the Stan Kenton Alumni Band because it really describes who we are and what music we perform. So with the blessing of the family, we changed the name and I love using it!



Check out the featured CD at www.bigbandjazz.net

JG: Well, it's good to know the distinction between 'ghost' band and the present incarnation of The Stan Kenton Alumni Band, which will be touring Texas this spring. How is the tour shaping up and are you still booking engagements for the tour?

MV: We are still working on booking dates. We will be in Louisiana, Arkansas and Texas on this one. It looks like we will be in my old stomping grounds of New Orleans, which makes me very happy. We will probably be out for about 15-18 days on the bus.

JG: Are you scheduling any clinics with the concerts and how can a director contact you if they want the Kenton Alumni Band to perform at their school?

MV: Any school that books us for an evening performance gets a FREE clinic in the afternoon. We also love for the school jazz ensemble to open for us, and we bring all the students up at the end to play a blues tune with us for an encore. If anyone is interested in seeing if we still have any open dates, please contact me. vaxtrpts@aol.com or 925-872-1942.

Our websites are www.bigbandjazz.net and www.mikevax.net

JG: Mike, on behalf of the TJEA and our Texas band directors and students I want to thank you for taking time to answer these questions. I also want to thank you for the support you've given jazz educators in Texas, for your generous contributions to the TJEA school grant project and for taking time year after year to attend our TJEA meetings. Most of all, thank you for all the years of great music you've given us. All the best to you and the Stan Kenton Alumni Band as you continue to shape jazz music and jazz education into the 21st century.

COLLEGE NEWS

College of the Mainland

College of the Mainland Jazz Ensemble will collaborate with **Texas City High School's Jazz Ensemble** as guest artist / clinician **Mike Steinell**,

professor of music from University of North Texas, will work with all the groups. Clinics will be held on Monday, April 18th and April 19th with a concert on April 19th at 8 pm in Texas City. More

Continued, next page...

info will be posted online, as the date gets closer.

<http://www.com.edu/teams/finearts/music.cfm>

During Jazz Appreciation Month in April COM will have a jazz photo display featuring the works of **Herman Leonard**,

William Claxton, Chuck Stewart and others. The display also includes various jazz texts, DVD's, Videos and Instruments.

The **COM Jazz Ensemble and Jazz Combo**, directed by **Sparky Koerner**, will participate in the **Gulf Coast Inter-Collegiate Jazz**

Festival that will be hosted at San Jacinto Central College on March 26, 2011 guest artist will be **Dan Haerle** – pianist/composer and former Regents Professor of Music from University of North Texas. The GCIC Jazz Festival includes many of the community colleges in the Houston area.

Sparky's Jazz Express

Sparky's Jazz Express is hosting a jazz jam session the 2nd Thursday of the Month at the **Texas Arts Alliance Center at Clear Lake**; future dates February 10, March 17, & April 14 from 6:30 pm to 9 pm. If you're in the area come out and play a few tunes with them. *[Editor: Is there a jazz jam session in your area where inexperienced players can gain experience? Let us know. See page 11 for TJEA Newsletter article submission guidelines and send us your jam session news.]*



Midwestern State University

The **Midwestern State University Jazz Ensemble** will present its Spring Concert on Thursday, April 14th, at 7:30 p.m. in Akin Auditorium on the MSU campus in Wichita Falls. The group is under the direction of **Alan Black**, and the concert is free.

Abilene Christian University

Abilene Christian University Spring Jazz Concert featuring Grammy-Award winning bassist **Christian McBride**, Wed April 20th at 8 pm in Cullen Auditorium at ACU. Free Admission.

More info at <http://www.abilenejazz.com/>

JAZZ FESTIVALS

Fort Bend ISD Jazz Festival, Missouri City, Texas

Ray Hundl, band director, Lake Olympia MS in Fort Bend ISD announces the inaugural Fort Bend ISD Jazz Festival will be held Saturday, March 5, at Elkins High School in Missouri City, Texas.

Ray reports, "We are trying to get directors to just bring their jazz ensembles and perform. No stress. Non-competitive. Our judges are **Dennis Dotson, Ryan Gabbert** and **Michael Holter**. One of the judges will clinic the group immediately after they perform. Any high school or middle school may participate."

Please contact ray.hundl@fortbendisd.com for entry forms and more information. Entry fee is only \$125 dollars.

More Festivals, next 3 pages....



3rd Annual "McJazz Fest", McAllen, Texas

McAllen Memorial and Nikki Rowe High School are co-hosting the 3rd Annual "McJazz Fest" on Saturday, May 7th, 2011 in McAllen, Texas. The festival is open to school groups of all levels and size, including combos. Awards will be given out to outstanding bands from each level and to outstanding performers in each section. Fee is \$ 200 per ensemble and includes

judge's comments and a performance recording. For more information, you may contact:

Bobby Garza, Memorial High School, 956-632-5257, <mailto:robertorgarza@gmail.com>, or, **Rick Mendoza**, Nikki Rowe High School, 956-571-0848, <mailto:Ram1130@hotmail.com>.

Abilene Jazz Festival, Abilene, Texas

Featuring multiple high school and college big bands around the greater Abilene area the Abilene Jazz Festival will be held Monday, April 4th at 7pm at the Historic Paramount Theatre in downtown Abilene. Free Admission.

More info at <http://www.abilenejazz.com/>

Tyler Junior College Jazz Festival, Tyler, Texas

Heather Mensch, instructor of jazz studies at Tyler Junior College, announces their jazz festival will be held Wednesday and Thursday, March 23 & 24, 2011 in Caldwell Auditorium in Tyler, Texas.

Participants will get to hear a concert each evening at 7:30pm featuring **Mark Mullins**, former lead and solo trombonist with Harry Connick, Jr and current leader of New Orleans based *Bonerama*.



Mark Mullins highlights:

- In its 11 year history *Bonerama* has become one of the premiere New Orleans musical forces and touring acts, considered by many music fans to be the new generation of New Orleans music.
- Lead trombone & featured soloist with Harry Connick Jr.'s Big Band, Funk Band and Studio Orchestra 1990-2006.
- Mullins won "Best Trombonist in New Orleans" -Offbeat Music Awards 1997-2006.
- Mullins' New Orleans rock band, *MuleBone*, and his trombone brass band, *Bonerama*, both feature his trombone played through a guitar amp and wah-wah pedal creating a unique electric trombone sound.

Regarding the festival, Heather wrote, "We hope you and your group can join us for a great two-day festival with our guest artist, Mark Mullins. 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."

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 Mark Mullins. 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 is no competition or awards and 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 detailed information about the Tyler Junior College Jazz Festival can be

(Continued, next page..)

found online at <http://www.tjc.edu/band/JazzFestival.php>

Texas Tech /Phi Mu Alpha Jazz Festival, Lubbock, Texas

Stephen Jones is the Director of Jazz Studies, Assistant Professor Texas Tech University School of Music and reminds everyone that information and entry forms for the 2011 Texas Tech /Phi Mu Alpha Jazz Festival are now online. The festival dates are April 1 and 2, 2011. Stephen writes, "Our very special guest artist for the Saturday night concert is L.A.'s fabulous trumpet player, **Wayne Bergeron**! We look forward to

seeing you in April and as always, your questions are welcome."

Click on the link for complete information and entry forms:

<http://www.depts.ttu.edu/music/SOM/downloads/2010/JAZZ11Info.pdf>

Sam Houston State University *Bill Watrous Jazz Festival*, Huntsville, Texas

Aric Schneller, Director of Jazz Studies at Sam Houston State University School of Music, invites you to participate in the debut of the new **SHSU Bill Watrous Jazz Festival** March 25 & 26, 2011. Joining **Bill Watrous** as featured guest artist for the festival will be internationally acclaimed jazz trumpeter, educator and clinician, **Vaughn Nark**.

Vaughn Nark began playing trumpet at the tender age of six. Later, he auditioned and was accepted by the United State Air Force Band in Washington, D.C., where he became a member of its premier jazz ensemble, the Airmen of Note, playing either the lead or jazz trumpet chair for nearly twenty years. Now retired from the "Note", Vaughn leads a quintet in the Washington, D.C. area and travels extensively throughout the country and abroad, performing as a guest artist at various club and jazz festival venues. Vaughn is pleased to be a new member of the faculty of the Landon School in Bethesda, Maryland and is available for private instruction.

The judges/clinicians for Saturday's performances will be **Woody Witt** (Award-winning jazz saxophonist and

educator based in Houston, TX) and two other judges to be announced soon.

The SHSU Jazz Festival is competitive with bands performing for ratings and awards. Since listening is such a vital part of music education, it is requested that students listen to the performances of at least two other bands. This will provide an audience for each band and an opportunity for members to hear live performances.

A price break is offered for school's entering more than one ensemble. Participation in the Jazz Festival is limited and availability will be offered on a first-come basis.

In addition to the band judging a Friday evening concert with Watrous, Nark and the **SHSU Faculty Jazz Combo** and a Saturday afternoon clinic by Nark are scheduled for the weekend.

Use the following link for entry form and complete information: <http://music.shsu.edu/events/jazz.php>

Sam Houston State University *Festival Inspiración*, Huntsville, Texas

Sam Houston State University, School of Music, invites you to participate in the Festival Inspiración. The high school Latin Jazz competition will be held on Friday, February 25, 2011. Featured guest artist and adjudicator for this year's Festival is internationally acclaimed jazz pianist/arranger/clinician, **Danilo Pérez**. Also joining Mr. Pérez, will be **Luis Marin**, Director of Jazz Studies of the Puerto Rico National Conservatory of Music and accompanying musicians. Please see the following website:

<http://www.shsu.edu/~music/festival/>.

Danilo Pérez was born in Panama in 1965 and began his musical studies at age three; by ten he was studying classical piano at the National Conservatory of Music. Pérez earned a bachelor's degree in electronics and came to the United States in the early 1980s. He completed his studies in jazz composition at the Berklee College of Music in Boston and worked with Terence Blanchard, Jon Hendricks, and Paquito D'Rivera before joining Dizzy Gillespie's United Nations Orchestra in 1989 for a four-year stay. He serves as the Ambassador of Goodwill for

UNICEF, Artistic Advisor of the (Continued, next page..)

Mellon Jazz Up Close series at the Kimmel Center in Philadelphia, and faculty member of the New England Conservatory and Berklee College of Music. Pérez also tours with his trio--bassist Ben Street and drummer Adam Cruz.

Pianist **Luis Marín** was born and raised in the city of Bayamón, Puerto Rico, and began studying the piano at age 7. During 1984 he enrolled in Berklee College of Music where he began his studies under the program "Professional Music" remaining there until 1986. While living in Boston he had the opportunity to perform with different bands known throughout the city as pianist and arranger. These groups were known as Caribbean Express (nominated for a Grammy Award in 1987), Herman Johnson's Band (at Ryle's Jazz Club at

Cambridge, Ma) and Jorge Arce Grupo Humano. In 2003, Luis toured as pianist with the celebrated group "FANIA ALL STARS." Luis is also on the staff of the Conservatory of Music of PR, participating as jazz piano professor in the recently created Jazz and Caribbean Music Department.

Registration forms may be found on the following webpage: <http://www.shsu.edu/~music/festival/>, which must be accompanied by a check to reserve your band a spot at this year's Festival. Participation in the Festival Inspiración is limited and availability will be offered on a first-come basis. Contact Aric Schneller, Director of Jazz Studies, Sam Houston State University, 936-294-1381, 936-294-3765 (FAX)

schneller@shsu.edu

JAZZ EVENTS AT TMEA

The following information is believed to be accurate and was taken from the most recent sources. Be sure to check for venue and schedule revisions at the convention.

TMEA/TJEA Region Jazz Coordinators Breakfast

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

Presider: Alex Parker, Baylor Univ, TJEA President

Texas Jazz Educators Association Meeting (for general membership)

Friday 6:30 – 7:30 PM / CC 212

Presider: Sparky Koerner, College of the Mainland, TJEA President

Rehearsal Schedules (as printed in the December 2010 *Southwest Musician*)

Jazz Ensemble (ATSSB)

Rehearsals: Hyatt Regency Rio Grande Ballroom

Wednesday 7:00 – 8:30 p.m.

Thursday 8:15 – 11:45 a.m.; 2:45 – 6:00 p.m.

Friday 8:15 – 11:45 a.m.; 2:45 – 6:00 p.m.

Saturday 8:00 a.m. – 11:30 a.m. (Ballroom B)

Jazz Ensemble

Rehearsals: CC 210

Wednesday 5:30 – 7:30 p.m.

Thursday 9:00 a.m. – 12:15 p.m.; 2:00 – 5:00 p.m.; 7:00 – 9:00 p.m.

Friday 9:00 a.m. – Noon and 1:00 – 4:00 p.m.

Saturday 11 a.m. (Ballroom B)

CONCERTS

2011 President's Concert: The Swingle Singers

Wednesday / 8 PM / Henry B. Gonzalez Convention Center Lila Cockrell Theater
\$10 - Purchase tickets Wednesday 1-7 p.m. at the Information Booth in the Convention Center TMEA Registration Area (Will Call tickets also will be ready for pick up at the Information Booth)

Univ of North Texas One O'Clock Lab Band

Thursday / 6:30 – 7:20 PM / LILA COCKRELL THEATER
Conductor: Steve Wiest, Univ of North Texas

ALL-STATE JAZZ ENSEMBLE CONCERTS

TMEA/ATSSB All-State Jazz Ensemble

Saturday / 12:30 – 1:20 PM / CC BALLROOM B
Conductor: Chris Vadala, Univ of Maryland
Jazz Ensemble Coordinator: Bob McClure, Princeton HS
Jazz Ensemble Organizer: Brian Donnell, Greenhill School

TMEA All-State Jazz Ensemble

Saturday / 2:00 – 2:50 PM / CC BALLROOM B
Conductor: Shelly Berg, Univ of Miami
Presider: Chuck Young, Gregory-Portland HS, TMEA Band Vice-President
Organizer: Roland Sandoval, O'Connor HS

Texas Community College Band Directors Association All-State Jazz Ensemble

Saturday / 3:30 – 4:30 PM / CC BALLROOM B
Conductor: Curtis Wilson, Texas Christian Univ.
Presider: David Griffith, Alvin Community College, TCCBDA President

JAZZ RELATED CLINICS

These events were taken from the TMEA web site using the Convention Schedule Personal Schedule Search. These clinics returned for the searched words 'jazz' and for 'improvisation'. See the convention information on the TMEA web site for descriptions of any of these events.

The large letters preceding the date and time are the TMEA code for the following divisions.

E Elementary, **O** Orchestra, **B** Band, **V** Vocal, **C** College, **PS** Product Showcase

O B V Thursday / 8:00 – 9:00 AM / CC 207

Teaching Improvisation: How to Get Started

Clinician: Christopher Azzara, Eastman School of Music

O Thursday / 11:00 AM – Noon / CC 214

Applying the Language of American Music to Instill Creativity and Confidence in Your Orchestra Program

Clinician: Mark O'Connor, Shar Products Company

E Thursday / 11:00 AM – Noon / CC BALLROOM C3

Recorder Success

(Continued, next page..)

Clinician: Chris Judah-Lauder, Good Shepherd Episcopal School

C B O V Thursday / 11:00 AM – Noon / CC 202

Music Literacy That Goes Beyond the Page

Clinician: Christopher Azzara, Eastman School of Music

E Thursday / 2:00 – 3:00 PM / CC BALLROOM C2

Listen Together: Sample Listening Lessons for K–5

TMEA Featured Clinicians: Mícheál Houlahan, Millersville Univ; Philip Tacka, Millersville Univ

E Thursday / 3:30 – 4:30 PM / CC BALLROOM C2

The Magic of Music and Movement: Early Elementary

TMEA Featured Clinician: Beth Melin Nelson, St. Paul Academy and Summit School

B Friday / 8:00 – 9:00 AM / CC 205

Jazz Band/Improvisation Rehearsal Techniques for the High School Band Director

Clinician: Aric Schneller, Sam Houston State Univ

Demonstration Group: Sam Houston State Univ Jazz Ensemble, Aric Schneller, Director

O Friday / 8:00 – 9:00 AM / CC 206

Beyond Attendance and Good Attitude: Assessment in the School Orchestra

Clinician: Michael Alexander, Baylor Univ

PS B O V Friday / 8:00 – 9:00 AM / CC 101

What's New in Finale 2011

Clinician: Tom Johnson, MakeMusic, Inc.

E Friday / 11:00 AM – Noon / CC BALLROOM C1

The Magic of Music and Movement: Upper Elementary

TMEA Featured Clinician: Beth Melin Nelson, St. Paul Academy and Summit School

O B Friday / 11:00 AM – Noon / CC 206

The New American Classical Music

Clinician: Mark O'Connor, O'Connor Violin Method

E Friday / 12:30 – 1:30 PM / CC BALLROOM C2

More Fun with Hot Peas and Barley-O: Songs and Games from Scotland

Clinician: Susan Brumfield, Texas Tech Univ, Texas Invited Clinician

O B V Friday / 2:00 – 3:00 PM / CC 207

Improvisation in Band, Orchestra, and Chorus: A Practical Guide for Building Better Musicians

Clinician: Christopher Azzara, Eastman School of Music

E Friday / 2:00 – 3:00 PM / CC BALLROOM C2

More Fun with Over the Garden Wall: Songs and Games from England

Clinician: Susan Brumfield, Texas Tech Univ, Texas Invited Clinician

C B O V E Friday / 2:00 – 4:00 PM / CC EXHIBIT HALL A

College Division Research Poster Session

Clinician: Robert Duke, UT/Austin, Research Committee Chair

19. Fidlón, J., UT/Austin. Alone together: Attention and awareness during collaborative jazz performance.

37. Stoltzman, P., UT/Austin. Descriptions of jazz piano lessons with expert teachers.

B Friday / 3:30 – 4:30 PM / CC 008

TJEA Session: What Do I Need to Do to Get My Band Swinging?

(Continued, next page..)

Clinician: Ronald Carter, Northern Illinois Univ

E Friday / 5:00 – 6:00 PM / CC BALLROOM C3
Using Quality Literature for Teaching Music Literacy
Clinician: John Feierabend, Univ of Hartford

B Saturday / 8:00 – 9:00 AM / CC 205
Teaching Style in Jazz Drumset Pedagogy
Clinician: Jonathan Cabot, Irving HS

E Saturday / 9:30 – 10:30 AM / CC 217
Using Stories to Explore the Pentatonic Modes
Clinician: Paul Cribari, Cherry Creek Schools, Denver, Colo.

E Saturday / 12:30 – 1:30 PM / CC 217
Exploring the Phrygian Sound
Clinician: Paul Cribari, Cherry Creek Schools, Denver, Colo.

E Saturday / 2:00 – 3:00 PM / CC 217
Partners in Song: Kodály and Orff
Clinicians: Mary Ella Stevens, Carter Academy; Cora Bigwood, South Belt ES



TEXAS JAZZ EDUCATORS ASSOCIATION

Promoting everything jazz in Texas!

Visit the Texas Jazz Educators Association web site for all the latest association news.

<http://tjea.org/>

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 JGoode488@aol.com.

DEADLINES:

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

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