

SIERRA JAZZ SOCIETY NEWSLETTER

Winter 2007

Sign up for
JAZZ CAMP 2007
July 11-15

All ages, all instruments and voice
www.sierrajazzsociety.com



Sign up for Jazz Camp 2007 now!

Folks are already signing up for the 2007 season. Reserve a spot in your section by registering with a \$100 deposit. To make it easier for your budget you can choose to arrange a payment plan. If you make a monthly payment of \$75 starting in February or March, Jazz Camp will be paid for by July! Contact Julia for information: julia@sierrajazzsociety.com or call (530)273-0568.

A Word from Herr Direktor Bill Douglass

I was a teenager here in Nevada County when my lifelong love of jazz began, and my parents supported me in this interest. I started buying records, and by the time I had left Nevada County for the Bay Area I had heard many of the giants of this music. (cont'd on back)

Students Corner

We'd like to hear from you for this newsletter. Tell us what you've been doing, with whom you've been playing, and whether you'd like to form practice groups with other Jazz Camp players. Ask questions of our faculty or other students. We look forward to hearing your comments. Bill@sierrajazzsociety.com

Junior Jazz Camp

Set aside Sunday, March 18, 1-4 p.m. for musicians ages 8-12 to explore pre-jazz improvisation.

Jazz Camp faculty member Katie Wreede will lead this unique workshop. Included in the workshop will be basic musicianship, games featuring movement, weird instruments, communication and listening activities, and expression with musical sounds. It's a great way for beginner musicians to build self-confidence and get a better "ear". Great fun for this age group.

Location: Nevada City.

Fee: \$60.

Contact Julia to register at 273-0568.

Registration deadline: March 10.

"Practice very slowly, progress very fast."
--19th century composer Stephen Heller

Cont'd from pg 1 - Bill Douglass:

Besides the actual joy of practicing and playing with others, listening is a very important part of learning. I have CDs of many of the recordings I heard as a youth, and I'm still amazed at what I did not hear and understand at that age. With that in mind, I am compiling a CD of recorded pieces by each member of our faculty to send to everyone who registers for the 6th annual Jazz Camp. Also planned is a similar CD of songs recorded by the great masters.

When I moved to the Bay Area, I was lucky enough to play with older musicians, guys who were very good and very patient with any young person who wanted to learn more. That's the sort of atmosphere we want to create for those five days in July, and our faculty members have some ideas about how to make it more fun and inspiring. One obvious thing is that the students need more time playing with the faculty every day, so that's something for you to look forward to. We have the same stellar faculty as last year, musicians I have been playing and teaching with for many years. We all have a commitment to passing on this wonderful American tradition of improvised music.

To find out more about what it was like for me as a young man in the Bay Area, read this interview: http://www.conversations.org/Bill_D.htm



**Bill Douglass,
Artistic Director**



**Stephanie Bruce,
Faculty**



**Dave Tidball,
Faculty**



Each newsletter will feature ideas from faculty members about practicing, listening to, and playing jazz.

Katie Wreede is first with some suggestions about practicing.

The Faculty Corner

Violist Katie Wreede reminds us to practice smart, not exhaustingly. It's not necessary to set aside huge amounts of time for practice to accomplish something--and please, don't blow off practice entirely because you can't find multiple hours of free time for it. Here are some great tips:

- Your practice place. Look for a permanent place in your house where you can practice without distraction (not in the middle of the living room, for instance). Allow room for your music stand, CD player, mirror, metronome, and other practice tools.
- Your instrument. The hardest thing is getting your instrument out of its case. If you have a safe place, you might leave it available to grab and play for a few minutes (this only works in very safe, climatically controlled places).
- The practice chart. Make a practice chart to keep track of specific goals, problems to work on, your fastest tempo, etc. Check off each thing as you work on it, but don't worry about hitting everything every day. Use the chart to remind you of specific things to work on so you don't get bogged down in one tune or technique.
- The timer. Decide how much time you have to spend right then, even if it's only a few minutes. Then look at your chart and decide what you'd like to hit today. At the end of your practice session you will be eager to practice again, and you'll have a specific plan for how to proceed next time.