

There is always an up to date list of *news* and *whats on* at our website [www.JazzWorkshop.com.au](http://www.JazzWorkshop.com.au), so do check there to find out what's happening.

## Great Eisteddfod Results

In June five of the JWA Combos participated in the Sydney Eisteddfod. They competed in the Open Age community jazz bands section. The results could hardly have been better: JWA groups finished first, second and third. The two other groups received "Highly Commended" awards. The marks awarded were all high, a reflection of the high standard of playing and the dedication of the musicians involved. We congratulate everyone who played on the day.

The winning group was the Under 19 Advanced Combo: Michael Clarke- alto sax, Carlo Antonioli -tenor sax, Claire Graham-White -trombone, Aidan Wong - drums, and Jack Single -bass. Second place went to the JWA Academy 3:30 combo, and Third was awarded to the Tuesday Combo led by Richard Savery.

The Adjudicator was respected jazz educator, drummer and band leader John Morrison.

## Big Band Fundraiser

The first ever JWA Ensembles concert was held on June 27 at Chatswood RSL Club. The night was mainly a fundraiser to help the Big Band get to the Dubbo Jazz festival in August this year. We raised enough money to cover all transport costs, and we thank everyone who supported these hardworking young musicians.

All the JWA combos and Big Band 2 performed short sets before Big Band 1 entertained the crowd with an extended concert of great classic and contemporary big band jazz. It was a terrific night and all the musicians who performed rose to the challenge and made the most of the opportunity to play for a discerning audience in a wonderful venue.

## Roy Ferin now teaching at JWA

We are delighted to welcome trombonist Roy Ferin to JWA. Roy is an ex-patriot American with an amazing pedigree as a performer and jazz educator. He played in the USA with groups such as the Mel Torme Big Band, the new Jimmy Dorsey Orchestra, Barry Harris, Guy Lombardo Orchestra, Bob Crosby and Nick Brignola. He now brings this formidable experience to bear on his teaching here at JWA, where he replaces long-time trombone teacher Jeremy Borthwick who has, sadly, left Sydney.

## Jazz Camp

Jazz Camp 2012 is a five-day residential program for ages 11 to 19. The camp, originally run by a group called Pan Pacific, has been held every year for over thirty years. Originally it was directed by James and John Morrison. John continues as it's Musical Director and patron to this day.

At the end of 2006, the Pan Pacific company closed down. Realising the camp was too important to let go, Saul Richardson, John Morrison, and Matt Baker teamed up to save it. In 2007 it was a day camp only, but returned to a residential format in the summer of 2008 at Naamaroo Conference Centre. Jazz Workshop Australia now runs the camp, administered by Saul Richardson.

Jazz Camp has been important in the development of many of Australia's leading jazz musicians. Some alumni include: John Forman, David Theak, Andrew Dickeson, Lisa Parrot, Nikki Parrot, Richard Maegraith, Adrian Mears, Matt McMahan, Dave Goodman, Ray Cassar, Maddy Young, Matt Baker and Jason Cooney. Some more recent ex Jazz Campers are: Jeremy Rose, Nick Garbett, Al Hicks, Dale Gorfinkel, Jake Barden, Wallace Gollan, Richard Savery, Evan Harris, and Harry Sutherland. There are many, many others!

Registrations for **Jazz Camp 2012** are now open. Pick up a form at JWA or download one from [www.JazzWorkshop.com.au](http://www.JazzWorkshop.com.au). There is an *early bird* discount for bookings before September 1.

## Gold at Yamaha

The JWA Big Band performed at the Yamaha Band Festival in May. Playing in the top level "Stage Band A Grade" category they were awarded the highest rating of **Gold** by adjudicator Andrew Dickeson, jazz lecturer at the Sydney Conservatorium. He commented that the band played on a higher level than any of the other groups in the event.

The Big Band played a set of four tunes: *Scott's Place*, by legendary jazz writer Sammy Nestico; An arrangement of Dizzy Gillespie's *Groovin' High*; *Artemis and Apollo*, a ballad played by Stan Kenton's orchestra; and *Coconut Champagne*, written for Maynard Ferguson's big band by bari sax player Denis DiBlasio.

The Yamaha Festival is an important musical and community event and a wonderful institution in Sydney. It was a pleasure to be part of it. It is organised by Dickson's Music in Chatswood.

## What makes a good HSC piece?

Choosing the right pieces for HSC performance is critical for any student hoping to do well. Here are some suggestions.

Start by looking at pieces that give you the opportunity to demonstrate at least all of the following:

- Technique
- Expression
- Style
- Contrasts
- Ensemble techniques (if it is an ensemble)

Be sure to read the marking criteria for your course.

Understand that HSC music is not about what is fun for you: it is an exam, not just an ordinary "gig".

What is suitable for the average jazz gig is not necessarily good for HSC. In fact, more often than not, it will be completely wrong! There is no such marking criterion as "REALLY SWINGIN', MAN!"

Find a piece that has substantial composed content. The most common structure in jazz tunes is the AABA 32 bar song. These tunes have only 16 bars of music in them, and that by itself is nowhere near enough for an HSC performance. In fact, it is nowhere near enough for any performance.

Many jazz tunes have simple, minimalist "heads" - quite deliberately. The composed part of the piece only serves as a context for the improvisation. Sometimes, it is only really there so the composer can claim credit and copyright royalties for the tune. What really matters is the improvisation.

The improvisations on recordings ARE compositions. You can transcribe and perform them. This is where the real substance of most jazz pieces lies.

However, there are jazz and rock compositions that have substantial composed material as well as improvised sections. Some composers and sources worth a look include:

Pat Metheny, Latin jazz - many composers, Charles Mingus, Steve Vai, Joe Satriani, Frank Gambale, Steve Swallow, Duke Ellington, Mike Tomaro, Maria Schneider, Plus many more...

### Should you improvise in the HSC?

No, unless you are a very advanced and experienced player. That doesn't mean you are the best player in your stage band at school, or you or your mum think you are good: it means you are one of the best young jazz

players in NSW and you pretty well sound like a professional when you solo. Very few high school students are at this level.

The best options are:

- a) Use or adapt the solo from the recording
- b) Use parts of the solo from the recording and parts of your own
- c) Plan your solo so that it is improvisational, but basically the same every time you rehearse it
- d) Only improvise if you are seriously good at it and immune to performance nerves.

By Saul Richardson, Jazz Workshop Australia ©2011.

## Instrument Repairs

We have a new neighbour. Instrument repairer **In Tune Music** has moved to 48 Atchison St, just up the hill from JWA. They repair all woodwind and brass instruments. They also sell reeds and other accessories, all very handy indeed for JWA students. [www.intunemusic.com.au](http://www.intunemusic.com.au), 9439 1143.

## Annual Concert September 19

A highlight of this term will be our annual concert on Monday September 19 at the Chatswood RSL Club. The concert showcases all our private students: everyone will perform!

There will be rehearsals in the days before the concert, at JWA.

## Contacts and opening hours

Telephone: 02 9966 5468 (24 hours)

Email: [info@JazzWorkshopAustralia.com.au](mailto:info@JazzWorkshopAustralia.com.au) (24 hours)

Opening hours may vary, depending on lessons, schedules and rehearsals, but we are normally open:

Monday – Friday	1:00pm – 7:00pm
Saturday	9:30am – 5:00pm
Sunday	Closed

Sometimes there may not be anyone at the front desk, as we don't have a receptionist. If you call, you can always leave a message. The best way to contact us is by email: [info@JazzWorkshopAustralia.com.au](mailto:info@JazzWorkshopAustralia.com.au).

## Missed lessons policy

Each student is entitled to **ONE** makeup lesson per term, **provided we get more than 24 hours notice**. The only exception is if you have paid extra for our *Advance Payment, Plus* package in which case you get up to two makeup lessons.

***Remember that lesson fees are due before your second lesson each term!***