



PROVIDING JAZZ RESOURCES FOR IOWA'S EDUCATORS



JEI BOARD

**PRESIDENT
MARY CRANDELL**

**PRESIDENT-ELECT
DENNIS GREEN**

**PAST PRESIDENT
KYLE ENGLEHARDT**

**VICE-PRESIDENT
STEVE SHANLEY**

**SECRETARY
JENNIFER TIEDE**

**TREASURER
JEFF ROBILLIARD**

[Join us on](#)

facebook

[Listen to Jazz](#)



[Learn more](#)

Synergy Jazz
FOUNDATION

Welcome back to another great year of jazz! This issue introduces you to our All State Jazz Band directors. You will also find an article from Dr. Erin Wehr about the Iowa All Female Jazz Orchestra and an article about the Inaugural Middle School Jazz Combo Day from Mary Crandell





1A/2A Jazz Band Director

Alexa Tarantino is an award-winning, vibrant, young jazz saxophonist, woodwind doubler, composer, and educator. She is passionate about developing and expressing her voice as an improviser, and inspiring others to do the same through jazz education.

Although only 25 years old, Tarantino has already played such prestigious venues as the Umbria Jazz Festival (with Ryan Truesdell's Gil Evans Project), the Kennedy Center in Washington, DC, the Rockport Jazz Festival (Alexa Tarantino Quintet), and the Xerox Rochester International Jazz Festival (with LSAT, Earth, Wind & Fire, and others). She performs regularly as a leader and sideman in a wide variety of ensembles and genres including Sherrie Maricle & the DIVA Jazz Orchestra, Arturo O'Farrill & The Afro-Latin Jazz

Orchestra, LSAT, and the Alexa Tarantino Quartet/Quintet.

Alexa spent this past Fall 2016 and Winter 2017 performing in The New Group's Off-Broadway Production of SWEET CHARITY starring Sutton Foster and directed by Leigh Silverman. Prior to SWEET CHARITY, she spent a year with Maurice Hines and the DIVA Jazz Orchestra as part of Hines' production "Tappin' Thru Life" for the show's runs in Delaware, Off-Broadway in New York City, and Philadelphia.

Tarantino's recent projects include a collaboration with Eastman Professor and jazz pianist Dariusz Terefenko. The duo released their first album, *Crossing Paths*, in January 2015 on Alexa's new label, Infinite Records. The album explores the potential of interactive improvisation using lesser-known standard tunes as well as 20th century post-tonal compositions and original material. The duo has performed/been in residence at the Academy of Music in Krakow, Poland, Berklee College of Music, The Hartt School of Music, SUNY Oswego, the Jazz Education Network's Fifth Annual Conference, Saint Peter's Church in NYC, and the Hartford Public Library's Baby Grand Jazz Series.

Prominent amongst her numerous honors, Tarantino won the 2014 Yamaha Young Performing Artists Saxophone Competition; was selected as one of five finalists in the 2014 North American Saxophone Alliance (NASA) Jazz Competition; and received the Jazz Education Network's Women in Jazz Scholarship, "in recognition of dedication, talent, and service in the field of jazz studies and leadership into the future." In 2013, she was invited to participate in the Banff International Workshop in Jazz and Creative Music, a three-week intensive residency where she collaborated with faculty such as Vijay Iyer, Esperanza Spalding, and Ravi Coltrane.

Tarantino maintains a private studio and continues to visit several colleges, high schools, and summer jazz programs as a guest clinician. She is the Founder and Director of the Rockport Jazz Camp in Rockport, Massachusetts, bringing seasoned artists and educators to work with local students to create a unique and inspiring experience for the community. She is also a Teaching Artist with the Institute for Creative Music in Rochester, New York. Tarantino recently served as Jazz Saxophone Faculty at Hobart and William Smith Colleges, and is currently the Saxophone, Clarinet, and Flute Instructor at the LREI Schools in New York City. She holds degrees in Jazz Saxophone Performance and Music Education as well as a certificate in Arts Leadership from the Eastman School of Music. Tarantino is a graduate of Hall High School's award-winning music program in West Hartford, Connecticut and currently resides in New York City.



3A Jazz Band Director

Robert Washut is Professor of Music at the University of Northern Iowa, where he served as Director of Jazz Studies from 1980-2002. An accomplished jazz composer and arranger, Washut has received numerous commissions from collegiate and high school jazz ensembles, professional jazz artists, and symphony orchestras. Many of his works are published by Kendor Music, UNC Jazz Press, ejazzlines, C.L. Barnhouse, Heritage JazzWorks, Sierra Music, and Really Good Music. Washut also has served as a jazz composer-in-residence at several universities around the country.

During his 22 years as director of the award-winning UNI Jazz Band One, Washut recorded 11 CDs (two of which earned 5-star ratings from *DownBeat* magazine), toured Europe three times, consistently received "Outstanding Band" recognition at collegiate jazz festivals throughout the Midwest, and was awarded three "Outstanding Performance" citations in *DownBeat's* Annual Student Music Awards.

Dr. Washut is in demand as a clinician and adjudicator nationally, and has conducted all-state jazz bands in 16 states. He is also a jazz pianist who founded the locally popular Latin jazz band, *Orquesta Alto Maiz*, in 1986, with which he remained for 27 years. His newest recording, *Journey to Knowhere*, was released in January, 2018 and features his original compositions for jazz dodecetet. In 2000, he was a composer/arranger for Bobby Shew's *Salsa Caliente* recording. Washut also recorded a jazz duo CD (with Chris Merz) entitled *Gemini*, in 2007, and a jazz trio CD (with Mark Urness & Kevin Hart) entitled *Songbook*, in 1999. With *Orquesta Alto Maiz*, he recorded 10 CDs and performed nationally and internationally. In 2013 Washut was inducted into the Des Moines Hall of Fame and the Iowa IAJE Hall of Fame in 2003. At UNI he was the recipient of the Distinguished Scholar Award in 2015, and the College of Humanities, Arts, and Sciences Dean's Award for Excellence in Scholarship, Research, and Creative Activity in 2014. He received the Outstanding Teaching Award in 1996.



4A Jazz Band Director



Photo by Garth Woods

From the drum set Sherrie leads The **DIVA** Jazz Orchestra, her quintet FIVE PLAY, The DIVA Jazz Trio and co-leads the **3D**Divas. From Carnegie Hall, she performs with The New York Pops and from celebrated stages everywhere, she is music director and drummer for Broadway star Maurice Hines. Sherrie is also a busy freelance performer and a published composer/arranger.

With her bands Sherrie has performed at many of the world's most acclaimed music venues and festivals; from Lincoln Center to the Kennedy Center and the Hollywood Bowl, to Jazz Festivals in Germany, Switzerland, France, Portugal, Ireland, England, Croatia, Japan, Vietnam and Israel and beyond. Additionally, **DIVA** was featured at the 2017 NEA Jazz Master's Awards Ceremony, the soundtrack for the NBC-Macy's Fireworks Spectacular; on CBS Sunday Morning with Charles Osgood, on TCM's televised broadcast of the 25th Anniversary of the Kennedy Center and NHK Japan's New York Jazz. The band

also co-stars in the award-winning documentary film *The Girls in the Band*.

Sherrie has received several awards and honors which include a 2014 Ovation award for "Best Music Direction" in *Tappin Through Life*; the 2009 Mary Lou Williams-Kennedy Center *Lifetime Achievement Award*, a 2013 State Department grant for FIVE PLAY to tour Vietnam, a tour grant from Arts International, The Kennedy Center Alliance Award for Outstanding Achievements in the Arts, a grant from Meet the Composer, a Doctoral Fellowship from New York University, the New York City Music Educator's Award for Outstanding Contributions to Education and was twice selected New York University "Music Teacher of the Year."

As an educator, Sherrie runs a private drum set and percussion studio. She is also a clinician for Yamaha Drums, Sabian Cymbals, Aquarian Drum Heads and Vic Firth Drum Sticks. On a national level, she has served as guest conductor, soloist and adjudicator for collegiate and high school jazz and All-State festivals. Sherrie also created and directs *Musical Magic*, a hospital outreach program for The Ronald McDonald House – New York.

After earning her Bachelor of Arts degree in 1985 from Binghamton University Sherrie moved to New York City and attended New York University, where she completed a Masters of Arts in Jazz Performance in 1986 and a Doctorate of Philosophy in Jazz Performance/Composition in 2000.

The **DIVA** Jazz Orchestra's 25th Anniversary Project (2018, ArtistShare) is the band's most recent Cd, featuring all original music composed by band members. Other **DIVA** Cds include: *Special Kay* (2016, Independent), featuring the music of **DIVA's** founder, Stanley Kay; *A Swingin' Life* (2014, MCG Label) with vocal legends Nancy Wilson and Marlena Shaw; "LIVE" at Dizzy's Club with Carmen Bradford; and *Johnny Mandel - a Man and His Music*. In 2016 the **3D**Divas recorded their self-titled inaugural Cd "live" at WVIA Radio and in 2015 FIVE PLAY recorded "LIVE" at *The Deer Head Inn*.

Visit Sherrie at www.divajazz.com; on The **DIVA** Jazz Orchestra's Facebook page or Twitter, @divajazzorch.

Jazz, Gender, and Iowa's All-Female Jazz Orchestra

Erin Wehr, *The University of Iowa*

On Friday, November 17, 15 women met at the 2017 Iowa Music Educators' Association Conference in Ames, Iowa, for the first rehearsal of the Iowa all-female big band. The purpose of this group is to perform at middle school/high school jazz festivals and clinics in order to encourage young female musicians to find their voice in the jazz idiom.

The impetus for starting this group was my attendance last June at a performance by the all-female *DIVA* Jazz Orchestra in Glassboro, New Jersey. Even with my fifteen years of research in gender and jazz, and my familiarity with the group *DIVA*, nothing could have prepared me for the emotional response that I felt watching these women musicians live for the first time. In my research I have reported the possibility of a lowered confidence in girls to learn and perform in the jazz idiom which can be attributed to the perception of jazz as a male domain, a lack of female role-models and teachers in jazz, and/or the common occurrence of a girl often being the only one (the only girl), or one of just a very few, in jazz classes and jazz performing groups. Everything that I have learned about gender and jazz suggested that seeing *DIVA* perform live would be a moving experience, but the *freedom* with which these women played literally brought me to tears.

For over ten years I have published articles and presented ideas on how to include more girls in jazz education. The reality is that negative stereotypes of women still persist in jazz today. Even if such biases are a minority, negativity is so powerful that even great amounts of positive social support often can't take away the sting of one pointed judgmental comment. A defense against this awareness of negative social cues about girls in jazz involves the building up of girls' *confidence* for playing jazz. Unlike the biases that girls experience in jazz groups and classes, their confidence level is changeable, and confidence is something in that teachers and students can both experience some level of control.

So how do we increase confidence? Albert Bandura's theory of self-efficacy gives us a model for developing confidence in social environments. Many students, male and female, would benefit from confidence building in jazz improvisation. Something important to all students in jazz is what Bandura refers to as Mastery Experiences, or small successes. These small successes in jazz come from learning the jazz language, which happens aurally by mastering small chunks of vocabulary that the student can use as building blocks for speaking in jazz. What reduces confidence is giving a student a set of chord changes, or a scale, and telling them to just play something. Or, maybe you narrow the scale to just a couple of notes, and then tell the student to just try. Bandura refers to telling someone, "I know you can do it!" as a Social Persuasion, or a belief that someone else has for you. These types of positive messages from others are not effective unless combined with a successful experience. So, telling any student, boy or girl, to just keep trying because you know that they can do it, does not work unless the student does in fact have the skills to be successful. Methods that do build skills include call and response, demonstration, and imitation; the types of things experienced in individual jazz lessons and jazz combos that girls are often not invited to join.

Building confidence also comes from addressing specific issues for each student as all student needs are unique. For girls in jazz, there are specific issues related to finding success in a field that developed with specific gender role expectations. Bandura's theory of Self-efficacy gives us two areas, in particular, that can be issues for women in jazz, Social Persuasions and Vicarious Experiences. Social Persuasions, as mentioned above, are what others think our capabilities are, or our perceptions of what others think of what we can or should do; and Vicarious Experiences involve observing role models that relatable to us as the role models are successful at what we are trying to do. Girls have a different experience in jazz than boys do in these two areas. Sometimes understated, and other times more overt, the message eventually becomes clear to girls, that the feminine voice in jazz is less respected in jazz. The gender imbalance in jazz leaders, performers, teachers, adjudicators, and clinicians leaves girls without role models in jazz, and reinforces the jazz anti-female message.

An additional predicament for girls in jazz is that even if they start out in a middle-school jazz band where there are many girls, if they continue to play and study jazz, they will eventually be "the only one." Rosabeth Moss Kanter theorized in her book *Men and Women of the Corporation* that in a male dominated field where there is one woman (or just a very few), that the woman is stereotyped as fitting into one of four roles: 1) mother, 2) kid sister, 3) seductress, or 4) iron maiden. The mother is viewed as a care-giver, such as someone that other band members might go to for advice or support. The kid sister is related to as a friend that one can goof around with, but also one who doesn't provide any competition. The seductress is someone you might want to date, and the iron maiden is often considered unsocial and possibly unfeminine. In other words, if a woman walks into a room full of men where she is "the only one," those in the room fit her into one of these roles as a way of understanding how to work with the woman. In a jazz band, if there is one woman in the band, we try to fit her into one of these categories as well.

Women play a part in this role stereotyping as well. Girls sometimes put themselves in these roles as a way to fit in and be accepted. A girl in the band might take on organizing music as a way of being a care giver, or hang out with band members in a kid sister kind of way. It is not uncommon for a girl to gain acceptance in a band through dating one of the band members, or dating the director, which relates to the seductress role. The iron maiden role allows one to be competitive without jeopardizing relationships because they often have no developed relationships in the ensemble, which also can hinder the iron maiden in that jazz performance is all about communication and relationships. When I presented Kanter's theory as applied to jazz for a group of women at a brass conference, some women shed tears as they identified with these roles in their own experiences of trying to be accepted. One woman said sadly, "I have been all of these." When I presented at a jazz conference, one man said, "I see these roles in all of the girls in my bands."

The problem with these roles in the jazz idiom is that none of these roles are synonymous with jazz musician, but rather these roles stereotype women. Claude Steele and Joshua Aronson demonstrated that a social-psychological concept called stereotype threat can lead to lower achievement and lower performance level. Stereotype threat occurs when one is fearful of confirming a negative stereotype. For example, "girls can't run" could be considered a stereotype about girls. A girl might avoid running in front of boys to avoid being told that she "runs like a girl," which would confirm the negative stereotype. In jazz, if a girl takes a jazz solo, trying to

find her own voice becomes an issue of stereotype threat. Sounding like a girl playing jazz is negative. If one sounds like a mother, or sister, or seductress, none of these are acceptable voices in jazz unless one is a singer. Alternatively, if a girl takes a solo and imitates what she hears men do in jazz, then she is not considered to be feminine, and that can be difficult for a young girl or woman to handle. This Catch-22 makes it impossible for a girl to find her voice in jazz until she has the confidence to rise above the issue of stereotype threat and play without the concern of how she is being judged, stereotyped, or mocked.

Albert Bandura's theory of self-efficacy has one more contributor to confidence which is Physiological States. Musicians know the negative version of physiological states as performance anxiety. More anxiety contributes to less confidence, and less anxiety contributes to more confidence. Being the "only one," facing stereotype threat, perceiving negative thoughts of others, hearing negative feedback from others, and a lack of role models all contribute to anxiety for girls in the jazz field. Anxiety can create cognitive block making it difficult for information to get in to the brain in classes, and difficult to think and play in performances. Anxiety can also contribute to a choice to discontinue participation in jazz if unmanaged. If girls stand a chance at achieving in jazz, all of these issues need to be addressed in order to reduce potential anxiety. According to Kanter's theory, when there is greater than 15% women in the group, the phenomenon of being placed in one of the stereotyped roles diminishes. Therefore, there should be less issue of stereotype threat in jazz groups and classes when there are more girls in the group, and girls should have more confidence to learn jazz skills in such environments.

During the two-day drive home from seeing the DIVA performance, I reflected on the freedom with which the musicians of the all-female big band. Every woman in this group has a story, a memory, an experience where her femininity was an obstacle in her musical development. In this band, however, there is no sense of solidarity, no fear of being stereotyped, no anxiety from negative social messages. Instead, there is a stage full of role models and sincere musical relationships. For hours while driving I contemplated how I would have made very different choices in my education, and even played differently, had I seen DIVA as a young musician instead of just all-male groups during those years earning my music degrees. That was when I knew I had to start an all-female band in Iowa.

At first, filling this band seemed impossible. Then I met Toni LeFebvre who is now managing the band membership. Toni entered the University of Iowa as a graduate music education student in Fall of 2017 after teaching at Okoboji and placing 3rd with their jazz band in the Iowa State Jazz Championships for the last two years. Only a few years out of UNI, Toni is connected to a generation of young musicians in the beginning of their careers. Toni and I reached out to women in Iowa with jazz experience, and have yet to have someone say that they are not interested in the project. The group is not intended to be exclusionary, and anyone identifying with jazz and gender issues is invited to be a part of this project. The purpose of this all-female band is to provide role-models for girls in Iowa jazz programs, to demonstrate that girls can play jazz, that this is what girls sound like playing jazz, and that girl voices in jazz are valid and meaningful. With over 20 women from all over Iowa committed to the group, rehearsals are being planned around music conferences and festivals centrally located in the State.

- Bandura, A. (1997). *Self-efficacy: The exercise of control*. New York: Freeman.
- Bandura, A. (1999). Exercise of personal and collective efficacy in changing societies. In A. Bandura (Ed.), *Self-efficacy in changing societies*, (pp. 1-45). New York: Cambridge University Press.
- Kanter, R. (1977). Some effects of proportions on group life: Skewed sex ratios and responses to token women. *The American Journal of Sociology*, 82(5), 965-990.
- Kanter, R. (1993). *Men and women of the corporation*. New York: Basic Books.
- Wehr, E. (2007). *An exploratory model of jazz self-efficacy and gender*. (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. UMI 3281418)
- Wehr, E. (2016). Understanding the experiences of women in jazz: A suggested model. *International Journal of Music Education*, 34(4), 472. doi: 10.1177/0255761415619392
- Wehr-Flowers, E. (2006). Differences between males and females in confidence, anxiety, and attitude towards learning jazz improvisation. *Journal of Research in Music Education*, 54(4), 337. doi: 10.1177/002242940605400406

Erin Wehr, Coordinator
erin-wehr@uiowa.edu

Toni LeFebvre, Manager
toni-lefebvre@uiowa.edu



The **Inaugural Middle School Honor Jazz Combo Day** was hosted by Waukee Middle School on October 27, 2017. This event was sponsored by the Jazz Educators of Iowa.

“Honor Jazz Combo” Day (Pilot Program)

The *“Honor Jazz Combo”* is based on the “Honor Band” idea. Directors nominate their top 6-8 players from their home jazz bands to participate. Directors from participating schools will submit names of a drummer, piano, bass and 3-5 wind players, as well as the skill level of all players via a skill-set nomination form. This information will help in formulating the combos to a more conducive learning environment, because students will be intermixed with students from the participating schools.

It is through this new venture that the HJCD Pilot Program will positively serve our young jazz students and enhance our middle school jazz programs in a sustainable and meaningful way, building positive relationships with other students and adults through America’s Art Form: Jazz!

Schedule of the Day:

12:30 = Arrival/Registration/Name Tags/Equipment Area
 12:45 = Like Instrument Coaching (6 different rooms)
 2:00 = BREAK
 2:10 = Combo Coaching (Students from 4 Schools intermixed per Combo)
 3:00 = BREAK
 3:10 = Everyone Meet in Band room for a short Jazz History lesson
 3:30 = Combo Coaching
 4:30 = Break before culminating performance
 5:00 = Combo Performances in WMS Band Room

Student Learning Outcomes:

1. Prior knowledge of notes, rhythms, 12 bar blues form, Roman numeral chords, placement of notes on the instrument, hearing intervals, matching pitch
2. Comprehending new rhythms individually and collaboratively in a small combo group
3. Collaborating with peers from other schools, who are unfamiliar
4. Building positive relationships with new students and adults through creating music together in a collaborative environment
5. Showing an end product of learning (Project –based Learning) - Performing music within 2-3 hours of time

If you are interested in hosting a future HJCD next year, please email mcrandell@waukeeschools.org for more information.



Membership Form

No change to contact information.

** If no change you, do not need to fill out the information below.

Name (or primary contact if business): _____
 School or Company Name: _____
 School or Company Address: _____
 City, State, Zip Code: _____
 Work Phone: _____
 Home Phone: _____
 E-mail: _____

What topics would you appreciate JEI addressing?

What areas of expertise would you be willing to share with JEI and its membership?

Send annual dues of \$20 payable to Jazz Educators of Iowa to:

Jeff Robilliard, Treasurer
 Jazz Educators of Iowa
 6324 Wilcot Court
 Johnston, IA 50131

New
 Renewal

Status

Active
 Retired
 Student

Professional Area

Instrumental
 Vocal
 General Music

College / University
 High School
 Middle School
 Elementary School
 Private Instructor
 Administrator

Music Business
 Non-Profit
 Freelance Musician

For office use	
Date Received:	
Check #:	
Updated:	

JAZZ EDUCATORS OF IOWA

[Join us on](#)



[Listen to Jazz](#)



www.jeiowa.org

[Learn more](#)



Renew your membership by clicking [here](#).

I stole everything that I heard, but mostly I stole from the horns.

Ella Fitzgerald

The JEI Newsletter is
 edited by
 Michael Omarzu