

STRAIGHT AHEAD

Mark your calendar to attend the Community Jazz Center's Hall of Fame and Special Recognition Awards at Adventureland Inn on Sunday, October 28.

The CJC has sponsored this 'Celebration of Des Moines Jazz' every October since 2001. The annual event pays tribute to many of Des Moines' jazz heroes — past, present and future.

This year, the CJC will be inducting popular trumpet/flugelhorn player and bandleader, **Scott Davis**. Scott graduated from UNI and earned his master's degree from Drake University before entering a career in education. Since then, he has performed in a wide variety of formats ranging from classical to klezmer to blues and jazz. He is perhaps best known as frontman and leader of the Scott Davis Quartet, formed in 2002.

Special Recognition Awards will be given to the first-call bassist, **David Altemeier**, the extremely talented singer, **Tina Haase-Findlay** and also restaurant owner and huge live



Scott Davis



David Altemeier



Tina Haase-Findlay

music supporter, **Linda Bisignano** of Chuck's Restaurant.

A new award category this year honoring 'The Next Generation' focuses on the up-and-coming musicians who are making an impact on music in Des Moines. This award goes to pianist **Nick Leo** for his musical contributions to several musical groups including Workshop, Salsa Vibe and The Paige Harpin Group among others.

The Bobby Dawson Award is presented to a student musician who has been involved regularly with the CJC monthly jam session. This year's recipient, **Nathan Sparks**, is an outstanding young trumpeter/pianist from Southeast Polk High School.

The Hall of Fame event will kick off at 5:00 p.m. with a performance by the CJC Youth Combo. Doors open

for the main event at 6:00 p.m. for live music followed by the ceremony and lots of performances by some of the city's finest musicians throughout the night.

This year, in an effort to make jazz accessible to more people, the CJC is decreasing the admission price to a mere \$15 in advance (\$20 at the door). Food will be an additional option that may be purchased during the social time at the beginning of the evening.

The CJC Hall of Fame is always a very special night jam packed with live jazz performances and tributes that you won't want to miss! Visit www.dmcommunityjazzcenter.org, the CJC Facebook site or call Phyllis Leaverton at 515-276-0777 for more information.

Editor's Take

As Jazz in July ends for another summer, I am struck by how jazz in Des Moines has continued to diversify and is being taken up by a younger generation of players. CJC continues to be an important player in the education of young and old players, alike.

Thank you to Java Joes and the house band, the subs, for hosting the jam sessions on the first Sunday of each month. Also, check the CJC website to see the names all of our chairpersons that keep CJC alive.

CJC would like to thank Donna Krupko, of the Clive Festival committee for inviting our student combo to perform for the second year and another special thank you to ' Kim Logan of Metro Arts for including our students in the Jazz in July festivities. The students performed an outstanding and professional performance.

We want to thank Daphne Monson for chairing our CJC Junior High Fest. She has done an exceptional job for the past three years. CJC will miss her. We are very fortunate that Rene Bernard will be chairing the Jr. High Fest for us this year. We have been so fortunate to have such great directors in the local school systems supporting CJC for the past 25 years.

We also want to thank Scott Davis for organizing our High School Honor Bands at East High School. He did an exceptional job of pulling it together at the last minute.

Jazz in Des Moines is really heating up. Jazz can be heard nearly every night of the week somewhere in the Metro area. Please support the musicians as they keep the art form alive and carry it into the future. Keep Swingin'!

Joel Poppen, Editor

Great Places To Enjoy Live Jazz in Des Moines

by Ross Clouser

Many people feel that good, live jazz is a rare thing in Des Moines. However, to the contrary, you just have to know where to look. Here are some of the best places to hear great music:

Sheslow Auditorium and Turner Jazz Center on the Drake Campus

Many great music events are held at Drake, especially at these venues. The local Civic Music Association brings in big name jazz and classical artists every year to the very beautiful Sheslow Auditorium. Acts this year include Jim Hall, Christian McBride, and 90 Miles Project. Also on the Drake campus is the Patty and Fred Turner Jazz Center, a small room reminiscent of a jazz club. Synergy Jazz and Drake University bring in great musicians like Corey Christiansen, and Pat Harbison to teach and perform there.

The Continental Restaurant and Bar

Every Saturday in the East Village, the Continental brings out some of Des Moines' best local talent including Sam Salomone, Susie Miget, John Kizilarmut, Jason Danielson and David Altemeier. In addition to the great music, drinks and delicious food are served.

Jazz at Caspe Terrace in Waukee

Thanks to the efforts of Abe Goldstien and Jackie Garnett, artists come to this location every year. The small auditorium tucked back in the country makes a great place to hear and meet musicians like Dave Liebman, ICP Orchestra, Anat Fort and more. This fall, Caspe Terrace presents saxophonists Sonny Simmons and Michael Marcus, trumpeter Eric Vloeimans and vocalist Sheila Jordan.

Chuck's Restaurant

You'll find tasty Italian food and good music to go along with it at Chuck's. Frequent performers include Tina Haase-Findlay, the Charlson Trio and others.

Sam and Gabe's Bistro

Another great place to dine and listen to live music. Artists who perform regularly include John Krantz, Fred Gazzo and Tony Valdez

Hearing this music performed live is rewarding for both listeners and developing musicians, as it is meant to be heard in the moment. Watching will certainly deepen your understanding and appreciation of this magnificent art form. It's a ton of fun, too!

STRAIGHT AHEAD

Straight Ahead is published quarterly by the Greater Des Moines Community Jazz Center. We welcome any and all contributions to this newsletter, including book, concert and CD reviews, editorials, concert news and any other information that would be of interest to CJC members. Please send your articles and information to Abe Goldstien, c/o Trilix, 9105 Northpark Drive, Johnston, IA 50131. Materials can also be e-mailed to abe@trilixgroup.com. For information about advertising in *Straight Ahead* or to receive future copies of the publication, contact Phyllis Leaverton at 515-276-0777.

JAZZ@CASPE TERRACE

FALL 2012 SERIES

Abe Goldstien and Jackie Garnett are pleased to announce a once-in-a-lifetime lineup of internationally-renowned jazz artists in the intimate setting of The Caspe Terrace in Waukee.



**SEPTEMBER 13:
SONNY SIMMONS
& MICHAEL MARCUS**

Hear what happens when a living legend of the 1960s New York jazz scene teams up with a saxophonist that cut his teeth with blues bands in the 1970s take on the music of Charlie Parker. Accompanied by drummer **Jay Rosen** (of Trio X), the trio captures the excitement and energy of "Bird," but with the defining element of jazz — "the sound of surprise." Simmons and Marcus have been performing together since 2000 when they formed the band Cosmosamatics.



**OCTOBER 18:
SHEILA JORDAN
& CAMERON BROWN**

A recent winner of the National Endowment of the Arts Jazz Master designation, Sheila Jordan has been singing jazz since she came under the spell of Charlie Parker in the 1950s. Her sound is unmistakable. Her creativity is unmatched. Her love of jazz is contagious. And she does it all at age 84! Watching Sheila and long-time musical partner bassist Cameron Brown run the gamut from bebop to jazz standards is like watching two friends having a conversation.



**DECEMBER 13:
ERIC VLOEIMANS
& FLORIAN WEBER**

Last time he made the trip from Amsterdam to Waukee, Dutch trumpeter Eric Vloeimans brought his trio. This time, he's bringing pianist Florian Weber for an evening of what one critic describes as, "a tuneful show that manages to be both cutting-edge and rich with jazz classicism." Their recent recording, *Live at the Concertgebouw* is one of the year's most hauntingly beautiful recordings.

Concerts begin at 7:30 p.m. and are followed by an artist reception hosted by the Waukee Area Arts Council.

TICKET ORDER FORM

Season tickets are \$75 in advance. Individual concert tickets are \$30 in advance and \$35 at the door. Student tickets are \$20. Seating is limited to 150 people. For additional information, call 515.279.6452 or e-mail abe@trilixgroup.com.

- _____ Season Ticket: \$75
- _____ Sonny Simmons: \$30
- _____ Sheila Jordan: \$30
- _____ Eric Vloeimans: \$30

Make checks payable to Abe Goldstien

Name: _____

Address: _____

City/State/Zip: _____

Email: _____

Mail to Abe Goldstien, 4011 Plainview Drive, Des Moines, IA 50311

1-3-5-7 Bootcamp

Written for *Saxophone Journal* by Dr. Dave Camwell, Simpson College

Improvisation is often a difficult topic to teach; finding the right balance between the creative and technical sides can be challenging, and has to be tailored to each individual student. A wonderfully creative musician without technique and harmonic knowledge is ultimately very limited in the type of music that he or she can play. Likewise, a technical master with very little creativity can sound more like a series of exercises super-imposed over chord changes. Finding the right balance between these two indispensable sides of improvisation is the goal all jazz musicians should strive for.

This article will deal with one of the most important technical elements that professional jazz musicians use — knowledge and application of four note chord arpeggios. The first, third, fifth and seventh (1-3-5-7) are the basic defining element of any chord and have been used as such for centuries. Composers from roughly the 17th century until the early-20th century (when the harmonic language of music began to change with composers such as Ives, Stravinsky, and Schoenberg) used the tonal language and tendencies of these defining elements to form the harmonic basis of their compositions.

Even though the style and manner of compositions changed, the harmonic bedrock remained a constant, now commonly referred to simply as Western Music. Jazz music is absolutely part of this lineage. Although free, avant-garde, and to some degree, modal, playing breaks away from this trajectory, the jazz tradition of swing, bebop, and



hard-bop is squarely based in the harmonic practice begun in the early 17th century.

There are many resources that can help with learning the jazz language. I always start with the assumption that students will diligently learn all major and minor scales and the accompanying arpeggios. While running scales over chord changes is certainly an important skill, I like to begin by highlighting and simplifying the most important harmonic aspects of the scale - the arpeggio.

Below is a series of steps that will increase harmonic identification, as well as finger speed and muscle memory.

To begin, pick a familiar form, such as a blues. It should be noted that blues is not the easiest progression, unlike a one or two chord vamp. It is precisely this increased harmonic sophistication that provides value by defining the I, IV, V, and the various iii-vi and ii-v chord progressions. It is helpful to use a play-a-long such as a CD by Jamey Aebersold to hear the

changes and remain rhythmically consistent. The first exercise is relatively simple — play the roots of the chords in time with the music. When mastered, play the third, then fifth, and then seventh of each chord as a whole note. This will help to reinforce your practical 1-3-5-7 knowledge of jazz chords.

Many students have a debilitating pause when seeing a chord such as C7. By the time the student is able to identify which note is required, the chord has passed by due to the tempo! Using a program such as Band In the Box can be quite helpful because of its ability to set the tempo to whatever is needed.

And there you have it — 1-3-5-7 Bootcamp! To learn more, contact me at www.davecamwell.com.

CJC MEMBERSHIP UPDATE

Thanks to the following people for their generous support of CJC.

Patron:

- Vic Anderson
- Fred Gazzo
- Shari Hawk
- Steve Jones
- Lloyd Miller
- Dale Morris
- Scott & Pat Stoffer
- Peter Taggart
- Joyce Templeman

Adult Membership:

- Louis Baratta
- James Bush
- David Evens
- Carolyn Hoard
- Gayle Lundak
- Gary Lozono
- Steve Melby
- R.J. Sunberg
- Jerry & Julia Talerico
- Charles Timberlake

Student Membership:

- Donald Gee
- Taylor Igram
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- James Autry
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- Cassim & Julia Igram
- John Krantz
- Robert Leaverton
- Stan Moffit & Bruce Anderson

RADIO JAZZ!

Enjoy jazz every Sunday from 6 to 10 a.m. and from 5 p.m. to midnight on KFMG-Radio, 99.1 on the FM dial or streaming at kfm991.org.

Making The Switch From Blues To Jazz

Guitarist Rob Lumbard received his musical education in the bars on Forest Avenue in Des Moines. Rose Marie Webster, Luther Allison, Sonny Terry and Brownie McGhee were some of the musicians he bugged till they let him sit in on harp or guitar .

He joined The Wapsie River Band in 1980 and barnstormed the midwest with them for ten years. In 1990 he went back to playing solo. Opening up for Lyle Lovett, The Band, The Austin Lounge Lizards, Dan Hicks, Jerry Jeff Walker, Norman Blake, Steve Forbert, Leon Redbone, and countless Blues acts that came through the area. This, coupled with a weekly gig at Flanagan's, enabled Rob to record a couple of CDs on the Hot Fudge label. He was also a part of the trio Two Bobs and a Babe which included Hot Fudge label-mates Bob Dorr and Molly Nova.

It was the night of August 15, 2008, during a break at one of his gigs, that Rob said those fateful words to CJC Big Band trumpet player Dave Williams — "I've always wanted to play in a big band." Less than two weeks later Lumbard was playing in a big band. "I couldn't really read music, and the chord charts looked like algebra," remembers Lumbard.

According to Lumbard, you learn the most when you play with people who know more than you, and boy, was he learning. "I was surrounded by players who put up with my stupid questions," Rob explains. "Nick Rieser would explain the difference between a half diminished and a diminished chord to me. A bunch of people taught me the meaning of four-to-the-bar comping." Singing in front of the band was the most fun and the scariest thing for Rob to do. "It's like riding a horse in front of a stampeding herd of cattle. If I fell down, I'd be run over."

"I was given a four year education in big band jazz for free," concludes Rob, who will be reducing his involvement with the CJC Big Band to put more time into his solo gig and continue playing with the Party Gras Classic Jazz Band.



CJC SCHOLARSHIP WINNERS

At the June student jam session, CJC awarded two scholarships to students who regularly attend these sessions. Drummer Sam Altier and saxophonist Ryan Albaugh will use that money to offset the cost of their jazz education at Creative Music Studio.



Ryan Albaugh and Sam Altier

Where'd Jazz Go?

As kids, my brother and I listened to jazz programs on radio from all over the country, usually late at night when our folks thought we were asleep.

One of our favorite was WOI before they had FM. WOI used to have some syndicated programs such as Jim Cullem in San Antonio and Marian McPartland's Jazz Piano. Curt Snook even had third Thursday jazz programs broadcast from various locations. Several hours every evening and extra times during the weekend were devoted to jazz.

What happened? Several years ago WOI changed their format to all classical. I like classical music. But I also think that a mixture of music genres would catch a wider audience and certainly get me to listen to WOI more.

Iowa is one of the states that has a fantastic high school jazz program. Many middle and high school students try out and compete in this program. Parents support them financially and attend jazz concerts. Iowa has several universities and colleges that have jazz programs.

I have contacted WOI several times to encourage them to change their programming to include various kinds of music including jazz and big-band but I have had no success. I am hoping that people will deluge WOI with letters, emails and phone calls. Encourage them to consider widening their music format which would increase their listening audience and obviously their fundraising.

- Scott E. Stouffer

p.s. Send your comments to WOI by clicking on "Contact Us" at iowapublicradio.com.

The Eloquent Jazz Conversation

By Susie Miget, Creative Music Studio (www.cmsjazz.com)

Jazz is a language. Every note, every chord, every rhythm becomes a part of an ongoing exchange of ideas and emotion between the musicians and inevitably your audience.

If we compare jazz to learning a language, we can assume that it will be most difficult at the beginning. Think of when we first learned to talk. We begin by imitating those around us, repeating the sounds we heard. We eventually begin to understand that these sounds have meaning. Then we go to school and learn the alphabet, phonics and continue to study in English classes for years to better express ourselves and understand each other. The end goal is to express ourselves succinctly and eloquently.

Take the sentence "I went to a concert last night." When you are hanging out with friends and telling them about the concert, you no longer think that "I" is the ninth letter of the alphabet and that it sounds like aahee or ih. You no longer think that "I" represents me and is the subject of the sentence, went is the past tense of the verb to go or that "to the concert" is a prepositional phrase that ends with the object of the sentence. Although you learned these things at one time, you are no longer directly aware of them. You simply think a thought and speak with all of the natural expression and feeling that you have about the concert you experienced last night.



Playing jazz should be the beautiful, interesting and emotional experience of a conversation with your friends with all the laughing, change of direction, new ideas and fun. So, when studying jazz, keep in mind that all of the study of chords, scales, technique and theory should be eventually internalized in a way that becomes so natural, so second nature that all you do is hear, feel, react and play. Look forward to knowing that you will eventually be the music. This is when the music becomes a forever changing, eloquent conversation.

JAZZ UP YOUR WEEKENDS AT JAVA JOE'S

STUDENT JAM W/CJC HOUSE TRIO:: First Sunday Of The month, 2-4 p.m.

CJC ADULT JAM SESSION: Second Saturday Of The Month, 10 a.m. - Noon

CJC BIG BAND:: Third Sunday Of The Month, 2-4 p.m.

JOHNSTON STATION BIG BAND: Fourth Sunday Of The Month, 2-4 p.m.

All performances are free!

Notes & Tones

From: Hannah Marks Must Have Jazz Albums

Thinking of starting a vinyl collection or expanding one you already have? Who better than Abe Goldstien to offer advice? I had the opportunity to ask Abe about the ten most important albums in any jazz-lover's collection. From a vinyl collection more vast than he can even count, Abe chose these albums because of the fine musicians (Kind of Blue) and the aesthetic value (A Love Supreme). Try sampling the music as the artists first intended the listener to hear it — on a record player, not an iPod.

- Miles Davis - Kind of Blue
- Dave Holland - Conference of the Birds
- John Coltrane - A Love Supreme
- Thelonius Monk - Monk's Music
- Cannonball Adderley - Somethin' Else
- Oliver Nelson - The Blues and the Abstract Truth
- Archie Shepp - Fire Music
- Bill Evans Trio - Sunday at the Village Vanguard
- Charles Mingus - Changes One and Changes Two
- Clifford Brown and Max Roach - At Basin Street

(Hannah Marks is a young bassist from Roosevelt High who is a regular at CJC's First Sunday of the Month Jam Sessions.)

From Witness Matlou: Summer Travels

Since moving to Boston to study at Berklee School of Music, I have had the incredible opportunity to play with many talented students and pros in the Boston area. This summer I took these experiences on the road.

My first stop was the Twin Cities Jazz Festival where I played with a trio in one of the bar settings. Better yet, I had a chance to jam with many of the stars who were headlining the festival. Then to Des Moines, my home away home, where I had an opportunity to play for all my friends (and with my friends) during a Jazz in July gig at Drake's Turner Jazz Center. My next stop was Costa Rica! My trio was invited by the



Centro Cultural Costarricense Norteamericano (CCCNCR) to perform at the Promising Artists of the 21st Century performance series in San Jose, Costa Rica. Now it's back to my studies at Berklee, but I hope to return to Des Moines during the year. Thanks for all your support.

From Civic Music Association: 2012/2013 Season

The 2012/13 Civic Music Association Concert Season features the following jazz performances:

- Christian McBride and Inside Straight on October 12
- Ninety Miles (Stefon Harris, David Sanchez and Nicholas Payton) on December 8
- Jim Hall on March 2

For more information, visit civictimusic.org.

From Chris Merz: New CDs Coming From Equilateral

Equilateral just completed work on a new CD, which will be coming out in August. In addition, we will be playing two shows at the Englert Theater in Iowa City on Saturday, September 8 (showtimes TBA), to be recorded for a live CD. Both CDs feature new music by the members of the band.

From CJC: Three Iowa Students Make Jazz Band of America Ensemble

Southeast Polk High School's Nathan Sparks, a student member of CJC, was awarded a position with the 2012 Jazz Band of America. Congratulations also go to Derek Pyle from Waukee High School and Blake Manternach of Iowa City West High School for being selected to participate in this prestigious band. "The fact that we had three people from Iowa win places in this nation-wide jazz competition speaks well for our CJC and all the outstanding high school jazz programs across the state," Nate said. The three traveled to Indianapolis to practice and perform. *Way to go Iowa jazz students!*

Community Jazz Center
2921 Patricia Drive
Urbandale, Iowa 50322-6863

CJC Membership Form

- School [\$35] Patron [\$30] Adult [\$20] Student [\$10]

Name _____

Address _____

City _____ State _____ Zip _____

Home Phone _____ Work Phone _____

Fax Number _____ Email _____

Volunteer Interests/Skills _____

Date: _____

Return to: CJC Membership Chair, 2921 Patricia Drive, Urbandale, Iowa 50322-6863