

# THE MASSACHUSETTS JAZZ EDUCATOR

SPRING EDITION, APRIL 2008

[WWW.IAJEMA.ORG](http://WWW.IAJEMA.ORG)

## Contents

1. Message from the President
  2. Message from the Editor
  3. Melody And Blues - by Fred Woodard
  4. Teaching Improvisation in an Ensemble Setting - by Jamie Dunphie
  5. IAJE International Collapses
  7. Festival Results
  8. Thank You Letters
  9. Calendar
  9. Contacts
  10. Jazz Clinician Program
- .....

## Message from the President

I hope the 2007- 2008 school year has been a great one for you. It has once again been a busy year for IAJE, and we would like to thank all the directors who participated in any IAJE sponsored events.

I would like to publicly thank Russ Campoli from the New Bedford school district. He has been our Cape Cod/Coastal coordinator for many years, and will be stepping down from this position. Along with the Cape Cod hosts, he has done a wonderful job to keep jazz education alive beyond the Bourne Bridge.

I would like to thank Steve Conant for doing a great job as SE Senior Coordinator. When one judge failed to arrive at the SE event, Steve stepped up and judged. All the directors were very pleased with his taped comments and clinics. So thanks Steve for jumping in and saving the day.

I would also like to thank Jeff Holms for the Jazz In July scholarships, and the folks from French Music Co. for the loan of stands used at All-State. The texts of our thank you letters are re-printed in this issue.

The subject of adjudication always takes center stage at the IAJE Board meetings. For those of you who have sent me suggestions or complaints, please know that they have not fallen on deaf ears. We are continually taking steps to make the experience at our festivals a positive one for you and your students. Some of you sent emails listing judges that you would like to see at the events. Rest assured that we will continue to work with our coordinators to get the best possible judges available.

And finally I would like to address what has happened at the national office. Some of you may have heard that IAJE is in Chapter 7 bankruptcy. Regardless of what happens with IAJE on the international level, we will continue to service jazz education here in Massachusetts. Our treasury is strong, and our board is committed to providing the best in jazz education.

Good luck with the rest of the year, and be sure to check the web site for updates and listings of next year's events.

Sincerely,  
Ray Novack  
<raynovack@comcast.net>

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## Message from the Editor

This is the first Spring Newsletter in a while, and I hope the publishing of a Spring issue will continue over the coming years. My plan is to focus on contributions from the membership in the Spring issue - sharing teaching strategies and other experiences - and information vital to the unfolding year in the Fall - the festival schedule, contest forms, etc. Since we have members who do not have school ensembles, this issue should also be seen as an opportunity to share ideas on studio teaching and other educational situations, such as working with older adult students. For instance, the second of the articles on teaching improvisation was submitted by a teacher working in a community music school who works with students of all ages. I hope we can use the Spring Newsletter to foster communication between the various segments of the IAJE membership in Massachusetts.

Also new in this issue is the format. The reason for this is a practical one, it is easier and less expensive to mail. I hope you will find it as easy to read as the old one. I have chosen 10 point type because it looks best on the page, and still seems large enough to read easily. If you have a moment, let me know what you think.

IAJE-MA has a Jazz Clinician Program, which will pay for or subsidize the fee for a clinician for your ensemble. Not many directors took advantage of it this school year, so I have reprinted Doug Olsen's explanation of the program and the format for applying at the end of the Newsletter.

I was going to comment here on the IAJE International dissolution, but things have been developing so fast and there is so much to report that I have written a separate article on this, which is printed below. I do want to say here that we, IAJE-MA, are not likely to be directly affected by this.

Check the Web site for the Hatch Shell concert schedule, and note that the concert is on May 10. Have a great summer and keep the faith.

Paul Combs <[pcomb@comcast.net](mailto:pcomb@comcast.net)>

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**Melody And Blues**  
- by Fred Woodard

When I teach beginning jazz players to improvise, I stress the importance of two things, melody and blues. Melody because if it is utilized to develop a solo it gives each tune it's own unique character, and blues because it is the foundation upon which jazz was built. I not only stress the blues song form and blues scales but also the feeling and sound of the blues. These qualities can be transferred to any song form in jazz.

I start with simple riff blues tunes. For example, I'll take a tune like C Jam Blues and develop it in a variety of ways:

1. First I utilize a format used by blues singers time and time again: **Statement, Statement, and Answer**. There are three lines of text the first two are the same and third line is different. In other words the blues is made up of three four bar sections and most blues lyrics and riff blues tunes are constructed this way. I have the students simply play the main theme (the riff) twice then in the third section play a **variation** of that or make up his/her own riff using notes from the blues scale.
2. This idea can be carried further by adding other motivic development ideas to the mix. The original riff can be played in the first four bars, followed by a **variation** (same rhythm different notes or same notes different rhythm) in the second four bars and that idea can be **extended** by adding notes to the beginning or end of that variation in the third four bar section.
3. **Fragments** of the melody can be developed in much the same way as the original riff/melody. One can focus on the rhythmic qualities of that idea or put different rhythms to the pitches or diminish or augment its rhythmic values.
4. The final step would be to **combine** all of these approaches along with dynamics and articulations to construct an improvised solo that sounds musical. I tell my students to think like a storyteller and try to be as effective as

possible with the tools they have at hand.

I take the group through this process each time we learn a new tune, stressing that each tune needs to have it's own personality, and that the improviser should have a game plan to bring to the table when soloing on a tune.

In the rehearsals we learn the melody of the tune then go through one step at a time. The bass and drums play time and changes while the piano, guitar and horns (the soloists) play through the exercises. First together then individually with the guitar and piano comping when they're not soloing. This way they can hear what the ideas sound like over the changes. I can also check to see if there are any individual problems among the soloist and correct them. Once we've gone through all of the steps, we run through the whole tune. While they're playing the whole tune I check not only for how they're using the material they just learned but I'm also checking for the overall sound of the ensemble in terms of balance and interaction. I may review these steps from time to time just to tweak their use of the material.

The main idea behind all of this is to get the students to make strong and clear statements when they construct improvised solos. These ideas also give the beginning improviser a sense of direction. These outcomes are much more desirable than running up and down scales in a random manner. The techniques mentioned in this article can still be applied as the students learn licks from other sources, and learn more about harmony.

*Fred Woodard teaches guitar, electric bass and jazz ensemble at the Roland Hayes School of Music in Roxbury, MA. You can contact him at [fwoodard@boston.k12.ma.us](mailto:fwoodard@boston.k12.ma.us) and [www.fredwoodard.com](http://www.fredwoodard.com)*

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### **Teaching Improvisation in an Ensemble Setting** - by Jamie Dunphie

The Jazz Lab I direct at the Indian Hill Music School consists of novice improvisers and takes the form of part ensemble, part improvisation class. As such, I'm always searching for improvisation strategies that can be taught in a group setting and aren't terribly time consuming to explain. For several weeks we work on embellishing and paraphrasing melodies. We play tunes that remain in one key, or modulate to one other key center, improvising with major scales. When the students are ready to tackle more harmonically challenging pieces, I've had a lot of success using a tetrachord approach.

For major and dominant 7 chords, students utilize the first, second, third and fifth degrees of the major scale with the same letter name. For example, C,D,E and G for both C major 7 and C7 chords. For minor 7 chords, we use the first, third, fourth and fifth degrees of the corresponding minor scale. For example, C,Eb,F and G for C minor 7. While this is similar to an arpeggio approach, there are several advantages to using tetrachords:

1. As the same four notes are used for major 7 and dominant 7 chords, students only have two groups of notes to remember to cover the three main chord types they will see in jazz tunes: major 7, minor 7 and dominant 7 (I usually introduce minor 7 b5 chords later).
2. Students who have a classical background but are new to jazz are more likely to be familiar with major and minor scales than arpeggios.
3. Especially for beginning students who may be limited to one-octave arpeggios or tetrachords to start, the built in step-wise motion of the tetrachords lends itself more to melodic playing.

As an ensemble warm-up. I'll have students play through the chord changes of a tune, (because of its slow harmonic rhythm, "All of Me" is one I use frequently), running the tetrachords from lowest note to highest. I like to use one of the rhythms featured in the tune, but even straight quarter notes are fine. We then play them backwards (5321 and 5431). I ask the students to invent other patterns that start on the other two notes of the tetrachords (3521/4521 or 2351/3451, etc) so they become very familiar with them and break the habit of always starting on the root when they solo. These are similar to exercises Jerry Bergonzi outlines in his *Melodic Structures* book, published by Advance Music. I encourage students and teachers to consult this book for additional exercises.

After working on several tunes with this approach, I find that a good next step is to add the sixth degree for major 7 and dominant 7 chords and the seventh degree for minor 7 chords, turning the tetrachords into major and minor pentatonic scales. This serves as a good introduction to chord-scale theory and modes.

*Jamie Dumphy is on the faculty of Indian Hill Music School, Littleton MA, where teaches guitar and ensembles, and chairs the Jazz Department. You can contact him at [jamiedunphy@yahoo.com](mailto:jamiedunphy@yahoo.com).*

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### **IAJE International Collapses**

On March 25, I (and I imagine you) received an urgent e-mail from Chuck Owen, President of IAJE, requesting a donation to help the organization deal with this sudden crisis. For my part I waived a refund of my 2008 Conference registration fee, which I was entitled to in return for having performed at one of the social functions. Unknown to me at the time, it was a futile gesture.

At the end of the day on Friday April 18, we were presented with another e-mail from Chuck Owen, this one announcing the demise of our parent organization. I must confess that I was at first stunned, and then angry. The way this whole thing has been handled – and this over a few years – raises many disturbing questions that we may or may not get clear answers to.

That being said, a few days later a message from Mary Jo Papich, President-Elect of the now defunct IAJE, was circulated among officers of the State Units. I had the pleasure of having dinner with Ms. Papich a couple of years ago, and was very impressed with her. It seems that she is aiming to build a new national organization of the various units. She said, “The needs that IAJE sought to fill are still very much here and now. They must be addressed [and] I am committed to the construction of a new jazz organization. A strategic task force, that I prefer to call my Dream Team of new and old, will be assembled in the coming weeks. A new jazz organization will emerge... and when it does, it will do so in new, unexpected, vibrant and even more expansive ways. . . . I hope to count on your continued support...please know that through it all, I remain at your service.”

Of the disturbing questions, she said, “We can all point the finger of blame, but we should let the thorough analysis of the court appointed judicial trustee be the judge. A thorough analysis of what went wrong is entirely appropriate and necessary to understanding. This information will be used to construct a better functioning organizational form, for the entity that will. . . replace the IAJE.” Clearly, upset individuals, such as yours truly, will have to be patient – not that we have much choice.

One of the disturbing things about Chuck Owen’s April 18 message was the vague indication that some of the State Units might be threatened by the Chapter 7 proceedings. I was happy to see another message, included in Mary Jo Papich’s mailing, that reinforced my feeling that we are safe, because we have our own by-laws and our own 501c3 status with the IRS. In this message Art Martin, former IAJE US Section Coordinator, is offering assistance to those units that do not, and urging them to take prompt action on becoming properly organized.

Stay tuned . . .

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### **IAJE STATE FINALS 2008**

#### **A Division / Algonquin Regional:**

11:00	Acton Box...Mark Hickey	S
11:30	Lexington...Jeffrey Leonard	G
12:00	N. Middlesex...Jason Bielik	S
12:30	New Bedford...Russ Campoli	S
1:00	Marlboro....Gary Piazza	S

1:30 Norwood...Steve Conant S  
2:00 Boston Latin..Paul Pitts G  
2:30 Northfield Mt. Herman...Ron Smith S  
3:00 Beverly...Ray Novack S  
3:30 Wellesley.....Steve Scott G  
4:00 Reading..David Bunten G  
4:30 Stoughton...Ron Christianson G  
5:00 King Philip...Peter Tileston G  
5:30 Foxboro...Steve Massey G

**B Division / Westborough HS:**

11:00 Old Rochester..Stan Ellis G  
11:30 Oliver Ames..Robert Wheeler G  
12:00 Ipswich...Gerry Dolan G  
12:30 Medfield...Doug Olsen G  
1:00 Rivers...Philippe Crettien G  
1:30 Stoughton 3:00 Band... Ron Christianson S  
2:00 KP JE II ...Peter Tileston S  
2:30 Foxboro (B) ...Steve Massey S  
3:00 Blackstone...Russ Arnold G

**A Division Choir/WPI:**

Algonquin ... Josh Miller S  
East Bridgewater ... Donna Eichorn S  
Stoughton ... Dan Daveys G

**B Division Choir/WPI:**

Auburn HS ... Charles Pietrello B  
Belmont HS ... Sean Landers G  
Barnstable HS ... Marcia Wytrwal G  
New Bedford HS ... Pauline Brazil DeBalsi G  
Rivers School ... Michael Johnson B

**Combo/WPI:**

Barnstable HS ... Tony Hyde S  
Belmont HS ... Max Lubarsky G  
Boston College HS ... Matt Finnegan S  
Framingham HS ... Brian Cervone S  
Lexington HS ... Jeffrey Leonard G  
Lynn High School ... Joseph Picano S  
Newton South ... Lisa Linde G  
Old Rochester ... Stan Ellis G  
Pentucket Regional ... David Schumaker S  
Rivers School, Combo I ... Philippe Crettien S  
Rivers School, Combo II ... Philippe Crettien S  
Roland Hayes Jazz Ens. ... Fred Woodard B  
Roland Hayes Jazz Exp. ... Fred Woodard S  
Stoughton HS ... Ron Christiansen G  
Tahanto Regional HS ... Rick Cain G

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## Thanks You Letters

Here are the thank you letters that Bob Pereira, IAJE-MA Unit Secretary, wrote on our behalf:

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Jeffery Holmes . . .  
Music Department  
The University Of Massachusetts Amherst, etc. . .

Dear Jeff,

Thank you for your expertise adjudicating the 2008 IAJE-MA Unit High School Jazz Band Festivals! Your discerning ears and keen understanding of the art form of big band jazz gives support to all your great comments and suggestions. You always do such a great job appreciated by all the students and their directors.

The most awesome part of your participation in 2008 festivals, however, was your act of generosity and kindness in awarding several full and half scholarships to the "Jazz In July" Summer Music Program, University of Massachusetts, Amherst, July 7 - 18, 2008.

I know that all of you on the executive board of the Massachusetts Unit of IAJE, as well as the membership, are very grateful for this opportunity and support for the students who participate in these festivals. All of the comments from the students and their teachers have been of the same sentiment.

On behalf of all of us, a sincere thank you so very much!

Best regards,

Robert Pereira, IAJE-MA Unit Secretary

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Eric French, David French Music Company, etc. . .

Dear Eric,

Thanks so much to you, Scott and Steve for supplying and delivering the music stands to the Foxborough Jazz Ensemble at the 2008 MMEA Conference in Boston. The band and clinic, "Rehearsal Procedures for a Concept based Jazz Band Curriculum" were, as expected, fantastic with standing room only! On behalf of IAJE-MA Unit, again, thanks so much for loaning the music stands.

Best regards,

Bob Pereira, IAJE-MA Unit Secretary

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## Calendar

May

- 6 Northeast Dist. Junior Festival at Reading
- 8 Southeast Dist. Junior Festival at Stoughton High School
- 10 Hatch Shell Big Band Showcase (NOTE DAY CHANGE FROM ORIGINAL POSTING) - schedule posted on Web-site.
- 13 Central Dist. Junior Festival at Trottier MS in Southborough
- 15 Western Dist. Junior Festival at Westfield
- 18 Executive Board Meeting @ Doubletree Hotel Westborough 9:30 AM

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**Contacts**

- \* President - Ray Novack, (978) 921-6132 [raynovack@comcast.net](mailto:raynovack@comcast.net)
- \* Web Page – David Jost, (508) 836-7716, [davidjost@verizon.net](mailto:davidjost@verizon.net)
- \* Newsletter - Paul Combs - (617) 576-1004, [pcomb@comcast.net](mailto:pcomb@comcast.net), [www.paulcombs.com](http://www.paulcombs.com)
- \* Choir/Combo Festival - David Jost, (508) 836-7716, [davidjost@verizon.net](mailto:davidjost@verizon.net)
- \* Chief Ajudicator - Dr. Don Bastarache, (508) 833-5069, [dbjazz@earthlink.net](mailto:dbjazz@earthlink.net)
- \* Asst. Chief Ajudictor - Tom Tisdale, [tenalto@aol.com](mailto:tenalto@aol.com)
- \* College Representative - position open
- \* Clinician Coordinator - Doug Olson, (508) 359-4367, ext. 3025, [dolsen@medfield.mec.edu](mailto:dolsen@medfield.mec.edu)
- \* Composition Chair - James O'Dell, Boston Conservatory, 8 The Fenway, Boston, MA 02215, (617) 912-9155, [jdell@bostonconservatory.edu](mailto:jdell@bostonconservatory.edu)
- \* Cape Cod Coastal Senior - Russ Campoli is resigning. Watch the Web-site for news of his successor.
- \* Central District Senior - Dennis Wrenn, Algonquin Regional High School, 79 Bartlett St., Northboro, MA 01532, (508) 351-7010, [dfwrenn@aol.com](mailto:dfwrenn@aol.com)
- \* Central District Junior - Dennis Wrenn, Algonquin Regional High School, 79 Bartlett St., Northboro, MA 01532, (508) 351-7010, [dfwrenn@aol.com](mailto:dfwrenn@aol.com)
- \* Northeast District Senior: deadline Feb.1st - David Bunten, Reading High School, [mhsband@yahoo.com](mailto:mhsband@yahoo.com).
- \* Northeast District Junior - Joe Mulligan, Reading Middle School, [jmulligan@reading.k12.ma.us](mailto:jmulligan@reading.k12.ma.us)
- \* Southeast District Senior - Steve Conant, Norwood H.S., 249 Nichols St., Norwood, MA 02062, 781-769-2333, [sconant@norwood.k12.ma.us](mailto:sconant@norwood.k12.ma.us)
- \* Southeast District Junior - John Kearns, O'Donnel Middle School, 211 Cushing St., Stoughton, MA 02401, 781-344-7002, [j\\_kearns@stoughtonschools.org](mailto:j_kearns@stoughtonschools.org)
- \* Western District Senior - Patrick Kennedy, Instrumental Music Director, Westfield High School, 177 Montgomery Road, Westfield, MA 01085, (413) 572-6483, [p.kennedy@schoolsofwestfield.org](mailto:p.kennedy@schoolsofwestfield.org).
- \* Western District Junior -Westfield Middle School South, Luke Baillargeon, 30 West Silver St., Westfield Ma 01085, 413-568-1900 school, 413-455-5709 home, [lu.baillargeon@mail.ci.westfield.ma.us](mailto:lu.baillargeon@mail.ci.westfield.ma.us).

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**Jazz Clinician Program**

Dear IAJE Member,

I would like to take the opportunity to inform you about the IAJEMA Jazz Clinician Program. This program offers IAJE member schools funds to bring in an expert jazz musician/educator into your school. For those who have had clinics at your schools, you have seen the profound effect these experiences can have on both students and teachers. It is the IAJE's goal to promote these positive educational situations. We feel strongly that participation in the Jazz Clinician Program will result in more inspired students, teachers, and communities!

The process for applying for these funds is simple. Simply fill out the form included in this newsletter (also available at the Web-site) stating the needs for your ensemble. IAJEMA has a long list of excellent musicians and educators that can address the specific needs of your group or program. Improvisation, ensemble skills, rhythm section skills, and stylistic performance are examples of clinic topics. Jazz education techniques for teachers can be addressed as well. Once the application is submitted and accepted, the IAJE will pair you with an appropriate clinician who will schedule a 2 hour clinic with you and your ensemble.

I wish you all a great year and hope you take advantage of this great (and free) opportunity for your students!

Sincerely,

Douglas Olsen, Jazz Clinician Program Coordinator, IAJE-MA

**IAJE-MA JAZZ CLINICIAN PROGRAM CLINIC APPLICATION**

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Group Name

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Director

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School

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Town

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Phone #

Email

State the need(s) of your group or program below:

Please submit to: Doug Olsen,  
Director of Music,  
Medfield Public School  
Phone 508-242-8563, Fax 508-359-2963  
[dolsen@medfield.mec.edu](mailto:dolsen@medfield.mec.edu)