

MILESTONES

MISSION: To promote the growth, appreciation and performance of Jazz & Blues – great American music art forms – through scholarships, workshops, clinics, weekly jazz jams and community outreach programs.



*By Don Bestor, Jr.
President*

A while ago, one of our regular fans approached me

and asked if we were still sponsoring students on their way to college in the form of scholarships. That question took me by surprise because that is why many of us dedicate our time to this organization. The Society actively pursues student applicants with a monthly letter to every band director and music teacher – sometimes we've been known to send it to a school Principal or two. That letter is dedicated to informing and enticing

Scholarships...a mission, not an option!

prospective scholarship applicants to get involved. Our very well put together scholarship program, I might add, is headed by one of our Board members, Mr. Al Hager, an award-winning educator for more than 25 years!

To manage an organization like the Jazz and Blues Society of Fort Pierce is an honor and it is something that I'm very respectful of. As you may or may not know, many things happen, transpire, pop-up and sometimes it can happen every day. Sometimes these inconvenient landmines alter the direction of our focus for a short time. Planning, coordinating and executing things that need to be done on a daily

basis requires an extra effort to affect positive results. This is just part of what goes on "behind the scenes." None of this deters our determination to get on with what we're here to accomplish.

Please allow me to yell the answer to the question of us being pro-active in the scholarship program: **"YES!"** We remain committed to providing scholarships to those high school seniors who qualify for our program and we are so very proud to be able to do that! We do not take YOU, our supporter, for granted as you continue to support our efforts through your attendance to our performances, events, etc. THANK YOU!



Mia Batalini, Vice President

Dear Supporters of the Fort Pierce Jazz & Blues Society,

We would like to thank each and every one of you for your generous contributions and continued support during the past year. As the Holiday Season is here once more, we would like to wish you very much happiness as you celebrate with your families and loved ones.

A Very Merry Christmas! Happy Hanukkah! Happy Kwanzaa!

And to all, we wish you a Very, Very Happy and Wonderful New Year!



As seen in Luminaries: FPJ&BS Board Members meet to plan upcoming events.

Support the Arts!

Corporate funding and sponsorship provided in part by

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We sincerely thank all our sponsors for their support and contributions.



FPJ&BS Membership -

We're glad you're here!

We would like to thank the following new and renewing members for joining the Fort Pierce Jazz & Blues Society.

Your membership dollars help provide scholarships for students in high school who are committed to furthering their education in an institution of higher learning. Your contribution also allows us to produce local shows which we bring to the community at little or no charge and to provide live music to students of all ages in local schools during the school year.

Without you, this would not be possible.

Patrons and Benefactors -

Your kind generosity hastens us toward our goals!

NEW MEMBERS

- Paul Amaru
- Victorya Cole
- Jonathan Cummings
- Deborah Dolin
- Carole A. Granger
- Doug Johnson
- Cynthia McHenry
- Don & Gerorgia Musante
- Marci Sanders
- Joann Steinmeyer
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- Nicholas Melnick
- Claudette Pelletier
- Violet Perney
- Bernie & Janis Quitt
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- Kenneth Ryder
- Steve & Lenora Satin
- Joseph & Agnes Schwartz
- Lance White
- George Zerdian

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- Robert & Shirley Cassesso
- Arthur Dilucente
- Maxine Felski
- George M Gordon
- Janet Hoch
- Marianne F. Martin
- Barbara J Meadows

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- Richard & Rosemary Przybylski
- Horace & Bunny Webb
- Richard & Maggie Westfall
- Jane Oster

BENEFACTORS

- Shirley R Kosar
- Norman & Sandy Stevenso

THE LIFE-BLOOD OF JAZZ



By Gene Hull

Jazz Improvisation – where do the notes come from?
 Does the musician memorize them all before?
 Does he embark on undisciplined flights?
 Are the notes all written on invisible scores?
 The answer's No to all of these.
 It's really about a curious fusion.
 Some call it a type of mystical union.
 It's a blend of mind and ear and instrument, expertise developed by years of practice, played by those who create anew an expression of their point of view.
 The musician gleans from all that's required, decides his choices in less than an instant, composing his own musical stories at the very moment he shares them with you.
 Though years of study truly help, it's a special gift given to an exceptional few.
 Worldwide appreciated by those who know without this unique and wonderful "thing," Jazz would have died of natural causes.

Upcoming Individual Events

St. Lucie News Tribune
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EVENT!**

WATERSIDE BLUES CONCERT
1:00 – 5:00 PM
Fort Pierce Marina 1, Avenue A

Pat Pepin

FEB. 24, 2013

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There's fresh air, great music, snacks and plenty of room to get comfortable and groove to the sounds



And kudos to...



Thank you, IRSC students, for all the volunteer services at Waterside Blues Festival Sunday, November 18th

On-Going Events

TUESDAY - Jazz Jams



Live Jams every Tuesday thru May
7 – 10 PM • Full Bar Available

\$5 Reg. Cover, or

\$10 per Special Event, such as

• **Norm Kubrin - Jan 1**

• **Dave Shelley - Jan 22.**

Subject to change – check website for updates and more special events!

117 S. 2nd St, Downtown Ft. Pierce

SATURDAY - Jazz Market

(A Year Round Event - 8AM - 1PM)

THE JAZZ MARKET PRESENTS:

LIVE JAZZ AT THE GAZEBO



9:00 AM – Noon

1ST SATURDAY OF EACH MONTH OCT-MAY

Downtown Fort Pierce along the Indian River Waterfront

Funds raised support educational programs and local scholarships.

WEDNESDAY - Jazz Jams

At The Gardens



Live Jams every Wednesday
6:30 – 9:30 PM

\$3 Cover

Subject to change – check website for updates and special events!

Wine and Beer available

2410 Westmoreland Blvd., PSL



Norm Kubrin



Dave Shelley



Black Box



Scatman Jack at B.Gardens

DATES AND INFORMATION FOR ALL EVENTS AVAILABLE ONLINE AT: JAZZSOCIETY.ORG

Bernie Goes To Jail

On Wednesday, October 31st. Bernie Bires our Jazz Market Manager was tracked down outside the Sunrise Black Box Theatre and arrested for volunteering to do a good deed. "You're under the rest," the Fort Pierce Police Officer said.

Bernie was locked up and proceeded to get right to

work. He had volunteered to dial for dollars for Treasure Coast Muscular Dystrophy Association. With help from his generous friends and supporters Bernie raised \$625 in bail money" which will help local families dealing with MDA.

Don Bestor, George McDaniel and Mia Batalini



spent some time behind bars keeping Bernie company and singing "We're In The Money." They each dialed a few wrong numbers before deciding that stripes most definitely did not suit them!

Congratulations Bernie on a fine job well done!



By the way, all charges were dismissed.

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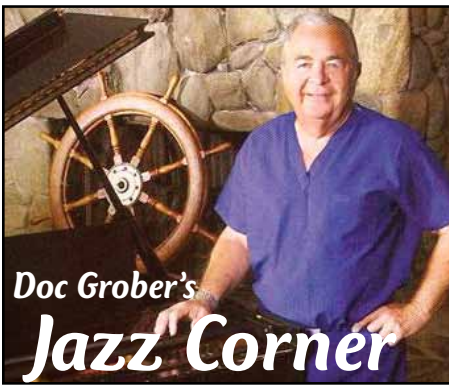
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STYLES OF JAZZ

Although the roots of jazz are based on multiculturalism and ethnic diversity and because those elements seemed to gel on United States soil, jazz is now considered to be a uniquely American art form. Much of this happened in New Orleans. Why that is true will be dealt with in more detail in a future article.

Outdoor dancing was popular during the 19th century, particularly in the south. This required bands large enough to be heard outdoors in the days prior to electronic amplification. Stringed instruments could not carry over a great area so bands often used tubas. However, smaller bands could be used indoors and they might then include piano, bass, guitar and drums along with the horns. Piano players soon began playing around with the rhythm of the basic tune and altering it. This alteration or syncopation of the beat was termed "ragging" or ragtime. It was on this matrix that the seeds of jazz were formed in the early 20th century. Future styles evolved from these now primitive musical beginnings.

For those of you new to jazz I would like to briefly discuss some of the styles and relevant terminology. Keep in mind that art forms are living breathing organisms, in a sense, and any attempt to strictly categorize them is somewhat artificial but nevertheless useful didactically. Jazz musicians learn their craft primarily by listening to other musicians so that there is often significant overlap of styles and blurring of the lines. At the risk of being overly simplistic I will now try to sharply delineate the differing styles.

EARLY JAZZ (approximately 1920-1930)

Brass bands give way to smaller groups who take more artistic license. Improvisation and relaxation of some of the previously stringent rhythmic constraints became more prevalent. This allowed greater variety and fostered a more vibrant spirit than noted previously in ragtime and brass band music. Some of the names from that era include trumpeters Buddy Bolden and King Oliver, trombonists Kid Ory and Miff Mole, clarinetist Sidney Bechet and drummer Baby Dodds. The first recordings were made by the original dixieland jazz band. Also young Louis Armstrong, the father of jazz, (pops) emerges at this period.

SWING (1920-1940)

With the advent of railroads, New Orleans becomes less important as a commercial hub and jazz musicians begin spreading around the country. Dancing becomes very popular producing a favorable economic climate upon which 10-14 piece bands can thrive. With larger bands there was a need for arrangements to hold the group together. Musicians were becoming more proficient on their instruments allowing many fine soloists to develop who would later influence subsequent forms of jazz. The old ragtime rhythms were replaced by swing rhythms which were smoother yet quite driving. The advent of amplification allowed the tuba to be replaced by the string bass. The big names of the era included bandleaders Duke Ellington, Count Basie, Tommy Dorsey and Benny Goodman

BOP (1940's)

This was the beginning of so-called modern jazz. Swing musicians were the first to develop and be attracted to the new sounds and rhythms. Saxophonist Charlie Parker and trumpeter Dizzy Gillespie (originally big band swing musicians) were two of the early prime movers of this style having borrowed musical ideas from some of the contemporary classical music composers. These were very new sounds and more complex rhythmic patterns. This music attracted listeners but it was not particularly appealing to dancers.

Race relations in the United States were particularly bad at that time. An argument, therefore, is made by some that this music was a type of protest music being promulgated initially by black musicians. But it wasn't long before there were many fine white musicians who devoted their careers to this style. These were small combos playing quicker tempos and complex chord changes. All of this required a higher level of instrumental virtuosity. Some of the big names of this period include Stan Getz, Sonny Stitt, Tadd Dameron, JJ Johnson, Bud Powell and Thelonius Monk.

COOL JAZZ (1950's)

Possibly as a reaction to bop, some California musicians responded by playing their instruments with a subdued tone, minimal vibrato and a very light feel. Countermelodies are common here although there is significant overlap between the bop and so-called "cool" jazz. These musicians were white and included pianist Lennie Tristano, saxophonists Lee Konitz Art Pepper, Jimmy Guiffre, Gerry Mulligan, Paul Desmond and Stan Getz, the modern jazz quartet trombonists, Carl Fontana, Bob Brookmeyer, trumpeter Chet Baker and the big bands of Shorty Rogers Stan Kenton and Claude Thornhill. Although I mention the prevalence of white musicians, many listeners of that period applied the term "cool" to the trumpet playing of Miles Davis.

HARD BOP (1950's and 1960's)

There is not much distinction between hard bop and bop. Also, hard bop is less complex than bop musicians tend to play more original compositions here rather than the pop repertoire or the related contra facts. This music is less angular than bop both rhythmically and harmonically. There is a very contagious driving feeling that really swings. There is a subgroup within this category that is sometimes termed "funky jazz.". That term simply refers to a blues-inflected style reminiscent of gospel music.

Names often associated with this period include pianist Horace Silver, trumpeter Clifford Brown, saxophonist Sonny

Rollins, saxophonist Cannonball Adderly and pianists Tommy Flanagan and Red Garland. Art Blakey and Philly Jo Jones were the popular hard bop era drummers.

As I stated at the outset, most musicians play with elements of more than one style so it is important to keep in mind that I offer these categories as being of primarily historical importance. They have some relevance in the teaching of major stylistic elements and allow jazz enthusiasts to

communicate meaningfully with each other, but they are artificial subdivisions that are not drawn with a solid black line.

The only true definition is what you hear, jazz is a listening experience and any attempt to describe music in words is meager at best. Listen with your ears wide open. It is the only way to learn and appreciate our wonderful and unique art form.

Dr. Ron Grober

Supporting Local Talent

Al Hager, Chairman, Education and Scholarship Committee

Presenting college scholarships to help deserving students pursue their music education is a significant



element of the Fort Pierce Jazz and Blues Society. High school seniors in Indian River, Martin, Okeechobee and St. Lucie Counties are eligible to receive one of at least six One Thousand Dollar Scholarships. Eleven \$1000 checks were presented in May, 2012. Almost half were donations from our generous members.

Because these scholarships are presented on merit, there are requirements. Application must be made, a short essay written and an audition of two tunes performed at one of the Jazz Jams in April or May. The audition and essay are adjudicated by Board members of the Society.

Once the application has been submitted, monthly updates containing helpful tips for the audition and essay are emailed to the candidates.

The live audition carries the most weight in the selection process because it's really "all about the music." Singers and instrumentalists perform two selections, usually jazz standards in front of a live audience accompanied by members of the FPJABS Jazz Ensemble. Prospective candidates are encouraged to practice their tunes at any of the regularly scheduled Jazz Jams.

The 2013 scholarship winners will receive their checks and perform one of their audition tunes at the Sunrise Black Box Jazz Jam May 28, 2013.

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Jazz & Blues Festival

Kicks off with **Waterside Blues - Sun., Mar. 24 • 1-5 pm** - Fort Pierce Marina Square

The Festival continues **Mon.-Fri., Mar. 25-29 • 11am-2pm Daily**

with our annual **Brown Bag Jazz Lunch Concert Series** featuring different local artists every day.

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3/24

SUNDAY, 3/24 – Jazz/Blues Festival will open with *The Party Dogs - Waterside Blues* (1-5pm Sun. only) These 4 musicians mix fun classic rock with hot blues and a bunch of popular hits.

MONDAY 3/25 – Ft. Pierce Jazz & Blues Ensemble featuring saxophonist Gene Bruno, Vocalists Mia Batalini and Ben DiGeorge.



3/25

TUESDAY 3/26 – *The James McCreavy Band* McCreavy is comfortable with many styles and has played with Palm Beach and New York-based society orchestras.

WEDNESDAY 3/27 – *David Shelley and Bluestone* - an eclectic fusion of blues, rock and world rhythms. Hard driving grooves with soulful blues guitar and vocals are the heart of their sound.



3/26

THURSDAY 3/28 – *Phil Fest*, "Best Jazz Artist" at the Bay Area Music Awards, has just finished a new Brazilian Jazz CD.

FRIDAY 3/29 – *Scott Klarman and Sound of Vision* artfully blends contemporary jazz with multi-cultural urban funk and Latin rhythms. Featuring Scott Klarman, Valerio Cantori, and Orlando Machado.



3/27

FRIDAY NIGHT – Black Box VIP Cocktail Hour with special guests, followed by the *Doc Grober and the Mudcats Show*.



3/28



3/29

Friday Night tickets will be \$35 (\$29 show only) available at the Sunrise Box Office.



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