



PROVIDING JAZZ RESOURCES FOR IOWA'S EDUCATORS



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Synergy Jazz
FOUNDATION

A Word From The President

JEI President's Message

I hope this message finds you in good spirits. I have enjoyed my tenure as President for Jazz Educators of Iowa this past year and am looking forward to the continued expansion of JEI in the coming months. Our mission stays the same...to serve students of Jazz from all ages. JEI Executive Board members Chris Merz, Myron Peterson, Pat Kearney, Steve Shanley and Jeff Schaffer have all gone above and beyond with their time and talents on behalf of Jazz in Iowa. Thanks to each of them for having my "back"!

The focus for this issue of the JEI Newsletter is selecting literature that is appropriate to your level. There are a number of questions to ask when choosing music to fit your Band. Is it grade appropriate? Are the rhythm section parts dictated? Where do you find flexible arrangements that incorporate unconventional instrumentation? Which specific concept is reinforced in any given piece of music? We have been requested by some of you to construct a list of "recommended" charts that address these and other considerations. To that end, we will get the conversation started with this edition of the JEI newsletter. A special note of thanks goes to Educational Content gate keeper Mike McMann and Communication guru Mike Omarzu for their help with constructing the newsletter and posting information on our Facebook page.

www.jeiowa.org is being updated regularly with new information. The website continues to be our main tool for communicating information regarding the All State Jazz Ensembles. We are pleased to announce this year's All State Jazz Ensemble Directors: 1A/2A - Dr. Tony Guzman, Director of Jazz

Studies Luther College, 3A – Mike Steinel, Professor of Jazz University of North Texas, 4A – John Fedchock, Grammy nominated Jazz Artist, composer and educator. Read more about these fantastic educators on our website.

All State Audition Etudes and Reference Recordings are available along with instructions for submitting student audition recordings and registration materials. Deadlines are posted with more detailed information about what is required to participate. Take full advantage of this unique opportunity for you and your students to learn from the best. The process is streamlined to make things easy to understand and motivating for all your students to participate. For many past participants, the JEI All State Jazz Ensembles have provided them an experience of a lifetime!

Rehearsals for this coming May 2012 have been moved to Drake University campus. We will use the Performing Arts Hall (PAH), Monroe Recital Hall and Turner Jazz Center on the Drake campus. Many thanks to the entire staff at Johnston High School for opening up their "house" to provide rehearsal space over the past few years. Thanks to Andrew Classen and Drake University for offering up their fine facilities to JEI!

Are you attending IMEA All State in Ames this year? Plan on attending the following clinics:

Friday 11/18 8:30am "Play Anything: Using Free Jazz Techniques to Unlock Creative Potential for Young Musicians" – Professor Chris Merz, University of Northern Iowa.

Friday 11/18 11:15am "How to Speak Jazz To a First Grader" – Dr. Erin Wehr and Professor Jim Dreier, University of Iowa

Friday 11/18 1:15pm "How to Speak Jazz o a Tweenie" – Dr. Erin Wehr and Professor Jim Dreier, University of Iowa

Saturday 11/19 2pm
"Developing Your Vocal Jazz Program" – Professor Ray Salucka, Kirkwood Comm. College

Enjoy!

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News from the President-Elect

Submitted by Chris Merz
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Greetings!

It snowed this morning, so that means it's time to roll out the jazz festival calendar for 2012! Special thanks to Michael Prichard and Paul McEntaffer for their invaluable assistance in putting this together. Also, I renew my plea for submissions from the membership, particularly if there are glaring omissions.

January 13-14—Cherokee Jazz and Blues Festival, Cherokee High School, Cherokee, IA

January 19-20—NIACC Jazz Festival, Mason, City, IA

January 25-26 – Iowa Lakes Jazz Contest, Iowa Lakes Community College, Estherville, IA (entry form available here: http://www.iowalakes.edu/music/jazz_band_contest/entry_form/)

January 27 – Simpson Jazz Festival, Simpson College, Indianola, IA
February 4-Jazzmania XXXIII, Central College, Pella, IA (entry form available here: <https://www.central.edu/fincarts/forms/JazzmaniaEntryForm.cfm>)

February 4 – Jack Oatts Jazz Festival, Earlham, IA

February 10-11 – Morningside College Jazz Festival (High School), Sioux City, IA

February 11 – Bluffs Jazz Festival, Council Bluffs-Abraham Lincoln, Council Bluffs, IA

February 17-18—Tallcorn Jazz

Festival, University of Northern Iowa (entry form available here: <http://www.uni.edu/jazzstudies/tallcorn/entry.html>)

PLEASE NOTE—DUE TO WEB RELATED DIFFICULTIES WE HAVE BEEN UNABLE TO UPDATE THE ENTRY FORM, NOR ARE WE CURRENTLY ABLE TO RETRIEVE E-MAILED ENTRIES. PLEASE PRINT THIS FORM AND MAIL IT, ALONG WITH PAYMENT, TO THE LISTED ADDRESS

February 18 – Dick Bauman Jazz Festival, Glenwood, IA
February 20-21 – Lewis and Clark Jazz Festival, Western Iowa Tech Community College, Sioux City, IA

February 24-25, 2012—Coe College Jazz Summit (entry form available here: <http://www.public.coe.edu/%7Ewcarson/EntryForm.htm>)

February 24-25—Indian Hills Community College Jazz Festival, Ottumwa, IA

February 24-25 – Great Plains Jazz Festival – University of Nebraska-Omaha, Omaha, NE (information and entry form available here: <http://www.unomaha.edu/music/specialevents/jazzfest.php>)

February 25 – Jim Coffin Jazz Festival, Woodward Grainger

March 4 – Hoover Jazz Festival, Des Moines, IA

March 5-6 – Jazz on the Upper Great Plains, Augustana College, Sioux Falls, SD (information and entry form available here: <http://www.augie.edu/arts/camps-festivals-and-competitions/jazz-upper-great-plains-festival>)

March 10-11 – Bellevue Jazz Festival, Bellevue, NE

March 16 – Coyote High School Jazz Festival, University of South Dakota, Vermillion, SD

March 20-21 – Gehlen Jazz Festival, LeMars Gehlen High School, LeMars, IA

March 23 – Morningside Jazz Festival (Middle School), Sioux City, IA (information and entry form available here: <http://webs.morningside.edu/music/jazzfestival.htm>)

March 26-27 – Northeast Community College Jazz Festival, Norfolk, NE

April 12 – Brookings-Optimist Jazz Festival, South Dakota State University, Brookings, SD (information available here: <http://www.sdstate.edu/mus/outreach/optimist/index.cfm>)

The Jazz Education Network

submitted by Larry Green
JazzerLG@aol.com

Jazz Education Network is headed for Louisville, KY in Jan., 2012. After an inaugural conference in May 2010 in St. Louis, and an notably expanded New Orleans conference in Jan., 2011, Jen has made great strides in "getting our jazz education vision" back on track and comfortably organized for the future years.

"We grew from a size 3 to a size 10 overnight!" says Larry Green, Jazz Education Network's new Office Coordinator. I am so pleased to be once again involved with the jazz ed movement, and working with Lou Fischer and Mary Jo Papich. The three of us were very active in the past years with the other jazz organizations, deeply involved in the Leadership Conferences and developing the educational outline for the future years. Larry handles much of the daily information, membership, conference, and communication duties for the JEN office.

Another Iowa name is now carrying a very important role in the organization of the 2012 Louisville JEN Conference. Jerry Tolson, Mt. Pleasant and Drake grad - Dowling High School music educator, who is on the University of Louisville music faculty, will be our production coordinator, local advisor, and "Kentucky connection."

"This is a dream come true for me. After the years in the education and business sides of music, having developed relationships with so many individuals really helps. There is a very large jazz education-connected population out there that is energetically helping JEN succeed." say Larry.

IOWA is one of the most successful "reorganized" jazz educator groups in the country. About half of the previous jazz educator groups are functioning BETTER than before....with a some others in the process....and a few still just dormant. JEI is to be commended and encouraged to continue the great work you are doing.

Regarding 2012 Louisville: IOWA clinicians and groups PLEASE APPLY. Go to: www.jazzednet.org and review Conference Central for further information. Louisville is a great location and the facilities are very, very good. Organize a busload of educators to attend the conference!! Encourage all of your great Iowa educators and groups to be a part of 2012!!!!

Educational Resources

Choosing Literature For Your Jazz Ensemble

Submitted by Mike McMann
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The focus on this (and upcoming newsletters) will be on tune selection and programming for your jazz ensemble. There are of course many things to consider, so I have compiled a checklist of some things to think about when going through this process.

1. *The first and most obvious information needed is on the technical side.* What are the brass ranges; are the rhythm section parts user-friendly (are piano and bass parts written out or strictly changes, etc.); is there any doubling required in the sax section; is there optional reduced (or expanded) instrumentation available?
2. *Beware of the JAZZ heading!* There are many pieces classified as “jazz” charts, but some of them are merely pep band charts scored out for jazz ensemble. Tunes like these have their place- maybe programming one once in a great while to try and “hook” some students and ease them into the jazz thing. Remember, the overall goal is to educate the students and expose them to literature that has significance in the past, present, and future of jazz music.
3. *Program a variety of styles and composers.* Varying styles is just good programming, and exposing them to the various nuances of each is vital to broadening their jazz experience.
4. *Select music that has been recorded (or at least similar to something that has).* It is extremely important for students to have an aural reference to learn the jazz language. I always use the foreign language analogy- envision learning it strictly from a book without ever hearing it spoken. Imagine the massacre! Teaching them jazz without having them listen to it is the equivalent.
5. *Select music that will instigate/ inspire further learning!* There are many charts out there that will serve as a vehicle for learning about the history, major players, influences, etc. This can be accomplished by choosing an obvious “staple” of jazz literature, selecting an arrangement of a standard that was recorded by an influential jazz artist, or even picking a song that is similar in style to a pre-existing standard and using it to show similarities and introduce the players on the recording.
6. *Choose music that allows for improvisation.* Blues is a good place to start for the less experienced improvisers, and allows them to experiment over a form they have all heard before. Here is where tying it into a recording helps as well, since they will now have an opportunity to transcribe for further vocabulary-building.
7. *There is then the obvious approach of featuring strengths within the band and possibly finding something to challenge a promising young player.*
8. *Maintain educational integrity.* There may be some out there that will strictly choose tunes that they think “the judges will like”. Try to avoid doing this! Remain pedagogically sound!

As always, keep asking around for literature recommendations. There are a lot of great educators in the state who have gone through a ton of literature over the years and would love to help out. They will also be able to offer guidance or direction with supplemental recordings or YouTube-type recommendations for students to sink their teeth into.

Middle School Jazz **Choosing Jazz Literature at the Middle School Level**

Submitted by Colleen Hecht
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Many times directors at the middle school level face challenges when selecting jazz literature because of non traditional instruments. Students want to try playing jazz at this level. This is the time to encourage them no matter what instrument they play. Use of non traditional instruments has been around a long time - even Miles Davis, along with arranger Gil Evans, used French Horn and Tuba in the group he formed in

1949. There is literature available - we just have to know where to look for it! Here are some suggestions:

*jazzeveryone.com (this website has a ton of information about playing jazz; there are teachers available for Skype lessons, a free lesson that includes improv and articulations; and much more)

*menc.org/v/jazz/tips-for-choosing-jazz-literature

*drummerworld.com/videos (for trapset players)

*jalc.org/jazzed/j4yp_curr/#/welcome

*neajazzintheschools.org/information/about.php?uv=s (lists composers with recordings of their music, lessons about how jazz developed with activities, timeline, etc.)

Jazz Method Books/Series

*Essential Elements Jazz Play Along by Sweeney/Steinel (Published by Hal Leonard) introduces many jazz standards; includes hints for improvising on each tune, a guide to jazz articulations, plus a scale/chord correlation chart; audio CD also includes tempo adjustment software for use in your computer (CD-ROM) with a choice of full recordings with melody, or rhythm section only.

*Sitin' In With The Big Band V. 1 (Published by Alfred) Easy to Medium Easy level; style -latin, swing, ballads and rock; Demo track and accompaniment track; performance tips and suggestions in each book.

*First Jazz Performance by Dean Sorenson (Published by Kjos) Flexible scoring for all instruments; 2 trapset parts (traditional and simplified); improvisation sheets to get young players started; can be used in a concert band setting.

*Standard Of Excellence Jazz Ensemble Method by Dean Sorenson and Bruce Pearson (Published by Kjos); group or individual setting; each book comes with a CD to listen to and play along; special rhythm section exercises; director score includes rehearsal suggestions and teaching tips.



PICKING LITERATURE

HOW?

“Pick literature that inspires further learning”

Elementary Jazz

Submitted by Erin Wehr
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For the next few articles I would like to bring attention to a publication by Doug Goodkin titled “Now’s the Time: Teaching Jazz to All Ages” published by Pentatonic Press. Our students rarely join the jazz band in school with a developed jazz vocabulary or a developed concept of jazz styles. “Now’s the Time” is a resource full of African-American folk tunes that are fun to sing, play games with, and dance to while developing the building blocks of jazz.

Goodkin clearly defines two separate cultures that contributed to the development of jazz. The first and most familiar is West European art music that can be characterized as involving beat, straight rhythm, head tone, clear timbre, precise articulation, and long melodic lines. The second is African-American folk music of which is characterized by offbeat, swing, chest tone, mixed timbre (growls, effects), relaxed articulation, and short phrases or riffs. These styles have many contrasts, and Goodkin provides a longer list in his book.

In many typical American school music programs, much time is spent developing the building blocks of West European art music through folk tunes, syllables, counting systems, listening, and controlled movement activities. Our students become pretty confident in the task of reading, interpreting style, and performing music in the Western European tradition. This tradition is not representative of our whole American culture, however, and a balance of cultures should be represented.

Goodkin describes how folk music of other cultures is sometimes taught through the lens of the Western European tradition. For example, a blues tune when introduced to a class might be sung in head voice with centered pitch and little or no movement allowed. A student is often discouraged from creatively harmonizing or embellishing

because it doesn’t fit the European model of music performance that has been ingrained in our music training.

Goodkin clearly illustrates the importance of identifying the differences in cultures and including those differences in our teaching and performing of music of other cultures. For African-American folk tunes, this should involve teaching by call and response and imitation, provide space for students to be expressive, be playful, informal, communal and soulful.

How does one teach this style if they have not been taught in this way? First, you have to be willing to let go of some “rules” such as singing in head voice, singing perfectly together, and sitting quietly in their seats. These rules still apply when appropriate, but one must be willing to embrace a different way when culturally suggested. Second, you have to be willing to enjoy yourself, get into the music, and have fun as you hope your students will. Finally, Goodkin provides a CD to accompany the book that demonstrates the style of each tune so you can learn along with your students until you become confident in presenting the style yourself.

Some of my favorites from this book are “Head and Shoulders Baby”, “Little Johnny Brown”, “Soup, Soup”, and “Who Stole the Cookie from the Cookie Jar.” Some of these you probably already know, but did you know they include blue notes, swing style and jazz riffs that can become vocabulary to be used in jazz improvisation? Just a few of these songs taught with respect given to culture and how they are taught can provide plenty of “stuff” to apply to vocal or instrumental ensemble reading and soloing. Even older students, if they are struggling with what to play when it’s their turn to solo, would benefit from singing these songs, playing these games, dancing these dances, and applying these sounds to their improvisations. I think you might enjoy them also if you give them a try.

Sharpen Your Jazz Listening Skills for Jazz Band Season

Submitted by Dennis Green, KCCCK-FM
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As you put the marching band uniforms away and start gearing up for jazz band season, a quick reminder that Iowa’s Jazz Station is a resource for giving you and your students access to jazz that goes far beyond what you can provide from your own CDs or even an online service like Pandora or Slacker. KCCCK’s staff, with a combined **200 years** of experience in jazz and music radio can provide curation, history and background you can’t get anywhere else.

While music licensing restrictions unfortunately prohibit us from offering our music shows as downloadable podcasts, we offer repeat broadcasts of some of our most educational shows, and also special times during the week when you can tune in for the most educational and culturally important stuff.

Firstly, we have a dynamic host named Craig Kessler, with over 40 years of experience as a jazz retailer, who hosts a show called “Jazz Corner of the World.” Here are a few of his upcoming scheduled show:

December 03 - Tribute to Duke Ellington

December 10 - The Compositions of Wayne Shorter (latest installment of a multi-part series exploring the work of our greatest living jazz master).

December 17 - Tribute to Frank Foster (sax great who was a frequent collaborator with Dizzy Gillespie).

December 24 - Holiday Jazz

December 31 - 2011 in Review

You can listen to Jazz Corner of the World Saturdays at noon, with a repeat Mondays at 7pm. Latest program topics and descriptions at <http://www.kccck.org/onair/programs.php>.

KCCK also brings you some of the best national jazz shows every night at 6pm. Monday is Jazz Profiles with Nancy Wilson, Tuesday is Jazz at Lincoln Center, Wednesday is Jazz Set and Thursday, Piano Jazz. These are all great shows to catch the stories behind the people and music of jazz, as well as live performances from around the world.

And, if your schedule allows you any free time over the noon hour, catch "Jazz Masters" with Bob Stewart, a daily hour-long show that highlights jazz birthdays, important jazz anniversaries and a lot more.

Remember, that even if you don't live in KCCK's on-air coverage area, you can listen wherever you are on your IOS or Android device. Just search "KCCK" in the App Store or Android Market and download the KCCK App. It's free!

Or listen on your computer at www.kcck.org. Where you can also see a complete list of all the songs we play and a full program schedule.

I hope you hear something on KCCK that inspires you and your students to do great things this jazz band season!

Find it at

http://www.kcck.org/jazz/teacher_resources.php.

Vocal Jazz Choir

Submitted by Linda Vanderpool

vanderpool@wdmcs.org

As jazz choirs grow in popularity, directors need to be able to find appropriate literature easily and materials with which to teach.

I have included a list of an assortment of vocal jazz tunes originally from a reading session at the ACDA conference last spring.

The other best way I find to locate great literature is through asking other directors. Facebook has turned into a valuable asset with their Vocal Jazz Educators link. There are amazing people you can ask for any number of tunes or recordings with immediate responses! Technology at its finest.

Sound Music Publishers (smpjazz.com) continues to lead the way with great charts and valuable resources. UNC Press (uncjazzpress.com) has a wealth of charts that are well worth looking into. Hal Leonard and Walton Music have published more vocal jazz from Kirby Shaw, Paris Rutherford, Steve Zegree and other mainstream arrangers.

Feel free to contact arrangers directly as they can suggest literature for your circumstances. Jeremy Fox, Phil Mattson, Paris Rutherford, Kerry Marsh,

Michelle Weir, VJ Singh and Jen Barnes are just a few names that have been very helpful in my past searches.

And if you need a great resource for ideas, www.jazzstandards.com provides an abundant listing for recordings and historical perspectives.

And of course, attend as many festivals and concerts as you can to hear what works and get ideas! Valley High School will host Rosana Eckert, January 28, 2012. Her work with Iowa All State Jazz Choir, her solo work and her arrangements are all of great value. She plans to work with area choirs and have a culminating concert that evening. Join us for a great day and evening of jazz!

If I can be of help, let me know. Have some fun with your students and this area of music.

Repertoire List/Vocal Jazz

I've Never Been In Love Before Frank Loesser, arr. Shaw Hal Leonard SATB 10092875 Also available SAB, 2 pt and Instrumental Pak

Singin' In The Rain Brown/Freed, arr. Arabian-Tini UNC Jazz Press 6 pt Acappella

Chamego (Betty's Bossa) Eldridge/Donahue, arr. Meader & Eldridge Shawnee Press SATB A2350 Piano, Bass, Drums

I've Got You Under My Skin Cole Porter, arr. Mattson Hal Leonard SATB 08603340 Piano, Bass, Drums

Make Someone Happy Green, Styne & Comden, arr. FalkerSound Music Publications SMP08-032 SAB

Café Carol Welsman, arr. FoxSound Music Publications SMP09-123 SATBB Acappella

On A Clear Day Lerner & Lane, arr. Meader Alfred 33125 SATB with Piano or Jazz Band

Centerpiece Harry Edison, arr. ShawSound Music Publications SMP10-020 TTBB Acappella

Nobody Gonna Take My Man Lineberger, arr. Marcy Sound Music Publications SMP06-049 SSA

Dream With The Angels Zanuck Lindsey, arr. WeirMichMusic 10191793E SATB Acappella

Bailando (Dancing) Greg Jasperse Shawnee Press 35027099 SATB Acappella

For All We Know Lewis & Coots, arr. Eldridge & Meader Alfred 28822 SATB with Piano

Wind Machine Sammy Nestico, arr. RutherfordSound Music Publications SMP07-092

Synergy Jazz

Submitted by Bill Bergren

bbergren1728@msn.com

Synergy Jazz Foundation begins the fourth season of the Jazz Workshop/Concert Series. The six events in the series each consists of four days of concerts, workshops, and jam sessions for all ages and abilities. Weekend events are held at Drake University's Turner Jazz Center, are adult supervised and student friendly. No need for band director supervision.

Dates for the events are;

November 11-14

December 16-19

January 20-23

February 10-13

March 9-12

April 13-16

Summer of 2012 will mark the fourth annual Jamey Aebersold Summer Jazz Workshop Experience. Synergy provides free transportation to the workshop and offers a number of scholarships for interested students.

For more information visit www.synergyjazz.org and sign up for the Synergy Newsletter.

JEI IS:

- committed to the creative development of students
- strengthening Iowa's jazz community and culture
- supporting the development of lifelong performers and consumers of jazz music

Coda

Final Words From The President

Having just finished a process to establish an annual Jazz Education Tour Across Iowa, I am reminded of a line from the movie *Field of Dreams*... "if you build it, they will come". The good news is that with every possible detail required to stage such a tour having been considered and planned for, we are now in a better position to make a run at November 2012 for offering a Jazz Masters Tour Across Iowa.

After polling a number of teachers over the past year, it was determined that early November was the best time for everyone to participate. We're sticking with early November for an organized and focused Tour for underserved areas of the state. We will survey for feedback and also explore other opportunities to make this sort of Jazz Masters Ensemble available at varied times and locations throughout the school year...more to follow on that.

Please thank the following colleagues when you see them. They opened time in their busy schedules to share their knowledge and passion for Jazz: Dave Altemeier, Chris Buckholz, Steve Charlson, Bob Dunn, Robert Espe, Mike Giles, Steve Grismore, Lynne Hart, Peter Hart, Cory Healey, John Kizilarmut, Justin Kisor, Karl McComas, Chris Merz, Jim Oatts, Myron Peterson, Drew Pierson, Rod Pierson, Dave Rezek, Brent Sandy, Bob Washut and Dave Sharp.

Thanks goes to KCCK and Dennis Green for offering his marketing expertise and for personally committing to host each concert. Thanks to Frank Alkyer with *Downbeat* magazine for their promotional support in raising the visibility of the Tour.

We hope this will become an annual Iowa tradition to kick off Jazz Band season. Every performer listed above once sat in the audience, watching and listening to professional Jazz Musicians. What we saw way back then inspired us to make Jazz a primary part of our lives and we hope the same happens for you and your students. Jazz can be challenging and complex or simple and to the point. It allows us all an outlet for expressing our emotions and intellect in a way that words cannot. We here at JEI hope that you will become inspired to encourage your students to listen to Jazz, have fun and perform at their best this year.

Finally, thanks to our JEI Advisory Board members for contributing to this publication and for

serving as your main contact at your specific level(s) of instruction. Please share suggestions and information whenever possible to these area specialists.

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As I've said before, there are number of great things happening with Jazz in Iowa and your input is vital to completing our goal of strengthening the Jazz community in Iowa.

Cheers!

Rod

Rod Pierson
President JEI
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Travelin' Light
2011
Jazz Masters
Across Iowa

The 2011 edition will feature a special 2011 edition of the annual Jazz Education Tour. This year's tour will feature a special 2011 edition of the annual Jazz Education Tour. This year's tour will feature a special 2011 edition of the annual Jazz Education Tour.

A team of Iowa's best jazz players and teachers is coming to a school near you for a clinic and concert. Learn from the best! Sharpen your playing and listening skills for a successful jazz band season!

JEI
Jazz Educators of Iowa

KCCK
jazz88.3

DOWNBEAT

"Travelin' Light" Clinic & Concert Locations
November 7 – West Delaware High School, Manchester
November 8 – Indian Hills Community College, Ottumwa
November 9 – Washington High School, Cherokee
November 11 – Iowa Western Community College, Council Bluffs
Clinic: 4 p.m. Concert: 7 p.m.

Clinic/Concert tickets \$10 day of the show.
Discounted admission for school groups.
To reserve tickets or for more information, contact Jeff Schaefer,
(319) 721-6822 or schaefer.jeff@gmail.com



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If you don't live it, it won't come out of your horn.

Charlie Parker