



PROVIDING JAZZ RESOURCES FOR IOWA'S EDUCATORS



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Highlights of this edition

Learn the benefits of being a JEI member.

Using All State Jazz auditions to improve your jazz band

Tips for submitting All State Jazz audition recordings

Stats about the All State Jazz audition process

Fun facts about the All State Jazz directors

What's it's like to attend a Jamey Aebersold workshop



Why JEI Membership?

Helping advocate for jazz education in Iowa

Discount for All-State Jazz auditions

Receiving newsletters and emails

Voting for Hall of Fame and officers

Networking with successful jazz educators

Supporting the state organization which sponsors:

- All-State Jazz
- Middle school honor jazz combo festivals (*continuing to expand*)
- Performances by nationally-known artists (*San Francisco Jazz Collective, All-Female Big Band*)



Using the All-State Jazz Submission Process to Promote Better Performance In Your Jazz Ensemble.

Information submitted from a couple directors with students participating in this year's All-State Jazz Ensembles

Director #1:

.....A few years ago, I started teaching the all state jazz etude to my entire ensemble just like any other jazz chart we learn. I was starting to have a few more students interested in auditioning, but because of scheduling issues, I had trouble getting the kids prepared for the audition. Since the etude is written in unison, I decided to have all of the kids learn it. Once the etude was learned, it became part of our daily warm up routine. Not only did this aid the students in their preparation, but it also had a positive impact on the ensemble. The entire band started to articulate more consistently, phrase better, play with a better tone and intonation, and the swing style of the band improved greatly. In addition to rehearsing it as a full ensemble, I have students come up individually or in random small groups to play the etude with our rhythm section. This gave them the opportunity to perform in front of their peers and receive some feedback from the rest of the band. The students enjoyed the "draft" we had each day to see who would perform. From a morale standpoint, it actually brought our band closer together. It was neat hearing a lead trumpet, third trombone, and second alto all have to play together on the spot with the expectation that they phrase and articulate the same. By the time it is time to record, all of the kids in the band have the etude prepared. This has made it easier to convince kids to record an audition and has made the recording process less time consuming for me.

When it comes to the improvisation requirement, I let the students pick one or two solos that they work on from the charts we play to record. Each year I make sure that everyone in the band has the opportunity to improvise over a medium swing blues form in F and Bb, and a Latin/funk/street beat tune that has fewer chord changes and an open solo section. The other tunes we perform that have more challenging changes are assigned to the upper level students. This system gives the students a number of options to choose from and allows them to pick the forms and styles they are most comfortable with. Most importantly, it makes the improvisation part of the audition attainable to all of the students. It is important to note that I create play-a-long backgrounds using the IReal Pro app and I share them with all of the band members. When it is time to record, we record using our own rhythm section. I have found that the kids perform with more energy and confidence playing with their friends in the rhythm section. A side benefit is that it puts some pressure on the rhythm section to perform at a high level in order to support the soloist.

Preparing students for the all state jazz audition through the ensemble rehearsal time has been a great change in our rehearsal format. Each year I have a number of students in November roll their eyes at me when I suggest to them to consider auditioning. Many times those same students submit a recording on March 1. The all state jazz process has provided us with a way to develop both the individual AND the ensemble every rehearsal.

Director #2:

I handed out the etude out to all of my jazz band students and I talked about the audition with them as a full group. I had a few that started working on the etude and ended up not auditioning, some that weren't interested at all, and then some that went after it and ended up being selected. In my opinion, just going through the audition process is incredibly beneficial because it forces them to record and listen to themselves play. Sometimes this is painful for them, but it always improves their playing! The audition process was different for all of my students depending on their personality and level of independence. I had one student who recorded at home and sent me the recordings to critique, one who I spent many hours with after school refining the etude and working on the improvising aspect, one who came in and was happy with his/her audition after 2 takes, and one who would call me in to the room to listen to something and then sent me out while he/she made the recording. The reference recordings of the etudes were very useful for all of them. A couple of them take private lessons from an instructor outside of the school which is always beneficial. We used YouTube play alongs for the improvising aspect. Everything was recorded on a single handheld recorder placed in different spots in the room depending on the instrument. I didn't do any mixing or editing at all, but I did trim off the dead time at the start and end of each recording.

As for their experience in Des Moines, all of them had an absolute blast in the rehearsals and at the concert. They enjoyed meeting and playing with the other students and loved Alexa Tarantino.

A Director's Analysis of the All-State Jazz Audition

All State Jazz:

A Worthwhile Experience

Submitted by Aaron Ottmar - ottmar.aaron@iowacityschoools.org

Hello fellow jazz educators! As we all look forward to a new year of jazz education in Iowa (whether in our respective schools, at festivals, etc.), I wanted to take this opportunity to highly recommend high school jazz educators across the State encourage their students to audition for the prestigious Iowa All-State Jazz Bands. Speaking from experience, the audition process is worthwhile for the students AND directors for many reasons. I hope that this article can give you some more insight/perspective on what the audition process may entail (i.e. logistics, best practices, etc.) as well as (and most importantly) many reasons why you will be glad in the long run that you and your students made the audition process a priority.

LOGISTICS/BEST PRACTICES/ETC.

As I begin this section, I wanted to give a couple of disclaimers:

- 1) This is by no means a thorough list of logistics/best practices/etc. for this audition process.
- 2) That being said, I have learned A LOT from asking other experienced directors within JEI about what they have done. In my honest opinion, asking questions and gleaning from other directors is a best practice for all facets/areas of our profession (not just in the area of jazz education). Here's another way to think about it: **"it is a BEST practice to learn from the BEST."** It may be out of comfort zone to do so but I promise you that you will not regret it and become a better teacher because of it.

Here are some logistics/best practices that have worked for me (again, this is not the only way to do it):

- 1) **SHARE LINKS/RECORDINGS WITH STUDENTS:** Once the audition requirements are posted on jeiowa.org, I personally send links/recordings of the etudes to school email addresses of interested students (in addition to sending improv backing tracks should they want to do so for their audition). **NOTE:** You can find decent backing tracks on YouTube to send to students. Or, I highly recommend students (and/or directors) to purchase the iReal Pro app (if possible). iReal Pro is an app that simulates a real-sounding band that can accompany you as you practice, and also lets you collect chord charts from your favorite songs for reference (essentially a digital Real Book).
- 2) **RECORDING:** Use a ZOOM recorder (with an SD card), place 5-6 feet in front of the instrument, and play the backing track through an overhead speaker system (if available). ****The tricky part is to try and find the right balance of sound between the backing track and the solo instrument. I play with the backing track and find a good balance (adjusting the recording level on the recorder) before I start recording students.****
 - a) As you record multiple tracks, I highly recommend to what is on each track (i.e. LABEL EVERYTHING!). For example: Susie - Chromatic Scale - Track 001, Billy - Etude - Track 004, Oscar - Improv - Track 007, etc. This becomes extremely important once you have scratch recordings that you don't play on using and will make your life a lot easier when you are ready to submit your recordings.
 - b) **OPTIONAL** (but highly encouraged if possible): Have your students play with a live rhythm section for improv recordings. I believe that there are more opportunities to showcase true improvisation when doing so (such as more realistic interaction between the soloist and rhythm section).
- 3) **RECORDING TIMES:** I highly suggest to 1) budget plenty of time to record your auditions (especially if you are recording multiple students) and 2) record well in advance (then you have a buffer/extra time "in case of emergency" - for example, a snow day).
 - a) In addition, I highly recommend to do your recordings outside of school hours (if possible). It is much easier to do recordings without having interruptions (people coming through your band room, intercom/bell systems, etc.) while you are recording. I know it is a lot of time commitment outside of the school day but your students will thank you for doing so and it will be worth the time to have quality recordings.
- 4) **SUBMITTING RECORDINGS:** Thanks to the diligent and hard work of many within JEI, all recordings are now submitted online through mp3 files. JEI did an excellent job last year of implementing this process with clear directions to make it convenient for us as directors. Thanks JEI for making this submission process happen!

WHY GO THROUGH THE ALL-STATE JAZZ AUDITION PROCESS?

FOR STUDENTS:

I have some peers and colleagues say the following to me (which I now say to my students): "**The worst thing that will happen is that you will get better.**" I believe that to be true with any audition process but especially with the All-State Jazz audition process.

It is a beneficial experience to record students so that they listen to how they sound. Personally with my ensembles, I know that I don't do as much as recording as I should so going through this audition process ****1)** reminds me of the importance of recording our students for their reference and 2) allows me to have more experience and become more proficient at recording my students perform.

****Additionally,** I believe that is great additional practice for students (and for us as directors) to listen critically and to know what to listen for so we can make the appropriate adjustments and improvements to become the best musicians that we can be.

Lastly, providing students with the opportunity to record for an evaluated performance sets them up for success should they encounter recording projects later on in their musical career (whether in the real world or in an academic setting). Personally, through experiences like recording for All-State Jazz as a high school musician, I felt comfortable and knew what to expect when I encountered recording projects at the collegiate level at the UNI School of Music (such as Panther Marching Band and UNI Jazz Band One recording projects).

Students are given a once-in-a-lifetime opportunity to play with other amazing high school jazz musicians under the tutelage of a world class jazz performer/educator. These opportunities are ones that students will have with them the rest of their lives (I'll never forget having the amazing opportunity to play in Iowa All-State Jazz Bands under the tutelage of Dean Sorenson and Michael Philip Mossman). That, in and of itself, is well worth going through the whole process.

FOR DIRECTORS:

There are some shared benefits between students and directors that I already mentioned but I wanted to list a few more that benefit us directly as educator.

The process can be an opportunity for you to improve as a jazz performer (just like for the students) but also to improve as a jazz educator (especially with jazz improvisation). This can be a chance for you to push and challenge yourself to become more proficient as a jazz educator to better help your budding jazz musicians who want to audition.

Being a part of the audition process and the All-State Jazz Band experience serves as excellent networking with other JEI members and the guest directors (especially for new directors who are wanting to be a part of JEI). Developing these connections enhances your list of people that you can contact for questions that may arise as a jazz educator, expands your list of potential clinicians/guest artists to bring to work with your ensembles, and so much more!

Hope this helps your decision (and/or the decision of those you know) to consider recording students for the All-State Jazz audition process. I know that there are students/directors who may be hesitant to go through this process but, as cliché as it sounds, I truly believe that “you don't know until you try.” Take the leap of faith and go for it!



The following is a matrix, breaking down the number of submissions per instrument and per school size. Take a look at the data and encourage your students to submit a recording!

Six Year All-State Jazz Trends by Class:														
Class	Alto Sax	Tenor Sax	Bari Sax	Lead Tpt	Sect. Tpt	Lead Bone	Sect. Bone	Bass Bone	Piano	Guitar	Vibes	Bass	Drums	Total:
1A/2A 2018	8	4	4	4	3	2	4	1	5	0	4	4	3	46
1A/2A 2017	12	4	5	6	8	8	3	3	4	2	4	4	2	65
1A/2A 2016	5	8	3	3	9	3	3	1	5	5	3	5	2	55
1A/2A 2015	8	8	2	4	6	3	5	4	0	1	3	6	8	58
1A/2A 2014	6	8	2	2	3	2	5	0	0	2	3	4	5	42
1A/2A 2013	7	7	3	5	3	1	5	1	1	3	4	5	2	47
3A														
Class	Alto Sax	Tenor Sax	Bari Sax	Lead Tpt	Sect. Tpt	Lead Bone	Sect. Bone	Bass Bone	Piano	Guitar	Vibes	Bass	Drums	Total:
3A 2018	10	10	4	5	4	6	5	2	4	2	5	2	6	65
3A 2017	15	6	2	6	10	6	10	6	2	4	4	7	5	83
3A 2016	11	10	7	4	14	2	12	3	2	3	3	6	6	83
3A 2015	11	8	5	7	6	5	4	2	2	3	3	9	6	71
3A 2014	6	5	1	4	7	3	5	1	2	2	3	0	6	45
3A 2013	12	8	3	3	14	1	9	2	1	3	5	5	4	70
4A														
Class	Alto Sax	Tenor Sax	Bari Sax	Lead Tpt	Sect. Tpt	Lead Bone	Sect. Bone	Bass Bone	Piano	Guitar	Vibes	Bass	Drums	Total:
4A 2018	8	7	4	3	10	6	2	4	3	6	0	6	12	71
4A 2017	12	3	5	5	13	5	8	5	3	5	2	5	8	79
4A 2016	12	10	3	4	9	5	3	0	3	7	1	6	8	71
4A 2015	9	6	9	5	14	4	7	4	3	4	1	5	6	77
4A 2014	10	9	4	2	7	9	5	1	2	4	1	5	7	66
4A 2013	9	9	3	2	7	3	6	1	1	6	2	4	11	64
														2018: 182
														2017: 227
														2016: 209
														2015: 206
														2014: 153
														2013: 181

Sequential Timeline:

- November 1 - Etudes are listed on JEI website
- March 1, 11:59pm - Submissions are due
- Results posted approx. 2 weeks after due date
- Music Packets handed to accepted students at IJC

2019 All State Jazz Clinicians

Submitted by: Dennis Green

JEI has once again lined up three talented clinicians to direct the 2019 edition of Jazz All-State. Coincidentally, all three are reed players.

Directing the 1A-2A band is Roger Neumann. Roger grew up in Spencer, Iowa, and attended Morningside College. After graduation, he was a band director in Guthrie Center before enrolling at the Berklee School of Music. It was there he was discovered by Woody Herman, who offered him a job in Woody's legendary Thundering Herd. After coming off the road, he moved to L.A., where he has worked with a progression of groups and artists, including the Bob Crosby Band, Les Brown & The Band of Renown, Benny Carter, Anita O'Day, The Beach Boys, and his own Roger Neumann's Rather Large Band. He currently plays and writes for the group The Phil Norman Tentet. Roger is a past Jazz Composer/Arranger of the Year and Jazz Educator of the Year, awarded by the L.A. Jazz Society.

Fun Fact about Roger Neumann: He performed in the movie "La Bamba," with Lou Diamond Phillips.

Wielding the baton for the 3A band will be Jarrard Harris. A native of Louisville, Kentucky, Jarrard attending a performing arts high school and the University of Cincinnati College Conservatory of Music. After graduating, he moved to Chicago to study at DePaul for his master's in jazz studies. Jarrard stayed in the Windy City and has become an important part Chicago's jazz performance and education scene. He's on the faculty of Northwestern University, Columbia College, and the City Colleges of Chicago. He also is director of jazz studies with the Chicago Public Schools Advanced Arts Education Program at Gallery 37.

Fun Fact about Jarrard Harris: Several of our students had a chance to meet him last spring when he appeared at the 2018 Coe Jazz Summit.

Roxy Coss is the final member of the Jazz All-State sax trifecta, directing the 4A band. Originally from Seattle, she attended Garfield High School, and got her first taste of touring internationally with the world-renowned GHS Jazz Ensemble. She went to college at William Paterson University on a full scholarship, and graduated magna cum laude before moving to New York. She won the 2016 ASCAP Herb Alpert Young Jazz Composer Award, and been named Downbeat's "Rising Star" Saxophonist for the past five years in a row. Her band, the Roxy Coss Quintet, has held residencies at New York clubs like SMOKE and Club Bonafide. She's been featured on TV, on Harry Connick's talk show, "Harry." She is the founder of Women in Jazz Organization (WJJO) and is board member of the Jazz Education Network (JEN). In the spring of 2018, she released her fourth album as a leader, "The Future is Female."

Fun Fact about Roxy Coss: She collaborated with her mom, artist Mary Coss, to create a soundtrack for a gallery exhibit Mary put on at Seattle's METHOD Gallery.

Jamey Aebersold Summer Jazz Workshop – Put it on your “to-do” list!

Submitted by: Mary Crandall

Do you fit into any of the following line items?

- Have at least one jazz ensemble you direct
- Picked tunes at some point you, yourself cannot improvise over
- Love to listen to jazz, but teaching the style is difficult
- Love to play jazz & want to improve your ability to improvise
- Expand on your knowledge of jazz theory
- Someone says, “Demonstrate improvisation,” and you choke
- Do not have a regular practice routine that incorporates be-bop & blues scales, digital patterns, full sequences in multiple keys
- Would pay top \$ to hear professional jazz artists perform
- Love to have instruction that meets your needs at your skill level, while enhancing your learning/performance at the same time

If you can relate to any of the above line items, here’s the Workshop for you: The Jamey Aebersold Summer Jazz Workshop, hosted by the University of Louisville – a short drive from Iowa - it’s worth the trip! This is the BEST PD ever! College credit is also available....

I am not getting a kick-back for promoting the Jamey Aebersold Summer Jazz Workshop for writing this article. I want more people to know about the opportunities that this Workshop holds for all jazz educators. For me, my experience at JASJW has been the best educational experience in my 19 years of teaching. When debating on attending this summer, someone who had attended the camp multiple times before said to me, “Let your ego go, learn for your students and have fun!” OK. I will. And I did.

I attended the Aebersold Workshop after procrastinating for a few (many) years. There are many of you that have said the same thing to yourself : ”No, I’ll go next year,” to whatever you were thinking about doing. Just do it. Go now. Knowing that this summer (2018) was going to be Jamey’s last summer in running the camp, I decided to pull up my boot straps and take the leap. I want to be a better jazz improviser, teacher and conveyer of knowledge for my students. If I am able to demonstrate better on my instrument, my students will be able to respond better on their instruments and progress to the next level faster– we can all learn to do this at every skill level. There’s always the next digital pattern, sequence, transcription, etc. Start where you are and work for continuous improvement – help yourself to help others.

Upon arrival at JASJW 2018, I played through my own Jamey Aebersold play-a-longs. I went through II-V7’s, major, dominant, dorian & blues scales. A huge packet (the guide to JASJW) arrived in my inbox a month before camp- a wealth of information, not to mention peppered with Jamey’s anecdotal statements: “If you aren’t practicing _____, then you won’t be playing _____.” Yes – the same things we all tell our own students. The guide prepares you for your journey.

The journey began with a 2-day course (Saturday & Sunday): “Anyone Can Improvise.” This was jam-packed with information for learning to improvise from “the very beginning.” Most attendees were not music educators. In fact, there were only three band directors in the class of 75+ students. People came from all over the USA and world – Japan, Australia, Europe - and skill levels differentiated from beginner to advanced. I already knew a lot of the information, but also picked-up useful info that will impact my teaching this fall (that’s the best kind of information – stuff you can use now to enhance the content you are already teaching). The week-long Workshop began on Sunday through your assigned combo’s performance on the following Friday. All attendees for the week long Workshop take a theory test and perform an audition. Both determine the theory class and combo in which you will be attending throughout the week. If you are placed into a theory class and decide that class is not for you, moving into another class is an option. Case in point: I was placed into an advanced theory class. Because of the level of students I teach at home (middle school), I wanted to get a glimpse of how Jamey taught improvisation, so I decided to attend his beginning theory class. Again, most of the information I already knew---it was the presentation and strategies learned that will help me benefit my own practice and teaching my students.

There is not a dull moment and no time to spare throughout each day of the Workshop – this is where the cost is paid back in dividends! Great meals (including some southern comfort foods), theory class, master class with your like instrument colleagues, a couple of combo rehearsals and concerts fill up each day to the brim....and the concerts = WOW! The noon meal was accompanied by varied combo coaches in a small group, jammin’ while you inhaled your food, so that you would not miss a lick of the music – live, up close & personal – so cool. I was told before I went that just the concerts alone are worth the fees for going to the Workshop. So True! Every evening there were concerts – three combos, each featuring the varied combo coaches teaching that week. Yes, I would pay top \$ to hear these musicians “in the real world.”

The combo coach I was assigned to (along with 4 other trombone friends) was one of the best, personable, straight-forward teachers I have known. He took each of us from where we were and guided us to new heights. Not only did we focus on chord changes and read a lot of tunes, we enhanced our playing abilities to learning more digital patterns and sequences (check out David Baker’s Books) and rhythmic patterns. The content was totally applicable and usable from the very first try.

If you want to take the plunge and attend the JASJW, do it. Sign-up in February. Commit to it. You will not regret it. We were told that after 53 years, Jamey will be “retiring,” and that the Workshop will continue on the University of Louisville campus. There was talk that he would be around in some capacity in future years – Jazz is his life. The camp serves as a catalyst of his love and passion, extending to everyone that attends. Truly, attending the JASJW has been experience that I will cherish, as I hope you will, too. See you in Louisville!

Membership VOTE - Article Admendment Change:

Article VII currently states: General meetings of the Jazz Educators of Iowa shall be held twice annually. These meetings shall take place at the annual conference of the Iowa Music Association and the Iowa Bandmasters Association.

Change Article VII to: General meetings shall be held once annually with at least 60 days notice of the time and location.

Vote here <https://goo.gl/forms/AIZ8hstV6VlaYt6f1>

Exciting Opportunities are in the works for your Middle School Jazz Students - Stay tuned for more information in the Winter JEI Newsletter!



JAZZ EDUCATORS OF IOWA 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:

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

Ella Fitzgerald

The JEI Newsletter is
 edited by
 Michael Omarzu