

IAJE Convention in New York

Roberta Porfilio-Sawall

Washington Jr. High School, New London

After a lengthy delay of the flight out of Appleton, my flight to LaGuardia Airport in New York was completed only by the loss of my luggage! Upon my arrival at LaGuardia, I was "assured" by an airport baggage attendant that I should go ahead to my hotel and that my luggage would arrive there in two hours. (It arrived late the next day.) I experienced my first cab ride in New York City. Needless to say, I could write several pages about my experiences in New York that had absolutely nothing to do with the convention, but the purpose of this article is to give an overview of the conference. It's hard to find a focus as I had so many musical experiences that have influenced my playing and my teaching.

During the first evening of the conference, I had the pleasure of hearing the Antonio Hart Quartet. It was an excellent performance and a great tasteful way to begin the convention. Immediately following him, I heard Marcus Miller. This was a fun and funky group to hear (would have been more fun to dance to). In addition to his electric bass, Marcus Miller performed well on several instruments including soprano saxophone and bass clarinet. My evening ended listening to the combo "Groov'tet," late into the night, in the IAJE Jazz Club. This was perhaps my favorite performance of the conference. The musicians were all (originally) from Michigan (the saxophone player was an elementary band director!) who played extremely tasteful straight-ahead jazz. It was a perfect ending to one of the wildest days of my life.

Thursday's activities included listening to (Milwaukee native) Carl Allen speak about "Concepts for the Jazz Drummer." He made a great point about practicing: it's not necessarily the length of time one practices but what is accomplished in any

given practice session that matters. It helped me regain some energy to put toward my own practicing as I end up with a few minutes here and there (between 199 students in lessons!). I left the session feeling positive that as long as I have specific practice goals, I can attain them despite my teaching schedule! After a quick run to Central Park (I loved New York because everyone seemed to be in a hurry), I returned to The Marriott to hear several groups including Phil Woods, Bob Mintzer's Big Band and John Fedchock's New York Big Band. Although I had heard enough large-group playing to be satisfied forever, I totally enjoyed each and every performance. It was fun to hear such great players!

On Friday, there were two sessions that I attended that directly pertained to my current teaching position. The first was, "Are We in the Mix: Moving beyond performance and developing techniques for teaching to the music standards in the jazz rehearsal." Gregory Carroll, from the University of Colorado, did an outstanding job of explaining in simple terms how we can address the National Standards in ALL of our rehearsals (I picked up many ideas I can use in legit rehearsals, as well as jazz rehearsals). This came at a perfect time as I patiently wait for my district to address music curriculum issues (the core subjects are already "complete"). The second session I heard was "The Teaching of Introduction to Jazz Improvisation," with Valerie Capers. This clinic made me feel validated in my methods of exploring improvisation with my junior high students. She also uses the Pentatonic and Blues Scale to introduce very young students to the world of jazz improvisation. I am currently designing a short, hands-on presentation to give to a few of our second and third grade music classes to see if I can

• **Convention,**
continued on page 3

President's message

It's March. Here in east-central Wisconsin we're getting an unwelcome taste of the winter that barely was. I am luckier than many of you, in that I am officially on spring break, even if it doesn't feel like it. Not only doesn't the weather feel like it, but the job list that I've been compiling for weeks makes me feel like I'm not on break at all. But I know that I should be thankful that I am. Many of you may be in one of those tough times of year — you may have just got all your kids through solo and ensemble contest (or it is breathing down your neck); maybe you went to a jazz festival or two. As is so often the case the job seems bigger than it ought to. I have no easy solutions ("fifteen sure-fire steps to beating those late-winter blues!") for helping anyone get through these days. But almost of all of you have done it before. You know what works for you. Amazing, isn't it, that sometimes it really is our students who not only allow us to, but assist us in getting over these humps?

I can tell you that jazz is alive and well, as always. Those jazz festivals that you've gone to were surely a shot in the arm for you, your students and your

• **President,**
continued on page 2

• President, continued from page 1

program. You probably heard not only outstanding groups from other schools, but very likely an inspirational guest soloist or clinician as well. And it's not just at the various jazz fests where you can hear great jazz. Most of your students are too young to go to any clubs where jazz is played, even if you are in an area where that is possible. But more is available. In the last three weeks, I have been able to attend three outstanding jazz events right here in our area: Chick Corea at Lawrence University (the same night Ahmad Jamal played in Milwaukee), the Caribbean Jazz Project at the Grand Opera House in Oshkosh, and the John Harmon Trio at Ripon College. They were all such a treat. I had heard Chick on several previous occasions, but never all by himself. It was especially fun to hear a number of his "Children's Songs," a series that he has been working on since the early 1970s. And the encore, with the participation of about 1200 guest vocalists, was a great ending to a fun night. The Caribbean Jazz Project, featuring Dave Samuels (of Spyro Gyra fame) on vibes and marimba, the fantastic Paquito D'Rivera on saxophones and clarinet, and the unique Andy Narell on steel pans (drums), was like a two and a half hour trip to the tropics. Unbelievable grooves from the international rhythm section. (As I write this, Paquito will be performing with the United Nation Jazz

Orchestra this coming weekend in Milwaukee, with David Sanchez giving a clinic for area jazz students.) And I was proud to present John Harmon, one of our state's true musical treasures, with his cohorts John Gibson and Mike Hale to our local audience.

There are not many articles in this issue of the newsletter, but it does contain some interesting and important information. Roberta Porfilio-Sawall reports on her trip to the IAJE convention in New York in January and tells why all IAJE members should try to do this at least once. With Roberta's blessing, I have added a few comments of my own at the end of the article. Karen Johnson reports on the planning meeting for next fall's state music convention, with attention to what is planned for jazz. Many of you may have already read Steve Sveum's article. It first appeared in the December 1996 issue of *The Wisconsin School Musician*. I had the pleasure of talking with Steve over lunch at the UW-Green Bay Jazz Fest in January, hearing about the fantastic jazz events that he has been able to bring to Sun Prairie High School. I told him that he should write an article for our newsletter about how he has managed this. He told me that he had already written such an article. You know, I try to read *The Musician* faithfully, but maybe it's just something about the timing of that December issue that makes it hard to find time to read

it. In any case, I suspect that I'm not the only one who missed it, so here it is.

As always, please feel free to contact me about any matter of mutual concern. I appreciate a number of nice comments I received about the last newsletter. I'd love to get your ideas for articles, or better yet, get your

articles. I'm at the Ripon College Music Department, Box 248, Ripon, WI 54971. Phone: (920) 748-8786. E-mail: dietrichk@ripon.edu

Kurt Dietrich

President,
Wisconsin Chapter
International Association
of Jazz Educators



CLARE HOUNSELL MUSIC 2483 SUN VALLEY COURT GREEN BAY, WI 54304

Jazz Solos by Clare Hounsell

w/piano acc. \$6.75
w/concert band acc. \$14.75

Bassoon

I Faggott

Bb Bass Clarinet

Clarinetinnitus

Eb Alto Saxophone

Scherzo and Blues

Eb Tenor Saxophone

Blues for Bb Agony Pipe

Eb Trumpet

Scherzo and Blues

Bb Trumpet

Three Valves and a Bach 7c

Trombone

Jazz Tune and Ballad

7-piece jazz combo

arr. Clare Hounsell
cl., ten. sax, trpt., trb.,
pno., bass, drs.

DIXIE - \$14.75

• Convention, continued from page 1

convince the general music teachers to include improvisation in their curriculum (yes, they know it's in the Standards). Performers I heard on Friday included Ingrid Jensen (now there's a trumpet player!), Sisters in Jazz Collegiate Quintet, and the Billy Taylor Trio (breath-taking). The evening ended with my first trip to Birdland where I heard Nicholas Payton, Christian McBride and Mark Whitfield. That trio really cooked!

On Saturday, I heard the famous One O'Clock Lab Band followed by the New Orleans Band (led by Ellis Marsalis). The New Orleans Band played some really great music and I was pleasantly surprised as I hadn't planned to attend their performance.

The highlight of Saturday for me was hearing the panel discussion entitled "Introducing Jazz to Young People." The panel consisted of Wynton Marsalis, Sandy Feldstein (of the Yamaha Band Method series) and several other people including an elementary music educator, a publisher, and a college music educator. This turned out to be a heated discussion as the question became why is jazz not being taught to our young students. I personally wonder why college music education programs do not require their candidates to have a jazz combo experience (regardless of what their major instrument is) in order to instill in them as young teachers that it is our obligation as music educa-

tors to coordinate quality jazz experiences in all music programs.

Other groups I heard on Saturday included The Bill Sears Quintet (sounding better-than-ever); Christian McBride, Brian Blade and Joshua Redman; and the Carnegie Hall Jazz Band, directed by Jon Faddis. At the conclusion of these performances, I do believe I had reached my "jazz limit!" It was overwhelming to hear so many of my "heroes" playing so much great jazz.

As the convention came to a conclusion, I found myself out and about trying to get one last taste of the city. I had the pleasure of meeting some players who lived there and because of them, I was able to see parts of the city that I never would have known about! I also enjoyed hearing their stories about trying to make a living as players. One of my new friends also took the time to thank me for being a junior high band director! That left me speechless! Perhaps the IAJE Convention could be held in New York every year?

My only wish is that everyone had the opportunity to attend at least one IAJE Convention. I returned to my junior high teaching position filled with so much energy and so many fresh ideas for my jazz program as well as my concert bands. It was a priceless experience for me.

• **Kurt Dietrich:** I would only like to add a couple of comments to Roberta's

excellent article. While I heard many of the same groups that Roberta did, I heard quite a few others as well. For those of you who have had any trouble finding role models for any of your female students, I must tell you that my very favorite two performances of the week were by Maria Schneider's Jazz Orchestra and Jane Ira Bloom's quartet. If you are interested in any non-traditional uses of jazz bands (such as the writing of Schneider's mentors, Gil Evans and Bob Brookmeyer), you must check out her composition and arranging. Her latest album, *Coming About*, on enja records, is a great place to start. Jane Ira Bloom was perhaps the most exciting single instrumentalist I heard all week. Her quartet, featuring the amazing drumming of Bobby Previte, was electrifying. Kudos also to the University of Wisconsin-Whitewater's Steve Wiest, whose clinic, based on the article in our last newsletter, was a great success.

Finally, my one official function as president of the Wisconsin chapter of the IAJE was to attend the state presidents' meeting. Unfortunately, only about fifteen presidents showed up. I can tell you that what I heard at that meeting made me feel grateful to be in Wisconsin, where we have had an active and interested membership for many years now. You can't imagine how far ahead of some struggling chapters that we are. Keep the input coming! ■

Enhancing Your Jazz Program Through Non-Traditional Funding

Steve Sveum

Sun Prairie High School

(This article is a reprint from The Wisconsin School Musician, December 1996. We gratefully acknowledge the Wisconsin School Music Association for permission to reprint the article.)

Local Sponsorship

It was a cold, rainy night in September of 1992. I had this idea for a non-competitive jazz festival but had no idea what clinicians to hire or how to pay for it. I had an amount in mind that I thought we could afford using entry fees and gate receipts. So I called Steve Wiest, jazz trombonist and educator at the University of Wisconsin-Whitewater, and asked him to be a clinician at the festival. He agreed, told me his fee, and I knew I couldn't afford it. He said he was co-sponsored by King/United Musical Instruments, however, and all of a sudden I could afford it!

Rule number one in funding artists: *Always check for company sponsorship of artists — they will often split the fee with you.*

Well, I had one clinician, but since my goal was to have at least one soloist/educator on each instrument of the jazz ensemble, I had five more musicians to hire. Where would the money come from? I asked Steve Wiest if he had any suggestions. He recom-

mended trumpet artist Nick Drozdoff. Drozdoff had played in Maynard Ferguson's band and was planning to visit Wisconsin sometime soon. **Rule number two:** *When bringing an artist to your school, check to see who will be in your area and may be looking for a way to pick up some extra cash while they are around.*

Two down and four to go. While brainstorming other clinicians, I remembered a Frank Mantooth clinic that was fabulous. Mantooth did a camp at UW-Whitewater earlier that summer, so I asked Steve Wiest if he thought Mantooth might consider it. He said I should give him a call. His final comment was "it would be great to see Tooth again." **Rule number three:** *(the "Hang" Factor) These guys are busy and rarely get to see each other. If you can pay them to get together, you will have better chemistry on your clinician team and may be able to reduce their fee a little.* **Rule number four:** *The bigger the name, the bigger the audience draw/gate receipts.* Given this rule, I hoped I was still OK.

Referring again to rule number three, I was able to secure the services of Glenn Kostur, an amazing saxophonist who also was a Maynard alum. Now my budget was blown, and I still had two more guys to go. While in college I had played in bands with drummer Jim Huwe and bassist Ethan Bender. Both

are fine musicians and great with students. At the time both were relatively fresh out of school and some of rule three helped to hold costs down. **Rule five:** *Don't forget your college contacts and other local musicians. Use them as resources/clinicians.* As a side note, IAJE is also a valuable resource in finding affordable clinicians. [Ed. note: *In the very near future, Harvey Halpaus will have compiled the IAJE clinicians/artists directory.*] For an additional source of revenue, we printed a program and invited local businesses to place their logos in the program. This gave more people a vested interest in the success of the festival. **Rule six:** *The more community people you can involve, the more interest it will generate in your program.* As an extension of this rule, we always sell tickets to our bigger events at a local grocery store.

The jazz festival was a success and all involved were happy with the day. About a month later Frank Mantooth called and asked if we had ever done a week-long residency. We never had and I had no idea how we would fund it. I have learned that residencies, while expensive, are actually one of the easier activities to fund. In Wisconsin, many of the regional, state, and local granting institutions prefer to provide money for residency-oriented activities as opposed to

concert-oriented activities. It is best to select your clinician first and then pursue these grants. Be sure to let your clinician know that the contract is contingent on receiving the grant. Also, give your potential guest a final date for confirmation.

Grants

Grant resources for residencies fall into four categories. Below are representatives of each:

Regional Arts Organizations

• **Arts Midwest:** Lila Wallace Jazz Touring Fund - first come first served.

State Arts Organizations

• **Wisconsin Arts Board:** Deadline February of preceding year
 • **WSMA:** Mini-Grant. Maximum \$500 - deadline January of preceding year

Local granting agencies *

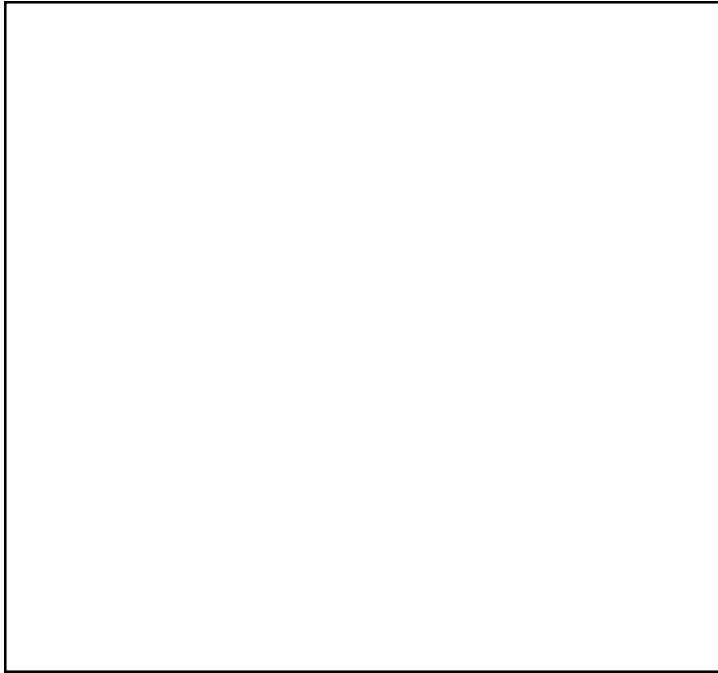
• **Dane County Cultural Affairs Commission:** Deadline February 1, June 1 and September 1 of preceding year

Private Charitable Foundations*

• **Evjue Foundation:** *Capital Times Newspaper* - numerous deadlines throughout the year - they are interested in improving the quality of life in the Madison area

• Funding,
continued on page 7

A CONCERTED EFFORT



Musicians have a special appreciation for the teachers whose inspiration and guidance have been instrumental in their success. Leblanc brings this same level of commitment to creating instruments and products that help your students excel. Together, we are helping new generations of students experience the joy of expressing themselves through music.



G. Leblanc Corporation
7001 Leblanc Boulevard
P.O. Box 1415
Kenosha, WI 53141-1415 USA
Internet: www.gleblanc.com

WORLD-CLASS INSTRUMENTS FROM THE WORLD OF LEBLANC
*LEBLANC • COURTOIS • VITO • HOLTON
YANAGISAWA • MARTIN • WOODWIND COMPANY*

WMEA Planning Meeting

Karen Johnson
Denmark High School
President-Elect, IAJE-
Wisconsin

On Jan. 10 several music educators from the state gathered to submit ideas for the 1998 WMEA convention. The convention will be Oct. 28-31 at the Madison Marriott (formerly the Holiday Inn), same place, new name.

The concerts for the various Honors groups have changed a little. The HS Honors Band and Orchestra will perform on Thursday, Oct. 29, at 8 p.m. at the Civic Center, the HS Honors Choir and Treble Choir will perform Friday, Oct. 30 at 4 p.m., location TBA and the HS Honors Jazz Ensemble and Vocal Jazz Ensemble will perform Friday, Oct. 30, at 8 p.m., possibly at the Marriott. The Middle Level Honors Band, Choir and Orchestra will perform at 1:30 p.m. Saturday, Oct. 31. I am very excited about the Honors Jazz groups having an evening performance, not scheduled opposite several clinics and other concert sessions. It's about time!

As far as the planning for sessions at the conference, well, that was a bit frustrating this year. Due to space limitations at the Marriott we were not given a separate "jazz" cluster to brainstorm as in the past. This year the elementary/middle level band, high school band and jazz cluster groups were under one

heading of "band." From this group we had to prioritize and submit a total of five ideas for sessions for consideration. Throughout the morning a general feeling of "back to the basics" idea of sessions seemed to dominate much of the discussion. It is felt that too many times some of the sessions become so specialized that they don't necessarily apply to all situations, whereas basic sessions give those new teachers a boost and can remind many of us seasoned veterans of things we have forgotten or sometimes overlook.

As our music changes and new style/techniques/teaching methods are developed we all need to keep current to be able to provide more opportunities for our students. So, with this in mind we, Tom Busch (Pulaski H. S., IAJE-WI Secretary-Treasurer and WMEA jazz chair) and I submitted a proposal to look at Dean Sorenson's new beginning jazz method book and possibly combine it with a reading session. I looked at the method book at Midwest this year and spoke with Dean about it. It looks great.

It works through a style with playing/counting and verbal exercises (if you can say it you can play it approach), then works with chord changes and improv in the style, and finishes with a chart in that particular style. The chart is in the same key and uses the changes taught so the

students can immediately apply what they've learned to a real chart. Tom and I thought we could have Dean come to the convention and present the method using a reading band and perhaps read some new charts too.

We have received a lot of positive feedback concerning last year's reading session that we thought we should try to make it an annual event. This was our attempt/suggestion to get both things happening in

one session. It was difficult, being limited to one session proposal, but the "band" group supported this idea quite strongly and we felt that it could be a session that all of us could benefit from. Hopefully the conference space limitations will not be a problem in the future. ■

THE WHITE HOUSE OF MUSIC



2101 N. SPRINGDALE RD.
WAUKESHA, WI 53186
FAX (414) 798-0224

(414) 793-9700

• Funding, continued from page 4

**These are examples from the Madison area. Check for these types of organizations in your part of the state.*

One more word on regional grants and Arts Midwest. We have had great clinics and concerts with Ed Thigpen, Harold Mabern, Hal Galper, and (at the State Music Convention) Kevin Mahogany with the Kenny Barron Trio, all sponsored through the Lila Wallace/Readers' Digest Jazz Touring Fund. This money came through Arts Midwest in Minneapolis. As long as a touring group performs at one of about twenty-six "satellite" sites throughout the United States they are eligible for money through this fund.

In accepting money from any government organization you are obligated to follow up in writing. This is a very important courtesy and will ensure the future of arts funding in general. Send a letter to your congressman and invite him or her to your event. This will develop an awareness that arts funding has a positive impact at the grass roots level. They may be less likely to vote for arts funding cuts if they know that sponsorship of the arts in their district has made a difference.

Corporate Sponsorship

Corporate sponsorships may be obtained by contacting the person at the company with the title "Corporate Relations" or "Community Relations." When contacting corporations, it is important to realize that they have a certain budget and are approached by hundreds of organizations for money each year. Find out what their giving philosophy is and what they have funded in the past to determine if your event is eligible. In your request, point out how your project will help meet the corporation's goals for funding. For example, if families are important

to a company: Does your event promote family interaction? Is it a unique opportunity for parents and kids to get together? As a rule, corporate sponsorships are smaller dollar amounts than grants.

As with anything, if you know someone in the corporate world it helps. A parent can be key here. We were fortunate to have a local realtor with a music degree help us make contacts with the right people in many local businesses. He helped us raise \$5,000.00 in local corporate donations to support the Frank Mantooth Big Band.

Local music companies are possibilities for "in kind" donations. The local music company may not give cash but may be willing to lend equipment to enhance an event. Remember to recognize the company in the program. Also, let your local music stores know that you are willing to reciprocate with "in kind donations," such as facilities. Recently we hosted a clinic with Tony Williams for a local drum shop that simply did not have enough space at the store for the potential audience.

Our annual jazz budget, other than staff salaries, is \$ 1,000.00 and may only be used by our three jazz ensembles to travel to jazz festivals. Through grant writing, corporate giving, and community support our students have been able to interact with Bobby Shew, Pete Christlieb, Marvin Stamm, Steve Houghton, Pat LaBarbera, Richard Davis, Matt Harris and many others as indicated above. These experiences have been wonderful in expanding the depth of understanding and listening habits of our students. I highly recommend looking into it. Finding these resources takes time but pays huge dividends and is fun! ■

Steve Sveum holds a BME degree from UW-Eau Claire and an MME from UW-Madison. He currently teaches band at Sun Prairie High School. Steve has been a member of the Wisconsin Honors Staff for three years and is the current Jazz Ensemble Coordinator. He has also served as a faculty member at the Birch Creek Music Academy in Egg Harbor, Wisconsin. Steve has played saxophone and clarinet with Bob Hope, the Temptations, Frankie Valli, Myron Floren, the Madison Symphony Orchestra and the Wisconsin Chamber Orchestra.

iaje WISCONSIN

c/o Kurt Dietrich

Ripon College

300 Seward Street • PO Box 248

Ripon, WI 54971-0248