



Texas Jazz Educators Association Newsletter



Highlighting Jazz Activities in the State of Texas

May 2020

THE PRESIDENT'S MESSAGE



Dear TJEA Members,

I hope this newsletter finds you well. It has been an honor and pleasure serving as TJEA President this past year. Since I joined TJEA as a general member I have witnessed growth every

year in jazz education in our state. It has been inspiring to see accomplishments like adding the 2nd All-State Jazz Band, Invited HS & MS Jazz groups, TJEA Hall of Fame, and now, hosting our Symposium at TMEA. I'm excited to see what TJEA will do next!

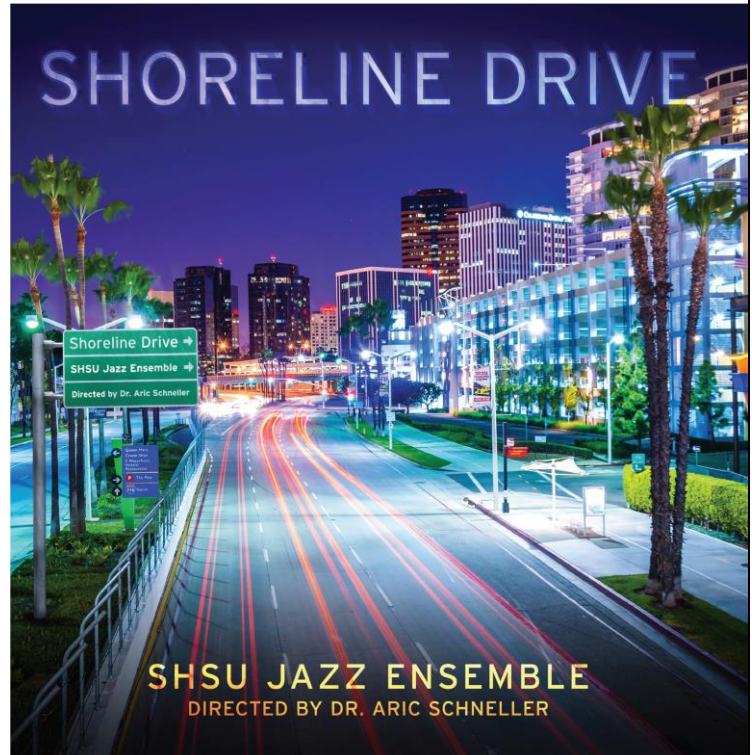
As I sit here and write this letter on International Jazz Day, I can't help but reflect on some of the giants we recently lost in the jazz community as well as those who are currently fighting for their lives. I hope you all have found some silver linings during these times and are taking the time to enjoy your families. We all know family time is precious in our profession.

I would like to thank and congratulate our President-Elect **Mark DeHertogh** on organizing a fantastic Symposium this past February. All clinicians, instrumental and vocal, were fantastic. Thank you to everyone who worked behind the scenes to make this happen.

Should you need anything, please don't hesitate to reach out.

Sincerely,

Preston Pierce



Sam Houston State University Jazz Ensemble's latest CD.

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Essentially Ellington – Texas participants

Congratulations to **Carroll Senior High School** (Southlake, TX) – **David Lown**, director, and **Plano West Senior High School** (Plano, TX) – **Preston Pierce**, director for being selected for the 25th Annual Essentially Ellington Competition and Festival.



Carroll Senior High School Jazz Ensemble

The bands will not be traveling to New York City this year so the festival will be done virtually via the [Essentially Ellington Facebook page](#) the week of June 8, 2020. Tune in during the week of the 8th for various live events and ‘listenings’ of the top 18 bands.

The Essentially Ellington web page explains the program by saying, “*Duke Ellington’s music is at the very heart of America’s 20th-*



Plano West Senior High School Jazz Ensemble

century musical heritage and the core of the rich canon of jazz music. Jazz at Lincoln Center, committed to instilling a broader understanding of this music, created the Essentially Ellington program (EE) during the 1995–96 school year to make Ellington’s music accessible to as many high school musicians as possible and to support the development of their schools’ music programs.”

“EE is unique among educational resources for high school jazz bands. Each year Jazz at Lincoln Center transcribes, publishes, and distributes Duke Ellington Orchestra charts, along with recordings and additional

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educational materials, to high school bands in the U.S., Canada, and American schools abroad. These charts are original transcriptions of recordings by the Duke Ellington Orchestra, not simplified arrangements.”

“In 2008, Jazz at Lincoln Center began including non-Ellington repertoire. While the music of Duke Ellington will always be central to EE, the program now explores other important big band arrangers and composers as well—one each year. Featured artists have included Benny Carter, Mary Lou Williams, Count Basie and Dizzy Gillespie.”

“In 2006, Jazz at Lincoln Center piloted its first EE High School Jazz Band Regional Festivals. These noncompetitive festivals are designed to offer high school jazz bands of all levels the opportunity to perform the music of Duke Ellington and other big band composers, and to receive professional feedback from Jazz at Lincoln Center clinicians and other jazz professionals in their own communities.”

Check out the Essentially Ellington competition and more at [here!](#)



Temple High School Jazz Ensembles Perform at Annual Jazz Education Network (JEN) Conference – New Orleans, LA.

The Temple High School Jazz Department has a rich history of tradition and success dating back to the 1950s. Credited with being one of the longest running public education jazz programs in the State of Texas, The Temple High School’s jazz program began with director Durward Howard and the school’s first stage band called “The Starlighters.” Due to a popular national touring group using the same name, Howard would change the name to his varsity jazz ensemble to “The Highlighters” and the rest was history. Today, alumni of Temple High School’s jazz program have gone on to attend the most prestigious college music programs (UT-Austin, Berklee College of Music, Manhattan School of Music, Michigan State University, University of North Texas) to become successful touring artists, military musicians, recording artists, and studio musicians all throughout the United States.

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Currently under the direction of **Mr. Brent Mathesen**, the Temple High School Highlighters have been in the national spotlight on numerous occasions that include recent performances as an invited finalist band at the Essentially Ellington High School Jazz Band Competition and Festival hosted by Jazz @ Lincoln Center (2004, 2011); an invited band where the ensemble placed 2nd at the [Swing Central Jazz](#) hosted by the Savannah (GA) Music Festival (2012); Winner of the 2016 [Kansas City \(KS\) Jazz Heritage Basically Basic Competition](#); and an invited ensemble at the 2017 [Jazz Education Network Annual Conference](#) (Dallas, TX) where they performed with guest artist Tom “Bones” Malone. This does not include the numerous awards and accolades garnered at state jazz festivals such as Temple Jazz Festival, Blinn Jazz Festival, Longhorn Jazz Festival, Tarleton Jazz Festival, Fiesta Jazz Festival and more!

At the beginning of the spring 2020 semester, Brent Mathesen and his two assistants, **Marcos Duran** and **Markus Bonilla**, took four groups to perform at the Jazz Education Network’s (JEN) National Conference in New Orleans, LA as part of the JENerations Jazz Festival. The performing groups included The Temple Highlighters (varsity), The Temple Blues (non-varsity), The Wildcat Jazz Combo, and the Blacklight Brass Band. These students prepared music throughout the fall semester while balancing their normal marching band commitments and community out-reach performances. A “Bon Voyage” Concert was held on Tuesday, January 7, 2020 at the Temple High School Auditorium for family, friends, teachers, and Temple ISD administration.

All groups gave inspiring performances and were well received by the audience members and clinicians. The clinicians spoke highly of each performing group’s musicianship, artistry, and improvisational skills. The students walked away with a unique experience of being able to play America’s original art form in its birthplace of New Orleans.

Temple High School was one of two Texas high school jazz programs (the other being Denton High School) representing Texas on jazz’s national stage. All performances took place at the conference hotel, the Hyatt Regency-New Orleans, on Wednesday, January 8, 2020.

The Temple Highlighters, under the direction of Brent Mathesen, performed Ellington’s *Second Line* and *Cottontail*, **Paul Baker**’s arrangement of *Ojos del Hurucan*, , and J.J. Johnson’s *Lament*. Immediately following the performance, the Temple Highlighters were given a clinic by jazz trumpet legend **Jon Faddis** and Houston’s Latin percussion master **Jose Diaz**.



Temple Highlighters with clinicians Jose Diaz (2nd from left) and Jon Faddis (far right).

The Temple Blues, under the direction of Marcos Duran, performed Quincy Jones’ arrangement of *I Can’t Stop Loving You*, Ellington’s *Oclupaca*, Thad Jones’ arrangement of *A Child Is Born*, and closed with **Kris Berg**’s arrangement of *The Chicken*. Immediately following the performance, the Temple Blues were

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given a clinic by saxophonist **Rahsaan Barber** (Tennessee State Univ.) and trumpeter **Dr. Matt Leder** (Gadsden State (AL) Community College).



Temple Blues with clinicians Rahsaan Barber (far right) and Matt Leder (2nd from right).

The final group to perform was the Wildcat Jazz Combo, under the direction of Marcos Duran. The combo performed Hank Mobley's *Dig Dis*, Lee Morgan's *Ceora*, Thelonious Monk's *Ruby My Dear*, and closed with Roy Hargrove's *Strasburg/St. Denis*. Following the performance, the group received a clinic from USAF "Airmen of Note" trombonist **Ben Patterson** and saxophonist **Dr. Ray Smith** (BYU).

Following the performance day, the band members spent the remainder of the trip exploring the city of New Orleans. This gave them the opportunity to soak in the unique, cultural experience New Orleans has to offer. They ate beignets at Café du Monde, visited Congo Square in Louis Armstrong Park, stopped by Preservation Hall, and took a group photo in Jackson Square and at the New Orleans Jazz Museum.

Prior to departure, the conference hosted a New Orleans-style second line led by the **Dirty Dozen Brass Band!** Everyone paraded throughout the conference hotel playing *Joe Avery's Blues* and *When the Saints Go Marching*. The students were able to get their horns and join in on the fun! Following the evening main stage performances each evening, the students participated in the nightly jam sessions hosted by working jazz musicians and educators till 2 am in the morning!

The directors commented, "We are grateful for the opportunity to share this experience with our students. We are thankful to have a school district and community that believes in, not just jazz education, but a complete musical education for our band students. Without their support, their trip would not have happened!"

For more information about the next Jazz Education Network conference check their web page and membership information [here.](#)

**Attend the 12th annual
JEN conference!
Louisville, Kentucky
January 6-9, 2021
WEDNESDAY – THURSDAY
– FRIDAY – SATURDAY**

Temple HS Jazz Ensembles at the JEN Conference, New Orleans, LA, January 2020.



1. Wildcat Jazz Combo Performs 2. Black Light Brass Band clinic with Ashlin Parker
 3. Black Light Brass Band with Robin Conwell & Ashlin Parker 4. Jon Faddis giving lesson to Highlighter Trumpet
 5. Wildcat Jazz Combo with Ben Patterson and Ray Smith
 6. Enjoying some down time and beignets at Cafe du Monde

DOWNBEAT **43RD** ANNUAL
STUDENT
MUSIC AWARDS

Plano West Jazz Sextet wins 5 DownBeat Student Music Awards

Winner-Small Jazz Combo

Plano West Jazz Sextet

Winner- Original Composition-Small Ensemble

Connor MacLeod and Colman Burks
 "Dunes"

Outstanding- Blues/Pop/Rock Group

Plano West Jazz Sextet

Outstanding- Jazz Soloist

Connor MacLeod

Outstanding- Original Composition-Small Ensemble

Chris Ghaffar
 "Slanted"



[Check out the complete DownBeat awards in PDF form with 'flip through' pages [here.](#)]

Clear Lake HS Jazz Ensemble Performing Online

The Clear Lake High School Jazz Band, Houston, TX, under the direction of **Loren Gray**, had the unique opportunity to record Duke Ellington's "C-Jam Blues" in what is now being referred to as our first "Quarantine Jam Session". Students, using their cell phones or laptops, recorded themselves performing this jazz standard. The videos were then edited using both Garage Band and iMovie and published via YouTube for the community. This was a great project, not only for the members of the jazz ensemble but also the students and staff at Clear Lake as it helped bring a sense of "normal" during these tough times. You can view the video at the following link, [CLHS C-Jam Blues.](#)



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The Clear Lake Jazz Band has quickly become a popular ensemble throughout the Clear Lake community, performing for multiple school and local events. For the past two years the band has performed at the CCISD benefit concert raising money for local charities. The event is an annual student-run concert featuring Clear Lake High School students.



This past December, the ensemble was invited to play at the annual Clear Lake Chamber of Commerce Luncheon performing classic jazz and holiday standards for the local business leaders and invited guests. The annual “Jazz at the Lake” concert has become a staple of the spring semester; this is a combined concert with the Clear Lake High School Soundwaves where each group performs classic and modern jazz standards along with several student-led combos.

The ensemble has had great success at the Region 17 jazz auditions each year placing multiple students in both region jazz ensembles as well as having students record for the All-State jazz ensemble. 🎵

Distance Learning for Jazz Bands

- Dr. David Guidi

With the social nature that is inherent to music, all of us have lost the ability to be physically present together in community to make music. The response to Covid-19 has pushed aspects of society into uncharted territory, with perhaps the greatest impact on the children and young adults that are no longer able to attend school and be in our classrooms. Fine arts students have lost a valuable outlet for creative expression, and for those that have turned their love of art into an integral aspect of their everyday lives, their venue to engage with it has either been drastically altered or taken away altogether. As with the various stages of grief, there is no timeline or template for how to cope with this loss, but what is clear with distance learning is the need to redefine our relationships with one another and the digital spaces available to us. Acknowledging this dynamic, I propose we remind students, in some specific ways, that by simply playing and studying jazz, they are already part of a larger jazz community.

In my current role, I am fortunate that my school has embraced distance learning and that all of my students have access to computers and the internet at home and that we are able to communicate through video conferencing. Early into the school closures, I made the decision that our online jazz band class would focus on improvisation and directed listening with analysis, rather than prioritizing ensemble playing. In doing so, students began exploring the lineage of recorded masters, who they performed with, and the tunes they played, and pair these with historical context, transcriptions, and play-a-long recordings. This process allows for a broad exposure with an end goal of increased knowledge base and a new performance vocabulary, each of which is critical to performing and 'speaking the language' of jazz.

This approach is modeled off of my four years of lessons with saxophonist, Bunky Green. At the start of each semester, Bunky would work in consultation with each student to select three jazz standards to learn. At the next lesson, the student would play each tune and improvise while he either accompanied on piano or put on a play-a-long track. He would then offer feedback, identify any needed next steps, and make suggestions for who to listen to or transcribe for the next lesson. This process was repeated until a tune was learned sufficiently enough to be performed on a gig. Once learned, a new standard would replace it, and in most semesters, students would progress through eight to ten standards.

The beauty in his process was that Bunky taught the individual. He didn't have a template for how his students should sound, and while many of us in the studio would be playing the same tunes each semester, none of us sounded the same playing them. If you had progressed as an improviser beyond being able to navigate chord changes and Bunky knew that you loved Sonny Stitt, he might suggest recordings and tunes that would allow you to further explore playing like Stitt. At the same time, if you had never checked out Coltrane, Bird, or other similar figures, he would be sure to select tunes that gave you that exposure. Throughout the process, students were learning the jazz 'dialect' that spoke to them and personalizing it, but their study of the masters ensured that they were all speaking the same language of jazz. This format has been successful with my students as a whole in jazz band, and I offer the following ideas for distance learning.

Selecting Tunes

Knowing that our current situation is temporary and that students will one day gather again to play music in ensembles, now is the time to embrace the opportunity to focus on improvisation. If you are worried about the loss of ensemble skills --- don't!! Items like articulation or phrasing needed for ensemble playing can be learned by studying recordings and transcriptions.

Depending on the length of time you have remaining this year (and presuming we return to our campuses next fall), I suggest selecting four to six jazz standards and at least one iconic recording of each for your students. You might include at least one blues and a variety of songs, forms, and styles. Alternatively, select an entire small-group album or the music of a particular composer (i.e. Monk, Ellington, Coltrane, or Shorter) for a more focused study.

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Many of us may have band programs that have already secured copyright and supplied students with lead sheets, transcriptions, recordings, or like materials. If not, reach out to your network of colleagues for advice and research the internet to find those websites or companies offering free access to materials (for instance, SmartMusic is offering free subscriptions through June 30th). For recordings, you might consider YouTube or other streaming services. If your students need a play-a-long recording and you are unable to secure one for a specific song, consider an app like *Acapella* and have your rhythm section record and create one for the class (or, ask local professionals). Likewise, for lead sheets, write them out and send them to your students.

Class Format and Assignments

The experience level of your students and the timeframe available to you will determine appropriate expectations. With a short timeline, present your list of tune options, then have each student choose two or three tunes from that list to learn. Introduce each through a 'tune(s)-of-the-week' format. Throughout, a student might focus on a single tune or traverse from tune to tune, but the most progress will likely be made if focusing on fewer tunes. With the overarching goal of teaching improvisation and the jazz language, *performance recordings* and *analysis* can be utilized to great effect.

Performance Recordings

As students are able to make recordings with little effort at no cost with a smartphone, or a computer with open source software like *Audacity*, it is easy to offer feedback through platforms like *Google Classroom* or even email. I typically ask students to also submit the initial goals they hoped to meet, a reflection of their recording upon having listened to it, and the goals they intend to meet in future recordings. This type of exercise fosters discernment that leads students to develop agency over their learning.

Analysis

The various learning styles lend to our need to offer students a variety of learning experiences. While some students thrive aurally, others benefit through visual aids of the same material, and kinesthetic learners, from physically engaging with the material. At the start of each class meeting, I analyze a lead sheet and have the students listen to an artist performance of the tune. Over the course of the week, students have the opportunity to listen repeatedly and play through the tune, and select a single recording for which to write an analysis. Whether identifying articulation, chords or chord progressions, form, harmony, phrasing, styles, or elements of transcription, students are engaged without their instruments and asked to *respond* to and *connect* (National Core Standards) their understanding.

Evaluation

Our values are shared by the way in which we assess our students, and my preference is to focus on the 'big picture'. With that, I suggest using single point rubrics as a way to evaluate and provide feedback. With improvisation, the simplest examples, might be:

<i>Kept the form during the solo section</i>	Yes/No
<i>Performed appropriate chord-scale relationships</i>	Yes/No
<i>Time feel: articulation fit the style</i>	Yes/No
<i>Incorporated at least one transcribed phrase</i>	Yes/No

It has been my experience that students enjoy this flexibility, especially when the evaluation is accompanied by narrative feedback. With classes of varying levels of ability, a student using a 'blanket' scale to navigate chord progressions can participate fully and score just as well as a more experienced student acknowledging each chord and incorporating transcribed phrases. This system allows each student to be coached towards growth through the narrative feedback you offer. Ultimately, we're promoting individual expression and extending the jazz community to the next generation of musicians who can understand and speak the jazz language.



Dr. David Guidi is the Fine Arts Department Chair and Assistant Dean of Students at St. Andrew's Episcopal School in Austin. A saxophonist, composer, and clinician, his website is www.davidguidi.com

Jazz News



Angelina College hosted the 15th annual Jazz Festival March 5, 2020 featuring the **Metta Quintet** from New York City. We did a Dixieland tribute and opened the student portion of the concert with a march into

Hudgins Hall playing “When the Saints Go Marching In.” The concert program included the dixieland standards: Basin Street Blues, Royal Garden Blues, Struttin’ With Some Barbecue, and Lazy River among others. The Angelina College Swinging Roadrunner Jazz Combo performed the first set, the AC Big Band played the second set joined by **Luis Pino** on tenor and **Christopher McBride** (not to be confused with Christian McBride) on alto, and the Metta Quintet closed out the third set. The New York based Metta Quintet, as part of a Jazz Outreach program, were booked into Lufkin for three days by the Angelina Arts Alliance to conduct master classes with local high schools and the Angelina College bands.

“It was a blessing to have this group in rural East Texas to promote jazz education in our schools. We were fortunate to get this one in before the quarantine. Stay safe.” - **Larry Greer**, director



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AC Big Band with Louis Pino-tenor, Chris McBride- alto, in a cutting contest on Royal Garden Blues.

TMEA and TJEA News

All-State Jazz Ensemble Audition Packets

This year you will be able to purchase the etudes online. The packets and individual parts will be printable PDF files that come with the recordings.

- Individual parts and recording is \$5.
- The entire All-state packet with all recordings is \$30.

A link to the purchase site will be on the TJEA and TMEA websites beginning May 15th.

Note: Each school that has a student audition in the fall must be on record for buying the entire All-State Packet.

Invited Jazz Ensemble Deadline Extended

In light of the disruptions caused by the pandemic TMEA has adjusted its deadline for receipt of audition recordings. The date has been moved back to submit recordings and applications for the Invited Jazz Ensembles at TMEA to **June 15th**. All the rules are the same except they are accepting recordings from this school year and/or last school year, as opposed to just this year. So, the last two years' recordings can be submitted. Details and the application are on the [TMEA web site](#).

Texas Jazz Educators Association Hall of Fame

To be considered for the recently established TJEA Jazz Educator Hall of Fame (HOF) an individual must have made a significant contribution to Jazz Education in the state of Texas. The following will also apply.

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 TJEA or a member of the HOF.
3. Nominations are due each year by August 1st and should be sent to the Executive Officer of TJEA.
4. Any person nominated, but not inducted into the HOF, must be re-nominated to be considered for the next years' class.
5. The Executive Board will act as the HOF Committee, but it reserves the right to select a committee of current TJEA 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 September 1st, so they can make plans to attend the "ceremony" at TMEA.
8. The official induction ceremony will take place at the TJEA meeting at TMEA.
9. The TJEA will have a page on its website honoring the members of the Hall of Fame.
10. The TJEA will have a plaque that contains all of the members of the TJEA HOF that is displayed at its booth at TMEA.
11. A link for nominations that includes the qualifications and guidelines for the TJEA HOF will appear on the TJEA website.
12. A plaque shall be given to each inductee into the HOF.

If you wish to nominate someone please submit your nomination by August 1, 2020 to Alex Parker at Alex_Parker@baylor.edu

College *of the* Mainland

Sparky Koerner, Fine Arts Chairman and jazz ensemble director, sent this report from College of the Mainland. “Our music performances had to be canceled due to the Covid-19 outbreak. It deprived the COM jazz ensemble and jazz combo from performing a concert at the college on March 24th and at the G.C.I.C Jazz Festival (Gulf Coast Intercollegiate Consortium) on March 28th that would have been held on the Kemah, Texas Boardwalk.”

“One of the big disappoints of the semester was the canceling of the Evening of Jazz scheduled for April 25th with guest artist **Joe Eckert** – saxophonist / Director of Jazz at Texas Christian University. This event has been a collaboration between Texas City ISD and College of the Mainland for the past 10 years. Missing the opportunity to present this event during “Jazz Appreciation Month” was a real disappointment. It has always been a way to spread the music that is traditional to the United States to those that might not normally attend a jazz concert. We are hoping to continue with this event next year.”



“Teaching this semester has been interesting. I have been having Zoom classes with the Jazz Combo talking about various jazz artists, jazz improvisation methods, and doing some jazz theory to improve their thought process. I have shared various jazz videos and information about Jazz Appreciation Month via web pages: <https://nafme.org/my-classroom/jazz-appreciation-month/>”

“All the musicians I know are looking forward to returning to the rehearsal hall and back on stage. Sparky’s Jazz Express hopes to be performing back at the Tremont House Hotel in Galveston in June.”

Scott Yanow - CHOPS Jazz Trivia - over 50 quizzes

Here’s a nice way to kill the stay-at-home blues, learn a little about jazz history, and have fun all at the same time. This is an online purchase but it provides 50 quizzes, 20 questions each. Here’s an example from the Swing Era quiz sent by Sparky Koerner.

If you’ve ever read record or CD liner notes or music reviews you’ve read Scott

Yanow. He’s one of the most renowned jazz historians on the planet. He says in his bio on his web page that since college “[His] desire to own and hear every jazz recording is still my goal.” His web page is worth

The Clambake Seven was a small group taken out of his big band:

- A) Claude Thornhill
- C) Chick Webb

- B) Bob Crosby
- D) Tommy Dorsey

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spending some time exploring. Click on the headings such as Musician's Corner, L.A. Jazz Scene, Festival Reviews, Festival Program Guides, or Thoughts and Fun Ideas. His 'Lists' section in the Musician's Corner is a treasure trove of addresses, e-mail addresses, contact info, phone numbers, etc., for festivals, radio stations, clubs, and more. Follow his instructions to request the lists by email. The CHOPS Jazz Trivia quiz can be found on the home page. Scroll down to the yellow section for purchase information. [Go here for details.](#)

Have fun! Oh, the answer was Tommy Dorsey.



2020 Virtual Jazz Camp



VISIT UTTYLER.EDU/CAMPS FOR MORE INFORMATION

While the current global pandemic has led to the cancellation of an in-person UT Tyler Jazz Camp, we are currently working on a virtual camp to be held June 22-26, 2020. Further details outlining the camp offerings and schedule will be forthcoming. Please feel free to contact Dr. Sarah Roberts at sroberts@uttyler.edu or visit www.uttyler.edu/camps for further details! Follow UT Tyler Jazz on Facebook and Instagram to stay informed!

Jazz Improvisation Using Only Your Ears

By Altin Sencalar

As educators, we are constantly pushing our students to the next milestone on their journey. One way to do this is to incorporate transcribing jazz melodies and solos into our teaching methods. Most everyone learns their language by ear from the day they are born. This way of learning helps create context behind learning a language and how to use it correctly in everyday life. The same thing could be said for learning the jazz language and jazz improvisation. However, in jazz classes the less experienced teachers might rely heavily on 'sight' and use written materials too often rather than using our more intuitive aural way of learning.

Many professional jazz musicians and respected jazz educators would agree and suggest that listening and transcribing is the key to learning improvisation. As educators new to jazz we should take that same advice and focus our jazz improvisation pedagogy around our most intuitive way of learning.

Scales don't teach you interaction with the rhythm section or call and response, yet we rely heavily on them in order to understand chord changes. A former professor explained to me, "Learning scales, modes, and scale patterns before learning to transcribe a solo is the equivalent to writing your name before ever hearing what your name sounds like. It's like knowing how to write the ABC's but not knowing what each letter of the alphabet sounds like."

The "Aural Learning Project" or the "ALP" (Gamso, 2011) was a study done to show classically trained students how to use elements of jazz pedagogy. The ALP studied music majors in the music education department at Ohio Wesleyan University. Some of the components used to test the method included: listening to at least two professional recordings of the works currently being studied and analyzing the performance; self-recording projects with a written evaluation of the performance; and, memorization (by ear) of the listening assignment along with transcription projects. The results showed that the students found the transcription process extremely helpful and that it gave them a deeper appreciation for the artistry in recordings they referenced.

The ALP subjects' reliance on listening to performers of the jazz art form and their reliance on the transcription assignments relate directly to jazz improvisation because transcribing requires focused listening. In order to speak the jazz language proficiently, it's best to expose yourself to hours and hours of critical listening to great jazz musicians. The teacher will need to guide the students through their assigned listening assignments.

Listening assignments can begin with an easy jazz solo or melody and you can teach small parts of it throughout the week. Start with 4 bars or 8 bars, and then progress to 12 bars a day, which should take about 10-15 minutes each time. The music should not be written down; it should be taught and learned aurally. Students that are new to transcribing and to actively listening will likely have trouble during the preliminary stages of learning by ear. Sitting in front of them and playing the music example will be helpful as you are combining a visual element to this aural approach. Students can 'see' while hearing technical nuances, i.e. valve/slide/key bends, glisses, falls, vibrato, vibrato speeds, etc. When students see how to play something it helps organize their thoughts.

You might start with an easy blues head or easy 32-bar AABA tune. Eventually, you can introduce the improvised solos from those tunes. Learning the melodies helps associate certain artists with certain tunes. Once students learn the melody and a solo (or just one chorus) you can move them on to a new tune or continue with the same tune but by a different artist. You can show students different interpretations of melody through this process, as well as help them build their jazz vocabulary. Elements of jazz theory (modes, scales, 7th chord functions and substitutions, etc.) can be introduced once students can recall and play the transcription perfectly and can cite certain aspects of the solo they have been preparing.

When transcribing, the students should be instructed to be aware of other elements besides notes and rhythms. They should be aware of unique aspects of the artist, aspects like the exact time feel and the timbre/aesthetic of the tone such as bright, dark, mellow, or vibrant, and whether the player uses articulation and nuance. When internalizing a solo, this can make a deeper connection to the artist whose work is being transcribed. The great

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Clark Terry laid out three steps in the process of growing as a jazz improviser. "Imitate. Assimilate. Innovate." Once students learn to innovate, they are no longer copying. They are creating a derivative - something new!

It's easy to rely on printed material as the foundation of one's pedagogy. But jazz is a 'hearing' discipline. This is why audio recordings are so critical in understanding this art form. Guide your students to listen to the master jazz performers, learn their tunes and solos by ear, and understand more than just the notes and rhythms of the solos. Then, you can add the theory components once the aural elements have been assimilated. Your students will achieve a deeper understanding of the jazz language and this wonderful art form. As my former mentor Diego Rivera says, "Playing jazz is easy, learning jazz is hard!"

Transcription list recommendations:

Blues Melodies to transcribe

- Sonnymoon for Two
- Take the Coltrane
- C-Jam Blues
- Tenor Madness
- Now's the Time
- Blue Monk
- Straight, No Chaser
- Mr. PC
- Sandu
- Billie's Bounce

Blues Solos to transcribe

- Hank Mobley- Dig Dis (15 Choruses)
- J.J. Johnson- Blue Trombone, Misterioso, Buzzy, Blue Jay, and more....
- Charlie Parker- Now's the time (both takes), Cool Blues
- Curtis Fuller- Blue Trane
- Miles Davis- Freddie Freeloader, Walkin', Wierdo
- Sonny Rollins- Tenor Madness
- Wynton Kelly- Dig Dis (same as Hank Mobley)
- Steve Davis- Leanin' & Preanin'
- Paul Chambers- Midtown Blues, Trane's Blues
- Cannonball Adderley- Straight No Chaser, Au Privave, Wabash (not a blues but jam packed with blues vocabulary)

Standards Solos to transcribe

- **Steve Davis**- Three & One, Have You Met Miss Jones, It Could Happen to You, Yardbird Suite, What Is This Thing Called Love
- **Roy Hargrove**- September In The Rain, Invitation, Never Let Me Go, My Shining Hour, Bird Lives, Firm Roots
- **JJ Johnson**- Pennies From Heaven, Back Home In Indiana, It's Alright With Me, Night In Tunisia, Old Devil Moon
- **Charlie Parker**- Ornithology, all Bird tunes....
- **Hank Mobley**- This I Dig of You, If I Should Lose You, Pennies From Heaven (same as JJ,) Soul Station.
- **Dexter Gordon**- Cheese Cake, Three O' Clock in the morning, Society Red, I Want More, Misty
- **Dizzy Gillespie**- Manteca, Eternal Triangle, Con Alama
- **Sonny Stitt**- Eternal Triangle, On the Sunny Side of the Street, I Got Rhythm
- **Lester Young**- Lester Leaps In, All of Me, Stardust, There Will Never Be Another You,
- **Freddie Hubbard**- You're My Everything, Birdlyke, Sugar, Bolivia



Altin Sencalar, (254)-220-1312
<http://www.altinsencalarmusic.com>
 Adjunct Professor of Music Central Texas College
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SHORELINE DRIVE – SHSU Jazz Ensemble's latest CD

At the time of this writing, we find ourselves in the midst of the COVID-19 pandemic. Being at home for the past five weeks has provided me a unique opportunity for reflection, remembrance, and gratitude. It's hard to believe that **Bill Watrous** (1939–2018) has been gone for nearly two years already and much has happened since his last festival with us and the making of this recording. Bill was my hero who became my friend. And his memory and influence are so profound and complete in my heart as to be indistinguishable from whatever else I am as a musician. From 2011 until his passing in 2018, I had the pleasure of working closely with Bill at the SHSU Bill Watrous Jazz Festival. We became fast friends and I observed his love of rehearsing with students and the

joy he gifted to all who heard him play. Bill's love of music and education was never more apparent than his last time with the students of the spring 2018 Jazz Ensemble. This love is represented so deservedly on this recording and in my opinion, Bill would've been so proud of these musicians and of their work on the music contained herein. Bill was a master musician and artist who left us wanting more. When I listen to the creativeness and musical risks taken by the students on this album, I hear the voice of Bill living on through this program. He will be missed!

Dr. Aric Schneller

*Director of Jazz Studies,
Sam Houston State University*

SHSU JAZZ ENSEMBLE
DIRECTED BY DR. ARIC SCHNELLER

SHORELINE DRIVE

- 1. LOVER MAN [7:35]**
(James Davis, Roger Ramirez, & James Sherman, arr. by Jack Cortner)
Chris Cermak, trumpet
Brandon Thomas, piano
Universal-MCA Music Publishing Div. of Universal Music Corp. (ASCAP)
- 2. BLUES FOR LUCILLE [6:46]**
(Aric Schneller, arr. by Drew Zaremba)
Jesus Del Campo, tenor saxophone
Chris Cermak, trumpet
Brandon Thomas, piano
Zion Fizer, drum set
Aric Schneller Music (ASCAP)
- 3. SHORELINE DRIVE [7:35]**
(Sammy Nestico)
Brandon Thomas, fender rhodes
Jesus Del Campo, tenor saxophone
Chris Cermak, trumpet
Taylor Sharp, guitar
A Side Music LLC D/B/A Modern Works Music Publishing (ASCAP)
- 4. GIANT STEPS [1:47]**
(John Coltrane)
featuring the SHSU Jazz Ensemble Trio
Brandon Thomas, piano
Derek Lemons, bass
Zion Fizer, drum set
Jowcol Music (BMI)
- 5. THIS IS LOVE [6:12]**
(Sammy Nestico, transcribed and arranged by Aric Schneller)
Raphael Laran, trombone
Brandon Thomas, fender rhodes
A Side Music LLC D/B/A Modern Works Music Publishing (ASCAP)
- 6. BILLIE JEAN [7:31]**
(Michael Jackson)
featuring the SHSU Jazz Ensemble Trio
Brandon Thomas, piano
Derek Lemons, bass
Zion Fizer, drum set
Sony/ATV Music Publishing, MIJAC Music (BMI)
- 7. CHILDREN OF THE NIGHT [6:49]**
(Wayne Shorter, arr. by Mark Taylor)
Jesus Del Campo, tenor saxophone
Brandon Thomas, piano
Taylor Sharp, guitar
Zion Fizer, drum set
Irving Music OBO Miyako Music
- 8. CARAVAN [7:50]**
(Duke Ellington & Juan Tizol, arr. by Jack Cortner)
Jesus Del Campo, tenor saxophone
Chris Cermak, trumpet
Nigel Yarbrough, alto saxophone
Andrew Wilson, trumpet
EMI Mills Music Inc.; Sony/ATV Harmony (ASCAP)

Continued....

SHORELINE DRIVE Liner Notes - by John Fedchock

The challenges of a big band are more than meets the eye, or the ear. In addition to the obvious task for a group of individuals to play together as a unit, there are objectives that are not as obvious but crucial to the overall refinement of a jazz ensemble. It's not only critical that a group plays together, but the band must also *feel* the subtleties within the music together. Phrasing must carry a common thread throughout and those playing supportive roles must understand that their contributions create an essential foundation. Soloists need to be creative in their

individual moments, but also need to craft ideas that mesh with arrangements' pacing and orchestrations' energy levels. These demands are a tall order for most professional bands, so when I hear this level of subtlety within a college group, it is especially noteworthy. The SHSU Jazz Ensemble, directed by Aric Schneller is such a case, an example of an ensemble that just "gets it". The band has a mature blend and a unified approach as well as enlightened soloists and a rhythm section seasoned well beyond their youthful years.



The title of this recording is appropriate, in as much as *Shoreline Drive* takes us on a journey through every style and color of the jazz ensemble, from well-known standards, jazz classics and hip blues, to modal excursions, Latin grooves, and even contemporary pop. The group is also full of standout soloists; names you'll want to look for as they enter the ranks of the professional world.

The opener, **Lover Man**, shows off the special blend within the ensemble and features some sensitive piano by Brandon Thomas along with sultry trumpet statements by senior, Chris Cermak.

Blues For Lucille, a Drew Zarembo arrangement of an energetic piece Aric Schneller composed in loving memory of his mother, Lucille Joyce Smith, becomes a strong vehicle for a host of dynamic solos including Jesus Del Campo on tenor saxophone, Chris Cermak on trumpet, Zion Fizer on drums, and Thomas again on piano. Oh, by the way Fizer, Thomas and Del Campo were only freshmen at the time of this recording!

Sammy Nestico's **Shoreline Drive** begins with a deep drum groove laid down by Fizer, joined by senior bassist, Alex Collins. Thomas switches over to Fender Rhodes piano to fill out the funky vibe, and solos by Del Campo and Cermak lead to a particularly gritty guitar solo by Taylor Sharp.

A big band is only as good as its rhythm section, and this band has an outstanding one. What better tune to show off their sophisticated skills than John Coltrane's quintessential tune, **Giant Steps**. Later in the program, the trio gives us a taste of their

versatility when we're presented with an ultra-slick rendition of Michael Jackson's **Billie Jean**.

This Is Love, another Nestico masterpiece that was transcribed and arranged by Schneller, was especially requested by the late, legendary trombonist, Bill Watrous to perform with the band at the 2018 SHSU festival that bears his name. Sadly that ended up being his final visit to SHSU and one of his last ever performances. A standout on this track, is senior Raphael Laran.

The album finishes out with two jazz classics. **Children Of The Night**, from the library of Art Blakey's Jazz Messengers brings Del Campo, Thomas, Sharp and Fizer back to the forefront, reveling in the tune's hard bop roots. The Ellington/Tizol standard, **Caravan** gives us solid statements by Del Campo and Cermak, and then introduces us to some tasty alto by Nigel Yarbrough followed by an inventive and well-crafted solo by sophomore trumpeter, Andrew Wilson.

Continued....

In addition to the exceptional talent within this band, the polished sound of the group must be attributed to director, Aric Schneller. I first encountered Aric in 1985, when I was on the road with Woody Herman and he was just a freshman at the University of Montana. Over the years I continued to cross paths with him, even having Aric as a student for a short time in NYC. I first worked with the SHSU Jazz Ensemble at their April 2009 Jazz Festival during Aric's first year at the helm, and I've been back to see the astounding evolution of

this program. Aric has taken things to great heights through his love of the music and his relentless, infectious drive. It's obvious that the students have bought into his high standards and positive energy. This album is a testament to their combined dedication, hard work and perseverance. So, sit back and take in the great sounds of the SHSU Jazz Ensemble. Then hit "Repeat".

■ **John Fedchock**

NYC Trombonist, Recording Artist, Bandleader & two-time GRAMMY-Nominated Arranger

For information on purchasing this downloadable CD, please email Dr. Aric Schneller at schneller@shsu.edu

GDYO Jazz Orchestra goes full swing in 2nd year!

Formed in 1972, the Greater Dallas Youth Orchestra program has provided music opportunities for thousands of young musicians across the North Texas area. In 2018, the GDYO Jazz Orchestra was formed and is making quite a name for itself as an outstanding young tour-de-force.

The GDYO Jazz program consists of a 15 member Jazz Orchestra and a 5-7 member Jazz Combo. Few youth orchestras in the country have established jazz programs as a part of their instrumental and orchestral programs.

The program includes instruction in instrumental techniques, improvisation, music theory, music history, composition, musician etiquette and how to function in the music business. The focus of the program is excellence in jazz music education and performance.

The 2019-2020 year has been quite a busy season. This fall the jazz orchestra shared a concert with the [Texins Jazz Band](#), which featured Grammy winning, jazz trumpeter,

Sean Jones. Band members performed and rehearsed with Jones. The Don Ellis chart, "The French Connection", was a big hit with the students to perform with our guest. **Director Kris Berg** arranged a special piece for this concert, "Blues For Matt B," a Sean Jones composition.



Continued....

TJEA Jazz Symposium Wrap-up



TJEA President-Elect **Mark DeHertogh** had these remarks about the jazz symposium held this past February. “I had the honor of hosting the 1st ever Texas Jazz Educators Association (TJEA) jazz director symposium held in conjunction with the TMEA conference. As President-Elect of TJEA it was my responsibility to provide a welcoming learning environment to help promote jazz education across our state. I am immensely

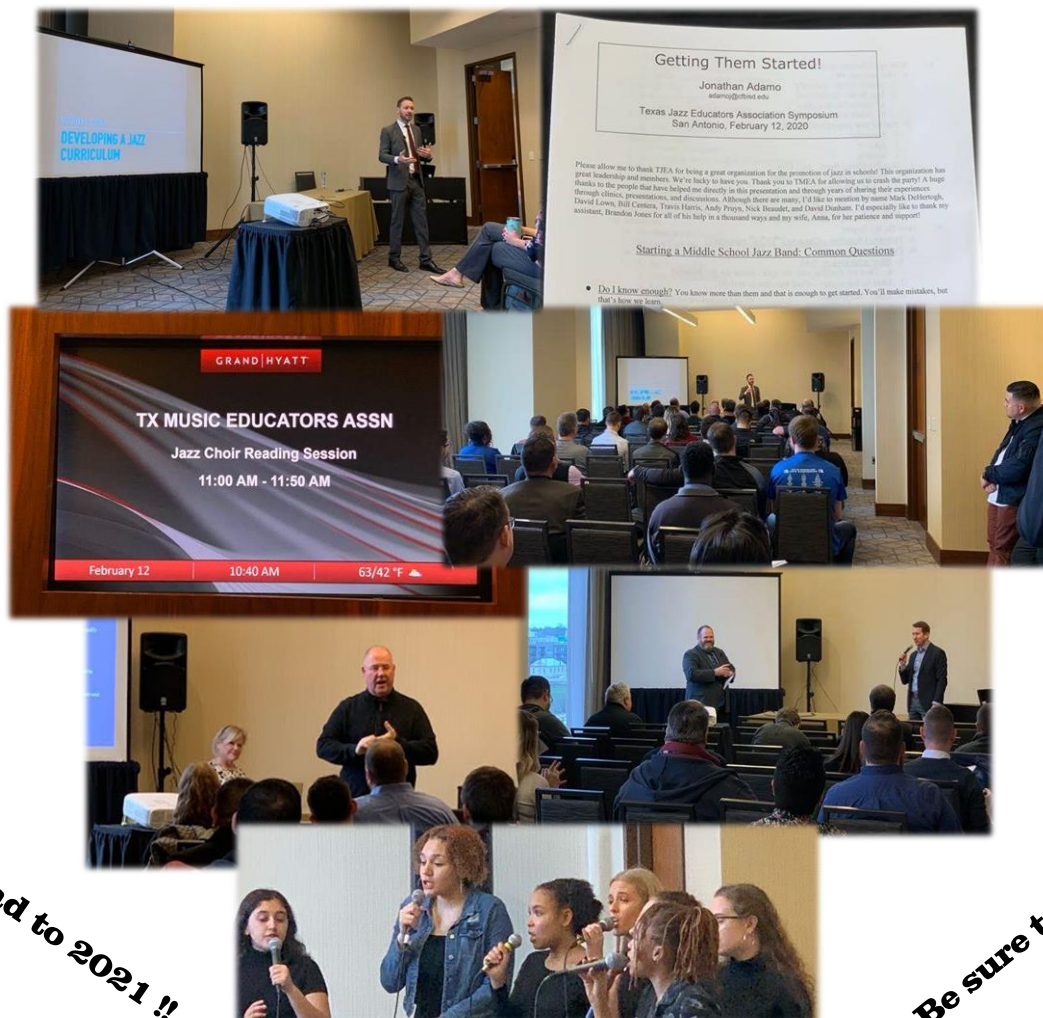
Continued....

grateful for **Jonathan Adamo, Bill Centera, David Lown, Alex Parker, Warren Sneed, and Bob Lark** for volunteering their time to the instrumental side and **Frank DeMiero, Rosanna Eckert, Amy Stewart, and Michael Crawford** for their time with the vocal clinics. Their clinics provided wonderful and inspiring information to over 70 participants. The future of TJEA and jazz education across our state is bright! Thanks also to **Preston Pierce, Sarah Roberts, James Cook** and the rest of the TJEA board for all their help in making this happen

Being a completely new format and location, no-one involved really new how many people would be willing to take a chance on adding to their TMEA experience by attending an all-day event on Wednesday. In spite of this and our rush to get information to membership only 2 months prior to the event, we exceeded all expectations in having well over 70 people attend the symposium. Each of the clinicians provided interactive and engaging presentations that were met with great appreciation from both attendees and members of the TMEA board.

Moving forward, we plan on having the symposium date permanently set on the Wednesday of the TMEA convention. In addition, we are working to make TJEA symposium registration available with members' annual TMEA convention registration. This will allow visibility and access to a much larger group of people as well as allow people greater time to make travel plans.

We feel having the symposium in conjunction with the TMEA convention is a major step forward in both its ability to reach a greater audience and provide greater visibility for TJEA as a whole. 🎵



Looking ahead to 2021 !!

Be sure to attend !!



Have a great summer!

Stay safe.

Better days are ahead!

TJEA NEWSLETTER ARTICLE SUBMISSION GUIDELINES

The **TJEA Newsletter** is published 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)

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