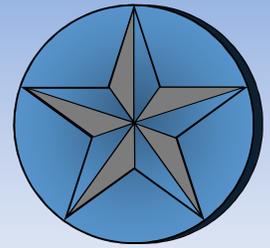


Texas Jazz Educators Association Newsletter



Highlighting Jazz Activities in the State of Texas

November 2014

THE PRESIDENT'S MESSAGE



Dear TJEA Members,

I hope everyone is enjoying a great fall semester. As we approach our last marching contest and (finger's crossed) football games of the year, I hope your semester is off to a good start. Thank you to everyone who sent students to audition in the All-Region Jazz groups. When I was a sophomore in high school, my band director encouraged me to try out on bass for All-Region Jazz. I had only played electric bass for a few months and was still very scared, but I tried out. I loved the experience of the All-Region Jazz Clinic and to this day I still remember it. Thank you to everyone who gave your students that great experience through this process as well to everyone who helped judge and host any of these contests. It truly is about the experience that each student has so thank you for being a part of that process.

We have had several schools apply for TJEA grants this year. Nothing makes the board happier than to give out grants to schools that want to expand jazz on their campuses, help an established program get new music, or help a band travel to a contest for the first time. If you sent in an application, thank you. If you did not apply this year, please consider applying in the future. It is a great way to get free money for your jazz program.

Next weekend we will be judging the jazz recordings for the All-State Ensembles. This is one of my favorite events. I am continuously amazed at the great music making that happens across the great state of Texas. There are so many student putting their heart and soul into these etudes it is a shame they can't all be part of the

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Kenton Alumni Band changes name. See page 3.

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All-State process. It represents hours of work to get to this point. Thank you to all of the judges that help in the selection process.

Hopefully you are getting your students prepared for a festival next semester. Although it is always scary to take that jazz ensemble off campus, it is a rewarding and fun experience for the students. Please consider taking your group regardless of instrumentation or size to play at a festival where they can witness jazz in other schools. It will truly open their eyes. I wish you the best of luck and I hope you have a very restful Thanksgiving Holiday.

Thank you,

Mark Nichols, TJEA President



College of the Mainland

The College of the Mainland held their first Jazz Ensemble/Combo concert of the year on October 14, 2014 directed by **Sparky Koerner**. Sparky said, "I tried a new format this time having the ensemble play 3 tunes and then the combo 3 tunes back to big band with 2 tunes, etc. throughout the evening for a 90 minute concert. The audience liked the variety. In the past I would have one group play then do an intermission then the other group. We always seemed to lose some people between the sets. This worked out great and the audience loved it also."

To name some of the ensemble selections: *Count Bubba* – G. Goodwin, *Lullaby of Birdland* – G. Shearing arr. by L. Niehaus as played by Stan

Kenton Orchestra. **Charlie Delgado** was featured on Tenor playing *Yesterday's* by J. Kern arr. by M. Taylor. *A Little Bird Told Me* featured **Gary Lively** on the bop tune by L. Niehaus along with **Ed Hooven** featured on Guitar. Hooven was featured again on **No More Blues** by A. C. Jobim arr. by B. Lowden. **Sparky** was featured on the Steve Allen ballad *Cold September Morning* arr. by T. Kubis.

The jazz combo did tunes such as: *Driftin'* by H. Hancock, *Blue Soul* by B. Mitchell, *Recorda Me* by J. Henderson. **Kim Chavez** and **Sparky** played the parts of Woody Shaw and Freddie Hubbard on the B. Harris tune *Reets and I* arr. by D. Sickler.

Both groups will perform another concert on December 2, 2014

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COM jazz combo

on the COM Campus in the Fine Arts Building Recital Hall.

Sparky Koerner will be performing at the **Tremont Hotel** in Galveston starting Nov. 1st in the Lobby with **Lea Stonum** on piano and **Mel Drybread** on bass. We will play every Friday and Saturday 6 pm to 10 pm throughout Nov. and Dec.

If you're in Galveston one weekend stop on in and bring your instrument we will let you sit in and play a few tunes.

Tarrant County College NE Campus

On November 1st, we will be hosting the *Tarrant County College NE Jazz Improvisation Workshop* featuring vibraphonist **Dana Sudborough**. The workshop will focus on improvising of ii-V-I and blues chord changes. Admission is free and open to the public. Please contact **Philippe Baugh**, philippe.baugh@tccd.edu for more information. [Editor: Apologies to all for this notice not appearing earlier. We hope the event was great!]

STAN KENTON ALUMNI BAND CHANGES ITS NAME TO...

THE STAN KENTON LEGACY ORCHESTRA



After a storied 23-year history of performances, tours, and educational clinics, The Stan Kenton Alumni Band will now be known as *The Stan Kenton Legacy Orchestra*. Acknowledging the passage of time, the new name better reflects the band's

desire to continue the musical and educational legacy that Stan Kenton worked so hard to present, while striving to reach younger audiences as well

as older fans.

When Kenton died in 1979, his will prohibited the establishment of a "ghost band," an industry term for bands that typically only play a deceased leader's golden oldies. Leslie Kenton, Stan's eldest daughter, who represents her father's interest, has given her support to the band and the name change. She has also expressed her full approval of Mike Vax's work and that of *The Stan Kenton Legacy Orchestra*.



While they perform some of the well-known music of the Stan Kenton Orchestra, the band honors Kenton's insistence on not just performing "the old hits,"

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which Kenton often referred to as “nostalgia type music.” Director **Mike Vax**, former lead trumpeter and road manager with Kenton, said, “We have an entire library of fresh new material written in the Kenton style, as well as original material written by members of the current Band. We are NOT trying to be the Stan Kenton Orchestra, but we are working to carry on his tradition of dedication to creative music and to jazz education.”

Alumni from the 1956 – 1978 Stan Kenton Orchestras come together to perform for festivals, clinics, concerts, cruises and dances. The 19 piece band now also includes some fine young players as well as the Kenton Alumni. The band tours around the United States every year. Most of its performances are in schools and free afternoon workshops are given at each school.

Leader Mike Vax has led a big band off and on since his days at College of the Pacific over 45 years ago. A few of his credits include being first trumpet, soloist and road manager of the Stan Kenton Orchestra, as well as being co-leader while Mr. Kenton was recovering from surgery; leading the Dukes of Dixieland in New Orleans; producing and/or music directing for over 50 jazz festivals; and performing workshops for more than 2500 high schools, colleges and universities all over the world. He is an International Artist for the GETZEN COMPANY.

“The goals of *The Stan Kenton Legacy Orchestra* are to perform meaningful music, talk about the

importance of the jazz heritage in America, bring jazz music to young people, and to offer our audiences a relaxed, entertaining atmosphere,” said Vax.

FRIENDS OF BIG BAND JAZZ is the support group for *The Stan Kenton Legacy Orchestra*. This nonprofit corporation sends students to summer jazz camps on scholarships, donates funds to high school music programs and youth orchestras, and raises money for many good causes that have to do with music education.



**Mike Vax Music Productions -
Friends of Big Band Jazz**
925-872-1942 - vaxtrpts@aol.com
www.bigbandjazz.net

Weatherford College

Thursday, November 20 the Weatherford College Jazz Band under the direction of **Professor Cal Lewiston** will be performing at the Marjorie Black Alkek Fine Arts Center in Weatherford, Texas.

TJEA member, **Ric Flauding**'s arrangements will be included. Ric will also with be performing on guitar with the WC Jazz Band.

Jazz at TCU

Joe Eckert, Director of Jazz Studies at TCU, would like you to know about the upcoming concerts and events on campus. The annual Fall Jazz Ensembles concert will take place on Friday, November 14 at 7pm in Ed Landreth Auditorium. The concert is free and open to the public. Special guest for the evening will be New York saxophone artist and creator of the “Jazz Conception” Improvisation series, **Jim Snidero**. The TCU Vocal Continued, next page...

Jazz Ensemble will perform on Friday, November 21 at 7pm in PepsiCo Recital Hall. Once again, admission is free and open to the public.

Joe commented, "Our 'TMEA Preview' concert will take place on Friday, February 6, 2015 once again in Ed Landreth Auditorium with our performance at TMEA taking place on Thursday, February 12 at 10am. Please stop by and say "hello" if you're attending TMEA this year. We're all very excited about this wonderful opportunity for our students to perform."

The 38th Annual TCU Jazz Festival will take place on March 20-21, 2015 and feature special guest

artist, **Paquito D'Rivera**. High School and Middle School band directors who would like their bands to participate in the competition, which takes place on March 21st, should fill out the online application form which will be available on the TCU Band website in November. The link is listed below:
<http://www.band.tcu.edu/events.html>

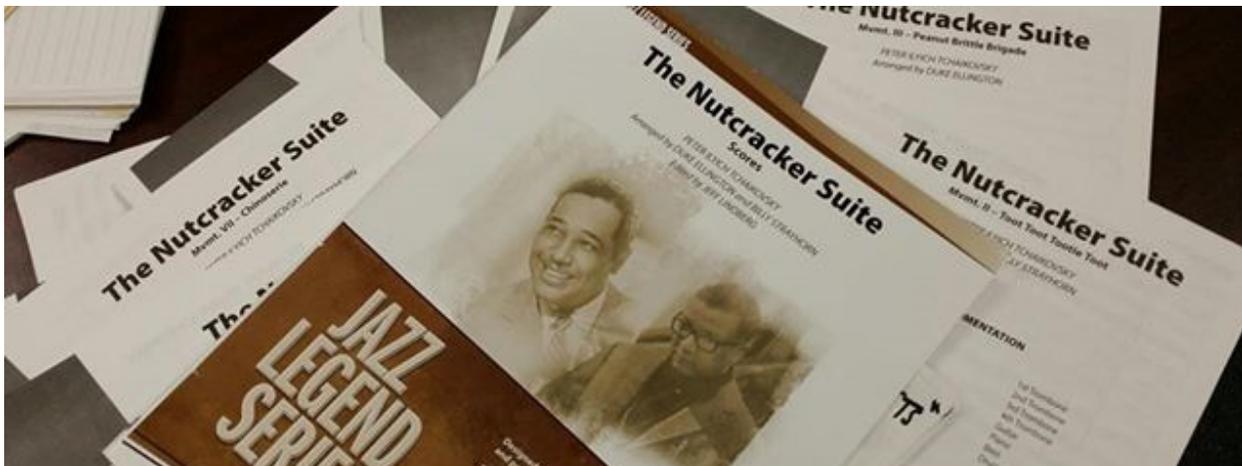
For more information about jazz studies at TCU, please contact Joe Eckert at (817) 257-5576 or j.eckert@tcu.edu

UT Arlington Fall Jazz Big Band Concert

Jazz director, **Timothy Ishii**, invites everyone to their fall concert at UT Arlington. The concert theme is *Basie Meets Ellington: An Evening of Big Band Jazz with the UT Arlington Jazz Ensemble and Jazz Orchestra*.

Guest Artist: **Chris McGuire**. Special Appearance: **Shelley Carol**

Wednesday, November 19 at 7:30pm, [Dallas City Performance Hall](#) in Dallas, Texas



SUPPORT LIVE JAZZ IN YOUR COMMUNITY !!

STAY IN TOUCH WITH TJEA ON FACE BOOK AT
<https://www.facebook.com/TexasJazzEducatorsAssociation> OR THE
WEB SITE AT <http://tjea.org>

Preparing for that first year as a college music major.

[Editor: This article first appeared in the August 2011 TJEJA Journal.]

Many of our Texas high school jazz students have ambitions of being professional musicians or music educators one day. For most of them their success in reaching that goal will depend on a successful college music experience. Arguably no one year has a more significant impact on future college success than the high school senior year.

College auditions typically occur in the middle of that year so students should begin planning for the auditions now. What should they practice? How should they prepare? What else, aside from practicing their main instrument, should they do to improve their odds of success?

A short four question survey was answered by several TJEJA college directors with the intent of providing answers to these questions. Hopefully this article will provide students a set of helpful suggestions to make their auditions successful and in turn help them have a successful first year as a college music and/or jazz major.

Our thanks go out to the directors who replied to this survey (in 2011):

Richard Birk, Coordinator of Music,
Brazosport College in Lake Jackson

Alan Black, Associate Director of Bands,
Midwestern State University in
Wichita Falls

Brent Colwell, Director of Bands, Temple
College in Temple

Tim Ishii, Director of Jazz Studies/
Saxophone, UT Arlington in
Arlington

Sparky Koerner, Chairman Fine Arts /
Professor of Instrumental Music,
College of the Mainland in Texas
City

1. How can high school seniors better prepare for college jazz/music auditions?

(RB) Private lessons (with a strong teacher) are the single best way to prepare. The private teacher will tailor instruction to address musical deficiencies.

(AB) Be familiar with different styles: swing, Latin, funk, etc.

(BC) Prepare an extensive knowledge of scales and patterns. Prepare audition etudes of varying styles.

(TI) Students who audition for UT Arlington are asked to bring something prepared from the classical repertoire, play major and minor scales, and sight read. Much weight is given to tone quality and musicality, characteristic vibrato, etc. Prospective students should know that the ability to sight read accurately is an indicator on their level of musicianship and how fast they can assimilate music.

Jazz Auditions focus on preparation of a jazz transcription. Students are evaluated on note accuracy, rhythmic accuracy and style, tonal concept, tonal nuance. Student are asked to improvise over a standard chord progression and also sight read.

(SK) At College of the Mainland contact me to find out what type of material I will have you perform. I would also like to have the student prepare a short piece of jazz music. for example, it could be the All-State try out music or a part from their jazz ensemble music. I do wish for students to be prepared to perform improvisation if possible. Blues or a jazz standard: *Blue Bossa*, *Song for My Father*, *Summertime*, *Satin Doll*, *Autumn Leaves* all are possible choices. All of these tunes can be found in Vol. 54, *Maiden Voyage*, from Jamie Aebersold.

2. Is there a common difficulty you have observed encountered by incoming freshman music students and if so can you offer any advice?

(RB) Students typically arrive with no real sense of the time and effort that are required to be a

successful music major. Best advice – be prepared to work....

(AB) Feeling uncomfortable with improvisation and soloing in all styles. Listen as much as possible to good players, different styles.

(BC) Develop practice/study habits and stay with them.

(TI) In general, most freshmen students do not have full command or basic mastery of their instrument. Most students I encounter do not know their major and minor scales in all keys. They also have not learned their scales for the full practical range of their instrument. Many students lack basic pedagogical knowledge: how to properly articulate, embouchure formation, reed selection, equipment selection. All of this is covered in college, but students who have this basic knowledge coming in as freshmen will accel faster.

(SK) Knowledge of their Major Scales is very helpful. Also, if possible, having a list of solo's they might have performed at solo and ensemble contest is helpful. I believe it should that the student is ready to move forward with their musical education.

3. Similar to question 2, have you identified any common weaknesses specifically in new college student's playing skills that above all others you feel should be the focus of practice or study time during the student's senior year? Please offer your thoughts on how to effectively address these weaknesses.

(RB) Most incoming students are familiar with major scales & arpeggios. Mastering minor scales/arpeggios (specifically harmonic minor) would be a real plus.

(AB) Listen as much as possible. Attend live performances.

(TI) The trend I see lately is that students do not understand how to practice. In the current age of social media and instant gratification, students are generally unfocused in their approach to

preparation. Much time is spent [at the college level] teaching them how to practice and be efficient in their practice time. It's difficult for a teacher to give feedback if the student is continually unprepared for their lesson.

(SK) The ability to play their major scales is helpful. Any type of theory knowledge is also to their advantage when they enroll in music theory. For some students a Fundamentals of Music course taken during the summer at a community or local college or university will help prepare them for Music Theory. It is always hard for a young student to know if they want to major in music or just be involved in the various ensembles at the college. They must realize that if enrolled as a music major many of the credit hours they will take will be music classes and that they should still enroll in some basic core classes. Sometimes it is convincing the parent that because music courses are offered concurrently: i.e. Music Theory I and Sight Singing & Ear Training I that they must take them both and that the music courses will follow a series of classes that sometimes are only offered certain semesters. Students should talk with a music instructor when registering and not rely totally on a general college advisor to suggest what courses are required during the freshman year as a music major.

4. Open Comments: Any other suggestions beyond what was covered above?

(RB) Be sure you LOVE music and not just "like" it. Music requires too much time and effort with minimal "material" rewards. If you only like music, all the effort and obstacles with minimal tangible rewards will quickly wear you down. If you love music, it's a glorious journey with bountiful priceless rewards.

(BC) Develop piano skills and theory skills before your freshman year in college. [Editor: Some students take private piano lessons during their high school senior year and though a year isn't enough time to develop killer chops it is enough time to get a good head start on the piano requirements at most colleges and universities.]

(SK) Music is a wonderful career and parents should realize that a person can be successful and have a rewarding career in music and not just think their child wants to do it because it is fun

BRING A PART OF THE HISTORY OF BIG BAND JAZZ TO YOUR SCHOOL!

Mike Vax, the director of the **Stan Kenton Legacy Orchestra**, is setting up the 2015 Texas state tour in April and going into early May. "We hope that this will give you enough time to plan for us to perform at your school. The schools that book with us early will get their choice of dates and a special "early" price.

"Any school that books the band for an evening concert, gets a FREE afternoon clinic from the whole band.

"We hope to hear from you soon to plan an appearance at your school. Please do get in touch with us at your earliest convenience."

Mike Vax

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Friends of Big Band Jazz, Prescott Jazz Summit,
Stan Kenton Alumni Band

www.mikevax.net

www.bigbandjazz.net

www.prescottjazz.com

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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. Avoid sending PDF files, transfer them to Word before sending. Any photos should be placed in your 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)
	July 15	(August Edition)
	October 15	(Nov. Edition)

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