



# Coda Connections

Columbia Bands, Inc.  
Quarterly Newsletter

Winter  
2013-14

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[Columbia Bands Website](#)

## Greetings, fans and members of the Columbia Bands,

Welcome to the re-vamped Coda Connections Newsletter! We still have all the same features and information, just with a different (and hopefully more professional and readable) format and design. I've also added a few extras. Please feel free to send feedback about these changes, or anything in this publication.

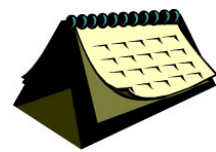
Only a few weeks remain before our big holiday concert on December 15 @ 3:00, which will feature all three ensembles in the Columbia Bands organization (concert band, jazz band, and flute choir). Also, as this is the end of our 30th anniversary year, the concert band will feature guest soloist [Kyle Coughlin](#).

All three groups would love to see you there! Please check the calendar below for details.

Sincerely,

Len Morse, Editor

## Performance Calendar



### December:

Sun, 12/15, 3:00-5:00PM, All CB ensembles at [River Hill High School](#)

## Be an Active Listener

by Jeff Coffin and Caleb Chapman,

adapted by Pete BarenBregge (Jazz Band Director)



(Editor's Note: Although the following article targets jazz teachers and listeners, the basic concepts apply to all styles of music.)

*Listening is fundamental!* We believe it is the most basic fundamental in music and ultimately essential to success. To participate, we like to think of the listening process as "the act of listening" or, better yet, "active listening." To get the most from a practice activity, you need to be focused and involved. We would like to share some of our ideas on becoming better listeners, as well as some important recordings to listen to and share.

### 1. Listen with the Whole Body

Have you ever had goose bumps while listening to music? Where do they come from and why do they happen? Goose bumps come from a WHOLE BODY listening experience. Hearing and feeling music through your body can be a profound experience. Learn to appreciate the sensations of music on your arms, legs, feet, chest, hands, and face - it's all vibration and we can "hear" those vibrations with our bodies.

## **2. Listen to Your Surroundings**

Learn to listen around you. Close your eyes, be silent and pay attention to what you hear. It may take a few moments to perceive your surroundings but there is a lot there! The better your perception is, the better your listening skills will become. There is a big hint in the fact that the words *listen* and *silent* contain exactly the same letters.

## **3. Listen to an Expanded Range of Styles**

It's important to listen to and enjoy different styles and types of music. A wise person once said: "All listeners are equal in their opinions." Just because you like something doesn't mean someone else will feel the same way. The opposite holds true, as well, just because you don't like something doesn't mean it's not valid. And similarly, just because something is new or is in a style that is unfamiliar, don't dismiss it! Give it a listen - not just once but a few times. You might be surprised at how your appreciation for the music changes as you spend more time with it.

## **4. Listen More than You Practice**

A good rule is to listen twice as much as you practice. Music is a language and we need to hear it in order to assimilate its sounds, articulations, rhythms and emotions. It's not realistic to expect children (or anyone) to learn a language without first hearing it and imitating it. Music is no exception. It takes time, effort, imitation and listening.

## **5. Listen with Others**

What is some of the most unusual music you have heard? Have you shared it with your students? Have you asked them to share theirs with you? Listening with others will give you a fresh perspective on what you are hearing. People enjoy talking about what they have heard. It's important to ask the question: "What did you hear?"

Start a dialogue about music and about listening. Be sure to listen to your student's comments. This is important even if you don't agree with them or if their assessment seems a little strange to you. Experience is a beautiful teacher and we can all learn something from communicating and listening to one another.

Chances are that you, your friends and your student musicians have some favorite current jazz artists that you are listening to. However, sometimes the vast catalogs of earlier recordings can be intimidating - often students will inquire about what to listen to. Below are a few recommendations from us of some great music to hone those listening skills on!

### **Small Group Recommendations from Jeff**

Louis Armstrong & the Hot Five - anything!  
Miles Davis - *Kind of Blue*  
John Coltrane - *Ballads*  
Sonny Rollins - *Live at the Village Vanguard*  
Keith Jarrett - *Standards Vol. 1*  
Cannonball Adderley - *Something Else*  
Alan Lomax's field recordings (online for FREE)  
Ali Farka Toure - anything (guitarist from Mali, Africa)  
Aretha Franklin - *Aretha Sings the Blues*

### **Large Ensemble Recommendations from Caleb**

Toshiko Akiyoshi - *Long Yellow Road*  
Count Basie - *April In Paris*  
Duke Ellington - *Jazz Party*  
Gil Evans and Miles Davis - *Miles Ahead*  
Maynard Ferguson - *Birdland Dreamband*  
Dizzy Gillespie - *Birk's Works: Verve Big Band Sessions*  
Benny Goodman - *Live at Carnegie Hall 1938*

Fletcher Henderson - 1924-1925

Joe Henderson - *Big Band*

Woody Herman - *Keeper of the Flame: Complete Capitol Recordings*

Thad Jones/Mel Lewis - *Live at the Village Vanguard*

Stan Kenton - *Cuban Fire*

Charles Mingus - *Let My Children Hear Music*

Buddy Rich - *Roar of '74*

## Fun Stuff

**Celebrity Birthday:** [David Warren Brubeck](#) (December 6, 1920 - December 5, 2012); American jazz pianist, composer; Known for his improvisational skills, eclectic styles, and use of unusual time signatures, Brubeck wrote a number of jazz standards: *Pick Up Sticks*, *Unsquare Dance*, and *Blue Rondo à la Turk*, but his quartet's most famous piece, [Take Five](#), was written by alto saxophonist Paul Desmond. Wanting to create his own melodies, Brubeck successfully avoided learning how to read sheet music, which was discovered during his college years. Many of his professors argued for his talent with counterpoint and harmony, and the school let him graduate once he promised never to teach piano. He is the first jazz musician to be on the cover of [Time Magazine](#) (1954).



Happiness  
(Japan)

**Quarterly Word:** "Xylorimba" - An orchestral instrument combining features of the popular xylophone and its lesser known cousin, the marimba. It is basically a five-octave marimba.

**Quarterly Quote:** "After silence, that which comes nearest to expressing the inexpressible is music." ~ Aldous Huxley (writer)

## Official CB Positions



### Officers

President - Jenn Ambrosiano  
Vice President - Jeanette Donald  
Secretary - Kim Drake \*  
Treasurer - Jim Wesloh

### Members-at-Large

Nancy Efron, Maurice Feldman, Bob Frantz, Peter LePoer, John Messinger, Harold West, John Zontek

### Ex-Officio Music Directors

CCB Director - [Mike Blackman](#)  
CJB Director - [Pete BarenBregge](#)  
FC Director - [Len Morse](#)

### Appointees and Volunteers

Accountant - David Weisenfreund, CPA  
CB/CCB Webmaster - Len Morse  
CCB Equipment Manager - Len Morse  
CCB Librarian - Marilyn Kelsey  
CCB Program Editor - Jeanette Donald  
CJB Librarian - Bob Frantz \*  
CJB Manager - Bob Frantz \*  
CJB Tour Manager - Randy Malm  
CJB Sound System Managers - Mark Morris, Megan Zontek \*  
CJB Webmaster - Matt Williams  
Facebook Fan Page Moderator - Katy Clemens  
FC Manager - Jeanette Donald  
Fundraising Chair - *Vacant*  
Grant Manager - Jeanette Donald

Graphic Artist - Corey Holland  
HCAC Liaison - Nancy Efron  
Historian - Melinda Frisch  
Insurance Liaison - Jenn Ambrosiano  
Poster & Flier Manager - Jim Kaiser

\* = New to position or recently added personnel