



PROVIDING JAZZ RESOURCES FOR IOWA'S EDUCATORS

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All State and IBA Update
Dennis Green, JEI President
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By now you have heard that the May IBA conference will not be held in person. We're all disappointed not to be able to gather in person and showcase student performances, of course. We're in touch with IBA and are working right now to help develop jazz-focused programming to enhance the virtual event. The success of our recent "Honoring The Roots of Jazz" panel showed that there is a thirst for experiences to think about and discuss jazz topics that go beyond tips on teaching particular instruments or approaches. What topics would you like to see discussed? Please contact me with any ideas.

On to All State. The move of the IBA to online will prevent us from having a May event, of course. But we're not ready to give up yet on holding some sort of clinic and concert to showcase the students who work so hard to be chosen.

We plan to accept and screen All-State materials on the original schedule. Online audition submission will be open from Feb. 1 to March 1. Information and instructions at <https://www.jeiowa.org/all-state>.

At the very least, we will name the three All-State bands and offer the commemorative T-shirt, as we did last year.

But we see a narrow path to an in-person event or events. If the vaccine and safety precautions begin to allow live events to return this summer, we think that a one-day, outdoor rehearsal and concert for each band for a small live audience could be done safely, probably on a Saturday or Saturdays in June.

This is where we could use your help.

If your school has an outdoor commons area where we could pitch a large tent to practice and perform under, or is located near a community park or band shell, and you might be interested in hosting, please let us know!

A Central Iowa location is preferred, and smaller schools and communities are especially encouraged to consider, as having All-State Jazz might be a fun "happening" in your town. You don't have to commit to hosting all three bands. In fact, having concerts in different locations might be fun!

And if you're interested in helping plan such an event, please get in touch! The more the merrier.

It's possible that safety and other circumstances will prevent us from having a live event again this year. But we're willing to give it a try.

All State Jazz Band Directors

After the pandemic forced the cancellation of the 2020 Jazz All-State clinics and concert, we invited the clinicians to return in 2021. Ellen Rowe was unavailable to come back this year to direct the 4A band. We hope to invite her again in the future.



Directing the 1A-2A band is Johannes Wallmann, Director of Jazz Studies at the University of Wisconsin-Madison, as well as keeping up a busy schedule of performing and recording. Born in Germany, Johannes was raised on Canada's Vancouver Island. He studied jazz piano and composition at Berklee College of Music in Boston and at New York University, while winning numerous national music competitions and scholarships, as well as two Canada Council artist grants. He's recorded eight CDs as a leader, most recently 2018's *Day and Night*.

Fun Fact about Johannes: One of the tracks on *Day and Night* is a musical interpretation of a White House press briefing.

One of Chicago's busiest jazz trombonists, Tim Coffman, will direct the 3A band. A graduate of the prestigious Jazz Studies program at Indiana University, Tim has been a member of the Jazz Studies faculty at DePaul University since 1997. He has been a member of the Rob Parton Big Band and the Chicago Jazz Ensemble formerly led by Jon Faddis and Dana Hall. He is now a member of the New Standard Jazz Orchestra and frequently performs with the Chicago Jazz Orchestra.

Fun Fact about Tim: He performed in the pit for the world premiere of "The Producers."





Stepping in to direct the 4A band will be drummer Dana Hall. Born in Brooklyn, Dana is an Iowa State grad who is currently Associate Professor of Jazz Studies and Ethnomusicology at DePaul University in Chicago. He is the former artistic director of the Chicago Jazz Ensemble, and has performed or recorded with dozens of major jazz artists, recently as a member of the Terrell Stafford Quintet and The Carnegie Hall Jazz Band, under the direction of Jon Faddis. He has also performed with the Des Moines and Cedar Rapids Symphonies. Dana was recognized in 2009 by the Chicago Tribune as “Chicagoan of the Year,” acknowledging his outstanding achievements in the arts. He is currently balancing his roles as teacher and performer with his own studies as a distinguished Special Trustee Fellow completing his PhD in ethnomusicology at the University of Chicago.

Fun Fact about Dana: His Iowa State degree is in aerospace engineering. So apparently, jazz is rocket science!

All State Jazz Information for Etudes 2021

Instructions for All State Submissions

Need some new ways to explain jazz improvisation? Have you taken advantage of the Middle School Jazz Combo Workshop links? Would your students benefit from guided practice on basic jazz concepts? Want some fresh ideas?

This is for you!

FREE Beginning Jazz Pedagogy For Your Younger Jazz Students!

Here's a snapshot of the goods:

Trumpet - Mr. Joel Poppen



Handout Sample:

HANDOUT 2 **B FLAT BLUES**

C7 I - TONIC C7 I C7 I C7 I

1 3 5 7

F7 IV - SUBDOMINANT F7 IV C7 I C7 I

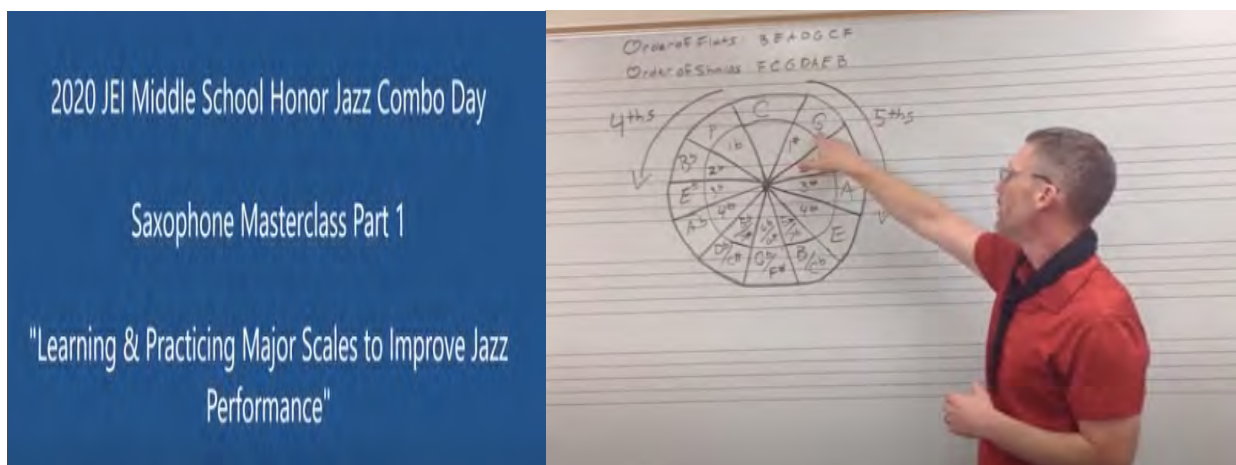
1 3 5 7

G7 V - DOMINANT F7 IV C7 I C7 I

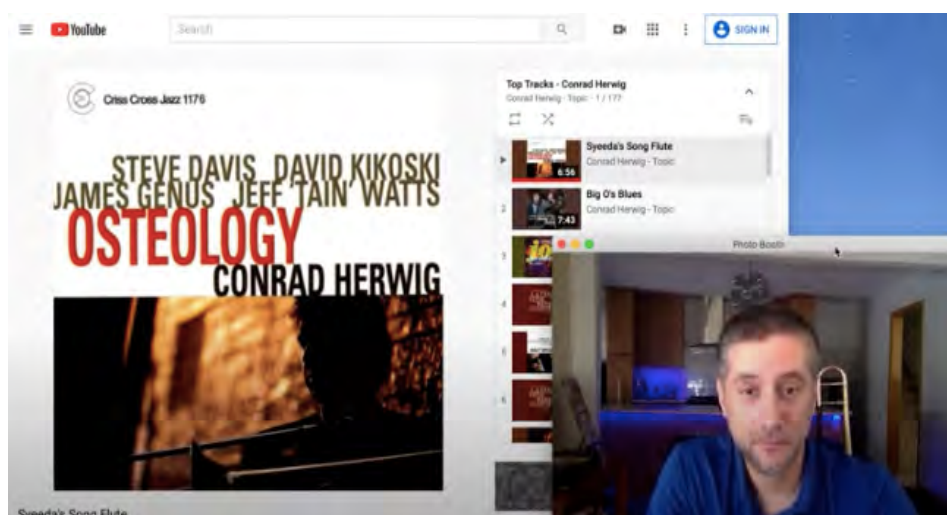
1 3 5 7

A sample of a handout for a B Flat Blues exercise. It consists of three staves of music in B-flat major. The first staff is labeled 'HANDOUT 2' and 'B FLAT BLUES'. It shows the first line of the blues progression: C7 (I - Tonic), C7 (I), C7 (I), and C7 (I). The second staff shows the second line: F7 (IV - Subdominant), F7 (IV), C7 (I), and C7 (I). The third staff shows the third line: G7 (V - Dominant), F7 (IV), C7 (I), and C7 (I). Each staff includes a key signature of two flats and a 4/4 time signature. Fingerings (1, 3, 5, 7) are indicated for the first three notes of each measure.

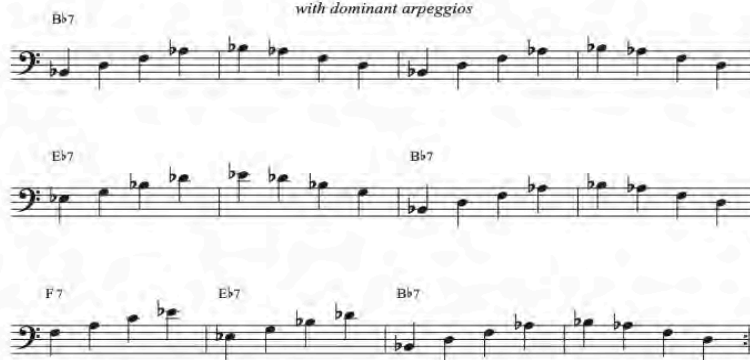
Saxophone - Mr. Ryan Meyer



Trombone - Mr. Myron Peterson



Handout Sample
B-flat Blues
 (12-bar form)
 with dominant arpeggios



Piano - Mr. Nick Rueckert



Sample Handout:

MS HJCD 2020 -- Virtual
Jazz Piano

The combo gig is coming up! Here are our three main responsibilities (plus a bonus list!).

But first, here's usually what happens in a jazz combo. On any given tune, people play:

1. (optional) intro
2. "Head" (melody) (sometimes twice if it's a short form like the blues)
3. Most everyone improvises over the form
4. "Head" again (twice, if it was twice the first time)
5. outro/ending

Three (+more!) responsibilities:

1. Accompanying the melody and soloists ("comping")
 - a. De-mystifying the hieroglyphics
 - b. What IS hip? (with apologies to Tower of Power)
 - i. Voicings
 - ii. Rhythm guidelines...paralysis of choice!
 1. Lots of "ands", less "downbeats" (triplet mental subdivision, doo-dle-uh)
 2. Healthy mix of long and short notes
 3. Extra melody-like notes
 4. Let's write out a few sample rhythms
 - c. Technique
 - i. Thick, even handed
 - ii. We articulate, too! (dotted quarter and longer are held out, quarters and shorter are short/accented)

Bass - Mrs. Deb Dunn Sample Handout:



BUILDING BASS LINES

COMPOSER
ARRANGER

Roots B^b E^b

QUARTERS - EMPHASIZE 2 & 4

1-3-5-3 B^b E^b

1-2-3-5 B^b E^b

8-7-6-5 B^b E^b

Drum Set - Mr. Nic Addelia



Sample Handout

What role does a Jazz Drummer play??

-Four most important facets, in descending order

1. ABILITY TO KEEP STEADY TIME

2. Supporting the rhythm section (and the full band) by playing with appropriate style and energy level
3. "Setting up" and/or "kicking" the band with hits and rhythmic figures
4. Fills and/or improvising - while important, these are the LEAST important of these four ideas

The "Pyramid of Sound" applied to Drum Set

Imagine... in ROCK/POP music, the SNARE/BASS is on the bottom of this (loudest/most important), while the CYMBALS are on the top (quietest/not as much presence needed). In JAZZ music, these levels are reversed - RIDE CYMBAL AND HI-HAT are at the bottom and need to be the loudest, as they are the foundation of the music.

SNARE/BASS, etc., is now at the top of the pyramid, and does not need to be as loud or as present in the music.



Practicing comping concepts using Ted Reed's "Syncopation" (attached)



Getting To The “Why”

Watch the entire panel at <https://vimeo.com/497698438>

In these times when American society is re-examining its history through the lens of the experiences of people of color, how does a band director in Iowa honor the roots of jazz as music created in response to discrimination and repression, while also teaching notes and rhythms?

A simple way to begin may be as easy as examining the charts you program.

That was one suggestion that came out in JEI’s “Honoring the Roots of Jazz - Teaching Best Practices,” an online discussion held on January 5.

JEI president Dennis Green moderated the panel, which consisted of Dana Hall, Associate Professor of Jazz and Ethnomusicology at DePaul University (and who also will direct the 4A band at this year’s Jazz All-State); Damani Phillips, Associate Professor of Jazz Studies and African American Studies at the University of Iowa; Camille Thurman, Professor of Jazz Saxophone at the University of Northern Colorado; and Jerry Tolson, Professor of Music Education and Jazz Studies at the University of Louisville, and a former band director in Sigourney, Iowa.

“We have privileged certain composers, certain arrangers and marginalized many others simply by not being fully invested and being intentional in our choices,” said Hall. “If we choose Woody Herman and Stan Kenton, because we believe that those are rich pieces; and in doing so, we marginalize Lunsford and Ellington and Mary Lou Williams, then we are derelict in our responsibilities as educators and as band directors.”

The term “teaching with intention” came up again and again during the discussion. This is much more than just examining repertoire. It means taking a critical look at every aspect of our programs and teaching, from how we pivot students to certain instruments, to recognizing that in jazz, aural training is just as important as learning notes on a page.

Historically, jazz was taught on the bandstand, with younger musicians “apprenticing” with veterans and learning the music from their elders. It’s not impossible to incorporate aspects of that model into teaching today, and when you do, you may find that students connect to the music at a deeper level.

[\(Continue Reading on the JEI Resources Blog\)](#)

Here is some recommended reading on Jazz History from our Panel:

“Thinking in Jazz” by Paul Berliner

“JAZZ” by Gary Giddins and Scott DeVeaux

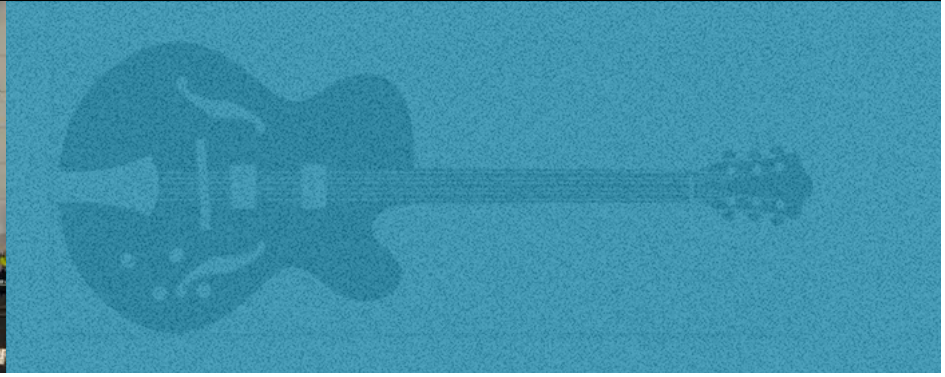
“Sayin’ Something” by Ingrid Monson

"Notes and Tones" and "Keeping Time" edited by Robert Walser

"Blues People" by Amiri Baraka

“What Is This Thing Called Soul: Conversations on Black Culture and Jazz Education” by Dr. Damani Phillips

First person accounts are a good bet to get the true “voice” of the times. “Music is My Mistress”, for example, instead of relying on Gunther Schuller’s EARLY JAZZ to “explain” Duke Ellington. Albert Murray’s STOMPIN’ THE BLUES for Count Basie’s history, placing said story into a cultural and social context.



Maximizing the Potential of Your Young Jazz Band Guitarists

By Luke Sanders

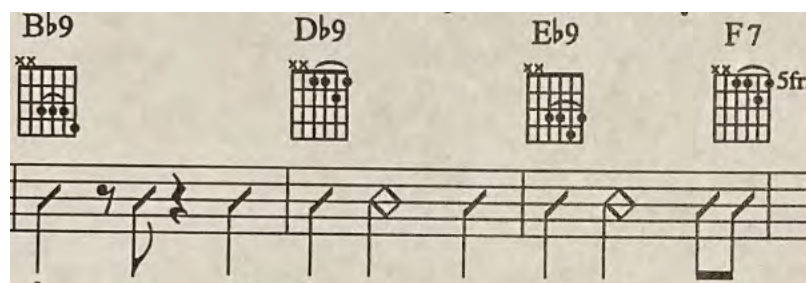
Question: How do you get young guitarists to stop playing?

Answer: Put sheet music in front of them.

While a comedic generalization, this jab often holds true. However, it does not have to be that way! Young guitarists bring plenty of useful skills into your jazz band, and you do not need a background in the instrument to capitalize on them. Your mission, should you choose to accept it, is to read the following practical suggestions and implement them into your teaching.

Chord Charts/ Chord Diagrams:

Chord charts are a familiar tool that young guitarists can quickly learn to use. You often receive a sheet of common voicings with new charts you purchase. While the chord diagram sheet can be a useful starting place, there is often too much information on the page. Voicings included may illustrate five- or six-note voicings which can be intimidating for a young player. By contrast, look at this excerpt from the guitar part of Dr. Steve Shanley's new JEI commission, "Coronacation," for which I provided voicings:



While the chords extend past a triad, none of the voicings include more than four notes. In addition, the ascending whole step progression in the second and third measures all use the same shape. This might seem redundant, but the repetition will aid your guitarist in memorizing common shapes. Consider simplifying voicings in chord charts by omitting one or more notes. Your musicians will find greater success in these voicings, and you will probably appreciate not hearing thick barre chords over your swing pieces.

[\(Continue Reading on the JEI Resources Blog\)](#)

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"I stole everything I ever heard, but mostly I stole from the horns"
Ella Fitzgerald

The JEI Newsletter is
edited by
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