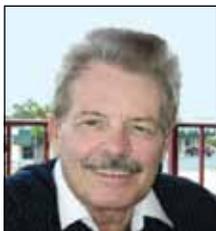


# MILESTONES

*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.*



## Thank You!

By Don Bestor, Jr.  
President

WOW! We had our very first summer youth Jazz Camp this summer and I have to say that it was probably one of the most rewarding things that I've witnessed while being involved with this Society.

To watch the students take in musical information and apply it right before my eyes, to hear a student progress musically and to see the smiles on their faces as the light bulb goes on is just so darned exciting that I have no words to describe it! Many thanks to Mark Green for great leadership in this Camp Program and my sincere appreciation goes out to our staff – Al Hager, Jimmy Tucci, Claudio Berardi, Chris Hulka, Stix Nickson and Jim vanVooheis – for their invaluable participation. This new youth Jazz Camp will be part of the Ft. Pierce Jazz & Blues Society from this year onward, and I personally look forward to it next summer.

To be part of an organization that consistently promotes positive deeds is to be part of something very special. The No.1 item on our agenda is to always stay true to our mission statement every day. This in itself yields so much satisfaction from those who enjoy our efforts. It is truly remarkable how much we continue to learn along-side all of you who make this possible. Thank you for always being there for us!

## A Sense of Direction

It's 2006. A young, chubby 13-year-old reluctantly begins his new school year. Ah, seventh grade – the age of wonder, question and the constant battle between uncertainty and omniscient teenage bravado.

After years of being taunted about his size, he was not looking forward to another year of the same. Little did he know that this year would be very different indeed. At his parents' request, he signed up for beginning band class. At home after the first day, he eloquently described the day's events as "You know – school stuff." But then he continued on... about, how in band class they watched a video of an orchestra concert and the Band Director named all of the instruments as they appeared on screen. "It was so cool, dad . . . after the concert, the Director asked us what instrument we liked the best, and if we would like to learn to play it!" "I picked the trombone – just like the one that Pop-Pop has hanging in his house." After the first week of school, the new band student

reported that "You know what? There are a lot of nice kids in band . . . and nobody makes fun of anybody, either." "You're right, son.

There are all kinds of kids in band – black, white, fat, skinny, short, tall – but what do you all have in common?" "Duh, Dad! The music!"

His parents were overjoyed that their son had found something that he truly enjoyed about school. Over the next few months, his grades showed steady improvement . . . in all subjects!

With newfound self-confidence, the teenager had found his true calling . . . **music!** Three, award-filled years later, by the end of his sophomore year in high school, the young man knew that he would pursue a Doctoral degree in Music Education to teach at college level.

Through music, he found what everyone longs for . . .

A sense of direction.



By Chris Hulka  
Vice President

## Jazz In The Schools



By Al Hager

The Jazz Society has an outreach program called **Jazz In The Schools**. Local middle and high school jazz bands benefit from a session with the FPJ&BS Faculty

Combo. The format might be a concert, a masterclass, a lecture/performance on improvisation, the protocol in a jam session or simply coaching the

school ensemble for an upcoming performance.

Encourage the local band directors to contact [alfredhager@bellsouth.net](mailto:alfredhager@bellsouth.net) and suggest a date, time and the program format. This past year the Faculty Combo performed at the Pine School, Jensen Beach High School, Hidden Oaks Middle School, South Fork High School and Gifford Middle School.

# Support the Arts!

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## 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

- Steve & Toni Basty
- Dan Brown
- Olga Alexandra Bruner
- Michael Carlo
- Henry Chamberlain
- Matt Clarkin
- John De Franco
- Vito De Palmo
- Diane Du Shane
- David & Julie Goodrich
- Chiqui Guiribitey
- Richard Hoffman
- Lenard & Carroll Kiiskinen
- Carol Kruttel

- Jim Langone
- Bill Lembeck
- Lois Linhares
- Arthur & Androa Mellon
- Joseph Parrinello
- Peter Peta
- Barbara Russell
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- Bertha White

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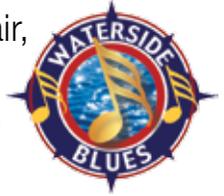
# Upcoming Events

These 3 great jazz events are FREE!

## 3 Waterside Blues Concerts

Fort Pierce Marina • 1 Avenue A, Fort Pierce 1:00 – 5:00 PM

Waterside Blues Concerts have drawn up to 700 happy fans! There's fresh air, great music, snacks and plenty of room to get comfortable and groove to the sounds.



### Jeff Harding

Jeff has been booked by Live Nation, AEG, and has opened for artists: Heart, Better Than Ezra, Hootie & The Blowfish, STYX, Howard Jones, Robert Cray, Colin Hay (Men At Work) twice, Uncle Kracker, Andy Grammer, Delbert McClinton, Ryan Cabrera, Chris Barron (Spin Doctors), The Hooters, and comedian Ron White.



NOV. 18, 2012

## and Ongoing Events

### TUESDAY - Jazz Jams



### BLACK BOX

Special Summer Tuesdays Schedule:

July 31 Aug. 14, 28 Sept. 11, 25

and then back to every Tuesday:

Oct. 2, 9, 16, 23, 30

Nov. 6, 13, 20, 27 • Dec. 4, 11, 18

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

7:00 - 10:00 PM • \$5 Cover

Full Bar available

117 S. 2nd St, Downtown Ft. Pierce

### Pat Pepin

FEB. 24, 2013

Pat Pepin is a singer and saxophonist who knows the blues from the inside out. She performs with conviction and power, infusing her music with heart-felt emotion, treating the audience to a Blues experience like none other.



Photo by Rob Smith

### INGREDIENTS:

Start with 4 live musicians, fold in some fun Classic Rock, a dash of Hot Blues, 1 cup of Motown, toss in Beach music, add a bunch of popular hits, 1 pinch of Country, stir in Jimmy Buffett, shake well, throw in a Peppermint Twist, garnish with a tropical Reggae wedge and you have a recipe for AN AWESOME PARTY !



MAR. 24, 2013

The Party Dogs

### WEDNESDAY - Jazz Jams

At The Gardens



Every other Wednesday 6:30 – 9:30 PM

Aug. 8, 22 • Sep. 5, 19 • Oct. 3, 17, 31

Nov. 14, 28 • Dec. 12, 26

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

\$3 Cover - Wine and Beer available

2410 Westmoreland Blvd., PSL

DATES AND INFORMATION FOR ALL EVENTS AVAILABLE ONLINE AT: [JAZZSOCIETY.ORG](http://JAZZSOCIETY.ORG)

# FPJ&BS Awards \$11,000 in Scholarships

For the 16th consecutive year, the Fort Pierce Jazz and Blues Society awarded music scholarships to worthy area high school seniors. Eleven area graduating seniors were awarded \$1,000 each as this year's music merit scholarship winners. The Scholarships are presented each year to encourage continuing interest and studies of Jazz.



By **Gene Hull**

Applicants were recommended by their High School Band or Chorus Directors, and were required to submit an essay telling of their interest in music. This year's applicants also auditioned by performing live with the Jazz Society's Jazz ensemble at either the Black Box venue of the Sunrise Theatre or the Port St. Lucie Botanical Gardens. Applicants were required to perform two songs of contrasting styles and were judged on musicianship, vocal ability or instrumental improvisation, and overall impression. A panel of Jazz Society professional musicians and educators evaluated the applicants.

On Tuesday evening, May 29th, the eleven winners performed before an excited audience at the Black Box and were presented their scholarship checks. The following named scholarships were presented:



The **Tom Omans Memorial Award**, the **Lynne & Joseph Boutote Merit Award**, the **Louis Sanzaro Memorial Award**, the **FPJ&BS Merit Award**, the **Lenora & Steve Satin Merit Award**, the **Honesto Villasurda Memorial Award**, the **Marie B. Merit Award**, the **Art Sheehan Memorial Award**, the **Maestro Nicolo Marsicano Memorial Award**, the **David S. Cook Merit Award**, and the **Thomas and Kathy Dixon Merit Award**.

Jazz Society President, Don Bestor, Jr., spoke of the growth of the Jazz and Blues Society throughout the past 16 years and noted its present recognition as a significant cultural influence in the Treasure Coast area. He spoke of the Society's stability and its pride in providing \$11,000 this year to assist young musicians in furthering their education.

Scholarship judges, Society President Don Bestor, Jr., Stix Nickson, Chauncey Mays, Al Hager, Dean Lopes and Mark Green all agreed that



*Chauncey Mays, Christopher Hulka, Jack Sheehan*



*Chauncey Mays, Christopher Hulka, Brylon Terry, AJ Vansuetendael, Ilya DaCosta, Zac Maes*



*Claudio Berardi, Payton Hurley, Dave Mundy, Mark Green*



*Claudio Berardi, Chauncey Mays, Dave Mundy, Kodi Akers, Mark Green, Maurice Sedacca*



this year's winners were by far the most advanced young musicians heard in the 16 years of scholarship awards.

Chairman of the Scholarship Committee, Al Hager, said that the process of advising potential applicants began last fall by contacting area high school Music Directors. He credited much of the program's success to their dedicated work. He added that he expects next year's turnout to be even greater and advised that prospective scholarship applicants are encouraged to begin preparing now for the spring auditions of 2013.

## Eleven 2012 Scholarship Winners

- ♪ **Kodi Akers**, Saxophone, Sebastian River High School
- ♪ **Zachary Bacak**, Saxophone, Jensen Beach High School
- ♪ **Kacy Carvajal**, Bass, Indian River Charter High School
- ♪ **Ilya DaCosta**, Bass, Jensen Beach High School
- ♪ **Alana Ferraro**, Vocalist, Port St. Lucie High School
- ♪ **Christopher Hulka**, Trombone, Treasure Coast High School
- ♪ **Payton Hurley**, Vocalist, Jensen Beach High School
- ♪ **Zac Maes**, Saxophone, Vero Beach High School
- ♪ **Jack Sheehan**, Saxophone, Jensen Beach High School
- ♪ **Brylon Terry**, Drums, Indian River Charter High School
- ♪ **AJ Vansuetendael**, Bass, The Pine School



Chris Hulka, **Kodi Akers**, Don Bestor Jr.



Chris Hulka, Al Hager, **Zachary Bacak**,  
Gwen Omans, Don Bestor Jr.



Chris Hulka, Lynne & Joseph Boutote, **Kacy Carvajal**, Steve Satin, Don Bestor Jr.



**Ilya DaCosta**, Chris Hulka, Don Bestor Jr.



Chris Hulka, Maria Ferraro, Lenora Satin,  
Steve Satin, Maurice Sedacca, Don Bestor Jr.



Chris and Ellen Hulka's son **Christopher Hulka**  
poses with his mother



**Payton Hurley**, Bernie Bires, Jazz Mkt. Mgr.,  
Marie Butts, Don Bestor Jr.



Chris Hulka, **Zac Maes**,  
Don Bestor Jr., Pat Sheehan



Chris Hulka, Michael & Colleen Marsicano,  
**Jack Sheehan**, Gene Hull, Don Bestor Jr.



Chris Hulka, Stix Nickson, **Brylon Terry**,  
Don Bestor Jr.



Chris Hulka, Kathy and Thomas Dixon,  
**AJ Vansuetendael**, Bill Genson, Don Bestor Jr.



**Al Hager**  
Scholarship  
Chairman

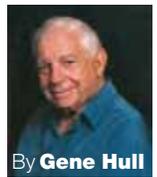
# Summer Jazz Camp Concludes with Live Showcase

The Fort Pierce Jazz & Blues Society's inaugural Summer Jazz Camp, held August 18 & 25 at the Society's new headquarters off Indian River Drive in Fort Pierce, recently concluded its successful first season. The musicianship of the young students who participated was deemed so advanced that a live Jazz Jam performance for the public was scheduled.

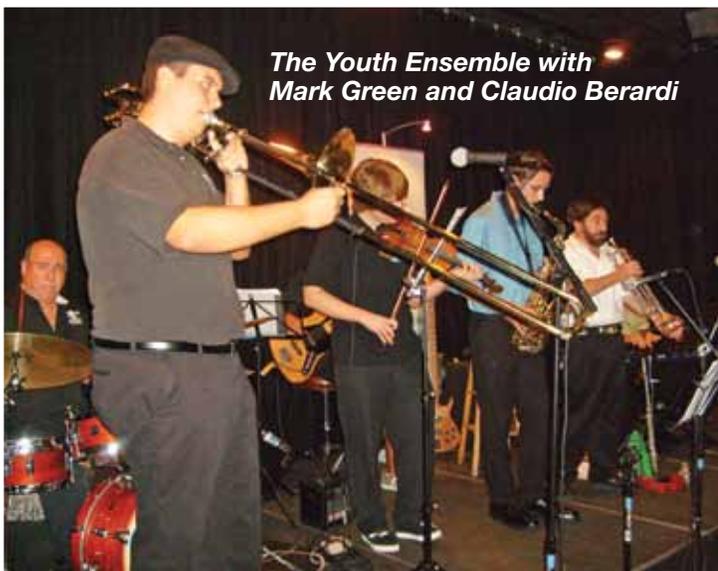
Under the direction of noted music educator Mark Green, and assisted by some of the Society's area professional jazz personnel, several area high school musicians spent four hours daily following a carefully planned jazz-development curriculum that included listening to and discussing classic jazz recordings, Music Theory classes, learning melodies, chord progressions

and the basics of improvisation, and concentrated performance sessions and critiques with the pros.

Green, a respected trumpeter and flautist with well known orchestras and musical celebrities for over 30 years, received the Florida Teacher of the Year Award in 2004 chosen by the



By Gene Hull



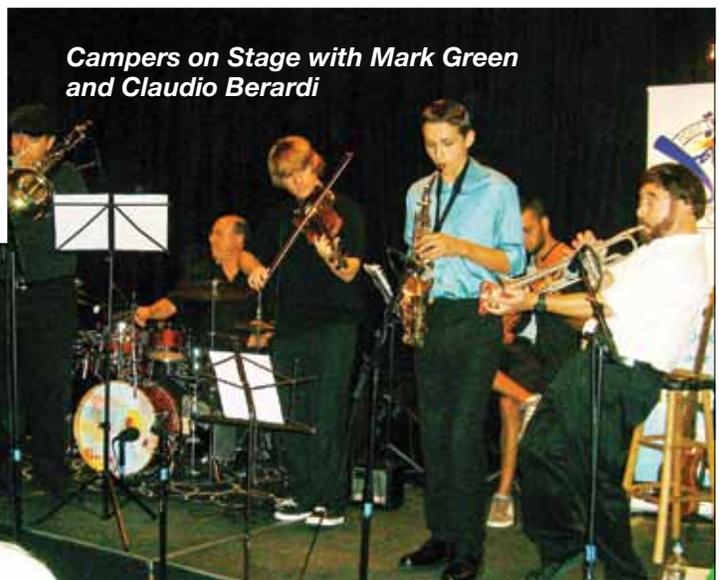
*The Youth Ensemble with Mark Green and Claudio Berardi*



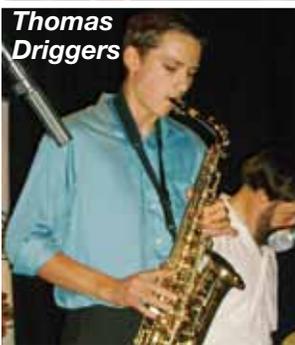
*Ilya DaCosta*



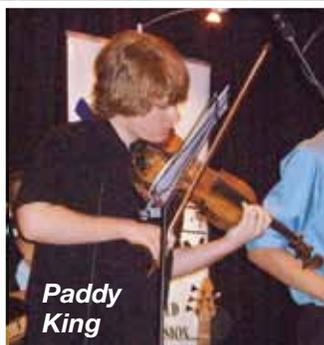
*Jack Sheehan*



*Campers on Stage with Mark Green and Claudio Berardi*



*Thomas Driggers*



*Paddy King*

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Jazz Campers, left to right:

- ◇ **Tom Driggers, Alto Sax**
- ◇ **Paddy King, Violin**
- Volunteer Don Bestor, Jr.,  
President, Staff Pianist
- Volunteer Jim Tucci,  
Staff Drummer
- Volunteer Mark Green, Director,  
Trumpet
- ◇ **Ilya DaCosta, Bass**
- Volunteer Claudio Berardi,  
staff percussionist
- Volunteer Chris Hulka, VP,  
Staff Bassist
- ◇ **Christopher Hulka, Trombone**
- And, in front:
- ◇ **Jack Sheehan, Alto Sax and Piano**



*First day workshop.*



Department of Juvenile Justice and Florida State University. Jazz educators have used his jazz method, "The Green Book," nationally and internationally for the past 20 years.

The group from the Camp's Session week Number 2 subsequently showcased their talents at the Jazz Jam Black Box venue of the Sunrise Theatre

performing with the Jazz Society pros. President Don Bestor commented that the remarkable progress the young high school musicians made as a result of the Camp's "immersion-performance-with-professionals" accelerated training workshops was inspiring.

This year's two one-week workshop sessions were deemed so successful,

that the camp season may be extended next year in order to accommodate young jazz musicians who wish to experience the camp. For more information contact Mia Batalini at the Fort Pierce Jazz and Blues Society: mbatalini@yahoo.com or visit [www.jazzsociety.org](http://www.jazzsociety.org) for more information.

## MEMBERSHIP FORM

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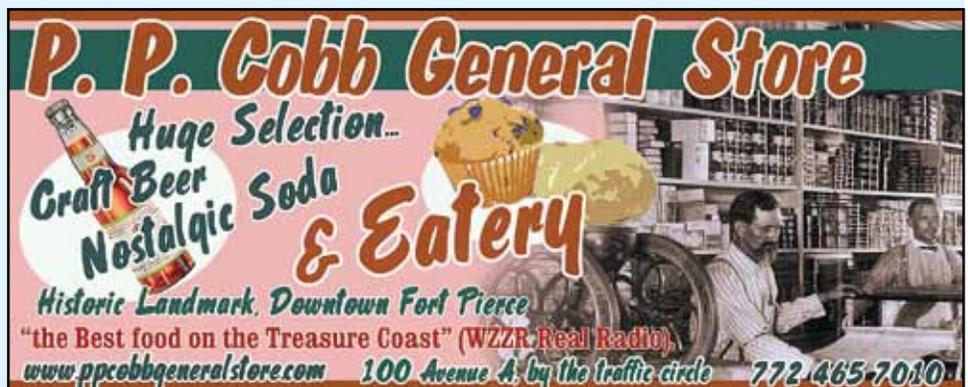
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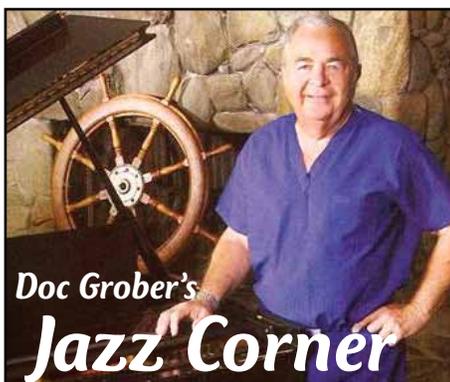
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Without our advertisers, it would be very difficult to produce this periodical. Keeping everyone aware of ongoing and upcoming events is what keeps our Society thriving. And that means we can carry on with the good works we have put in place to help serve our community. Meeting new people and having fun along the way is a bonus!

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## THE RHYTHM SECTION

While melody, harmony, and rhythm are generally considered to be the major elements in a jazz performance, most would agree that a sense of time is paramount. This is what is meant when musicians use the term “in the pocket.” They mean there is a contagious and driving palpable pulse. This pulse enhances the listener’s enjoyment and provides the optimum background upon which the soloists can create their improvisations. When piano, bass, drums and sometimes guitar function together as a unit to establish such a musical environment, they are often referred to as a rhythm section and they function to both accompany and inspire the soloists. It is true that not all combinations of such instruments are always functioning as a “rhythm section” (eg. Nat King Cole trio, Oscar Peterson trio) nor does it exclude the possibility of any other instrument (such as a horn) being played with a sense of pulse and drive, (Zoot Sims).

Acknowledging the exceptions, it is nevertheless helpful, for didactic purposes, to accept the above definition. The rhythm section (as defined above) defines the rhythmic feel or groove of the tune whether it be swing, waltz, Latin, or other. In addition to pure rhythm, the piano, bass and guitar establish the harmonic content of the tune. The instrumental soloist is thus either constrained or encouraged by the spirit of the rhythm section.

Looking at the individual instruments, it is the bassist who

establishes the rhythmic and harmonic feel and sets the groove... some play slightly ahead of the beat or “on top” (thus providing a forward motion while maintaining the tempo): others may play on the beat or slightly behind the beat (like Ray Brown).

Bassists typically include the roots of the chord changes. The best ones (the ones with “big ears”) are able to hear the substitute chords and respond accordingly. Rhythmic creativity is not uncommon. Historically, significant bassists include Freddie Green, Slam Stewart, Charlie Mingus, Paul Chambers, Christian Mcbride, Ron Carter, Ray Brown, George Mraz, and Scott Le Faro.

Most drummers use hi-hat cymbals, snare drums, tom-toms, bass drum, crash and ride cymbals, drumsticks and brushes. Both hands and feet must be used to operate all of this equipment. Drummers need to be skilled in operating all 4 limbs independently. Although axiomatic it is important to emphasize that the drummers’ major job is to set the tempo and groove of a tune. Listen carefully and you will hear drummers adjust their playing with each soloist. He may “drop bombs” or play more complex rhythm patterns. He may introduce a soloist with a one note break followed by silence during which the soloist starts his improvisation. The drummer often trades 4 or 8 bar phrases with the soloists. This creates a type of call and response or a musical conversation in which the drummer and soloist become mutually responsive to each other.

The piano is a percussion instrument that provides melody, harmony and rhythm – the essential ingredients of jazz. With 88 keys available, an infinite number of chords can be created to spell out the tunes changes, (chords), and underlie the melody. This, plus

the rhythmic element is what helps keep the soloist grounded during their improvisations.

This function of the pianist is frequently termed “comping” (from the word accompany).

The pianist must therefore be rhythmically supportive while taking care of the harmonic underpinnings. The best pianists are constantly listening and reacting. Listening to pianists such as Teddy Wilson, Wynton Kelly, Oscar Peterson, Cedar Walton and Red Garland will provide wonderful examples of some of the points I have made.

In summary, not all piano, bass and drum trios should be considered “rhythm sections.” They function together as a unit. But as soon as that trio of instruments supports horn players or a singer, they become a “rhythm section”; i.e., they must consistently support the soloists with time-keeping, bass line and chord progressions.

In future articles this topic can be expanded to include backbeats, the changes in rhythmic emphasis with the advent of bebop, and the straight 4 beat style of Freddie Green (Count Basie band). We can also examine some of specific traits and styles of the giants of rhythm section playing.

I welcome your suggestions for future topics.

*Dr. Ron Grober*





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