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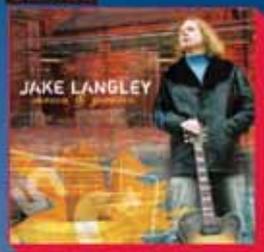
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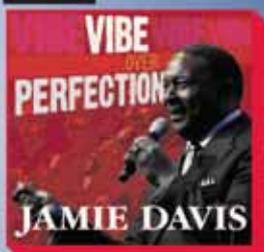
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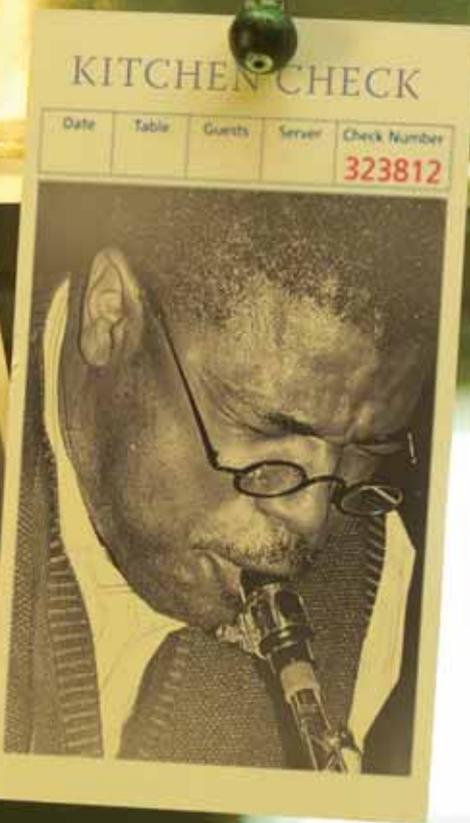
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BILL DOUTHART

William Parker

34 Bill Frisell Trio
Homecoming In Umbria | By Ted Panken

For a week at this past summer's Umbria Jazz Festival, Frisell convened his trio with bassist Tony Scherr and drummer Kenny Wollesen for a series of concerts that explored the textured terrains of the group's evocative soundscapes. Being able to spend a week with the band provided insight into why Frisell calls this trio "home base," as the nearly 10-year-old group has developed an uncanny rapport and a signature musical identity.

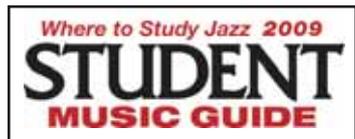
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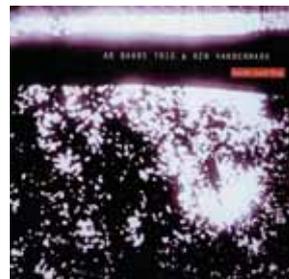
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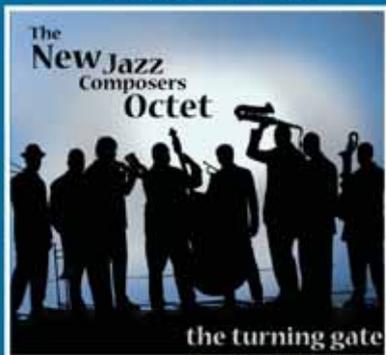
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A Lifetime of Learning

You are holding in your hands the largest issue of DownBeat ever. At 196 pages long, this month's magazine boasts the most pages that we have published in a single issue. We are proud of this accomplishment, and we hope that you find this magazine a compelling, informative read.

The 96-page "Student Music Guide—Where To Study Jazz 2009" accounts for about half of the magazine's heft. Starting on Page 85, this guide features listings of more than 170 college music programs, as well as stories about learning vocal jazz, competition in music education, advice from professionals about how to start a band, artists-in-residence and studying music abroad. This invaluable resource can assist students preparing to enter college—as well as those already in school—to take the right steps as they embark on their formal jazz studies.

Thing is, jazz offers a never-ending learning process. Great artists know that if they ever become complacent—stop or slow down their practice regime, and not absorb new music they encounter—their music will become stagnant. Music like this usually isn't satisfying for an artist, or for the listener.

The artists featured in the rest of this issue have taken this lesson to heart, and have devoted themselves to a lifetime of learning about jazz. Take our cover story on the Bill Frisell Trio. The guitarist has found a special rapport with bassist Tony Scherr and drummer Kenny Wollesen, who provide him a supportive environment from which he can launch his improvisatory explorations. Interestingly, Scherr and Wollesen also provide Frisell a pipeline for new musical ideas.

"Both Kenny and Tony are like my teachers," Frisell told Ted Panken in the story that starts on Page 34. "In so many areas I want to go into, it's like they know 20,000 times more than I do."

William Parker may be 56, but this does not mean that he's resting on his laurels as one of the stalwarts in New York's improvised music community. Rather, as David French explores in his story on Parker on Page 40, the bassist is immersed in a fertile period of creativity, fueled by his inquisitive mind. "From 1972 up until 1992, I was in training," Parker said in the story. "I was in training to learn how to respond to sound, to learn how to play with



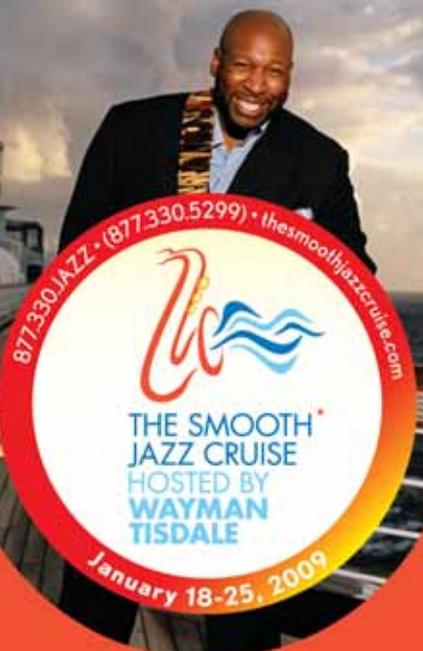
Jeff Coffin:
raising his
standards

many, many different people in many, many different situations."

Jeff Coffin conveys similar sentiments in his feature on Page 54. The saxophonist always has his ears open to music from every corner of the globe, searching for ways to incorporate new ideas into his playing. Also, as an avid teacher, he implores young musicians to focus on a five-tiered pyramid of music fundamentals: dynamics, rhythm and time, harmony, articulation, and listening skills. When Coffin describes his teaching methods, he offers the clearest insight into his own musical processes. "The fundamentals are the roots of every discipline," he said. "Technique is the byproduct of all that stuff. If you read interviews with Ornette, Wayne Shorter, Lovano, Brecker, Coltrane, what are they talking about? They're talking about tone. They're talking about the humanity of the music. They're not talking about how fast they can play, or how well they can play the changes. They're talking about tone, individuality and humanity."

Coffin practices what he preaches to his students, which allows him the facility on his horn to execute his ideas and grow as an artist.

"The struggle is all internal," he said. "I'm frustrated all the time with stuff I miss. I won't belittle myself or beat myself over the head. I've got to be my own judge and reflect on how I'm playing. Is it up to my standards? If not, what can I do to get it there? I'm continually trying to find other ways to do the music." **DB**



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IAJE Demise Expected

As a jazz educator who began teaching after a 35-year career in business, it comes as no surprise that the IAJE imploded ("The Beat," August '08). The leadership of the organization appeared to have little or no business experience and may not even have had a clear vision for what the organization should have provided. For a national group, a business plan needs to be developed, starting with a vision statement outlining in detail why and how the organization should function. Then a plan for financing should be outlined and measures put into place to check the results. It isn't clear that an IAJE "rebirth" is necessary and certainly not likely to be viable if leadership is to be made up of more educators with little or no business sense.

*Jim Linduff
Cincinnati*

Veterans Committee Welcomed

After many years of hoping for the Hall of Fame Veterans Committee for the Critics Poll (August '08), I was thrilled to see its creation and first inductees.

*Marshall Zucker
Wantagh, N.Y.*

Most sincere congratulations on establishing the Veterans Committee. A couple of years ago I wrote in, deploring the critics ignoring Jimmie Blanton. I was pleased to see that he and Harry Carney finally made it to the Hall of Fame.

*Don Mathieson
dgmathie@kos.net*

Congratulations on the five veterans you named to the Hall of Fame—excellent choices. I have subscribed regularly since 1972 and I have voted for Erroll Garner in the Readers Poll for at least 30 years. I first saw him at the Seattle World's Fair in 1962 and he was a one-man orchestra. Now I can finally vote for somebody alive.

*Gary Alexander
Lopez Island, Wash.*

Giuffre Thrived in '80s

I appreciated James Hale's brief but insightful article about Jimmy Giuffre ("The Beat," August '08). Since Jimmy's passing, I've been calling attention to an overlooked period in his career. During the '80s, Jimmy led a quartet with Bob Nieske, Randy Kaye and myself. We recorded and toured extensively for eight years, but the quartet tends not to get press coverage. The Jimmy Giuffre Four recorded three wonderful albums for Black Saint/Soul Note and Jimmy's compositions



RTF Thrills Again

I heard the magnificent Return To Forever in Vilnius, Lithuania, this year and I can verify what Michael Point summarized in his cover story (August '08). Their excitement to be with each other again was there in spades, especially after the intermission when the Chick Corea–Stanley Clarke interplay was magnificently demonstrated. I can also relate to Corea's quote about the others' expanded abilities, especially Al Di Meola's amazing international aspects. To paraphrase Lenny White, I also hope that this is not just a reunion but a resumption.

*Victor Snieckus
Kingston, Ontario*

on them are mature, soulful masterpieces—as good as anything he'd ever written—and his playing is exquisite. *Dragonfly*, *Quasar* and *Liquid Dancers* are hard to find now, and often pricey imports, but they're worth the search and the price.

*Pete Levin
pete@petelevin.com*

Corrections

Thomas Matta should have been credited with arranging the chart of "Joy Spring" in the review of Rob Parton's Jaztech Big Band's *Just One Of Those Things* ("Reviews," June '08).

FMPictures should have been credited for the photo of Szilárd Mezei ("The Beat," August '08).

DownBeat regrets the errors.

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Montreal's Big Score

Financial boost propels Montreal Jazz Festival's 30th anniversary plans

While the Festival International de Jazz de Montreal (FIJM) started out by offering free concerts in the street, it has become one of the most successful musical entrepreneurial endeavors in the world. All of this became clear at the 29th installment of the event, which ran from June 26 to July 6. "Each festival is a \$100 million economic windfall," said festival president and co-founder Alain Simard.

No doubt this fact helps explain why the province of Quebec announced that it is investing \$10 million in what will become the Maison du Festival de Jazz (House of the Jazz Festival), a seven-story concert venue and multimedia archive that will open next summer for the jazz fest's 30th anniversary. Abandoned for years, the Blumenthal Building on Rue Sainte-Catherine, the festival's main street, will become FIJM's Xanadu.

"The best jazz club in Montreal is moving there," Simard said. "We'll have a 300-seat concert club. We'll have an art gallery, a hall of fame and an exhibition center. One whole floor will have the archives of the festival with 300,000 photographs and all the recordings. This will all be on the festival site for free."

FIJM will also stretch into a larger global arena via technology.

"We have hundreds of hours of live concerts recorded for television," Simard said. "We'll have a virtual jazz festival on the Internet."

Essentially, this initiative is intended to increase Montreal's recognition on a larger international scale.

"This new cultural headquarters is a considerable addition to the Quartier des Spectacles and contributes to the promotion of Quebec culture throughout the world," said Quebec Cultural Minister Christine St-Pierre.

"Quebec is contributing millions of dollars to make sure this festival will continue to grow in Montreal, because the festival is a symbol of the



quality of life in this city," Simard said. "It's funny, because 25 years ago during the night, the city of Montreal dismantled our first outdoor stage because there were so many complaints about noise."

This summer's jazz fest was bigger than ever, in terms of the number of performances (725), venues (including the new wood-and-stained-glass Pavilion Heineken imported whole from Belgium), revenue (\$6 million in tickets), attendance (128,000 tickets sold for the indoor events) and even trash (30 tons of recyclable paper, plastic, glass, aluminum and wood). More than one-third of the festgoers came from outside of Montreal and 25 percent came from outside of Quebec. More than 100,000 festgoers crowded in and around the Quartier des Spectacles for free outdoor events.

The performances during this year's festival were just as big, and impressive, as the financial tallies.

An enormous photo of Oscar Peterson looked divinely down on Place des Arts. This year's festival was dedicated to the late pianist, especially the "Invitation" concerts of three piano masters. Dave Brubeck played his first concert with a trio in more than 50 years and recreated his octet. McCoy Tyner played solo, with Ravi Coltrane and with a big band featuring trumpeter Christian Scott.

Hank Jones, celebrating his 90th birthday, played four evenings of duets with Oliver

Jones, Joe Lovano, Charlie Haden and Brad Mehldau. Hank Jones not only played masterfully, he was charmingly whimsical in his asides about the tunes. His interplay with Mehldau was exquisite, especially when the older pianist played elegant melodies or changes while Mehldau danced on the keys like Mikhail Baryshnikov. "The Very Thought of You" was meant to be a duet, but Jones' playing of the song was so deeply beautiful that Mehldau sat back and listened, enraptured.

Melody Gardot was this year's vocal discovery. She walked on stage alone and, with only her foot tapping and her fingers snapping, sang something gospel-ish. She was completely entralling. Gardot played piano and guitar with a minimalist group (Chet Baker-like trumpet, bass and percussion) and sang lyrical, sometimes whimsical songs of her own and a climactic "Caravan."

Other festival discoveries included Stewart D'Arrietta, a singer and pianist who channeled the songs and grit of Tom Waits in a show called *Belly of a Drunken Piano*. Pianist Arden Arapyan's quintet criss-crossed bop with Armenian melodies and won this year's General Motors band competition. Renaud Garcia-Fons played a five-string acoustic bass with flabbergasting quickness and flamenco passion. The Lost Fingers, a Django Reinhardt-esque trio, spun '80s pop songs with Gypsy swing.

—Michael Bourne

Riffs

Disc Firms Merge: CD and DVD manufacturer Disc Makers acquired the online music seller CD Baby on Aug. 5.

Details: discmakers.com

Lyttleton Top Brit: The late trumpeter Humphrey Lyttleton was named BBC Radio 2 jazz artist of the year at the BBC Jazz Awards on July 21.

Details: bbc.co.uk/radio2

Blues Salute: Singer Shemekia Copeland and guitarist Michael Burks will be part of the 12-day Bluzapalooza tour, which performs for U.S. troops stationed in Iraq and Kuwait beginning Oct. 26. Details: myspace.com/bluzapalooza



BASIN STREET RECORDS

Mayfield Directs: Irvin Mayfield has been named the artistic director of jazz at Orchestra Hall in Minneapolis. Mayfield's duties include helping program the hall's second jazz series, which will run from February to July 2009. Details: minnesotaorchestra.org

Bolen Online: Photographer Skip Bolen has launched a new web site that shows his portfolio of New Orleans musicians.

Details: skipbolen.com

Walker Jams: Minneapolis' Walker Art Center has announced its 2008-'09 season. Performers include Charlie Haden's Liberation Music Orchestra on Sept. 27, Yusef Lateef on Dec. 6 and Jason Moran on May 9, 2009.

Details: walkerart.org

RIP, Beck, Bullock. Guitarist Joe Beck died on July 22 in Danbury, Conn., of lung cancer. He was 62. Beck had worked with Frank Sinatra, Miles Davis and David Sanborn. Hiram Bullock, guitarist for the Brecker Brothers and on "Late Night With David Letterman," died on July 25 in New York. He was 52.

Justin Time Celebrates Silver Anniversary in Montreal

Justin Time Records may have gone overtime during the Festival International de Jazz de Montreal, but all is forgiven. After all, 25th anniversaries happen just once.

Billed as "A Night To Remember," the Montreal-based independent label celebrated a quarter century of record making with a marathon four-and-a-half hour concert at Place des Arts on July 5 that demonstrated the range of musical styles and depth of talent that the label has presented.

Pianist Oliver Jones, with Eric Lagace on bass, Jim Doxus on drums and saxophonist Chet Doxus, opened the show with tasteful, swinging readings of "Tenderly" and Jones' "D For Doxus." The prior was on his first Justin Time recording, the latter from *Second Time Around*, his most recent. Jones then brought out bassist Dave Young, this year's recipient of the festival's Oscar Peterson Award, for a spin on Young's "OP & D."

Jones served as a fitting choice to start the show because he helped kick off the label. In 1983, Jim West, a former buyer for the Montreal record shop Sam The Record Man started Justin Time. He signed Montreal native Jones, and they recorded *Live At Biddle's*. The rest is part of a musical history that has resulted in more than 300 releases encompassing jazz, blues, folk, pop, gospel and world music.

All of this was on display during the concert. Singer Ranee Lee and her quartet followed Jones admirably, as did singers Coral Egan and Lorraine Klaasan, a newcomer in bassist Brandi Disterheft, folk-rock duo Tyler Watson and Paul Deslauriers, adventurous saxophonist Yannick Rieu, The Montreal Jubilation Choir and more.

During introductions, West and A&R Director Jean-Pierre Leduc appeared humbled by the occasion, thanking the artists who appeared during the concert as well as some big names who could not make it in for the evening, such as Hank Jones and David Murray, both of whom had prior engagements.

Backed by a group that included Disterheft and drummer Doxus, violinist Billy Bang performed two selections from his critically acclaimed 2001 release, *Vietnam: The*



Billy Bang

MICHAEL JACKSON

Aftermath. The idea for the recording was born when Leduc found out that Bang was a Vietnam veteran. He asked Bang to consider making a recording that reflected his experience.

In counterpoint to the heavy theme of the music, Bang smiled, danced and fiddled joyously through versions of "Moments For The KIAMIA" and "Bien Hoa Blues," bringing the house to a raucous standing ovation.

"This is an honor and a great pleasure to be here for the Justin Time 25th anniversary," Bang said. "When I was backstage listening to all the music, it felt, genuinely from my heart, like a family."

Bang was an impossible act to follow, even for a tried-and-true show stopper like Bryan Lee and The Blues Power Band, the final act of the evening. Veteran New Orleans blues man Lee did his best to pump the crowd, but the long night of great music literally ended with a Bang.

Those who missed the concert can still tap into the company's anniversary spirit. The label has released the two-disc compilation *Justin Time Records 25th Anniversary Collection*, which documents some of the label's best work—from Peterson and Diana Krall to Murray and the World Saxophone Quartet.

—Frank Alkyer

Search & Restore Launches New York Affordability Mission

As rents rise and the national economy struggles, New York's jazz clubs feel the pinch. While the city's bigger clubs typically demand hefty entrance fees and drink minimums, smaller clubs find it increasingly tough to present jazz at a price anyone can afford. All of which is the incentive for the Knitting Factory's Search & Restore project.

Once the bastion of downtown experimental jazz, "the Knit" has devolved into a space presenting jam bands and hip-hop. Last summer, the club hired talent buyer Chantelle Hylton. Promoter Adam Schatz reached out to her to book concerts at the venue. Schatz and his partner, James Donahue, then set up Search & Restore. Their series at the Knit's Tap Bar is returning the club to its free-form roots by presenting double bills of New York cult heroes for \$10 and no drink minimum. Since late 2007, guitarist Wayne Krantz, saxophonist Dave Binney, keyboardist Uri Caine, Josh Roseman's Extended Constellations and the Bill McHenry Quartet have performed to sold-out audiences as jazz fans and eager students pack the room. Currently, Schatz and Donahue are booking



Josh Roseman's Extended Constellations at the Knitting Factory

NATE DOHR

their fall series, including the Tim Collins band featuring Charlie Hunter on Oct. 10.

Search & Restore has sought out local and national sponsors for its efforts, according to the mission statement on its web site, myspace.com/searchandrestore. Sponsorships range in price and different benefits are offered, including using company names in banner ads and posters. Jody Jazz has already signed on as an advertiser.

"Sure, we could just jack up the ticket price, but that would defeat the purpose," Donahue said. "The whole point of what we're doing is to offer a more accessible, casual and communal alternative in the cutting-edge jazz scene."

With the goal to build "a more sustainable live jazz community," Schatz and Donahue are

creating an environment more akin to the New York jazz haunts of the '50s and '60s when price wasn't such a determining factor. Schatz disparages one popular New York jazz club where, "They charge \$30 to get in, then another \$10 for a Pepsi the size of my thumb."

Search & Restore's MySpace page will eventually become a clearing house for New York jazz information, including free album streams.

"It's hard to keep clubs going, especially if the music appeals more to people who don't have money to pay for it, like a student audience," Krantz said. "Adam and James are young with a lot of energy; and they can actually play, too. There is not a trace of disillusionment there."

—Ken Micallef

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Buenos Aires Club Anniversary Marks City's Flourishing Jazz Scene

Thelonious, a high-ceilinged gem of a jazz club, may not be able to boast the historical pedigree of bebop incubator Minton's Playhouse in New York. But in Buenos Aires' daring new jazz scene, it's been as vital to the formation of a movement. On Sept. 21, Thelonious celebrates its eighth anniversary. Throughout its history, the club has become home to a group of musicians who have created a distinctly Argentine jazz sound.

While the musicians who call Thelonious their musical home can't be lumped under one stylistic heading, they share an emphasis on the development of a group dynamic, the embrace of their country's musical roots—namely folkloric music and tango—and an idealistic search for original expression.

Before the rise of Thelonious and its direct musical antecedents, Buenos Aires could boast top-flight improvisers like Gato Barbieri, Roberto "Fats" Fernández and Jorge Navarro, but the city's jazz scene lacked conceptual ambition.

"Jazz was informal," trumpeter Juan Cruz de Urquiza said. "It was practically without rehearsal. Musicians would play standards from the *Real Book*. It wasn't bad. They played well, but that informality wasn't well-received by the public."

In 1999, Urquiza and four other musicians formed Quinteto Urbano, an attempt to become the integrated unit that the scene had lacked. Showcasing clockwork interplay and a sharp, post-bop angularity, Quinteto Urbano proved to be the first wave in a shifting musical tide.

Thelonious' owners and founders, brothers Ezequiel and Lucas Cutaia, walked into this emerging musical climate with a combination of ambition and luck.

"We didn't start looking at a movement that already existed, nor did we know how many groups could play or if there were enough musicians," Lucas Cutaia said. "In this sense, it was madness."

Bassist Hernán Merlo's quintet, featuring pianist Ernesto Jodos, played at Thelonious on the third night of the club's operation, catching the Cutaia brothers' attention and setting the club on the path of adventurous acoustic jazz. Drummer Daniel "Pipi" Piazzolla's Escalandrum and trumpeter Richard Nant's Argentos soon took up residency at Thelonious, injecting tango's dark timbre and folkloric music's buoyancy into a jazz vocabulary that balanced intricate compositions with short, impactful improvisations.

The homecoming of pianist and composer Guillermo Klein, a Berklee classmate and friend of Urquiza and Nant, further spurred the development of the nascent Thelonious scene. Klein stayed in Buenos Aires for two years, recording

Juan Cruz de Urquiza (left) and Richard Nant



KATE STANWORTH

Una Nave (Sunnyside) in 2005.

"Before, if you were playing jazz with a lot of folkloric strains, you were crass," Klein said. "If you think about what Astor Piazzolla did with tango, the way he took it to another level, that's happened a little bit with folkloric music and tango in jazz. But it's not just one person; there are a lot of us."

The partnership between Thelonious and this generation of players was almost brief. In December 2001, just more than a year after Thelonious opened, the Argentine peso collapsed to a third of its previous value, shaking the nation to its core. For the next year, Thelonious confronted scant crowds and big losses.

In retrospect, the crash might have been exactly what the already bubbling jazz scene needed to bring it to a boil. Before the crash, with the Argentine peso pegged one-to-one to the U.S. dollar, Buenos Aires clubs could afford to bring in international jazz groups nearly every week. "It was difficult to compete," Daniel Piazzolla said. "People had Dave Holland, and there I was two blocks away. It was obvious that it was going to be hard for me to get people to come."

When the currency collapsed, the American and European bands stopped coming. An Argentine jazz public that had long seen jazz as an import was forced to look inward as younger musicians became increasingly experimental.

"There's a thirst to search for new things, a restlessness that people have here," said saxophonist Ramiro Flores. "There's a sense among the Thelonious musicians that the search is ongoing, that the language will continue to develop and, with continued dedication, the future promises a further flowering of the scene."
—Eric Benson

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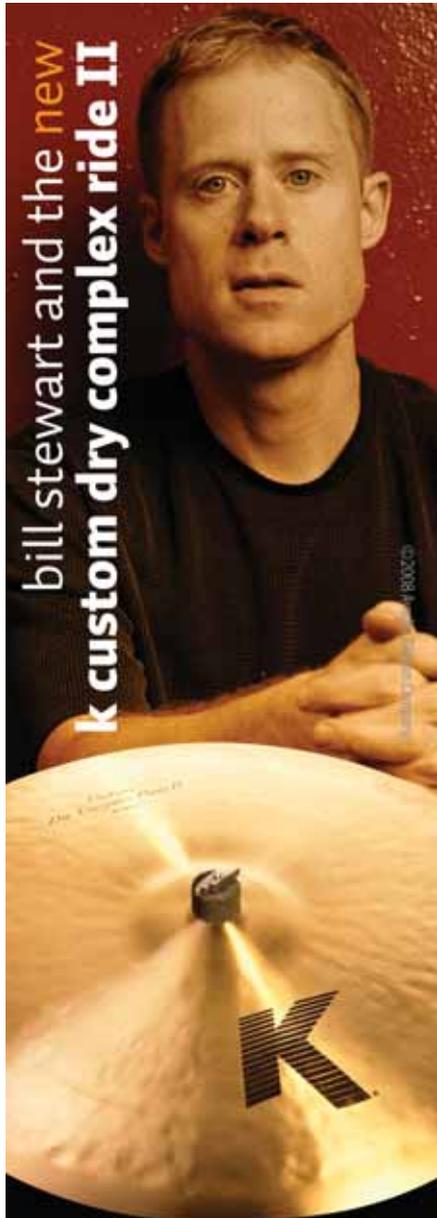
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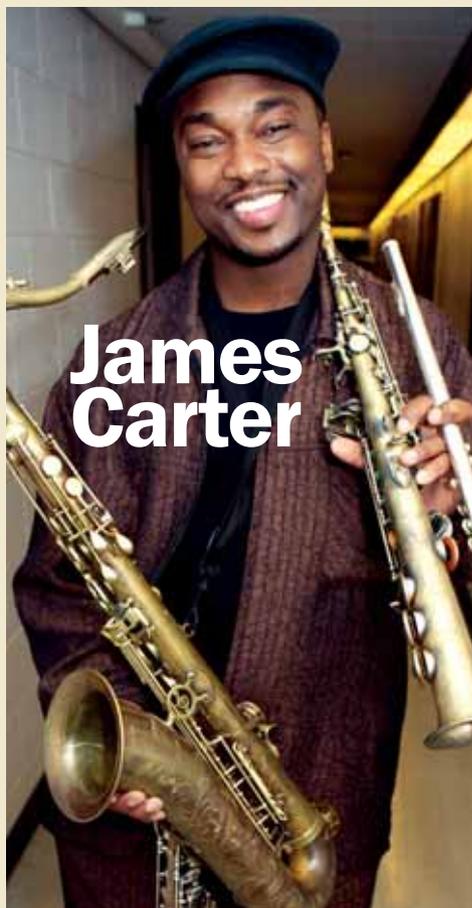
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Backstage With ...

By Michael Jackson



James Carter

MICHAEL JACKSON

died, on my first tour of Europe in 1985. The other occasion I felt the impact of someone of that caliber was when Count Basie came to town with special guest Billy Eckstine. That was the only time I saw my mother lose it.

What's special about this festival?

The specialization, centralization and proximity to the jam session. I can come down the elevator in the Hyatt with my horns and hit, not worry about waiting for a cab or whatever, depleting that pent-up energy that could have been used on stage. You're straight down there and everything is cool. We had a nice little clambake in 2000. Chris Potter was there, and Ricky Ford and I played "Body And Soul" together. We would take turns to go round the circumference of the stage, the outer parameters of the listening area, holding notes and stuff. It was just the freedom and liberty of having that spot open and a hotel that was seriously down for wherever we went.

You were playing bass saxophone at 14 and have proved relentlessly inquisitive about obscure members of the woodwind family. Woodwind repair man Paul Maslin in Chicago told me you were in his store in Evanston blowing up a storm on a sarrusophone recently (a double-reed horn about the same size as the bass saxophone with several octave keys).

That was a Conn gold-plated contrabass sarrusophone. I bought my first one in 1999. Both of the ones I have were made in 1903. I got a chance to play an Adolphe Sax baritone from the 1850s in Oregon. It sounded like a bowl of chalk (*makes sound effect*). It only had a few keys, but (*repeats sound effect*) if you applied pressure you could hear all the partials.

You have criticized the upper-register rasp a lot of tenor players rely upon.

Let me clear that up, because I say the rasp is cool but I'd rather hear something where you are adding to a bass tone, a note you can hit like an open C#, where you don't have to strain. Trumpet players don't use that rasp, unless they decide to add it. They hit the note straight up.

Imperious multireed maestro James Carter performed at the Montreal Jazz Festival in July. On tenor saxophone, rather than baritone—as per his latest CD, *Present Tense* (EmArcy)—Carter tore into "Rapid Shave," slicing into a staggeringly aggressive solo that would have left demon barber Sweeney Todd dumbfounded. Other highlights of a varied set included the episodic bass clarinet feature "Bro. Dolphy" and an audacious soprano sax high note capping Carter's idiomatic balladry on Django Reinhardt's "Pour Que Ma Vie Demeure." After the encore, "You Go To My Head," and a standing ovation, Carter spoke backstage at Théâtre Jean-Duceppe.

Did you drink whiskey and milk before the set? That was Eddie Lockjaw Davis' pre-gig tippie, a man whose larger-than-life conception reflects your own.

I was probably doing cranberry and pineapple juice with a bit of Grand Marnier. I saw Lockjaw at a recorded concert at the Tivoli in Copenhagen the year before he

DB

Beiderbecke Archivist Keeps Unabated Pace

Bix Beiderbecke never knew his most diligent biographers, but their devotion to his archive continues to bring to light more details about the legendary cornetist's short life.

Philip Evans was a Bakersfield, Calif., post office worker born in 1935, four years after Beiderbecke's death. Evans' Beiderbecke epiphany struck him in 1952 and soon became an obsession. He went on to spend nearly half a century reclaiming, confirming and archiving every surviving factoid of Beiderbecke's life through endless interviews and correspondence with anyone who had ever encountered him.



COURTESY OF SCOTT BLACK

Evans and critic Richard Sudhalter published *Bix Beiderbecke: Man And Legend* (Crown) in 1974, a book that became controversial among some who grew skeptical of certain interpretations by Sudhalter. After its publication, Evans continued his hunt for Beiderbecke material and in 1998 published (with his wife, Linda) *The Leon Bix Beiderbecke Story* (Jazz Productions), widely regarded today as definitive. A year later he died, leaving the most comprehensive archive of Beiderbecke's life potentially orphaned.

By then, Beiderbecke had acquired a second-generation disciple, cornetist Scott Black, whose conversion came in 1959 when, at the age of 6, he heard Beiderbecke's 1928 solo on "Lonely Melody." By 15 he had begun his own Beiderbecke quest, racing against the clock in pursuit of Beiderbecke's surviving contemporaries.

"One of the guys I used to write was Hoagy Carmichael," Black said. "When I would mention Bix he would always tell me that there was a guy in Bakersfield who he'd given all his information on Bix. It was Evans but I never contacted him, because I only wanted to know people who knew Bix."

Nearly 10 years later Black reached out to Evans, and the two developed a trusting partnership. When Evans died, his wife turned the entire archive over to Black, who began bringing it from Bakersfield to his home in Connecticut.

"Phil saved every letter he received and made carbon copies of most of the ones he sent," Black said. "There are 10,000 letters. The first thing I brought back were the oral history tapes—hundreds of reel-to-reels going back to 1952. Phil kept them in a cool, dark closet. Most sound like they were made this morning."

They include interviews with Bill Rank, Gene Goldkette, Gene Krupa, Eddie Condon, Paul Whiteman, Red Nichols and many more. At last July's Bix Beiderbecke Festival in Davenport, Iowa, Black played conversations with Bill Challis, who sat with Evans for hours going over the most minute details of every arrangement in the Whiteman book.

For the last nine years, Black has worked on transcribing the taped interviews, typing every word into a computer database for transfer to a CD-ROM. Where Evans could not personally tape interviews, he wrote out thousands of questions, which he instructed others to ask in proxy interviews. A sampling of many letters and clippings from the Evans collection can be viewed at kazoolips.com under the "Tribute Section Dedicated to Philip R. Evans."

Nearly 80 years after Beiderbecke's death—and 10 years after Evans' passing—Black's search persists.

"I tracked down Alice O'Connell, Bix's last girlfriend," Black said. "She died in the 1980s, but Alice knew that we were looking for her. None of her recollections exist in the Evans Collection. But she had a favorite niece whom I'm trying to get to know. If anything was saved, she would have it."

—John McDonough

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EUROPEAN SCENE

By Peter Margasak

Jazz's roots in Europe are strong. This column looks at the musicians, labels, venues, institutions and events moving the scene forward "across the pond." For questions, comments and news about European jazz, e-mail europeanscene@downbeat.com.

McGregor Reissues Highlight Exiles' Global Ebulliance

Even though European jazz isn't considered an aberration in the United States much anymore, attention leans toward contemporary practitioners, and the work of many great musicians who were productive decades ago has fallen through the cracks.

Pianist and bandleader Chris McGregor is one such figure. He was a white man, born and raised in South Africa, who formed the fantastic Blue Notes with four stellar black musicians—bassist Johnny Dyani, trumpeter Mongezi Feza, drummer Louis Moholo and saxophonist Dudu Pukwana. They left their homeland due to apartheid. In 1964 they were invited to play the Antibes Jazz Festival, and over the next few years they tried to settle in Europe. But even there they faced hard times. They settled in London in 1967, yet things were still tough. McGregor died from cancer in 1990, just as the apartheid-era was ending. Moholo remains the only survivor of that group.

In recent years some longtime believers began making more music from McGregor and his cohorts available. The resurrection started in 2001, when Steve Feigenbaum of



JACK KILBY

Cuneiform Records released an archival concert by McGregor's stunning big band, the Brotherhood of Breath. That year he issued *Travelling Somewhere* and heads began to turn. He's gone on to release two additional concerts, all of them well-recorded efforts recorded by German radio in the early '70s: *Bremen To Bridgewater*, recorded in 1971, and the newly issued *Eclipse At Dawn* cut that year.

Then, a couple of years ago the British label Fledg'ling, which is primarily a folk imprint, began reissuing early Brotherhood

of Breath efforts produced by Joe Boyd.

"I had heard plenty of U.S. jazz, including the avant-garde," Boyd said. "When I first heard the Blue Notes, they were doing that plus all the South African influences and Duke Ellington. They blew me away."

As other important British players like Evan Parker, John Surman, Mike Osborne and Harry Miller became collaborators, McGregor had hit upon a sound that contained energy music, Ellington and ebullient South African kwela in one joyful package.

"Chris was always open to the exchange of styles," said his widow, Maxine McGregor. "Even at the Music Conservatory in Cape Town he became more interested in the sounds of the street than in his studies, which is why he discontinued his classical career and became a jazz musician."

One can hear that openness on the two latest releases on Fledg'ling. *Very Urgent*, originally released by Polydor in 1968, and the previously unissued *Up To Earth* sound as fierce and powerful as anything happening in New York at the time, yet with a greater sense of humanity. Another unreleased trio session, *Our Prayer*, is due later this year.

"This was maybe Chris' role," Maxine McGregor said. "To be a pioneer and a pathfinder rather than a star." **DB**

The ARCHIVES

October 19, 1951

Kenton Full of Faith as '51 Tour Opens

"The audience for progressive music is unquestionably a minority compared with the audience for conventional music," Stan Kenton said. "But it is a much larger minority than people realize. Our problem in selling our music to the public is mainly getting a hearing from those who find they like it, if they get a chance to hear it."

TV Offers Great Opportunity to Leaders

By Ria Niccoli

"Benny Goodman won't do a television show unless they give his unit enough time to balance the sound the way he likes it," Elliot Lawrence said. "All musicians should follow his example since the real money is on the road and the public will



not accept a band which they have found to be

poor musically—regardless how clever they may appear on the video screen."

Roundtable of Scholars Offers Definition of 'Jazz'

By Marshall Stearns
As the "Definitions of Jazz" roundtable at Music Inn in Lenox, Mass., came to a successful close on Labor Day, the ultra-hip New York clarinetist Tony

Scott was converted. "From here on in," Scott said, "jazz is no longer the step-child of the arts."

Jazz Always to Evolve, Says Jo Jones

By Nat Hentoff

"Once a man begins to improvise, he's playing jazz," Jo Jones said. "Sure, there are different styles, but it's ridiculous to put down one or more and say there's only one right kind. Why not be able to enjoy all kinds?" **DB**



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Things To Come

By Richard Seidel

The music industry is always planning ahead. Here, you get the scoop on what you can expect from the jazz world in the upcoming months.

Blue Note has put together a band to celebrate its 70th anniversary next year. Members include Nicholas Payton, Steve Wilson, Ravi Coltrane, Peter Bernstein, Bill Charlap, Peter Washington and Lewis Nash. The group will perform new arrangements of Blue Note classics by Thelonious Monk, Horace Silver and Herbie Hancock. A January '09 release will kick off a 50-date U.S. tour. Also coming from the label in early '09 will be Eliane Elias' *Bossa Nova Stories* with guests Ivan Lins and Toots Thielemans.

IPO Recordings has three releases scheduled for the fall. Roger Kellaway leads guitarist Russell Malone, vibist Stefon Harris, bassist Jay Leonhart and cellist Borislav Strulev in *Live At The Jazz Standard*. Kellaway joins up with reedist Eddie Daniels for a live set from the Jazz Bakery. Hank Jones and James Moody offer *Our Delight* with drummer Adam Nussbaum and bassist Todd Coolman.



Christian Scott

Concord recorded the Christian Scott Band on Aug. 9 at the Newport Jazz Festival. Look for a combination CD/DVD release in November.

HighNote will release new studio recordings by trumpeter Tom Harrell and singer Ernestine Anderson. Saxophonist Wayne Escoffery, pianist Danny Grissett, drummer Johnathan Blake and bassist Ugonna Okegwo join Harrell. Anderson's set finds the singer fronting a band that includes Houston Person on tenor, Lafayette Harris on piano, Chip Jackson on bass and Willie Jones III on drums. Both sets are scheduled for release in early 2009.

Saxophonist Tim Ries follows up his 2005 *The Rolling Stones Project* with a new set of jazz takes on the Rolling Stones' music on Tames /Sunnyside in October. *Stones*



Tim Ries

World features more than 70 musicians, including Jack DeJohnette, Bill Frisell, Milton Nascimento and Larry Goldings.

The Keith Jarrett Trio is back for another standards album for ECM, *Yesterdays*. ECM also presents a new outing from trumpeter Enrico Rava, *New York Days*, which showcases Rava with pianist Stefano Bollani, bassist Larry Grenadier and drummer Paul Motian. Both are due in late 2008 or early '09.

Telarc will kick off 2009 with *The Radio Hour* by singer Tony DeSare. Later, in March, vocalist Melissa Morgan has her first for the label, *Until I Met You*.

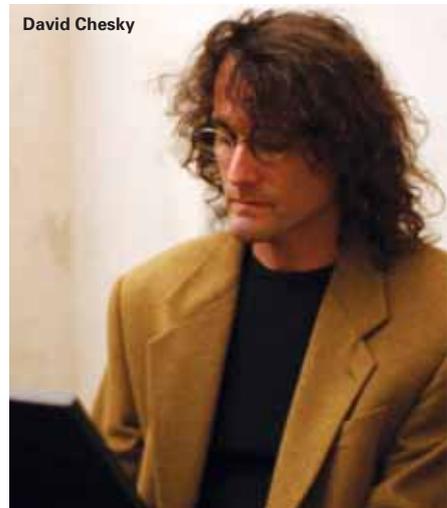
Half Note has a new project coming from the Dizzy Gillespie All-Star Big Band with guest turns by James Moody, Jimmy Heath and Roy Hargrove. The label is also about to record a new album by drummer Francisco Mela with saxophonist Mark Turner, pianist Jason Moran and guitarist Lionel Loueke.

The New Jazz Composers Octet has a new disc set for fall release on Motéma.

The Paul Motian Trio 2000 + 2 recorded an album in June at Avatar Studios in New York for Winter & Winter.

This fall, Sony Legacy will present a 50th anniversary collector's edition of Miles Davis' *Kind Of Blue*. The two-CD/DVD/LP package will include a CD of the original sessions, a live version of "So What" from Davis' 1960 European tour, a book and a DVD documentary. **DB**

David Chesky



COURTESY CHESKY RECORDS

New HDtracks Promises Improved Digital Audio

David Chesky's HDtracks (hdtracks.com) is addressing the needs of those who enjoy MP3 portability and desire higher audio fidelity than a 128 kbps bit file.

"Independent labels are going to be lost with the collapse of the record store," Chesky said. "We have this inverse thing happening where technology is getting better but the public accepts less and less quality. It's crazy. I wanted to do something of quality."

For \$11.98 per album and \$1.49 per track, and with access to thousands of artists, HDtracks offers CD-quality AIFF and FLAC files as well as 320 kbps MP3s, all of which are compatible with computers, home music servers, iPods and MP3 players. HDtracks will soon offer 96 kHz/24-bit audio files, which are sampled at a higher rate than CDs, and thus sound better.

"96/24 represents a substantial increase in the resolution and bandwidth of the recording," according to HDtracks' web site. "Because the sampling rate has been more than doubled to 96 kHz, you will experience effortless high-frequency extension and purity."

"We have more than 100 labels now available from HDtracks and we do two things that are important," Chesky said. "First, we include liner notes. We also deliver the same quality CD file that you would get in a record store. If you buy online, you have to get the same quality you are accustomed to."

HDtracks' technology and presentation would be of particular benefit to jazz listeners, according to Chesky.

"If you are on the beach playing a boombox, an MP3 is fine," Chesky said. "But if I am going to go home and play Sonny Rollins in my living room, I want it to sound great. Even if I download it, I want to hear the burnished sound of the horn." *—Ken Micallef*

Svensson Expressed Hope, Commitment Before Fatal Accident

Esbjörn Svensson did not think like a jazz artist. Instead, the pianist was more like a chemist combining Liszt, Radiohead, Thelonious Monk and Scandinavian folk into rhythmic concoctions that exploded and simmered. He didn't feel the need to separate it all.

"I don't think of music as jazz and stuff," Svensson said two months before his death in a scuba diving accident in Sweden on June 14. He was 44.

Burkhard Hopper, manager of the Esbjörn Svensson Trio (E.S.T.), said that Svensson's ability was less about technical skills and more about creating strong emotions. "It's important whether you can reach people—whether they start to cry when you being to play," Hopper said. "That is what happened with Esbjörn. It was an entry into the spiritual world."

E.S.T.—with Svensson on keyboards, Dan Berglund on bass and Magnus Öström on drums—was an anomaly within the jazz world, attracting younger audiences to 2,000-seat concert halls and non-traditional jazz venues. The group released its debut, *When Everyone Has Gone* (Dragon), in 1993 and Sony issued the trio's *Somewhere Else Before* in the United States in 2001. To date, E.S.T. has recorded 12 discs. In May 2006, the trio became the first

European jazz group to appear on the cover of *DownBeat*.

Svensson grew up in Västerås, about an hour outside of Stockholm, where his mother's classical piano playing and his father's jazz record collection were some of his first musical influences. He also credited pianist Bobo Stenson, also from Västerås, as an early inspiration, while mixing different genres internally.

"I started listening to music at as young kid," Svensson said. "European classical music has meant a lot to me—the romanticism of Chopin and Liszt and the earlier music of Mozart and Bach are important to my language. Then I started to listen to rock. The first tune I fell for was Slade's 'Find Yourself A Rainbow.' I was trying to play that song and it turned my mind apart just trying to figure out what they were doing."

During the April interview, Svensson also talked about Swedish folk songs.

"I made albums with trombonist Nils Landgren where we are playing Swedish folk music," Svensson said. "Before those recordings, I had no idea that we had such a treasure of melodies. In doing research, I discovered all these fantastic small tunes."

Svensson met Berglund in his hometown. Öström teamed up with the pair in 1993. While



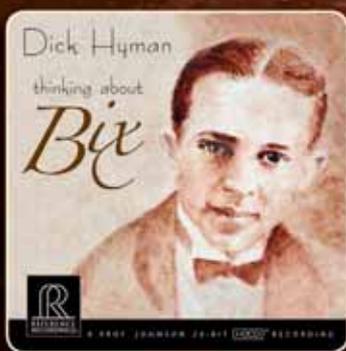
on tour, Svensson noticed how much attention his country's contribution to jazz was receiving.

"People are looking at Sweden and Scandinavia as something exciting," Svensson said. "There is a positive atmosphere around the Scandinavian music scene and there is a great interest and a positive response to its jazz."

Although E.S.T. had recently completed work on *Leucocyte*, set for a Sept. 30 release on EmArcy, Svensson had already begun thinking about where to take his music next. According to Hopper, in the week before Svensson's death the band had started to rehearse for a new album that might have included a larger ensemble.

—David Francisco

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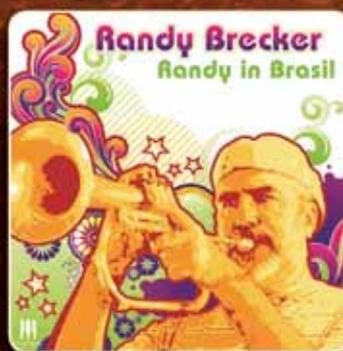
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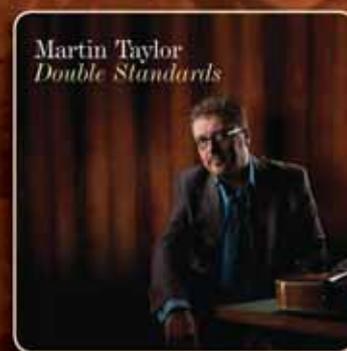
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JVC Jazz Fest Embraces Upstarts Cohen, Spalding and Icon Hancock

When multireedist Anat Cohen introduced “Washington Square Park,” the lead track on her new album, *Notes From The Village*, at the JVC Jazz Festival on June 25, she explained that the tune speaks to how the park lets a visitor “move around between sounds, eras, ages, backgrounds.” Like Cohen’s song, the JVC Jazz Festival New York, which ran from June 15–28, featured an eclectic roster that more than covered its bases. The program offered an open-minded mix of talent, including upcoming artists like Cohen and Esperanza Spalding to legends like Herbie Hancock.

Cohen’s show at the New York Society for Ethical Culture proved that differing levels of public recognition does not necessarily represent differences in musical quality. Propelled by Ben Street’s softly methodical bass line, she carried that tune in and out of different-shaped melodies, using as a point of departure the mix of sounds that might rumble up from the corners of a Greenwich Village gathering spot on any given afternoon. She exuded confidence and grace as she let her hair down and moved her head in time to the rhythm.

Cohen’s adventurous set also included a skittering arrangement of “Jitterbug Waltz,” an emotional take on “A Change Is Gonna Come” and energetic originals by Cohen’s brothers, trumpeter Avishai Cohen and Yuval Cohen on soprano sax, created a formidable sibling horn-line.

Later, bassist and vocalist Spalding commanded the stage, selecting a more jazz-oriented repertoire than she had performed on a handful of recent television spots. She kept the mood carefree and light, turning even the simple task of introducing the band into an opportunity to improvise and scat.

At her best, Spalding imbued Nina Simone’s “Wild Is The Wind” with a fresh sultriness, shaped by the vocals’ relationship to the bass line. She tore into a rendition of “Body And Soul,” using her natural lilt and love of Spanish to bring a modern romanticism to the American standard. Spalding also shared her sensibility for Brazilian music and culture, playing music from Bahia with a soulful tone that belied her 23 years.

While both women have earned well-deserved accolades, neither possesses the legendary status or mass ticket-selling power of some of the festival’s more established headliners. That made it all the more impressive that Cohen and Spalding’s performances were among the best JVC New York had to offer.

At Carnegie Hall two nights earlier, Hancock also put together an eclectic show as part of his “River Of Possibilities” tour. Hancock’s guitarist, Lionel Loueke, opened the evening, making beautiful use of the venue’s celebrated acoustics as he meandered up and down an expanse of pedals that compounded his vocals to new choral heights. Later in his too-brief set, his playing seemed electrified on the 17/4 composition he’d recorded with Hancock and Wayne Shorter, “Seven Teens.” Even when Hancock sat in, the tune belonged to Loueke.

As Hancock explained near the beginning of his own set, the arrangements on his *River: The Joni Letters* aimed to let the lyrics speak, while instrumentals took a backseat as necessary. Still, a serene bass solo from Dave Holland shone as a musical high point, while the interaction



Anat Cohen

MICHAEL WEINTROB

between Holland and saxophonist Chris Potter offset Hancock’s melodicism beautifully. Later in the evening, Hancock traded his piano for keytar and in addition to giving the audience hits like “Cantaloupe Island,” carried out an intense series of one-on-one interactions up and down the stage with each of the instrumentalists. The players overcame a few technical hiccups caused by sound problems and found paths in the music through which they could show their individual chops.

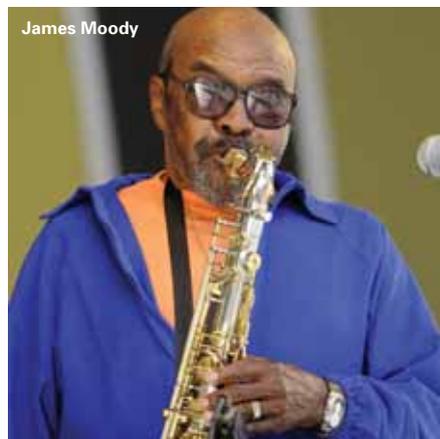
However, a disconnect between the capabilities of the instrumental lineup and the performance provided by the vocalists left a hole. Sonya Kitchell stumbled more than once, letting a heavy-handed breathlessness overtake the serviceable smokiness she puts forth on the album. Vocalist Amy Keys added a bluesy and powerful contrast to Kitchell, and the concert met its goal of challenging listeners to open their minds to a combination of different genres in one setting.

—Jennifer Odell

Playboy Jazz Fest Turns on Glitz for 30th Anniversary

The Playboy Jazz Festival has no shortage of entertainment value. This is Hollywood after all, and producer Darlene Chan routinely strives for blockbuster names and combinations. The faithful audience certainly approves, and it regularly sells out the Hollywood Bowl well in advance of the Father’s Day weekend. This year, Chan relied on familiar faces and found some new ones. As for trends, youth gave a good accounting at this 30th anniversary edition.

Saturday was a good day for pianists. Robert Glasper played a stirring and captivating trio set that balanced subtle dynamics and forceful pyrotechnics. Hiromi dazzled with authoritative piano, including a speed-driven stride version of “I Got Rhythm.” Her reverse hands workout



James Moody

EARL GIBSON

(lead with the left, chords with the right) bordered on a parlor trick, but double-neck guitarist Dave Fiuczynski gave her solid rhythmic stimulus. Renee Rosnes displayed a beautiful touch before singer Roberta Gambarini cameoed with gratuitous scat.

Bill Cosby’s annual mish-mash jam gained focus from Billy Harper’s tenor saxophone contributions—alternately tough and poignant. Young trumpeter Ambrose Akinmusire acquitted himself well with the big boys and Benny Green confirmed his status as a mainstream pillar. James Moody, an evergreen for any season, charmed with his vocal of “Moody’s Mood For Love” (with a rap tag) and blew solid tenor sax on “Last Train From Overbrook.”

New Orleans was represented first by a contemplative, long-toned Terence Blanchard set. Dr. John's depressing follow-up put paranoid conspiracies about dynamited levees and land grabs to song. Drummer Sherrie Maricle expertly drove the roaring Diva Jazz Orchestra, with fine ensemble work and solos with snap. A heartfelt nod to the late Tommy Newsom, who wrote many charts for the band's book, was touching. The slashing precision of Tower of Power's molten horn funk offset the ice cream textures of trumpeter Rick Braun and saxophonist Richard Elliot. Though conguero Poncho Sanchez has a fair amount of '60s soul to his salsa, the added vocals of Stax vet Eddie Floyd was an oil-and-water summit. Singer Al Jarreau batted an anticlimactic cleanup; he couldn't give us anything we hadn't heard before.

Neo-Stax shouter Ryan Shaw made an impressive showing in the Wilson Pickett mode on Sunday. Keb' Mo' should have had some of that verve in his blues vocals. Ben Riley gave an object lesson in small band drumming over Don Sickler's canny charts for the swinging Monk

Legacy Septet. Brazilians Ivan Lins and Oscar Castro-Neves played a soothing set that gave a tropical cast to the warm daytime weather.

It was a tossup as to whether Dee Dee Bridgewater's Red Earth band outdistanced Puerto Rico's Plena Libre for scorched earth musical energy. Both had Africa in common: hers in a jazz variation, theirs in one of its Latin permutations. Both trafficked in fast poly-rhythm, with the added pageantry of dancers for Bridgewater. Plena Libre's individual and group vocals had a raw muscularity that dripped sweat and shouted fierce pride.

Herbie Hancock closed the weekend, with a Dave Holland-anchored acoustic group that showcased Chris Potter's mature tenor sax and Sonya Kittell's ingénue vocals. Then Hancock went electric with Marcus Miller's band, including DJ C-Minus. The Debbie Allen-choreographed fantasia on "Rock-It," seen last April at the Kodak Theatre with platoons of young dancers, was reprised for the finale. It may or may not have been jazz but it was old-school show biz to be sure.

—Kirk Silsbee

Moutin Brothers Electrify Chicago's Green Mill

The scene outside Chicago's Green Mill on June 20 gave advance notice of what the Paris-born Moutin twins, François and Louis, are all about. During intermission after the first of three sets, they were taking some air outside the crowded club and were drenched in sweat. Though their recent *Sharp Turns* (Blujazz) is full of energy, it has a slick sheen that contrasts with the super-charged double-act's live set.

New York-based bassist François and drummer Louis (who still resides in Paris) preferred close proximity on stage, and occasionally shot each other approving glances. The rest of the time, they hurled every ounce of their beings into the music. Louis, with eyes often screwed shut, never let the polyrhythmic kick lag, while François attacked the bass with the articulation and booming, decisive sound associated with Dave Holland, yet with a different posture—crouching over the instrument, often plucking the strings with both hands near the bridge.

Though the music was heftily acoustic, given the flat-out techy assault of the quartet jazz-rock fusion was not outside their agenda. Much of this impression had to do with the Michael Brecker-like chops of tenor saxophonist Rick Margitza, who, despite the demands of the Moutin compositions and his gymnastic solo arcs, barely perspired, even during the most climactic moments. Periodically, wiry pianist Pierre de Bethmann watched Margitza as if to see if he would hit expected notes scripted in the charts, only to be rewarded by the tenorist's

remarkable consistency.

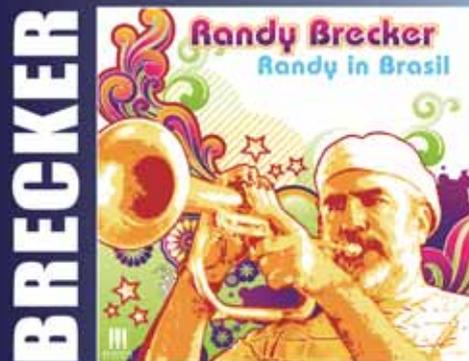
As respite from the sparky quartet interplay, the twins performed a duo medley of John Coltrane tunes. As he has done before with Charlie Parker's "Donna Lee," François relished the more finger-busting lines of "26-2," while Louis sheathed sticks in favor of the palms and fingers of his hands on the drumhead. "Something Like Now" began with Louis maintaining the ride with a rim click redolent of Alex Acuña's pulse on Weather Report's "Birdland," and other elements, breaks and shadings suggested this association, as well as a rangy piano solo from the long, strong fingers of de Bethmann.

An encore ensemble rip through "MRC" contrasted with self-contained a cappella blowing from Margitza earlier in the set. With intervallic leaps from bottom to top and top to bottom of the horn, subtle use of cycle breathing, gutsy altissimo shrieks and judicious bluesy smears, Margitza pushed the sonic architecture to the brink, while always locked in the Moutin pocket.

—Michael Jackson



MICHAEL JACKSON



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Edmar Castaneda Harpist's Partytime

"I've always liked everything about world music, different variations from Astor Piazzolla to Paco de Lucía to Chick Corea," said Edmar Castaneda. "That's what I've tried to put on my instrument: different influences from around the world."

Castaneda's instrument, the harp, may be more commonly associated with glissando washes of sound than the multiple vocabularies that he deploys. The results can be heard on a number of projects, including pianist Taylor Eigsti's recent *Let It Come To You* (Concord) and Castaneda's 2007 self-released disc, *Cuarto De Colores*.

"I like to explore," Castaneda said. "I want people to look at the harp in a different way, not only angels' music. You can party with angels."

Castaneda spoke after a soundcheck for a gig with his working trio—trombonist Marshall Gilkes and drummer Dave Silliman—at New York's Jazz Standard, two nights after opening for Rickie Lee Jones at the JVC New York Jazz Festival. The group is a show-stealer. Alongside Gilkes' resonant tone through the trombone's entire range and Silliman's smooth polyrhythmic flow with drum kit, cajon and a percussion assemblage composed of dumbek, hand percussion, chimes, bells, shakers and triangles, Castaneda used his cedar wood Colombian harp—with 34 nylon strings and no pedals—to execute horn-like melodies with his right hand. He conjured an astonishing range of basslines—6/8 sambas, flamencos, funk grooves, walking 4/4 and Afro-Caribbean tumbaos—with his left.

"Sometimes you see audiences where people's jaws are open," Gilkes said.

A native of Bogotá, Colombia, Castaneda emigrated to the New York area in 1994, when he was 16, to join his father, Pavelid, a pianist who "started practicing more harp when he came to the States," Castaneda said. By then, he was a well-versed traditional musician. The harpist had become conversant with the many strains of Colombian folk music, which has, according to Castaneda, 72 specific rhythms ("100-and-something with variations")—the African-descended cumbia and pacífico from the Caribbean and Pacific coasts, as well as the indigenous Andean guitar-based bambuca and the harp-based joropo, which he discovered at the age of 7.

"My mother took me to a place to dance on Saturdays, and that's when I saw the harp," Castaneda said. "I didn't have a teacher. My aunt gave me a harp, friends taught me songs. I practiced, and I haven't stopped. When I was 12,



NORMAN NG

I played cuatro—a four-string instrument, like a ukelele, different than the tres—at rough places where people danced, and I played a little trumpet, too."

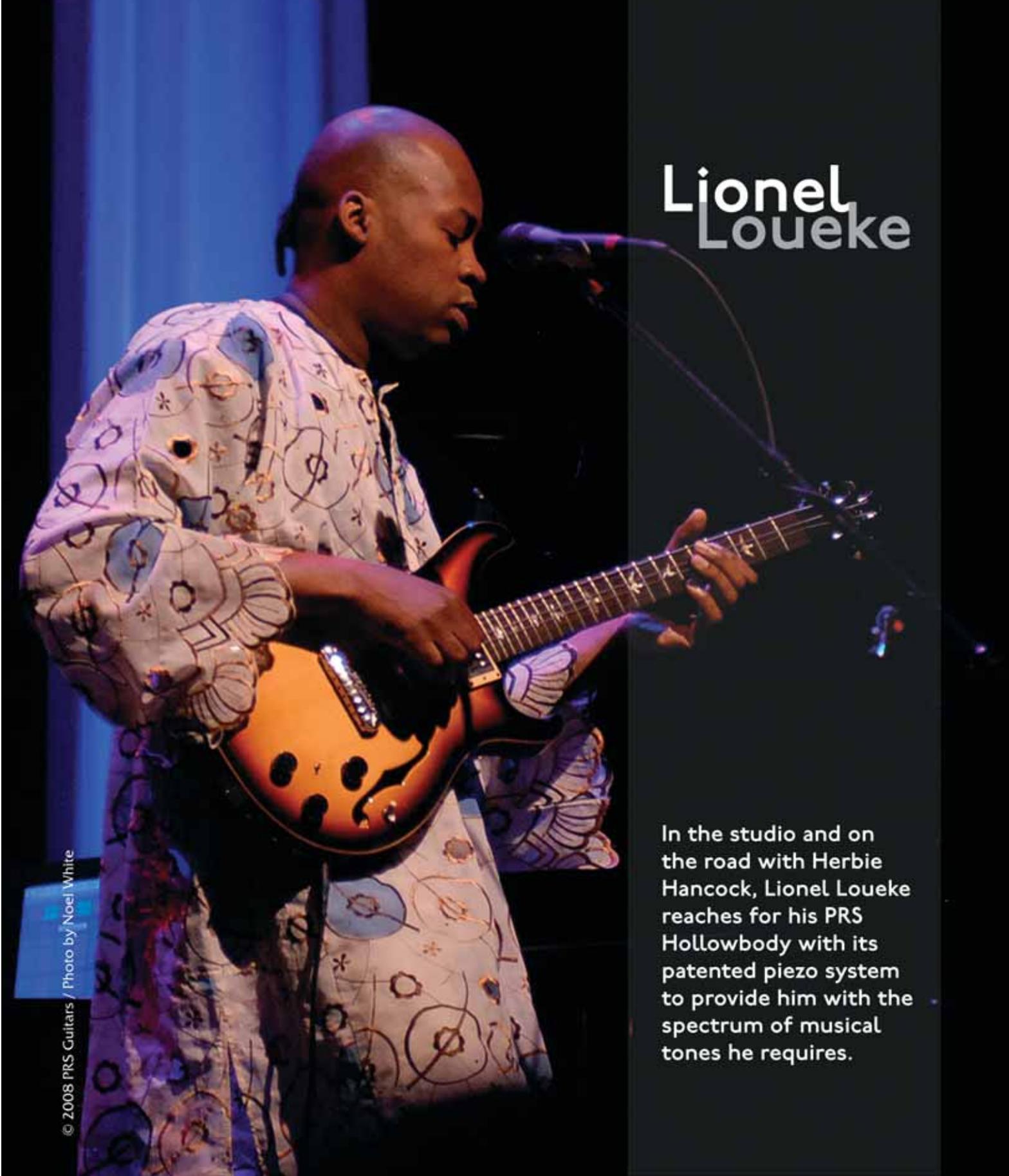
Castaneda discovered jazz in his Long Island high school, where he played trumpet in the band, applying his lessons to the harp on a six-night-a-week restaurant gig that he held for several years. "It was background music, so I could pay my bills and practice," he said. "I started creating. I was playing solo harp, which forced me to create a way to play bass, to accompany all the parts at once. In Colombia we improvise a lot with the left hand as a percussive voice, but never play bass with it. I listened to samba, and put the bassline on the harp—adapted and practiced the groove. I heard Eddie Palmieri and Dave Samuels at the Blue Note, and I listened to pianists like Danilo Pérez, Brad Mehldau and Gonzalo Rubalcaba. They inspired me. [While studying at Five Towns College], I found a place in New York called Nells that had descargas.

[Tres player] Nelson Gonzalez was playing, and he let me play. People got crazy. After the descargas started with Nelson, I met Paquito D'Rivera, and he invited me to play on *Calle 54*. Then everybody started to know me."

Unlike the pianists he admires, Castaneda does not have dark keys to work with chromatic ideas, a limitation that would seem to be the only impediment to his self-expression—he can play "Autumn Leaves," but not "Giant Steps."

"You can modulate with pedals, but the pedal harp has a different sound," he said. "I have to look for ways to voice the notes so that it doesn't sound too diatonic. I bend strings and tune in different modes so the ear does not say, 'You changed keys from here.'

"I love jazz, and I wish I could play all those harmonies that you can play on a piano—it's my passion. But I have to combine the different world musics with jazz. Jazz is improvisation, right? A lot of people improvise on world music."
—Ted Panken

A photograph of Lionel Loueke, a Balinese Indonesian jazz guitarist, performing on stage. He is wearing a white shirt with a colorful, intricate pattern. He is playing a PRS Hollowbody electric guitar, which is a semi-hollow body design with a sunburst finish and two humbucker pickups. A microphone is positioned in front of him, capturing his playing. The background is dark with some stage lighting.

Lionel Loueke

In the studio and on the road with Herbie Hancock, Lionel Loueke reaches for his PRS Hollowbody with its patented piezo system to provide him with the spectrum of musical tones he requires.

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Mathias Eick Natural Nordic Processing

While many still search for a personal voice at 28, Norwegian trumpeter Mathias Eick has developed a distinctive esthetic while working with a homegrown team. With *The Door*, his ECM debut as a leader, he's taken a group of well-known Norwegian musicians—pianist Jon Balke, bassist Audun Erlien and drummer Audun Kleive—and fashioned a sound that capitalizes on individual strengths while using a dogmatic approach to discourage falling into comfort zones.

"It was hard to tell my heroes, 'I want you, but I want you to play a little bit differently,'" Eick said. "I wanted them to do all the things they excel at, but at the same time I wanted to go in a certain direction, and they were humble about the process. We had to cross some borders and think some new thoughts."

Eick has been a mainstay on such ECM recordings as guitarist Jacob Young's *Evening Falls* and *Sideways*, pianist/harpist Iro Haarla's *Northbound* and drummer Manu Katché's *Playground*. Eick blends the expansive timbres of Jon Hassell, Arve Henriksen and Nils Petter Molvær with Kenny Wheeler's melancholy lyricism and techniques learned from studying classical composers like Joseph Haydn. "I had quite an American education," Eick said, "playing jazz from the age of 3 and studying Clifford Brown, Chet Baker and Miles Davis."

But for Eick, his sound is all about melody and paying as much attention to the sound of



ZIGA KORITNIK

the note as the note itself.

"Listening to early Jan Garbarek with Keith Jarrett, he's playing great solos," Eick said. "But it's more about finding good melodies. Artists like Garbarek and Terje Rypdal have also been more concerned about looking at our Norwegian roots and, while improvisation is a part of what I do, I wanted to avoid making a record of head-solo-head jazz tunes. I wanted it to be less about solos and more about collective energy."

As more Norwegian musicians experiment with organic integration of technology, Eick's rules for *The Door* were clear.

"I wanted to bring the melody back, with no effects at all. No synthesizers, no processing, no Pro Tools," he said. "Everything you hear is actually played."

That doesn't mean Eick didn't take advantage of overdubbing guitar and vibraphone, as well as Farmers Market's Stian Carstensen on

pedal steel on three of the album's eight original compositions. "But the overdubs aren't the focus. They're just there to create a deeper, more three-dimensional soundscape," he said.

The result is an album of lyrical intensity that underpins the folkloric ambience of the title track, the elegiac "Cologne Blues," the contrapuntal classicism of "Williamsburg" and the free-funk of "Stavanger."

Still, recent Shining recruit Andreas Ulvo dispensed with one of Eick's fundamental rules at a recent performance at Stavanger's Mai Jazz Festival, augmenting his grand piano and heavily overdriven Fender Rhodes with the synthesizer. Although Eick may profess not to want to impress with formidable chops, they're there nevertheless, even as he remains firmly committed to melody and tone.

"You have to learn the language and speak it a lot," Eick said. "Then you learn it's OK to be quiet and keep your ears open." —John Kelman



Tribe: Wendell Harrison (left), Phil Ranelin and Marcus Belgrave

TIMOTHY SACCENTI

Tribe Vintage Detroit Jazz-Funk Rekindled

Last June, key members of the '70s Detroit collective known as Tribe—trombonist Phil Ranelin, multi-reedist Wendell Harrison, trumpeter Marcus Belgrave and drummer Doug Hammond—convened at New York's Le Poisson Rouge as part of the JVC New York Jazz Festival. It had been almost three decades since they had performed under that name.

Even during Tribe's absence, the group's influence remained. Fellow Detroit, electronica artist and producer Carl Craig is releasing Tribe's *Community Projects* on his imprint, Planet E Communications. The significance of the JVC festival performance and Craig's recording exceeds the usual band reunion concept because Tribe was more than a self-contained musical group. It was an institution that,

at times, resembled other artist-driven collectives, such as Chicago's Association for the Advancement of Creative Musicians and St. Louis' Black Arts Group.

Formed in 1971, a year before Motown moved from Detroit to Los Angeles, Tribe consisted of more than 30 musicians looking for work and recognizing that they had to empower themselves.

"Tribe was formed out of necessity and our burning desire to keep our careers going," Ranelin said. "We were a bunch of artists who were young and had no fear."

Alongside Tribe came an independent label under the same name that released such cult classics as Belgrave's *Gemini II*, Ranelin's *Vibes From The Tribe* and Harrison's *An Evening With The Devil*, as well as a self-titled magazine. Most of the LPs from these musicians displayed a way of grounding the headiness and exploratory nature of Afrocentric free-jazz with feet-friendly rhythms associated with the city's Motown, Westbound and Invictus soul grooves. Tribe lasted for about seven years.

"It's hard to keep a band together when there's not a lot of work," Ranelin said. "Economics played a big part for us not staying together longer."

Craig teamed up with Belgrave on 2003's *The Detroit Experiment* (Ropeadope), which served as a prelude to Tribe's reunion. They met through Detroit-based percussionist Francisco Mora.

"I loved Marcus after that session," Craig said. "He became my hero, and I knew that I had to be involved in a new Tribe LP."

Belgrave was impressed that Craig, an electronica artist, was savvy enough to incorporate live jazz instrumentation.

"I said, 'Wow, electronica music is real,'" Belgrave said. "I told Francisco, 'The first chance you get, let Carl know that I'll be interested in doing something with him.'"

By recruiting new musical renegades like guitarist John Arnold, drummer Karriem Riggins and keyboardists Kevin Sholar and Amp Fiddler, *Community Projects* take on similar cross-generational characteristics as *The Detroit Experiment*.

"Carl is a real producer with a sensitivity much needed these days," Hammond said. "His way of bringing musicians together and searching out the best way of communication for the best result is creative genius."

Thanks to DJ culture, a lot of rare Tribe records have found a younger audience in the hip-hop generation. Harrison attributes that to Tribe addressing social issues of its time, much like early hip-hop.

Ranelin pointed out that some of the arrangements incorporated soul and pop elements, also. "I was working with Motown, so my music had some pop influences," he said. "It was a little on the 'out' side, but it had some beats and bass lines that the youngsters appreciated."

—John Murph

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Anne Mette Iversen String Integration

A decade ago, bassist Anne Mette Iversen arrived in New York and was struck by the city's varied population and the impact it had on the people around her. This sensibility informs a two-CD release, *Best Of The West + Many Places* (BJU). The title suite is a sidelong meditation pairing Iversen's core quartet with a classical string ensemble.

Iversen, who grew up in Aarhus, Denmark, wants to realize the potential of combining disparate music styles. The vantage point she gained from living on two continents provides inspiration.

"The attitude is more open-minded in New York," Iversen said. "If you're not interested in other people, you can't live in New York."

"Best Of The West" is a demanding work that spans nearly an hour from start to finish. It includes six movements; the first four mimic a sonata. The adagio ("South") resembles a ballad, with soprano saxophone and strings cast in the lead of a lush arrangement. The beginning and end of the minuet ("West") suggest chamber music; in between, Iversen's quartet stretches out for several minutes before the strings reenter and the mood heightens. The presto ("North") opens with a fast, challenging string arrangement that also appears as a refrain between solos.

Tanya Kalmanovitch, a violinist who has performed "Best Of The West" with Iversen's quartet, singles out the prominence of the strings.

"A lot of times when you deal with jazz projects that have strings the strings are tacked on," Kalmanovitch said. "They're not so much part of the rhythmic fabric of the music. You do a lot of long tones, a lot of sup-



COURTNEY WINSTON

porting textures, a lot of background harmonies. But in Anne Mette's piece, the way that it's orchestrated is tightly integrated."

Iversen's classical training predates her interest in jazz by roughly 10 years. She attended two conservatories in Denmark before earning a bachelor's in fine arts in 2001 from the New School in New York. Iversen also draws from the liturgical music of Denmark's Lutheran Church, Scandinavian folk songs and waltzes.

"The melodic quality and the way the songs are constructed is something that I've incorporated into my own language," Iversen said at her Brooklyn apartment. "Later on when I studied classical composers, I found that structure and form are important in terms of defining the song. If there's no formal structure to it, there's not much melody to it."

Iversen is also a founding member of the Brooklyn Jazz Underground, which emphasizes new compositions and collaborations among its affiliated musicians. "We want to exchange ideas, and learn from each other, and help develop new stuff," she said. "The curiosity is much bigger than the competitiveness." —Eric Fine



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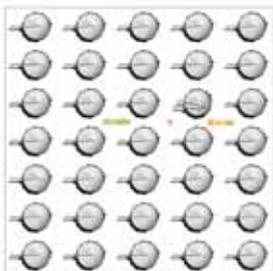


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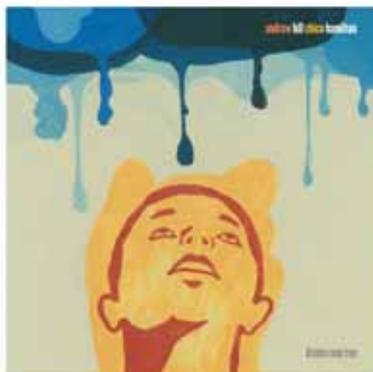
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by David-Lucas Burge

It all started in ninth grade as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. *"Linda's got Perfect Pitch."*

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name exact notes and chords—all BY EAR; how she could sing any tone—from memory alone; how she could play songs—after just hearing them; the list went on and on . . .

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? How could she know notes and chords just by hearing them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, *"Can I test you sometime?"*

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an Eb," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. *"How in the world do you do it?"* I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize and sing tones by ear?

Then it dawned on me. People call themselves musicians, yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note over and over to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped straining my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart

could mentally envision their masterpieces—and know tones, chords, and keys—all by ear! It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing." Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves.

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: to beat Linda. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the grand finale.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+. Sweet victory was music to my ears, mine at last! —D.L.B.



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- "Someone played a D major chord and I recognized it straight away. S.C., bass
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." B.B., guitar/piano
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P., student
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H., student
- "It's so simple it's ridiculous. M.P., guitar
- "I'm able to play things I hear in my head. Before, I could barely do it." J.W., keyboards
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." L.B., bass guitar
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own'." L.H., voice/guitar
- "What a boost for children's musical education! R.P., music teacher
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." M.U., bass
- "Although I was skeptical at first, I am now awed." R.H., sax
- "It's like hearing in a whole new dimension." L.S., guitar
- "I started crying and laughing all at the same time. J.S., music educator
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- "This is absolutely what I had been searching for." D.F., piano
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HOMECOMING IN UMBRIA

*Bill Frisell's week at the Italian jazz festival
with Tony Scherr and Kenny Wollesen,
the group he considers his 'home base'*

By Ted Panken

At midnight on the first Sunday of the 2008 Umbria Jazz Festival in Perugia, an impromptu party was in full swing on the cobblestone streets outside Teatro Pavone, a horseshoe-shaped, five-tiered acoustic marvel from 1740. Inside, however, about 250 listeners paid close attention as the Bill Frisell Trio, with bassist Tony Scherr and drummer Kenny Wollesen, began a six-night run.

Smiling, Frisell touched a pedal with his foot. *Nachtmusik* birdsong plinks came forth, resonating against the old wood facades. For the next several minutes, Frisell followed the sounds, weaving an abstract web of tone color—whispery one moment, skronky the next. He inserted electronic sounds into the dialogue with pedal taps and dial switches. Wollesen scraped his snare drum, hand-drummed on his hi-hat and stroked a gong on a tree of little instruments placed next to his kit. Gradually, a familiar melody emerged. Scherr inferred a walking bass line, and the tempo began to coalesce. Then, on a dime, Frisell launched the melody of Thelonious Monk's "Misterioso."

This began a free-associative, genre-spanning suite, each declarative melody transitioning into another—"Moon River," "A Change Is Gonna Come," "You Are My Sunshine," Monk's "Jackie-ing," Charlie Christian's "Benny's Bugle," Boubacar Traoré's "Baba Drame" and Lee Konitz's "Subconscious-Lee." Seemingly able to call up guitar dialects ranging from Jimi Hendrix to Mali to Charlie Christian at a moment's notice, Frisell went for equilateral triangle dialogue, feeding information to and drawing it from Scherr and Wollesen. The band displayed implacable patience, grabbing sounds, constructing lines and creating musical flow from the environment.

Six hours earlier on the same stage, Pat Martino had played the third concert of a parallel 10-night engagement, leading his quartet through a sparkling seven-tune set. Dressed in a crisp white shirt, black vest and pressed black pants, barely moving a muscle, Martino spun out high-degree-of-difficulty declamations, each a little sculpture of its own, marked by flawless articulation, an unfailingly plush tone, attention to melody and an enviable sense of form. He tore through the swingers and created high drama on the ballads; it was hard to determine whether the solos were set pieces or spontaneous inventions.

Throughout the week in July, the juxtaposition of these two—Frisell a master of space and implication, Martino determined on every tune to display his efflorescent gifts—was a fascinating programming subplot.

"You wouldn't know it from listening to what I do now, but I've listened to Pat Martino a lot, and at one time I was maybe trying to do that," Frisell said the day after his opening set. Sitting in the back of the dining area of the Rosetta Hotel, Frisell wore a white T-shirt, paisley shorts, white Converse high-tops and horizontally striped socks in bright colors.

"I was checking Pat out yesterday, trying to unravel this mysterious stuff he's doing, and it blows my mind," he said. "John McLaughlin was another hero.



Day-in, day-out, I tried to play like him, and I couldn't come anywhere close. I saw a concert with Shakti in the early '70s, heard this incredible stuff coming out and it was this moment of despair. I realized I'd never be able to do that. I wanted to quit. Then the next moment it was like, 'Thank God that's over with; now I'll deal with what I've got.'"

Frisell noted the spontaneous quality of the previous evening's concert. "It wasn't planned," he said. "My mom died a few weeks ago, and I had to miss a bunch of gigs, so I hadn't been playing. I was feeling, 'Here I am—now I'm back with my buddies and I want to play, but my hands are like ... I haven't been playing my guitar much. So I thought, 'I just want to make a sound and see what it sounds like.'"

Frisell has several bands, and works on myriad projects. But he regards the trio with Scherr and Wollesen—which first convened for a 1999 week at the Village Vanguard and performs on *Unspeakable*, *East/West* and the new *History, Mystery* (Nonesuch)—as "home base."

"I've listened to thousands of records with Ron Carter," Frisell said, "but when I stand there and play a chord, and he plays some note I'm not expecting, my mind has been obliterated."

He broke off the sentence with a laugh. "You want to stay up in that thing. I want my mind to be blown. By the time Tony and Kenny came along, I'd been listening to a lot of music I hadn't heard much before—songs by Hank Williams, Roscoe Holcomb and Doc Boggs. It wasn't just about I want to play a Monk tune or a Lee Konitz tune, or I want to write my own tunes. I was also trying to remember where I come from—thinking about a Bob Dylan song when I was a kid, playing this Lovin' Spoonful song when I was 16. Being honest about what got me playing."

"Both Kenny and Tony are like my teachers," he continued. "In so many areas I want to go into, it's like they know 20,000 times more than I do. Last night, as an encore, we played this Ron Carter song 'Mood.' Tony knows 20 different versions, and any other song I'd ask him to play. He's an awesome guitar player and also a singer—he knows the words, too. When I discovered Roscoe Holcomb, Kenny went, 'I got that record when I was 12.' I've put myself in this amazing situation where they can challenge me. But at the same time they respect me. They just play, and they're not intimidating. Like I said, they blow my mind."

Bill accepts the way people play, and plays with who they are, rather than with who they're supposed to be," Scherr said the morning after a midnight trio set. The clear sky afforded a spectacular view of the Tiber River Valley from the terrace outside Hotel Brufani Palace, the festival's nerve center. "He's constantly open to anything he hears. There's no preconception of what somebody is supposed to know or not."

"I didn't grow up hearing jazz," Scherr continued. "When I was around 14, I met a guy who introduced me to Howlin' Wolf and Muddy Waters. We'd play what people think of as a standard, a song by the Animals, then turn off the lights and play free. It all lived in the same room—I never thought about the difference between genres. I recognize that in common with Bill, because Bill seems to just hear a song—it doesn't matter if George Jones or Billie Holiday sang it. He writes beautiful, classic songs, too, with melodies that go around in my head. When it comes down to it, there's just great songs, great melodies, and people want to interpret them, be themselves and have a language with the people they play with."

In the '80s Scherr, now 43, went on the road with Woody Herman. In the '90s he played numerous jazz gigs on bass,

ELECTRIC SOUND PAINTINGS

The first half of Bill Frisell's 2008 release, *History, Mystery*, consists primarily of music that he composed for three collaborative projects with Jim Woodring, a Seattle-based cartoonist who transforms biomorphic shapes into characters in phantasmagoric narratives. He arranged it for a fall 2006 tour by an octet propelled by Tony Scherr and Kenny Wollesen. It's far from Frisell's first sounds-meet-images project. The 1995 Nonesuch CDs *Go West* and *The High Sign/One Week* document his responses to a pair of silent films by Buster Keaton. In 1996 he scored *Tales From The Far Side*, an animated film by Seattle cartoonist Gary Larson, a close friend. Indeed, Frisell's wife, Carole d'Inverno, is a painter whose canvases, figurative and abstract, reveal an economical command of line and color.

"When the music is happening, it's not visual," Frisell said. "But I like to look at art. I can't draw, but if I didn't play music, I'd probably do something like that. When I met Jim Woodring and saw his art, I felt his drawing was a lot closer to what I'm trying to do with the music than a lot of musicians I know. It's the place you're trying to get to—to bring something to the surface that's not always visible or audible, something people feel in this reality that isn't always there."

In a drawing dated 1997, Larsen portrays a bespectacled Frisell playing guitar. He scalps him, revealing his brain as a laboratory in which a mad scientist sits in a sort of director's chair atop a ladder, blowing notes into a large funnel, through which they pass into a complex, Rube Goldberg-esque processor, which in turn feeds them into Frisell's guitar, which is plugged into his left temple lobe.

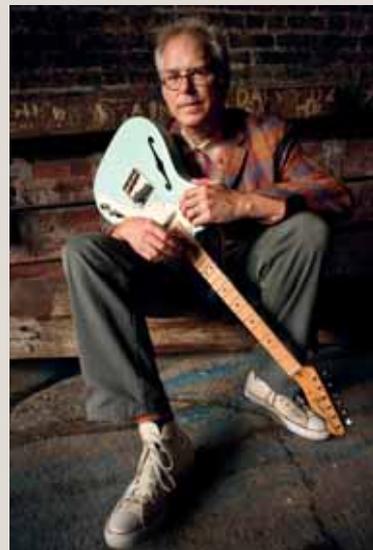
Frisell's father was a biochemist. Does he reference that aspect of his background in his musical production?

"I didn't connect with that at all," he said. "Chemistry classes and that stuff, I failed right out of all of it."

That being said, Frisell's instantaneous use of electronics within the flow to trigger random elements within a performance, and his ability to work those sounds seamlessly into the warp and woof of his improvisations is a quality that continually astounds the people who hear him most.

"Bill embraces all this technology," said Claudia Engelhart, Frisell's sound engineer and road manager. She met Frisell in 1989 while touring Brazil with John Zorn's Naked City, after spending her early 20s mixing for Willie Colon and Eddie Palmieri. "Sometimes he's creating loops without us hearing them, and then he'll turn them on and there they are at precisely the right moment. It's like he's composing, thinking ahead when he's playing other stuff. I don't know how he does it. My job is to sit and listen, but I daydream a lot when while I'm mixing sound for him—he takes me on these trips."

Frisell doesn't practice the sonic combinations that he conjures up or the gestures by which he puts them forth. "It doesn't make sense to do it by myself," he said. "It developed from playing live with other people. I like the element that I'm not sure what's going to happen with the machines. I trigger a loop, and it goes haywire. It's not like I have something pre-programmed on a push-up button, and, 'OK, now I'm going to get that sound.' Sometimes, though, I feel like I get into certain patterns—I can build things up in ways that become predictable to me, and probably eventually to the audience, too. I try to keep it so that it's not." —T.P.



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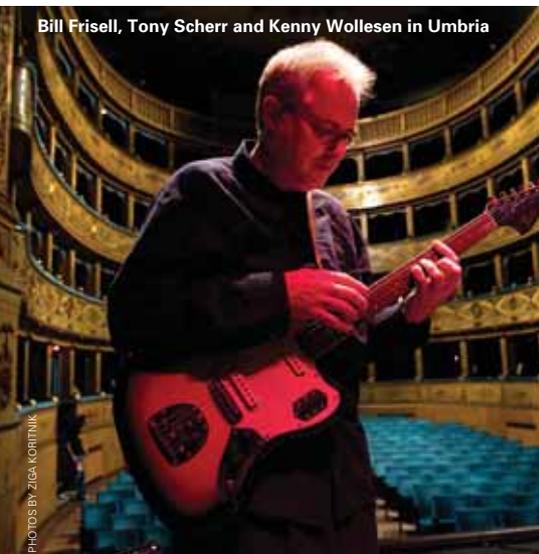
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Bill Frisell, Tony Scherr and Kenny Wollesen in Umbria



joined the last edition of the Lounge Lizards, played with Maria Schneider and joined Wollesen in Steven Bernstein's Sex Mob.

"Maria started asking me, 'Have you played a lot of rock music or something?'" he laughed. He spoke in a deliberate baritone perhaps an octave lower than the gravelly tenor he displays on his new release, *Twist In The Wind* (Smells Like), on which he sings 13 songs, including 10 with his own lyrics. "In Sex Mob, I realized how I actually hear the bass. We went through Seattle and Bill came to the gig. He called me soon after and we started playing. I'm glad it didn't happen until I had some idea of what I sound like.

"I had been a fan of Bill's music for a long time, so I had some idea of who he was and what his language is about," he continued. "It was comfortable to hear this guy who had his own voice on guitar. An enormous part of what he does is sophisticated, much more complex than I would understand—though I've heard him do it for years, so I might be able to hear something that goes with it. The simpler part that I do understand comes from the guitar language I know. Bill reminds me to be more open, to wait and surrender to what actually happens, rather than thinking I know already. I used to think I knew. Now I'm sure that I don't."

About a half-hour later, Wollesen strolled through Perugia's narrow streets, past pasticcerias, pizzerias, gelato shops and taverns setting up for lunch. He settled in at a café not far from a wall built by Perugia's original Etruscan settlers as a fortification against invaders. In the distance, the Coolbone Brass Band from New Orleans warmed up for its noontime ballyhoo.

"Bill's rhythm is killing, and he hears everything," Wollesen said. "His ears are supernatural. Right now, we're talking at this table, and I hear what you're saying, but there's all kinds of sound happening around us. People would think of it as background noise. Bill somehow hears all of it. It's uncanny. His technique is off the hook, but it's not fast or speedy. People think that's what technique is, but it's not that.

"I've never really talked with Bill about music," he continued. "He's never said one thing to me about what to play. I have to figure it out on my own. It seems strange, because almost all the bands I play in, somebody says something about that."

Wollesen's associations with the likes of John Zorn, Butch Morris, Bernstein, Norah Jones and Sean Lennon lead listeners to peg him as a deep groover and texture-maker rather than a swinger. But as a teenager in Santa Cruz, Calif., he played in a local hardcore jazz unit with saxophonist Donny McCaslin. He also worked as a janitor at the Kuumbwa Jazz Workshop to gain free admission. There, he observed such drum icons as Elvin Jones, Ed Blackwell, Tony Williams, Billy Higgins and Motian.

Toward the end of the '80s, not long after he turned 20, Wollesen relocated to New York. "Purely for economic reasons, I made a decision to take whatever work I could get," he said. "Playing in so many different bands, different worlds—a rock band, bebop band, Zorn or Butch—you realize that the fundamentals remain the same. You still have to take care of business. That means being in the moment when the music is happening, not projecting something you learned or already knew, or what somebody told you to play. If you're still hooked into some other stuff, you've lost it.

"I think about painters," he continued. "They'll spend hours by themselves, but finally there's the moment where they put the paint on the canvas. They spend years getting to that place. It's like that with music."

In November, Frisell's trio will tour Europe playing to movies—music from Frisell's Buster Keaton and Jim Woodring projects, and also to a new Bill Morrison film.

"It will take us out of a lot of the things we're playing now, force us to deal with a different batch of music, and push us into another zone," Frisell said. "I'm writing music with no parameters. In some ways, having the film boxes you

in, but I'll have to figure out a way to keep it from being a show, where we do the same thing every night. The limitations can also push you out into someplace you've never been."

Frisell, Scherr and Wollesen sat around a table in the same walled-off area in back of the Rosetta Hotel dining room, as the kitchen staff prepared the luncheon buffet. That night, they would play their fifth concert of the week.

Frisell and Scherr turned the conversation to qualities described in our one-on-one conversations—mutual intuition, shared language and trust. Wollesen, feeling awkward at expressing himself on such intimate matters, listened intently, but said little.

"The time between our gigs always seems too long, but when we get back together we start almost beyond where we left off," Scherr said. "I've always liked being in bands that develop something together. When people play music together and travel, personalities come out. A thematic language—literal language—goes around the band, a couple of terms that get used for the entire trip, a running joke or a running topic. The next trip you find new ones. Sometimes it gets ridiculous, like that day in Peekskill when we started playing all the major tunes minor and all the minor tunes major. It was so silly, and it had everything to do with who we are. Those things emerge when you're not worried about making mistakes. The music becomes less precious and opens up—you feel free to demolish stuff together."

Scherr gave an example.

"On a lot of tunes we'll go through the form, and although I'm not thinking about it this way while we're doing it, it's like playing a game," he said. "For instance, in 'Keep Your Eyes Open' there's a little melody, a chord, another little melody and a downbeat. We've played that tune for years, and it's unbelievable how many different ways we can play that chord—a snotty little swipe at it, or a broad, beautiful way of hitting it. Often it's being open enough to just see how we're going to do it, and toss it back and



forth. Sometimes it's as simple as hitting one note or one chord together on the first beat of the measure. When I first played with Bill, I paid a lot of attention to that. Now, that notion has expanded to trying not to think, just to support the new thing I hear and not answer the question before it needs to be answered."

"What you play can be determined by the way things bounce around in the room," Frisell said. "Every day is different, even in the same room—the number of people, air and humidity."

"Bill will start playing a song because something is going on in his life, and usually the lyric is totally relevant," Scherr added. "Listening to him is the same as listening to a person I know talk, or hearing a singer."

"In this group, I'm trying to sing the song on the guitar," Frisell agreed. He referenced a 2003–05 engagement as musical director of the German concert series Century of Song, in which the trio joined various singers in creating new arrangements of iconic repertoire.

"I talked about trying to copy Pat Martino or John McLaughlin years ago," he continued. "Now it's more about I'm trying to copy Aretha Franklin, Sam Cooke or Hank Williams. We've played 'Lovesick Blues' a couple of times and I'm playing what I got from trying to get even these little nodal things he does with his voice, which is impossible."

"Bill's got the meaning of the tune, too," Scherr said. "Well, there is no one meaning for any tune. We played 'A Hard Rain's Gonna Fall' a bunch of different ways. But I always feel that tune means whatever it means that day, and that's where it's living. It's got a lot of room to be played."

Lunch was ready, so it was time to clear out and prepare for the evening's concert. "None of this is secret," Frisell said. "But it's this weird thing we don't talk about. Playing is as close as you can get to another human being. I don't think whatever we've tried to say will break anything, but it's not remotely close to what's happening as we're doing it." **DB**

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William Parker talks like he plays, with an improvisatory grace, free-wheeling through long series of interconnected ideas, following tangents but never getting lost.

Traces of the 1960s emerge in the bassist's speech—the energized idealism, humanism and questioning of the status quo. Parker is no throwback, but his vision of how to live and play music to make the world a better place dates to his high school years in the Bronx. Against the societal upheavals of the '60s, Parker absorbed the mystical poetry of Kenneth Patchen, read about world religions and listened to the soundtracks of French New Wave films and jazz's "New Thing."

"Once I found out that music could uplift people and spiritually tap into things and help people get into their optimum self—to better their personalities, better their spirit, better their understanding, better their idea of why we're here on earth and why we want to live—that was the musical vision," Parker said. "As far as what the music sounded like—that came later. Coltrane's the one who said it, gave me the idea that this is why we're playing music. It's about uplifting people, getting into their core and inspiring people to be themselves, whatever that is going to be. That came through John Coltrane."

Coltrane died when he was 40 years old, having made his revolutionary musical statements at a relatively young age. Parker, at 56 years old—when many musicians have already produced the work for which they will be best remembered—is ascendant. A visionary artist at the peak of his powers, full-throttle in a streak of new creative growth, Parker appears to be creating his own "New Thing."

The bassist has emerged as a major artist relatively late in his career, through a stream of new recordings that marry free improvisation to driving folk forms and memorable melodies. He stands now as one of the most adventurous and prolific band-leaders in jazz, at a point in his career when he can realize almost any project he conceives. And he is finally reaching an audience beyond the commercially restrictive categorization he refers to as the "avant-garde ghetto."

According to pianist Matthew Shipp, who moved to New York as a young musician wanting to play with Parker and has since worked with him extensively, Parker is a "spiritual beacon" for musicians and what makes him great is his ability to be himself.

"He bypasses a lot of the blocks that people have in the music," Shipp said. "He can be himself. You would think that would be the easiest thing for a musician—to be able to be himself—yet that's the hardest thing because we all have so much crap put into our minds for so many years that it's actually hard to be yourself."

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*By David French
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Parker has been a fixture of downtown music since the early '70s. He studied with Jimmy Garrison, Wilbur Ware and Richard Davis when he was young, made his recording debut with Frank Lowe in 1973, and over the years became the bassist of choice for musicians from Don Cherry and Cecil Taylor to David S. Ware and Shipp. One of his most important functions was, perhaps, to act as a bridge between the first generation avant-garde players, with whom he has worked extensively, and younger musicians who were trying to build upon that foundation and do something new. But as a leader and composer, Parker developed more slowly, releasing his first album in 1981, but not gaining momentum until the '90s.

"From 1972 up until 1992, I was in training. I was in training to learn how to respond to sound, to learn how to play with many different people in many different situations," Parker said. "It doesn't mean that in 1972 I wasn't writing music. I was doing a lot of different things, but it's almost like the time came when the stew was ready—the idea that it's time for you to make another commitment to your music."

Parker gained increasing attention in the '90s with his big band, the Little Huey Creative Music Orchestra, and the quartet In Order to Survive. He also became prominent as an activist and organizer with his wife, dancer Patricia Nicholson, with whom he founded the Improvisers Collective and the Vision Festival. He is modest on the subject of the Vision Festival, which he has anchored as a musician through the years, giving credit to Nicholson as the true organizer.

To some extent, it might also have been Parker's modesty that kept him from stepping out earlier as a leader.

"What I'm realizing now is that to be a leader you can't hide your light beneath a blanket," he said. "If you have something to say, it's not egotistical to let your light shine."

That light came through clearly on Parker's 2001 quartet album, *O'Neal's Porch* (AUM Fidelity), which launched a new phase in his career. It featured alto saxophonist Rob Brown and trumpeter Lewis Barnes spinning out sunny melodies then chasing one another like children in a fun house, with Parker and drummer Hamid Drake creating a constantly changing, infectious dance around them. Going into recording the album, Parker had been hoping to capture a directness that in some ways harkened back to the music of his youth.

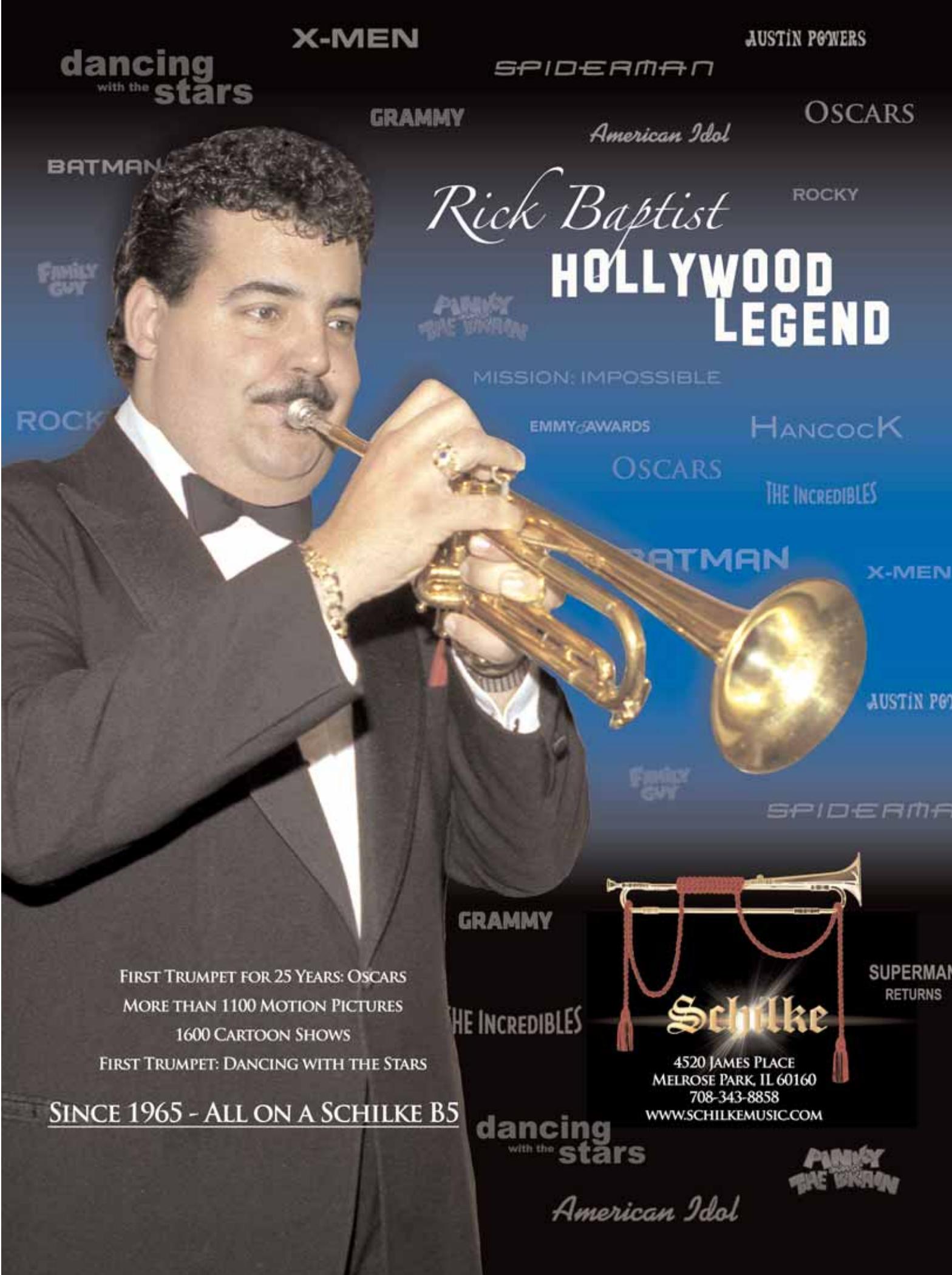
"I wanted clarity," Parker said. "It came to me that what was underneath all this music—even though we were listening to the so-called avant-garde black revolutionary cosmic music, we were also listening to Lee Morgan. We were also listening to Andrew Hill, Wayne Shorter and Miles Davis. If you use the term black mystery music, or black music, you can use everything that existed from field hollers to electronics in your music. You've got the right to do all of these things. What you don't have the right to do is to copy and put out something mundane, to put out something that's already been said.

"*O'Neal's Porch* was the beginning of a new revealed direction," Parker continued. "The idea was to use catchy heads that one has heard before, but it's not exactly what you heard before. People, in their musical memory, will hear it and be able to relate to it because it's already planted inside them. It's all coming from the world of folk music and Tin Pan Alley."

Listeners got it. *O'Neal's Porch* landed in the DownBeat Critics Poll and on a lot of critics' top 10 lists. It won him new fans that could embrace this jazz that had the energy and mystery of the avant-garde—the songs often had no set chord changes and went where the musicians went—but that also had hummable melodies and infectious rhythms.

"The same elements were always there," said Rob Brown, who has played with Parker since the mid-'80s. "It's just that the emphasis has shifted. There's a lot more tunes that are singable and retain their form, rather than the free style of the '80s. The free part is still there, it's just shifted a little bit. There's more groove, it's more accessible than it was then."

The following year, Parker delivered another breakthrough, *Raining On The Moon* (Thirsty Ear), an album of original songs and lyrics per-



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formed by the same quartet with vocalist Leena Conquest. It had no obvious precedent. For those who thought of Parker primarily as a free-jazz bassist and mixer of medicine too strong for more conservative jazz fans, it offered something unimaginable. Parker, with the help of a singer unknown in the jazz world, seemed to reinvent and revitalize the concept of jazz vocals with an inviting collection of songs simultaneously simple and profound, loose and structured.

"I've been writing words since I was a teenager," Parker said. "Before I was writing music, actually. So we took the quartet and wrote some songs. Our society is dominated by pop music, by music and words put together. We hear it and we always relate to it. But with my version of using words and music together you have a political message, social message, spiritual message and a musical message all in one."

As surprising as these albums were, to those following Parker's career it seemed like in the wake of *O'Neal's Porch*, almost every new release was a surprise—and there were many of them. These included a clarinet trio with Perry Robinson and Walter Perkins; a violin trio with Billy Bang and Drake; a piano trio with Eri Yamamoto and Michael



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Thompson; an even more accessible follow-up to *Raining On The Moon* with Yamamoto added to the band; an album with a new septet, the Olmec Group, which draws on traditional Latin rhythms; an album with his usual quartet plus a modified string quartet. In addition, three duet albums with Drake allowed Parker to stretch out on bass and the double reeds, percussion and stringed instruments he has collected from all over the world. There were also three releases from the Little Huey Creative Music Orchestra, a group that always delivers surprises.

Perhaps the most unusual project for Parker was last year's *The Inside Songs Of Curtis Mayfield* (Rai Trade/Radio 3). Parker's octet for this project featured Conquest singing as well as poet Amiri Baraka improvising off of Mayfield's lyrics.

"I wanted to do some of Curtis Mayfield's songs because we listened to him coming up," Parker said. "He was like the backdrop to the Civil Rights Movement. A lot of his songs have to do with black people, have to do with their feelings, with pride and so I said I'd like to do some of his music."

Parker's newest releases include a sprightly quartet record, *Petit Ouseu* (AUM Fidelity), which again features the *O'Neal's Porch* lineup, and *Double Sunrise Over Neptune* (AUM Fidelity), a performance of a large orchestra. Different from Little Huey, this group includes members of the quartet, a second drummer, a string quartet, guitar, banjo, oud, Parker playing double reeds and donso ngoni—a traditional stringed instrument from Mali—and Indian classical music vocalist Sangeeta Bandyopadhyay.

As much attention as he has received for his small-group work, some of Parker's best and most ambitious recordings are the large ensemble pieces, among them *Double Sunrise*, 2001's *Raincoat In The River* (Eremite) and 2003's *Mass For The Healing Of The World* (Black Saint).

Parker's orchestras are organized in such a way that the musicians are free to add to the compositions.

"The music was put in my hands," he said, "so I'm responsible for organizing the concept of the band. That particular concept is to allow every person to be themselves. I keep defining free music as, 'you are free to use whatever elements exist in this world of sound. You have the freedom to choose.' If I write something and you can find something better to play, you don't have to play what I wrote. Do your own thing. To be your strongest self you have to be yourself. You've got to become one with the music, let it flow."

To achieve this, one of the things Parker had to do was to teach his musicians a system of self-conduction.

"They had written material but the trumpet section could do improvised readings; they

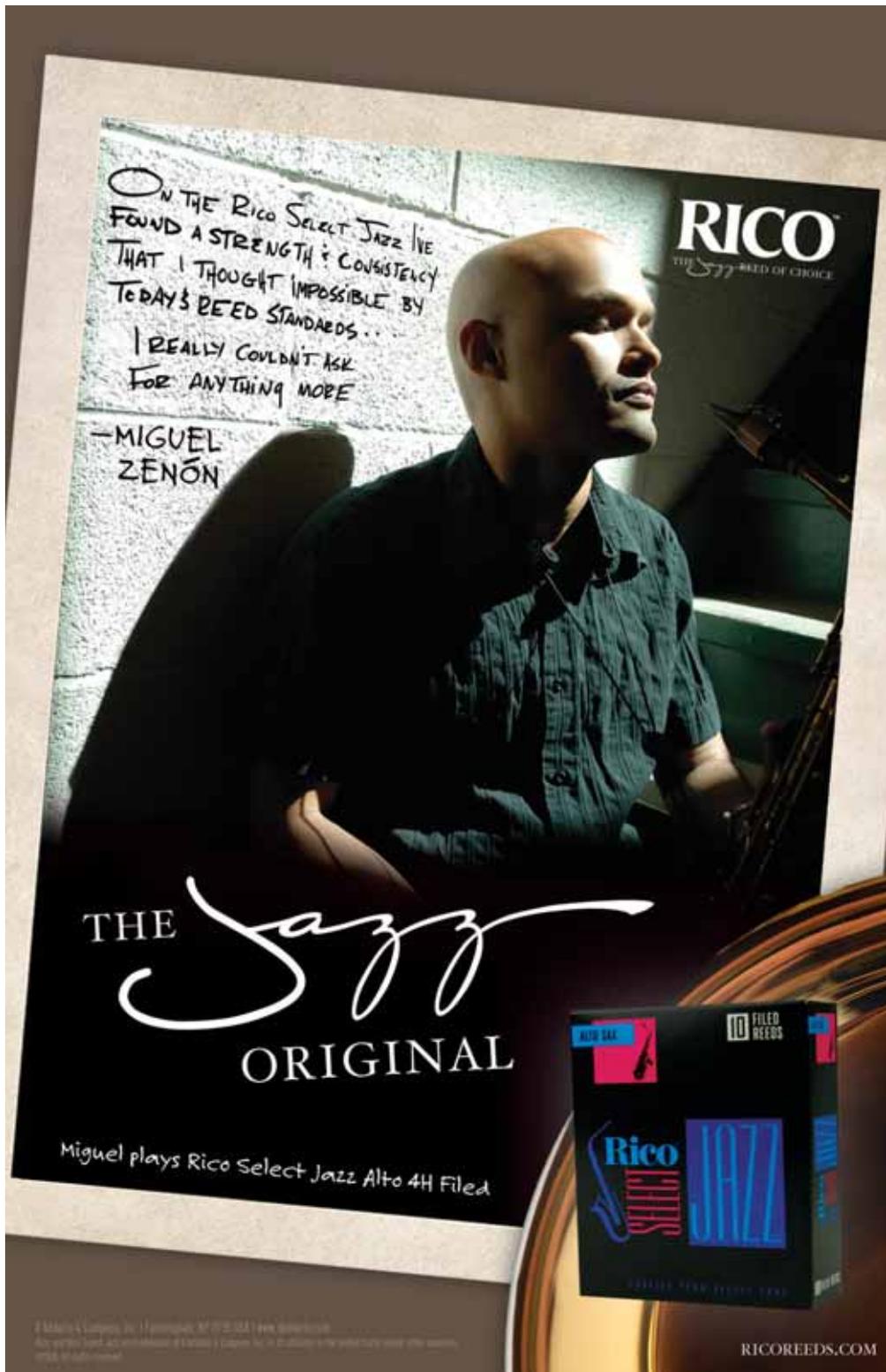
could create their own lines and conduct themselves in and out as they wished," he said. "If you played and rehearsed enough, the idea was to have a big band that worked like a trio. You could trust the trumpets to come in when they wanted to, when they had something to add. The rule was that what you want to add always supersedes the written material. Basically, you get people together like a village; they'll learn to get along. They'll learn to do what they've got to do."

What this sounds like can range from a del-

icate interaction between two instruments or a thunderous orchestral shout that can have you hanging onto your chair. But there is always a pulse that ties it together.

"You got to have snap, crackle and pop," he said. "You got to have rhythm—Aretha Franklin, James Brown—all that in there, but you can also play music that they call abstract. If you listen to the crickets, if you listen to the birds, underneath it is a heartbeat, and that's got to be in there."

Double Sunrise, a four-part suite, is one of



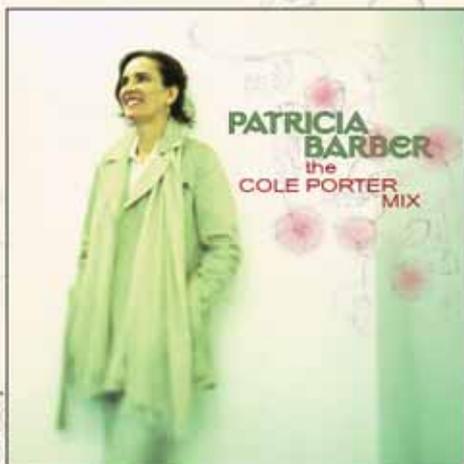
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the most heady and seductive of all of Parker's large-group works, and nowhere more so than in the second section, "Lights Of Lake George." The nearly half-hour piece has a simple, repeating bass line laid down as a foundation. The string quartet moves on top of the bass, two drummers keep a constant dance of sound going, soloists improvise, the double reeds raise up the hair on the back of your neck and Bandyopadhyay sings Persian mantras.

Double Sunrise also offers an indication of the direction Parker is headed, a path that can be traced back to his high school epiphany and his time working with Cherry, whose music was similarly folk inflected. The blending of cultures is at the core of Parker's vision, whether it is hip-hop and pastoral poetry, as in one unrecorded project he did, art forms such as dance and painting, as he has done many times, or the blending of jazz with music and instruments from around the world, as in *Double Sunrise*. Parker calls his concept "universal tonality."

"The vision is still being formulated," he said. "It's getting closer now, but it has something to do with playing the bass but also the donso ngon from Mali, the shakuhachi from Japan, the double reeds from all over the world. Those things, those non-Western, non-piano based musics, have got to be included to get the full portrait of the gift of music. I don't think I can find my true vision without including all the sounds.

"Like they say, 'no child left behind,'" he continued. "I say, 'no sound left behind.' That's part of what will eventually be the vision for me, the vision of universal tonality, universal sound. I say universal meaning—anybody in the world can listen to it and immediately know what's going on and immediately feel it. No intellectualism. It's got to have heartbeat and breath. That's what people relate to."

"I would assume in some ways he sees himself as a folk musician," Shipp said. "He's not going for complexity for the sake of complexity. He is going for a beautiful, elemental statement. He wants to play the blues. Even if he's not playing the blues, that's basically what he wants to do in music—some touching, folk, universal statement."

Parker takes his groups to Europe regularly, and continues an impressive amount of side projects, including the long-running improvising quartet Other Dimensions in Music with trumpeter Roy Campbell, Jr., saxophonist Daniel Carter and drummer Rashid Bakr. Parker stresses that improvisation is as important as composition, and much of his discography is made up improvised collaborations.

"You don't know what's coming next," Parker said. "You think you've played everything then you realize that every time you think you've played everything, you haven't even scratched the surface. You never can run out of things to play."

Parker has also appeared and recorded with hip-hop and rock groups like The Roots, Yo La Tengo and Akron/Family. He has published his poetry and writings on music, and is working on another book, a collection of interviews with other musicians. But most days, on top of practicing and gigging, he is at home writing music.

"This period of working is fruitful," Parker said. "I don't know if it's the same as before because I was thinking of ideas and writing them down, but when you actually do it, it becomes more vibrant. Now I'm writing string quartets. I did one in December, and I'm doing another one. Now I'll try and write a piano concerto. It's a challenge. I commission myself to write a piece or to develop something. Once you tap into this thing and dig into it, you find it's a bottomless pit. It just keeps coming out."

As hard as he works, Parker only sees himself as the vehicle through which the music is delivered, and is careful not to try to control too much.

"I don't want to get too close to it," he said. "Every time you do something, even though it's a composition, when you go to play it, it always takes on a new life. It never fails. And it's always something you never expected. Not once has something sounded the way I thought it was going to sound. My role is to let it flow, to let it come to life, not try to guide it. Because the wisdom of the music is much wiser than I could ever be. I'm not going to tell it where to go."

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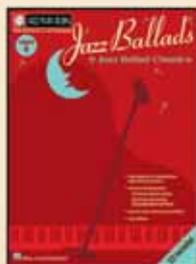


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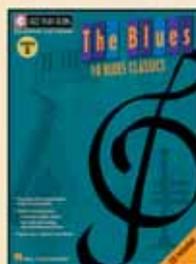
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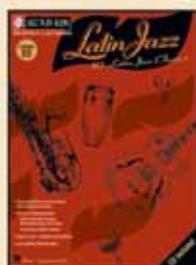
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By Ted Panken

Photos by Andrea Boccalini

Soundtrack To Freedom

During a New York tribute to Polish pianist Krzysztof Komeda, Tomasz Stanko and his trio reflected on their country's jazz heritage

In 1993, four years after the breakup of the Soviet Union, trumpeter Tomasz Stanko, Poland's most prominent jazz musician, met teenagers drummer Michal Miskiewicz, bassist Slawomir Kurkiewicz and pianist Marcin Wasilewski, who had recently launched the Simple Acoustic Trio. Having signed to ECM around this time, Stanko was working the international circuit with a quartet of European all-stars—pianist Bobo Stenson, bassist Anders Jormin and drummer Tony Oxley. For local gigs, though, he was looking to hire less expensive, Polish musicians.

"I didn't have a drummer," Stanko said in May on a raw, rainy New York afternoon that evoked springtime in Warsaw. Trim at 66, a black beret covering his shaved head, circular glasses framing his gaunt, goateed oval face, he looked like a character from the pen-and-ink illustrations the Polish writer Bruno Schultz created for his short stories of the 1930s. Stanko wore a well-tailored jacket with a brown check, pressed blue jeans and buffed brown leather shoes. He spoke precise, thickly accented English, with idiosyncratic turns of phrase.

"Someone told me about this young drummer, the son of Henryk Miskiewicz, a good, swinging mainstream saxophone player," he

said. "I figured he'd have a good groove, and accepted the recommendation. Then I took a risk and brought his bass player, Slawomir, also a young guy. We had a gig in some small city in the south of Poland. I arrived just an hour or two before, we rehearsed for a few minutes, then played. They were fast, like professional people—maybe don't know too much, but played good. Good swinging. I decided to keep them. Marcin was pushing them to recommend him to me, and a few months later I took him.

"Bobo and Tony are two of the best European musicians, but they were different, fresh," he continued. "Their education is different. For example, for Michal it is natural to have in mind Tony Williams, Jo Jones, Philly Joe Jones and Jack DeJohnette—everybody combined together. They know this from history. Not like me, step after step."

Fifteen years later, Stanko and his quartet, an international draw since the 2001 release of *The Soul Of Things*, the first of their three ECM albums, were involved in another transition. Joined by tenor saxophonist Billy Harper the previous evening at the Museum of Modern Art, they'd performed repertoire by Polish pianist Krzysztof Komeda (1931-'69) in conjunction with a summer series that included

films that Komeda scored during the '60s for the Polish filmmakers Roman Polanski and Jerzy Skolimowski.

That evening at Birdland, the trio, now headlined by Wasilewski, launched a U.S. tour in support of *January*, its second ECM release, before embarking on the 2008 summer festival circuit. All on the flip side of 30, after seven years of performing at least 100 concerts a year with Stanko, they were preparing to leave the nest and begin their own career.

Oriented by a single 45-minute soundcheck, Harper played with flair and passion throughout the concert, showing an affinity for Komeda's Strayhorn-esque "Ballad For Bernt." "I like that I engaged with Billy," Stanko said. "I wanted a sax player in Komeda's style, with the open mind to play free, but sounds like mainstream—modal—what now is typical."

Such ideas were anything but typical 45 years ago, when, at Michal Urbaniak's recommendation, Komeda, like Stanko a resident of Krakow, called the 22-year-old trumpeter—then deploying the freedom principle à la Ornette Coleman and Don Cherry in a combo called the Jazz Darings—to join his band.

"Komeda was the top Polish musician, and his record from *Knife In The Water* was fantas-



tic,” Stanko said. “I loved this music, and it was a dream to play with him. People don’t speak too much about it, but it was modern music for this time. He liked the same things as me—simplicity, lyricism and combining two things together, like predisposition to the tradition, but also open mind for free modern things.”

For sonic evidence of how in-the-zeitgeist Komeda’s modal, polytonal compositions were, consult two YouTube clips of his 1967 quartet, or, if you can find it, his 1965 quintet album *Astigmatic*, which can be mentioned in the same conversation with contemporaneous Blue Note dates of similar sensibility by Cherry, Andrew Hill and Sam Rivers. Stanko navigates the inside-out pathways in his improvisations, deploying the multihued, vocalized, tragicomic sonic personality that remains his trademark. In 1997, at the instigation of ECM head Manfred Eicher, he reconstructed a suite of Komeda pieces on the CD *Kattorna*.

“Komeda’s pieces, especially from the last period, do not get older,” Stanko said.

He referred to “Requiem,” which Komeda wrote in 1967 in response to the death of John Coltrane, and which Stanko interpreted on his 1997 Komeda celebration, *Litania: The Music Of Krzysztof Komeda*.

“This is not exactly jazz composition,” Stanko said. “Everything is written—order of solos, these bridges. But still, it is jazz composition. With whomever I play, it sounds different. His compositions live their own lives. Three notes only, sometimes. One small motif, and this ballad inside. This is what the best jazz compositions have—power inside. They have their own logic, like a computer program. He cared for every detail, even a half-note higher or lower.”

In Stanko’s view, Komeda developed characteristic syntax and themes from fulfilling the narrative imperatives of the plays and films he scored. Indeed, although he denies any programmatic intent, Stanko’s own investigations have the quality of an imaginary soundtrack.

“Many times, this angularity that I liked in Komeda’s music comes from movies,” Stanko said. “Sometimes motifs have to be longer,



Marcin Wasilewski (top), Michal Miskiewicz and Slawomir Kurkiewicz



sometimes shorter. Sometimes he’d have to give more bars to make a longer motif. Then he finds this original composer style. To me, though, music is abstraction. This abstraction means not sad, not happy. It’s music. This is the color of this art.”

However Stanko conceptualizes musical flow, his ideas gestated after the death of Stalin in Soviet Bloc Poland, where musicians and filmmakers were granted a degree of mobility and freedom of expression unavailable to the public at large. He was born to a family whose cultural mores might serve as a paradigm of the pre-war intelligentsia—his father was a judge who doubled as a professional violinist, while his mother was a librarian in a conservatory. The teenage Stanko soaked up Italian neo-realist cinema (“all the Fellini”), existential novels and tracts (Kafka, Schultz, Sartre), and regarded painters like Modigliani, Kandinsky and Klee as gurus. He decided on trumpet after seeing Dave Brubeck play in Krakow in 1957, and listened to Miles Davis (“I liked that he don’t play too much, his control of the band, the contrast between him and sax players”), Don Ellis (“he was playing and starring in Poland”), Booker Little with Max Roach and Abbey Lincoln (“he was my favorite because of legatos—I love legatos”), Cherry with Coleman, and Bill Dixon with Cecil Taylor.

“I formed through art, not only through jazz,” Stanko said. “I have always predisposition for novelty, for avant-garde, something new, and I like artist-desperadoes. Because in this life, you get illumination, like Charlie Parker. Jazz musicians have this illumination. Illumination built this modern music. If I was listening to Coltrane at the Village Vanguard, ‘Chasin’ The Trane,’ I didn’t know it was blues. For many months, I assumed that this was free. Then I recognized, ‘This is only the blues.’ Instinct dictated to us.

“The filmmakers were influenced by jazz—especially Polanski. Jazz musicians have a big position in Poland at this time throughout the society. We could travel. We were often in Paris.



Komeda was a couple of times in Copenhagen, because we had concerts. I had a tailor, and paid a lot of money for clothes. I want to feel fashionable, good-looking, attract the ladies. Our position was high. Probably these Communist Party people were a little bit snobby for these artists. Maybe the children were into more of these different people. Probably they don't feel danger from music, from jazz. Jazz for them was the same for us, a synonym of freedom."

In the beginning, we were focused on America, on American playing, because the Communist time had passed away," said Wasilewski, the day after the trio that now carries his name played a sold-out set at Birdland.

"We grabbed from ECM recordings from the '70s, like Jack DeJohnette and Jon Christensen with Keith Jarrett and Jan Garbarek," Miskiewicz said. "Miles Davis, John Coltrane, Tony Williams, as well as Kenny Garrett, Wynton Marsalis' *Black Codes From The Underground*, the Branford Marsalis Quartet."

"When I was 5 or 6, I was competing with my cousin, because we had only one Walkman," Wasilewski said. "I heard tapes like Michael Brecker or Pat Metheny, volumes one and two of Keith Jarrett *Standards Live*, some of Jack DeJohnette's New Directions. Good ECM records. I didn't know I was listening to great music."

Wasilewski sat between his partners at a conference table in a meeting room in ECM's Midtown Manhattan offices. Wasilewski and Kurkiewicz were 5 when the shipyard workers of Gdansk began the nationwide strike that would lead to the development of Solidarity, the first independent labor union to exist in the Eastern Bloc. When the Berlin Wall came down, they were 14.

"What happened in Poland in the '60s did not influence us much," said Miskiewicz, two years their junior.

"At the same time, our generation had to respect older musicians," Wasilewski said. "Then in the '90s, it became a DJ's world, and it's now popular to sample and mix music from Polish jazz from the '60s. This generation realized that the '60s were important."

In February 1995, one year after they joined Stanko, before any of them had reached 20, the Simple Acoustic Trio recorded *Komeda* (Gowi), a mature recital of eight Komeda tracks. Compared to now, Wasilewski's lines have more notes, the dialogue is more florid and the transitions are less sophisticated, but the group is recognizable. In contrast to the prevailing European-ethos of eschewing blues and swing toward the end of constructing an individual tonal identity from local vernaculars, these musicians followed Stanko's example on Komeda's *Astigmatic*, engaging and responding to the building blocks of American post-bop modern jazz—McCoy Tyner, Herbie Hancock, Jarrett—on its own terms.

"It seemed like an obvious thing to do,"



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Wasilewski said of the repertoire. “We were listening to Komeda’s quintet recording with Tomasz. He was in the air.”

“It was easy to play, easy to improvise,” Miskiewicz said. “After we made the recording, we started to be more interested in Komeda as a person, what his feelings might have been.”

“He was a window to explore the Polish roots we could be influenced by,” Kurkiewicz said. “But there was a big jazz scene, opposite to the system, and jazz was a synonym of freedom. It was common for jazz to be put into the movies—it wasn’t just Komeda.”

“Komeda wasn’t a virtuoso player, but it

doesn’t matter,” Wasilewski said. “Thelonious Monk as well was not so technically great. But at the same time, Monk is one of the most important composers in jazz history. With Komeda it’s the same, but unfortunately he had an accident and died earlier than he should.”

Born in Koszalin, a city on the Baltic Sea, Wasilewski and Kurkiewicz met as 14-year-olds at a music academy in Katowice. “We were focusing on playing jazz, learning jazz every summer with Polish and also American teachers from Berklee College of Music.” At a workshop in 1993, they met Miskiewicz, then 16, and joined forces.

“We want to connect the European and American ways of playing—it doesn’t matter what either one means,” Wasilewski said.

It did seem to matter.

“Rubato tempo playing,” Wasilewski elaborated. “More influence from classical music. More influenced from different folk music—Bulgarian, Romanian, French and Norwegian. Polish, too, though we don’t like it; it’s not so inspiring. Hungarian is more entertaining, stranger, more attractive for us than for Hungarian people. Jazz for me is folk music”

“We respect the traditional way of playing, and we respect the soul of it,” Miskiewicz said.

“From the beginning we did a lot of jazz and blues form, and it was our best form,” Wasilewski said. “Next we would like to work on developing forms.” He mentioned his admiration for outcats Alexander von Schlippenbach and Peter Brötzmann, with whom Stanko had played in the Globe Unity Orchestra.

“They use not only playing ability,” Kurkiewicz added. “They use the soul, the ghosts, the spirits.”

It seems that always, the whole history of art, people think that if you are old, art is over,” Stanko said. “In our time, everything was more rich, more intense. I try to be like Miles, a little under, a little downstairs, and see what’s really going on.”

Today’s musicians don’t face official censorship, as Stanko did during his youth in Poland. Perhaps the stakes were higher then.

“My generation don’t care about money like these young people now,” the trumpeter said. “But this is not important. The important thing is music. For this reason, I rely on musicians I play with to give me power. Billy Harper give me power. He was fresh in this band, playing free.”

Reflecting on the Komeda compositions that had inspired Harper the night before, Stanko reflected on the Polish cultural streams that inflect his and Komeda’s musical production. “We have a predisposition for anarchy, but also for lyricism, and that is in my music,” he said. “Maybe our weather, the same weather like today, a melancholic mood, a little depression coming from melancholic, but also an ‘agghhh’ coming from drinking too much.”

Drinking perhaps, but then there are the existential realities for Poles who lived first under German and then Soviet occupation. “My father had a quarter Jewish blood,” Stanko said. “In wartime, he was working in the administration of a Polish city. The Resistance was active, and the S.S. was taking people from the streets, and they make a line and every 10th person they shoot. Father had fast reflexes. He spoke German, and he started to speak to the Germans that he work in the city in this administration, and he’s musician. Then they said, ‘Go away.’ I don’t think he thought himself Jewish. I don’t either, although I am happy that I have this blood. I also don’t feel much Polish. I feel international. I feel human.”

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THE GIVING SAX

Jeff Coffin may travel the world with the Flecktones, Dave Matthews Band and as a leader, but the saxophonist discovers his most inspiring musical moments in the classroom

By Jason Koransky
Photo by Michael Weintrob

Jeff Coffin does not take for granted any chance he gets to play music. So when he got a phone call on June 30 that the Dave Matthews Band (DMB) needed a saxophonist to fill in for LeRoi Moore—who had been injured in an ATV accident—Coffin changed his plans to visit his 97-year-old grandmother in New England, hopped on a plane from Boston to Charlotte, N.C., and made it down South in time to play the band's July 1 show. (Sadly, on Aug. 19, while rehabilitating from his injuries, Moore died of complications from his accident.)

Immediately, Coffin immersed himself in his new musical adventure, learning about 55 tunes to which he could contribute his arsenal of reeds. On this late July afternoon, the saxophonist was in Cleveland. That night, he would take the stage at Blossom Music Center in Cuyahoga Falls, Ohio, for his 13th show with Matthews—to play in front of approximately 20,000 devoted DMB fans—on what is annually one of the largest-grossing U.S. summer tours. He seemed unfazed by the trial by fire immersion into the DMB songbook. Rather, he saw this as another opportunity to learn—and teach—music.

"The two things I love to do the most I get to do with this band: play parts with another player and solo," Coffin said, referring to trumpeter Rashawn Ross, his partner in the band's horn section. "I'm continually trying to find other ways to do the music, different ways to start off stuff, rhythmic approaches. [DMB] Carter

[Beauford] is such a rhythmic machine. I learn a lot listening to him and interacting with him. I play certain solos right in front of the drums."

At the show, Coffin did this on "#41," his second extended tenor solo of the night. (The show opened with a long Coffin solo on "Seek Up.") The vamp-based tune offered the perfect vehicle for Coffin to build a solo. The group locked into a groove, and Coffin danced up to Beauford's drum set. Then, for about five minutes, in a semicircle with Matthews, bassist Stefan Lessard and Beauford, Coffin soloed with Brecker-esque intensity, and his intervallic leaps showed a dexterity akin to Joe Lovano, with whom he studied through a National Endowment for the Arts grant. He took the crowd on a wild ride, and they responded with one of the loudest roars of the evening.

As a member of Béla Fleck and the Flecktones since 1997, Coffin is used to performing in venues larger than the usual jazz haunts, and playing improvised music for audiences younger than the typical jazz crowds. But he gives the impression that he'd have the same degree of pleasure to play to an audience of one as he would a mob in the thousands—as long as he makes a connection with the listeners, taking them on a musical journey with integrity.

"There are solos [with the DMB] where it's just energy, frenetic," he said. "It's avant-garde, like sheets of sound, noise up and down. I'm thinking, I'm doing this in front of 20,000 people, and people are willing to go.

"People connect on an emotional level," he continued. "They enjoy the energy. But you have to take them there in a particular way. I think—and haven't been proven wrong yet—that people are willing to go along on that journey. But you can't take them there all at once. You have to gradually go there. I ask, what does this moment need? What is it asking me for? How do I serve the music so well that I'm giving exactly what it's asking for?"

Serving the music has become a core mission for Coffin. At 43 years old, he has become one of jazz's most avid ambassadors. He has an uncanny ability to connect with listeners from the stage and with students in the classroom. Every year, as a Yamaha and Vandoren endors-

ing artist, he conducts dozens of clinics at colleges and high schools across the country. He teaches some in his home town of Nashville, and is an artist-in-residence at the Park City, Utah-based The Music School, leading groups at the school's annual Jam Camp. (He's also the first inductee into the school's Hall of Fame.)

"He forms connections almost instantly," said Caleb Chapman, executive director of the The Music School. "Part of the reason he can connect so well is because he creates almost a peer relationship: Let's explore this music together. I'm going to learn from you, and you'll learn from me. When you take this approach, they open their minds."

Teaching also opens Coffin's mind to the boundless possibilities that music has to establish relationships between people, and to provide musicians their own individual moments of spiritual enlightenment.

"The most profound moments I've had as a musician have come from teaching," Coffin said. "To get a young player to improvise for the first time is unbelievable, for them to have that trust and willingness to jump off the ledge with me. I get goosebumps thinking about it now. I can connect with young players. There's a trust that develops. I don't know if it's because I'm goofy with them. I'm just trying to present them with things that they've never heard before—weird articulation, double-horn stuff, multiphonics, crazy altissimo stuff: Everything from Sonny Rollins to Albert Ayler. When they come away, they're stunned."

To peg Coffin solely as a sideman or a teacher would discount the fact that he's developed his own voice as a leader. As heard on the recently released *Mutopia* (Compass), the fifth album from his Mu'tet, Coffin pens adventurous compositions and has developed a keen sense as to how to lead a band. With a core group of fellow Flecktone Roy "Futureman" Wooten on drums, Felix Pastorius on bass and Kofi Burbridge on keyboards and flute—as well as a bevy of special guests including banjoist Fleck, bassist Victor Wooten and trumpeter Rod McGaha—*Mutopia* presents a nine-track journey of Coffin's music,

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which has a distinctly Southern perspective.

"Some tunes on this album I could not have written had I not lived in the South for the past 17 years, such as 'Sweet Magnolias,'" Coffin said of the languid blues. "I played that tune with a small group somewhere. I asked one of the players where he was from. He was from Boston, I think. I said, 'Have you ever smelled a magnolia blossom? Before the gig, go out, find a magnolia and smell that blossom. You'll have a different idea of where this music is supposed to come from.' I'm trying to bring stuff like that into the music—my surroundings, influences, who I hang out with, the sensibilities they bring to it. The music of the South is profound. The Delta blues, Mississippi drum and fife music, how all of the music came from Africa, Brazil and the Caribbean to the South. To hear the roots of that music is quite a thing."

Coffin has grown some sturdy roots in Music City. He grew up in New England, and attended the University of North Texas. In mid-1990, after graduation from the Denton school, when going home to Maine, Coffin drove through Nashville, where a friend of his was doing session engineering and needed a roommate.

"I had thought about New York, and I had talked to Joe Henderson about studying with him in San Francisco," Coffin said. "One of the things Joe told me is that'd he'd take me on as a student, but he didn't even work. I didn't want to move to New York. All of the cats I knew in New York were dark. Why would I want to go from dark to dark?"

So, rather than joining the Navy (he had been offered the lead tenor chair in the Commodores), he played on a cruise ship for two-and-a-half months and then moved to Nashville. "If you're a good musician, you're going to work," he said. "It gave me a chance to hang out after school—the rent was cheap. I enjoyed what I was doing and the scene grew. I was writing a lot of music and playing my own music. It allowed me to develop my own voice, my own writing style."

Coffin has served as a galvanizing force in the Nashville scene. The country music capital "is almost like it's scared of itself," Coffin said. "It has potential to do so many amazing things, yet it goes untapped. Even in the studios, most people don't want it to be more than just vanilla. Unfortunately, that mentality carries over into a lot of live music. But there are so many great musicians there. I always encourage people to write, try new things. I try to lead by example."

In the '90s he led a jam session that floated between clubs called the Jazz Workshop. He based it around Charles Mingus' concept of developing new compositions in a collective environment. "People could bring new charts," Coffin said. "We would play whatever someone wanted to play, and the only thing I asked was that they'd have charts for everyone. Do your homework, so we'd have the best shot at making your music sound as good as it could. A lot of bands got put together because of that."

Coffin also got his first connection to the

Flecktones through the session. He knew Flecktone Victor Wooten through his brothers, who came to the sessions. Another regular at the sessions, drummer Tom Pollard, knew Fleck, and had told the banjoist about Coffin, and recommended that they should meet. They ended up meeting coincidentally in Aspen, Colo., in late 1996, when Coffin was in the ski town playing in Max Carl's r&b horn section. The Flecktones were in town for a gig, and having run into Victor Wooten earlier in the day, Coffin got tickets to the show that night. At intermission Coffin went backstage to thank Wooten for the tickets, and met Fleck for the first time.

This meeting led to Coffin jamming some with Fleck—playing Ornette Coleman tunes—and sitting in with the Flecktones at Nashville's Caffe Milano in late 1996. Coffin connected with the group, and since 1997 he has toured and recorded with the group, which will release its twisted version of a holiday album, *Jingle All The Way* (Rounder)—featuring songs such as "The 12 Days Of Christmas" in 12 different time signatures and 12 different keys—this fall.

"It's a tough scene in Nashville," Fleck said. "When I was looking for new people to play with, they were dated. When I heard Jeff, I saw someone who loved Eric Dolphy. I said, 'Thank God.' It was a relief.

"Rhythmically, Jeff is so strong," he continued. "I had never played with a sax player who could push the beat so hard and rock the time. Me, Victor and Futureman have a strong rhythmic bond. It was hard for us to find someone who could fit into that and not hold it back—either they floated on top, or they did not feel it the same way we did. When Jeff joined the band, the solos grooved as hard as the backup parts or the melodies. We could groove that much harder under him."

As he tours the world as a sideman, develops his solo career and selflessly teaches, Coffin proceeds with the confidence that as long as he moves forward with a clear musical vision and gives of himself, the world will balance out by providing him opportunities.

"We're always talking about things being out of balance, but if you look at nature, it's always working to balance itself," said Coffin, who's also an avid photographer. "The Buddha once said, to paraphrase, that if you can truly see the flower, it can change your life. There's that famous sermon of his when he just held up a flower, and one of the disciples was enlightened. There are some photos I've taken where there are parts of the flower that rest on a precarious point, but they are balanced. There's a balancing going on that most of us aren't aware of. Through music and photography, I try to remind myself of those things.

"Improvisation comes from the [Latin] word *improvisio*, which translated is 'unexpected or surprise,'" he continued. "I crave that. When I hear something that's unexpected or surprising, even if it's in my own playing, I feel like I'm on the right path."

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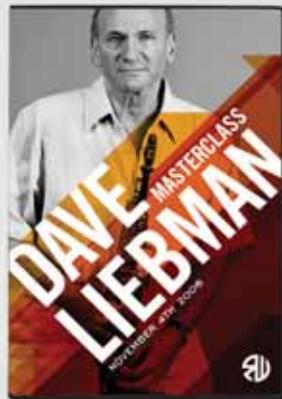
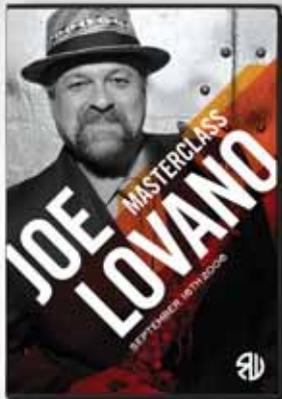
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Reviews

Masterpiece ★★★★★ Excellent ★★★★ Good ★★★ Fair ★★ Poor ★

66 Jazz
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79 Books



JIMMY KATZ

Joe Lovano

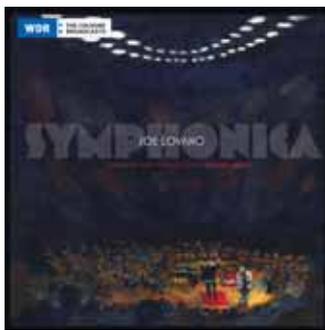
Symphonica

BLUE NOTE 26225

★★★★

Like Sonny Rollins and John Coltrane, Joe Lovano has influenced several successions of tenor saxophonists from mainstream and non-mainstream camps. He doesn't pander to either side, but just keeps doing his own thing, to his bridge-building credit. Over the course of 20 records for Blue Note, Lovano has amassed a variegated legacy, with a generous selection of looser small ensembles (this writer's favored format for the saxophonist) and periodic projects of a more involved nature.

Symphonica belongs to the latter, and it stands out as one of the best. Fundamentally a big-band and orchestral vehicle for Lovano's own compositions—selected from the breadth of his career—as well as his supple and unmistakable horn, it is also a showcase for the outstanding WDR Radio Big Band and Orchestra, and for its director, Michael Abene. Lovano and Abene have worked together in previous contexts, and the results bear the mark of a sympathetic and seasoned collaboration. Abene arranged everything with sensitivity and reserve, using the orchestra in a remarkably



finessed way, generally avoiding the crass, brassy showing off that mars some radio big-band productions. For a giant group like this to move with the grace and ease of a dancer, as on the delicate "I'm All For You," is an achievement, and the relaxed ambiance evokes the desired response from Lovano, who plays gorgeously throughout.

A standout is the only non-original, Charles Mingus' beautiful "Duke Ellington's Sound Of Love." With a chamber-group introduction,

Lovano gives a sinewy, sensual reading of the sweet line, which recalls "Lush Life" in a glancing way. The most overtly symphonic track on the record, with string and flute interludes, it's a successful sonata for sensitive souls. "Emperor Jones" nods affectionately at Elvin in a bright, optimistic manner, commemorating the drummer by swinging lovingly.

Lovano's soprano is unusually reminiscent of Steve Lacy on "Eternal Joy"—a good thing. Here the complex background perfectly suits the soloing, while on "The Dawn Of Time," the least interesting cut, there are flashes of Disney and more banal talk-show house-band shenanigans. Even here, though, Lovano raises the bar with a booting solo, par for the course.

—John Corbett

Symphonica: Emperor Jones; Eternal Joy; Duke Ellington's Sound Of Love; Alexander The Great; His Dreams; The Dawn Of Time; I'm All For You. (64:40)

Personnel: Joe Lovano, tenor and soprano saxophone; WDR Orchestra under the direction of Mike Abene.

» Ordering info: bluenote.com

Corey Wilkes

Drop It

DELMARK 582

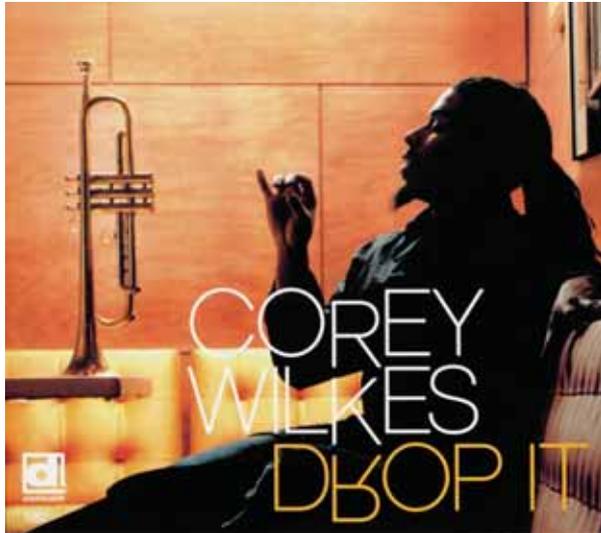
★★½

He may get a kick from hard-bop and be a guest member of the Art Ensemble, but Corey Wilkes says that the music in his heart—and the music that most often comes from his pen—is groove music. “I prefer a funky vibe,” he once told an interviewer. So don’t go scratching your head about why the intrepid young trumpeter’s first disc is all about rugged riff tunes and backbeat permutations. That’s pretty much the way he hears things.

Some young bandleaders investigate funk to give their audiences a palatable lingo to absorb. The idea is that they can always explode the somewhat simple material by blowing elaborations over the top, creating a blend of the breezy and the involved. But it’s hard to make jaunty music that truly captivates, and that conundrum is what perplexes Wilkes on this debut.

Though it’s obvious that the trumpeter has a wealth of chops, almost everything here is a tad too glib—the action glosses by without ever chomping down on the meaty moments. “Sonata In The Key Of Jack Daniels” finds the leader muted, sticking close to the off-the-shelf melody throughout his solo. At certain junctures it seems like he dodges the duty of bringing some action to the table. It doesn’t help that the rhythm section is stuck on polite, perpetually smoothing things over. When the M-Base gang cut similar tracks 20 years ago, the tunes were labyrinths full of trap doors and false exits. Wilkes’ pieces are too predictable.

Echoes abound on *Drop It*. “Searchin’” is a *Nefertiti* knock-off; “Touch” resounds with the quiet storm vibe of Freddie Hubbard’s CTI



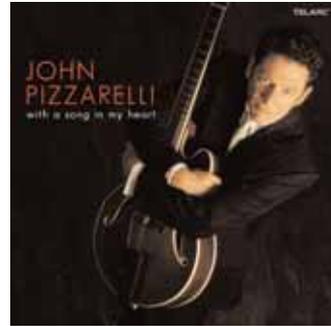
work. Producer-keybster Robert Irving III was Miles Davis’ man during the *Decoy* era. He knows quite a bit about fusion that trades color for musical grit. Even when Wilkes’ crew gets its aggression on, the music lives in someone else’s shadow. The stormy “Remy’s Revenge” is part of the blueprint Jack DeJohnette scripted circa *Audio-Visualscapes*.

The one thing that does impress is the players’ volition. Jabari Liu gets off a couple penetrating alto solos; tenor saxophonist Chelsea Baratz injects some fervor, too. Toward the end of the disc, the band’s chemistry is irrefutable; the live version of the title tune finds them squeezing themselves into a fist. Wish that had happened all the way through. —*Jim Macnie*

Drop It: Trumpet Player; Sonata In The Key Of Jack Daniels; Drop It; Remy’s Revenge; Prelude: Touch; Touch; Return 2 Sender; Searchin’; Ubiquitous Budafly; Funkier Than A Mosquita’s Tweeter; Drop It (Live). (67:42)

Personnel: Corey Wilkes, trumpeter flugelhorn, cornet, percussion; Jabari Liu, alto saxophone; Chelsea Baratz, Kevin Nabors, tenor saxophone; Robert Irving III, Fender Rhodes, piano; Junius Paul, acoustic and electric bass; Jeremy Clemons, drums; Dee Alexander, vocals (9, 10); Miyanda Wilson, spoken word (1); Scott Hesse, guitar (3); Justin Dillard, Hammond B-3 organ (10).

▶▶ Ordering info: delmark.com



John Pizzarelli

With A Song In My Heart

TELARC 83676

★★★★

John Pizzarelli’s closest musical partners over the years have been his songs. He makes them platforms for his smart, often wry persona, as well as homages to their authors. His combination of music and attitude resides most easily in the worldly retreats of those ultra-adult, East Side sanctuaries of taste where the footsteps of Cole, Clooney and other pop legends ultimately seem to have led—the cabaret.

The centerpiece of this soirée is Richard Rodgers. But for Pizzarelli, it comes with an apology. In a brief notation, he says: “I have never fully explored the ‘upper tier’ of the Great American Songbook. . . More Walter Donaldson than Cole Porter . . . more Bobby Troup than Richard Rodgers.” As a performer who’s pretty much made that “upper tier” his home (Donaldson’s no slouch), Pizzarelli is telling us that even within that rarified atmosphere, there are still hierarchies within hierarchies.

But if composers occupy different planes, so do the songs within their individual catalogs, as we are reminded here with the irony of “The Lady Is A Tramp” keeping company with the schmaltz of “Happy Talk.” It’s all Rodgers, yes. But the difference between Rodgers and Hart and Rodgers and Hammerstein is no minor matter, and suggests why Ella Fitzgerald once scored a

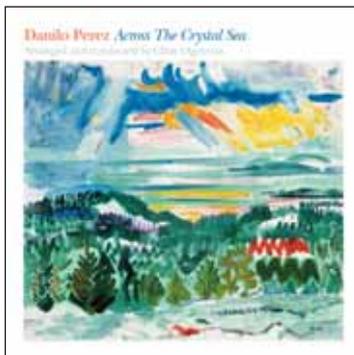
Danilo Pérez

Across The Crystal Sea

EMARCY 00169

★★

What a surprisingly dull disc this is, considering it features one of the most creative pianists in jazz (and a personal favorite), Danilo Pérez; arranger/composer Claus Ogerman, whose lush-cosmic orchestral work for everyone from Antonio Carlos Jobim to Diana Krall is legendary; and producer Tommy LiPuma, hardly known for clinkers. The concept sounded promising. Ogerman composed five pieces based on themes



from classical music and one original, tossed in a couple of moody standards for Cassandra Wilson to sing—“Lazy Afternoon” and “(All Of A Sudden) My Heart Sings”—and asked Pérez to improvise over, against and through the charts, with Christian McBride and Lewis Nash rounding off the rhythm section.

Ogerman’s work is lush and packed with pastel dissonance—a cloud-world of its own. Pérez—especially in his playing with Wayne Shorter—can weave rhythms and scales like the

warp and woof of cloth on a loom. But here they seem to have brought out the worst in each other, with Pérez sounding paralyzed by the backgrounds and Ogerman taking a warm bath in his own imagination. The result is bland and still-born.

One reason may be that the jazz players appear to have recorded their parts first, with the studio orchestra added later. The score seems to have inhibited more than inspired the improvisers. Unlike Ogerman’s 1965 collaboration with Bill Evans, *Across The Crystal Sea* swamps Pérez’s character rather than enhancing it. Sometimes he plays a little jazz, but mostly he’s limning lugubrious, slow-motion (or octave) movie-theme-like phrases. On “The Saga Of Rita Joe” (based on a theme from Massenet), he actually plays one of those waterfalls you’d

The HOT Box

masterpiece with the first but avoided the second. It's not that Rodgers and Hammerstein wrote lesser songs, only more theatrical ones less easily parted from their context. Pizzarelli acknowledges this by picking nine of the former group and only three of the latter—the weakest of the program.

Hart brought an elegant modernity to Rodgers that today fits Pizzarelli like an Armani suit. "I Like To Recognize The Tune," written in 1939, is pure Dave Frishberg 25 years before he made his reputation for self-deprecating verbal impertinence. As for Pizzarelli's slant, about half the CD seems inspired by the kind of hip pop-jazz LPs done by Mel Tormé and Marty Paich in the '50s, with Don Sebesky filling Paich's shoes just fine. I mention this because Tormé did the same song on one of those albums. But he treated it almost like a straight mid-tempo ballad, while Pizzarelli sings it with a cool, post-modern wink, bringing out the sly fun while quoting and scatting from "Blue Moon" to "Ornithology" along the way.

Pizzarelli is a versatile, deft and clever performer who is best when he seems to be suggesting something he's not directly saying. In discarding the drama of "With A Song In My Heart," for instance, he finds instead a perfectly natural rhythm tune, thus undercutting the song's artsy airs. His roots in jazz often thrive on material a notch below that "upper tier" when the song, perhaps in spite of itself, gives his wit room to breathe. Only the unmitigated earnestness of "You've Got To Be Carefully Taught" tends to smother that quality. This is not his best CD, but it's still very good. —John McDonough

With A Song In My Heart: With A Song in My Heart; This Can't Be Love; I Like To Recognize The Tune; It's Easy To Remember; Johnny One Note; Nobody's Heart; Happy Talk; Mountain Greenery; I Have Dreamed; The Lady Is A Tramp; She Was Too Good To Me; You've Got To Be Carefully Taught. (43:22)

Personnel: John Pizzarelli, guitar, voice; Bucky Pizzarelli (4), guitar; Tony Kadleck, trumpet; John Mosca, trombone, baritone horn; Andy Fusco, Kenny Berger, reeds; Larry Fuller, Cesar Camargo Mariano (7), piano; Martin Pizzarelli, bass; Tony Tedesco, drums.

» Ordering info: telarc.com

expect from a cocktail pianist, complete with a tremolo flourish.

There are some moments worth savoring—the pulsing theme by choral composer Hugo Distler that opens the disc; Wilson's hooting alto clarinet of a voice on "Lazy Afternoon"; the shivering flute choir sounds on "The Purple Condor" and "Another Autumn." But mostly this is a lush mush. What a shame.

—Paul de Barros

Across The Crystal Sea: Across The Crystal Sea; Rays And Shadows; Lazy Afternoon; The Purple Condor; If I Forget You; (All Of A Sudden) My Heart Sings; The Saga Of Rita Joe; Another Autumn. (58:01)

Personnel: Danilo Pérez, piano; Christian McBride, bass; Lewis Nash, drums; Luis Quintero, percussion; Cassandra Wilson, vocals (3, 6); Claus Ogerman, conductor, arranger, composer.

» Ordering info: emarcy.com

CDs	CRITICS »	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Joe Lovano <i>Symphonica</i>		★★★★	★★★★	★★★½	★★★★½
Corey Wilkes <i>Drop It</i>		★★★	★★★½	★★½	★★½
John Pizzarelli <i>With A Song In My Heart</i>		★★★★	★★★	★★½	★★★½
Danilo Pérez <i>Across The Crystal Sea</i>		★★★	★★	★★½	★★

Critics' Comments

Joe Lovano, *Symphonica*

Lovano and Michael Abene plow a varied and fertile field here, from the extended solemnity of "Duke Ellington's Sound Of Love" to the quirky zig-zag of "Eternal Joy" and the two-sax tag team exchange with alto saxophonist Karolina Strassmayer. Lovano is in peak form throughout, and there are portions of "His Dreams" where Abene catches a bit of Gil Evans' vintage transparency. —John McDonough

The comparison to Stan Getz's *Focus* is glib but hard to resist, given Lovano's warm, furry tone, slippery sense of a phrase and some of the most gorgeous orchestral writing on a jazz album in years. Thank you, Lovano—for the tunes—and Abene, for the arrangements. The WDR Radio Big Band and Orchestra plays great (with a special nod to Strassmayer) on what is sure to become a classic. —Paul de Barros

Things are as plush as you'd expect with an orchestra in the house: sentiment and romance abound. But the charts are just antsy enough to keep listeners on their toes. Remember how engaging his Gunther Schuller interplay was? The soloist and his backup engage in equally animated jousts here, too. —Jim Macnie

Corey Wilkes, *Drop It*

Much-touted Chicagoan Wilkes seems to want *Drop It* to be everything all at once—hip, righteous, out, hard-core, straight, slick and rough. He's remarkably good at pop Miles Davis, aided immensely by keyboardist Robert Irving III, longtime Davis accomplice. If the record sometimes overshoots, it shows the leader's ambition and it showcases his strong, durable trumpet playing, which is the meat of the matter. —John Corbett

Well-armed with a jumbo sound and clean, commanding attack, Wilkes is a major league player whose debut CD showcases a poised mastery of a somewhat uneventful set, some of it punchy and funky, but more often lyrical and polished. The endless ostinato on "Drop It" may be the most contagious bass vamp since "Birdland." —John McDonough

Eclectic trumpeter Wilkes is a comer. The way he mixes hip-hop, funk, jazz, neo-soul—call it what you like—is refreshing in principle, but in practice, at least here, a nice vibe but retro, with its Fender Rhodes, throbbing funk bass lines and (from time to time) warbling electronics. Where is Wilkes the trumpet player? Per the opening Langston Hughes poem, more "liquid fire," please, and less "honey." —Paul de Barros

John Pizzarelli, *With A Song In My Heart*

There's so much creativity in this smartly chosen tribute to Richard Rodgers, from the bright Don Sebesky arrangements to Pizzarelli's reworking of "You've Got To Be Carefully Taught" into a contemporary 4/4 singer/songwriter vehicle. As always, Pizzarelli communicates a world of fun and romance that bubbles but never sounds phony. My only complaint is that I wish he had used Sebesky on all the tracks. —Paul de Barros

His voice is something we could debate for hours, but Pizzarelli's vocals are well-considered and disarming in their nonchalance. Of course his guitar playing is keen, adroit and dazzling. One gripe: These kind of discs are getting a bit too easy for him. The smell of formula is in the air. —Jim Macnie

Pizzarelli sings like a more chipper Chet Baker. The fragility and transparency is enjoyable, but the constant smile wears after awhile. He's a sweet guitarist, though the doubled voice grows tiresome. —John Corbett

Danilo Pérez, *Across The Crystal Sea*

A bit benign, but painting pastels is something Claus Ogerman excels at, and as the pianist adds his forever tasteful elaborations to these wistful melodies, the whole thing becomes mildly compelling. Mood is as important as interplay here, and in that sense it's engaging. The aura stays with you after the music subsides. —Jim Macnie

As an admirer of many Pérez projects, I'm stunned at how not-happening this one is. But the problem is Ogerman's arrangements, which take such a brilliant repository of talent and classic romantic themes and dull them down. Even Christian McBride's heroic bass doesn't break the lethargy. —John Corbett

Pérez seems thoroughly comfortable to be rolling around in Ogerman's downy-soft orchestrations. In this pretty, romantic, piano-with-strings affair, he complements the dewy backgrounds with flowing, open but unremarkable commentary, rarely rising to cathartic heights ("The Saga Of Rita Joe"). Cassandra Wilson's vocals are a bit too dirge-like and airless. —John McDonough



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Anat Cohen

Notes From The Village

ANZIC 1302

★★★★

Over the last couple of years, reedist Anat Cohen has become the popular face of the significant coterie of Israeli musicians living and working in New York. Although her background is steeped in jazz, since arriving in the United States to attend Berklee College of Music she's broadly expanded her musical world, most notably as a member of the Choro Ensemble, a group that plays the storied Brazilian style. And while her latest album is a jazz recording, all kinds of diverse styles collide in a unified blend.

Nothing illustrates this tendency better than the opening track "Washington Square Park," where Cohen seeks to capture the cultural diversity of the New York park. The tune's jaunty theme goes through a series of stylistic permutations, from skittering African rhythms to Afro-Caribbean accents, with each rhythmic retrenchment giving the piece a new life; only a mis-



placed Prophet '08 synthesizer solo by Jason Lindner disrupts the performance. While the album's other tracks are a bit more streamlined in their individual makeup, there's a refreshing variety on display throughout, with bassist Omer Avital, drummer Daniel Freedman and Lindner sculpting a steady stream of flexible, sympathetic settings for Cohen's gorgeously lyric improvisations. She's best known for her work on clarinet, and here she deploys a wonderfully warm, full-bodied tone to killer effect, bringing a lovely tenderness to her pretty melody on "Night Flight" and carefully deployed klezmer phrases on a reading of the Cuban classic "Siboney." Cohen makes it seem easy, mixing a gift for melody and an improvisational fluidity that has few peers today. —Peter Margasak

Notes From The Village: Washington Square Park; Night Flight; Siboney; After The Rain; J. Bluze; Lullaby For The Naïve Ones; A Change Is Gonna Come; Jitterbug Waltz. (60:25)

Personnel: Anat Cohen, clarinet, saxophone; Jason Lindner, keyboards; Omer Avital, bass; Daniel Freedman, drums; Gilad Hekselman, guitar.

» Ordering info: anzicrecords.com

David Murray/ Mal Waldron

Silence

JUSTIN TIME 186

★★★★½

Like two old friends sidling up to the bar, reed player David Murray and the late pianist Mal Waldron demonstrate that magnificent quality of jazz—intimate conversation—with this modest 2001 recording, one of Waldron's last before he died in 2002. That feeling of musical kinship is emphasized by the easygoing pace, starting with the opener, "Free For C.T." Beyond the wistful theme, the pianist's recurring lines over the two-chord sequence foster Murray's increased freneticism on bass clarinet. Call it home base and space exploration in the same song.

Murray's cover tune is the one truly angular adventure here, slightly agitated and reminiscent of earlier adventures. "Silence" becomes a platform for Murray's tenor to break free, multiphonics and all, with Waldron again the swirling hound, reflecting the song's "silent" energy. Waldron's "Hurray For Herbie" tones things down a bit, its modal structure serving like a blank slate for the two musicians to imprint their signature styles on this slightly funky number. In a rare cover, *Silence* includes Miles Davis' 1980s fusion piece "Jean-Pierre." They give it a



modest facelift, slowing things down and mining the melody for more gold, changing keys at one point, Murray's tenor winding its way in and around Waldron's lumbering, chord-heavy playing.

The two also cover a couple standards—Duke Ellington's "All Too Soon" and Sammy Cahn's "I Should Care." Both are given straightforward treatments, played at a snail's pace.

Murray's tenor on "All Too Soon" echoes Ben Webster, while Waldron's sound is almost visceral, each finger of each hand assigned a role despite his more chordal style. Murray's expressive looped and loped notes, accented phrases and unconventional mood swings shine brightest on Cahn's ballad.

Waldron's classic "Soul Eyes" is taken at a languid, easy pace, with Murray on bass clarinet. Both players approach the song as if it were a woman being asked to dance close and slow. Waldron surrounds the song's progression like a chaperone, while Murray tries to get her to twirl, hinting with a few trademark outward-bound phrases as he quickens the pace. The pianist remains steadfast, faithful and almost classical during his solo. —John Ephland

Silence: Free For C.T.; Silence; Hurray For Herbie; I Should Care; Jean-Pierre; All Too Soon; Soul Eyes. (66:38)

Personnel: David Murray, saxophone, bass clarinet; Mal Waldron, piano.

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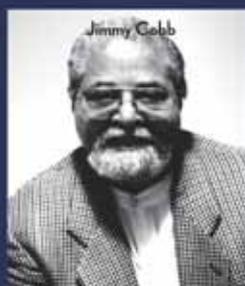
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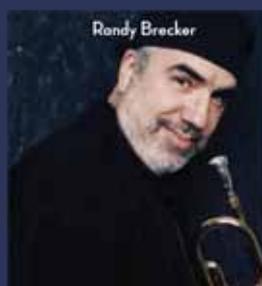
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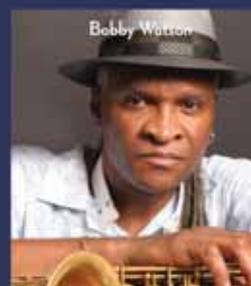
Jimmy Cobb



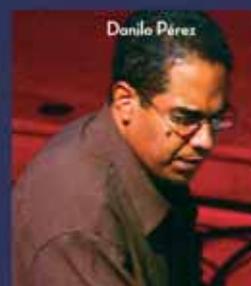
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JAZZ

by Robert Doerschuk

Take Your Pick

On *Open Up* (Jazzed Media 1033; 68:58) ★★★, Jeff Barone shares the spotlight generously with the rest of his band, in particular Ron Oswanski on organ, who lays down bass lines as well on pedals. Barone goes it alone on a restless and somewhat unfocused "My Funny Valentine" while dueting on two tracks with fellow guitarist and co-producer Jack Wilkins. On electric and nylon-string acoustic guitars, he cultivates a milky tone and solos in an unhurried way. The uptempo numbers shift from funk to samba to an airy swing, all of it served at a simmer.

Ordering info: jazzedmedia.com

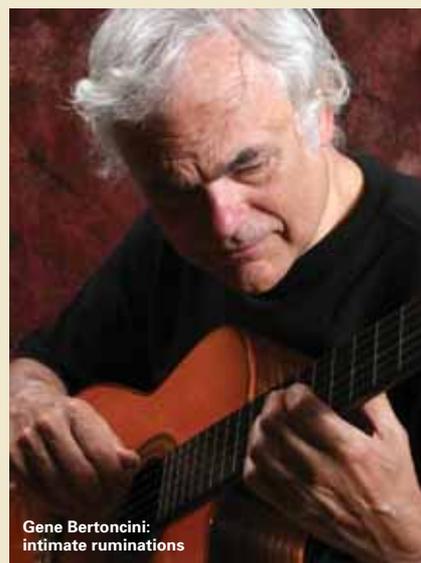
The groove is less of a priority on *Concerti* (Ambient 007; 51:40) ★★★. It's not that the music doesn't swing, thanks to bassist David Finck's apparently infinite ways of maintaining momentum. Rather, arrangement is paramount, with guitarist Gene Bertoncini ruminating intimately on his nylon-string acoustic while accompanied by a string quartet. The best magic, though, transpires when the other players fade away and leave Bertoncini and Finck on their own; their interactions in the middle of "Eleanor Rigby" almost make Michael Patterson's artful charts feel like intrusions into some private communion.

Ordering info: ambientrecords.com

The trio configuration returns on Trio Sud's *Young And Fine* (Dreyfus 36917; 51:37) ★★★. Bassist Jean-Marc Jafet and drummer Andre Ceccarelli see their share of action on these 13 tracks, but guitarist Sylvain Luc holds center stage. His playing combines a resonant tone with sometimes percussive attacks, an occasional cascade of chimed notes and other elements that invest even ballads with a subtly aggressive character. His articulation on "Infant Eyes" cuts through the dreamy ambience like a bright beam illuminating the mist, as Jafet blows breezily through changes, whether the loosely swinging 5/4 of "Song For My Twins" or the bustling backup in 6/8 on "Sylvain Shadows."

Ordering info: dreyfusrecords.com

The mist thickens on *Banshees* (Sunnyside 1187; 54:42) ★★, from its moody cover image to the slow-motion notes from guitarist Scott DuBois and saxophonist Gebhard Ullmann on tenor that launch "Mid To The West" like ships cast onto a lonely sea. Even when drummer Kresten Osgood and bassist Thomas Morgan get busy, DuBois sticks to a tonal scheme that robs his lines of some immediacy. His play-



Gene Bertoncini: intimate ruminations

MICHAEL STEWART

ing is, however, unsullied by the affectations that mar the peak moments of several Ullmann solos. Though his melodic ideas are impressive, the metrical ambiguity creates an impression of adventurousness that *Banshees* merits only occasionally.

Ordering info: sunnysiderecords.com

We encounter the same instrumentation on *Silence Talks* (Naim 113; 58:48) ★★★, but the range broadens and the clarity of the performance sharpens. On the opening cut alone, "October In Ankara," guitarist Nicolas Meier leads the way through a complex composition that alternates brooding moments of unaccompanied alto sax from Gilad Atzmon and stretches of intense ensemble work over which Meier unleashes fiery but meticulous rapid passages. Along with traditional guitar, Meier plays a Godin Glissentar, modeled after the North African oud, and a baglama, whose Turkish origins add to the exotic flavorings of this music.

Ordering info: thenaimlabel.com

James Silberstein provides a big finish with *Expresslane* (CAP 1009; 60:37) ★★½, on which the guitarist leads a group that balloons on some tracks to seven pieces. The genre is textbook post-bop, down to hip horn charts, the players trading fours with drummer Vince Cherico and crisp choruses from Eric Alexander on tenor, Jim Rotondi on trumpet and flugelhorn, and Steve Davis on trombone. At times the mix is uneven; when Silberstein or keyboardist Jill McCarron comp, in particular behind the arco bass solo by Harvie S on "You Don't Know What Love Is," they can feel a little too present. While the playing is solid, it also feels clinical.

DB

Ordering info: jazzbeat.com

Cedar Walton

Seasoned Wood

HIGHNOTE 7185

★★★★½

Cedar Walton stands as tall and stately as a sitka spruce. His ever-green career, a sounding board for classic bebop, shows few hairline cracks in a fine grain with a platinum patina. The pianist shows dry wit, flecks of whimsy, gracious moves and poised ensembles. What this date might lack in jolt and spark it makes up with sagacity and majesty. Eight six-minute tracks allow Walton's trio and quintet space for a cool pace and fine airings. Stretched tones across its phrase-ends make a sure-fire redefinition of "The Man I Love." Jimmy Heath's gem "Longravity" unfolds as crisp and neat as ironed laundry. Drummer Al Foster tacks breezily, leading "Plexus" as lithe and buoyant a vehicle as a birchbark canoe.

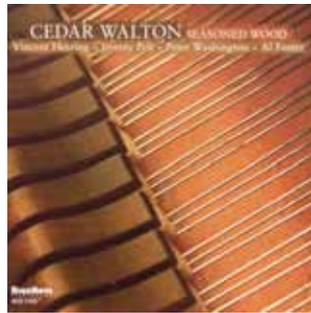
The trio tracks show a like balance and class. The gentle waltz "Clockwise" posits notions of clarity and lyrical genius. Bassist Peter Washington sails through a melodious solo and shares the unusually beautiful Herbie Nichols-ish head of "Hindsight." Walton decks "A Nightingale Sang In Berkeley Square" in leisurely Tadd Dameronian flourishes. Vincent Herring and Jeremy Pelt vary textures. The final "John's Blues" finds Herring zipping on his wanted alto and Pelt's less mellow on flugelhorn than on his ballad feature.

—Fred Bouchard

Seasoned Wood. The Man I Love; Clockwise; Longravity; When Love Is New; Hindsight; A Nightingale Sang In Berkeley Square; Plexus; John's Blues. (51:53)

Personnel: Cedar Walton, piano; Peter Washington, bass; Al Foster, drums; Vincent Herring, alto (8), tenor saxophone (1, 3, 7); Jeremy Pelt, trumpet (1, 3, 7), flugelhorn (4, 8).

» Ordering info: jazzdepot.com



Scott Robinson

Forever Lasting

ARBORS 19276

★★★★

Scott Robinson is a delightful scene-stealer, whether he plays in a trad jazz combo, Maria Schneider's orchestra or with Anthony Braxton. However, it's not just with whom Robinson plays that makes him versatile, but also what he plays. Flute, C-melody sax, contrabass sarrusophone, theremin, French horn and echo cornet—a rare two-horned creation of the 1920s—are among the instruments he dusts off on this CD devoted to the compositions of Thad Jones.

This album sits on the fringe of straightahead. Robinson swings and loves melody, but also has a rare sense of play and inventiveness. On "Fingers," he trades fours with himself on soprano flute and contrabass sarrusophone. It sounds crazy, but also exciting. You've probably never realized the expressive potential of the bass saxophone until you've heard Robinson play ballads like "To You" and "Kids Are Pretty People," then mess around with an organ trio stomp on "TNA Blues." However, the track that will probably resonate the longest is the tenor sax ballad "All My Yesterdays," with Hank Jones on piano.

—David French

Forever Lasting. Quietude; To You; Interloper; Don't Ever Leave Me; Three And One; Yours And Mine; Fingers; All My Yesterdays; TNA Blues; A Child Is Born; Walkin' About; Kids Are Pretty People; The Summary; Greetings And Salutations. (68:46)

Personnel: Scott Robinson, C-flute, C-melody, F-mezzo-soprano, tenor and bass sax, thunder-sheet, E-soprano flute, contrabass sarrusophone, theremin, alto clarinet, bell, echo cornet, French horn, flugelhorn; Mike LeDonne, B-3 organ; Richard Wyands, Hank Jones piano; Mike O'Leary, bass; Dennis Mackrel, Klaus Suonsaari, drums.

» Ordering info: arborsrecords.com



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BLUES

by Frank-John Hadley

Sweet And Sour

Danny Caron: *How Sweet It Is* (Danny Caron Records 002; 63:04) ★★★★★ Once important to blues highbrow Charles Brown's career renaissance, Bay Area guitarist Caron possesses a special skill set: He's a respectable jazz player and one of the outstanding blues guitarists working today. On his second headliner, he brings the same infallible musicianship and gravitas to Herb Ellis' "Detour Ahead" and Jack McDuff's "Rock Candy" as he does to his "Grand Lake Shuffle" and Brown's "E.S.P. Blues" (an until now lost Brown track from 1993, the late great singer-pianist in typically graceful form). Another instrumental, "Zydeco Boogaloo," explodes with the good-natured assurance of his playing and that of his studio friends, not least Jim Pugh on B-3. Elsewhere, Barbara Morrison contributes two deeply satisfying vocals. Bravo.

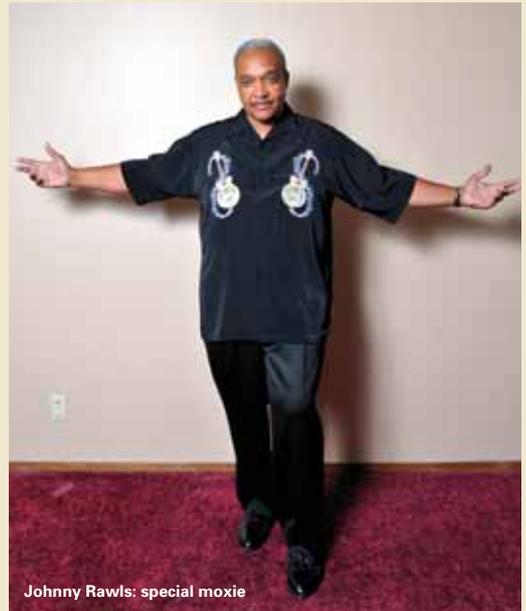
Ordering info: dannycaron.com

Walter "Wolfman" Washington: *Doin' The Funky Thing* (Zoho Roots 200805; 49:26) ★★★ Since the early '80s, Washington's albums have delivered a particular strain of Crescent City r&b infused with soul, blues, jazz and '70s shake-your-booty funk. The new release has as its centerpiece four songs about "bad mother" Katrina that fascinate for his frayed singing voice. He's had his ticket punched by reality and emerged an unvanquished survivor. Sax player Jimmy Carpenter has a flair for arranging horns.

Ordering info: zohomusic.com

Johnny Rawls: *Red Cadillac* (Catfood 004; 53:26) ★★★ Rawls shows his skills as a gravel-throated singer at the intersection of soul and blues, his stylistic home since coming of age in O.V. Wright's '70s band. His glorious title song, a close relative of George McCrae's old r&b hit "Rockin' Chair," affirms the special moxie that has kept him in the blues life for so long. A second original, "Can I Get It," about hitting on a "big-legged" barfly, has the horn-fueled potency of a Stax record back in the day. Rawls' voice has the strength of character to put across his lesser songs and a half-dozen penned by Texas bassist Bob Trenchard. Docked a half-star for the schmaltzy saxophone.

Ordering info: catfoodrecords.com



Johnny Rawls: special moxie

Robin Rogers: *Treat Me Right* (Blind Pig 5123; 41:32) ★★★ On her major-league roots label debut, Rogers sings gutsy and intelligent original tunes, plus an occasional cover like the B.B. King title track, with a commendable spirit and surety. Based in Charlotte, the former teenage runaway of the late '60s retains the services of a crack-erjack band that has her songwriting husband Tony on dobro and guitar. A talent worth tracking, Rogers also makes a favorable impression wailing harmonica.

Ordering info: blindpigrecords.com

Moreland & Arbuckle: *1861* (Northern-Blues 0044; 58:35) ★★★ The honestly expressed raw blues proffered by guitarist Aaron Moreland, singer-harmonica player Dustin Arbuckle and drummer Brad Horner closes the distance between their Kansas plains and the Chicago taverns tore up by Hound Dog Taylor and the Mississippi hills stomped by R.L. Burnside. They join B-3 player Chris Wiser in finding an extra-dirty groove for "Diamond Ring." This is a band to keep tabs on down the road. Album title? Think Abe Lincoln-era statehood.

Ordering info: northernblues.com

Tony Joe White: *Deep Cuts* (Swamp 7708343; 51:45) ★★ Something like the techno makeover Burnside got 10 years ago on *Come On In*, White modernizes his '70s bayou blues-rock in a bid for popularity. All the big beats, loops, distorted guitars and such dampen the emotional authenticity of White's guitar and purring vocals. Modernity's welcome, but not this swamped-out retrofit.

Ordering info: tonyjoewhite.com

DB

Patricia Barber
The Cole Porter Mix »
 BLUE NOTE 01468

★★★½

Kate McGarry
If Less Is More
 PALMETTO 2135

★★★½



The Cole Porter Mix—as Patricia Barber swoons and croons to music created by someone who “has always been my songwriting idol”—is a delicious experience. As if to put a poetic spin on the man’s take, she adds, “Cole Porter never wrote a song that said, ‘I’m miserable.’” What Porter did was write songs about romance as an end in itself.

Porter’s lyrics remain odes to a more self-referential way of being even as the music retains its stunning beauty. Kate McGarry’s not immune from the “love potion” either, as she begins *If Less Is More* with an equally affecting but no less fantasy-laden couple of tunes in Irving Berlin’s “Let’s Face The Music” and Joni Mitchell’s “You’re My Thrill.” Both singers approach the music delicately, manicuring the material with exotic instrumentation, unique arrangements and plenty of attitude. Both of them are clever, have great voices that float and alight. And both are under that spell of romance. If that’s your cup of tea, they’ve got the goods.

As for McGarry, she runs wild by comparison once she gets past the past. Like Barber, McGarry must relish in the odd instrumentation on a tune like “You’re My Thrill,” with Gary Versace’s chunky organ lines laced around her voice. Recalling Cassandra Wilson’s folksy jazz, Keith Ganz’s acoustic guitar on “Just What I Needed” helps define the song. Forget the lyrics, the way she approaches Bob Dylan’s “The Times They Are A-Changin’” is so counterintuitive to make one rethink the song’s message for the 21st century. Offered in the embrace of a reharmonized medium-tempo jazz waltz, “Times” sounds playful, hopeful, interesting and contrary to Dylan’s more prophetic, sneering delivery. Yet, McGarry’s girl-next-door delivery manages to carry the day. Each song on this album is different, and McGarry sounds fully invested with a great band.

Barber puts her most personal stamp on a program that also includes three fetching originals. Barber’s take on Porter is definitive, her modern stance with standards still carrying a punch, if not a wallop. That said, despite the intimate embrace she gives the music and its riveting series of performances, a quaint retro feel permeates. These songs are infused with new arrangements and an unconventional mind-set.

“Miss Otis Regrets” is the best example of this, as Barber sings with only the slightest accompaniment, including Nate Smith’s percussion, Neal Alger’s muted, raw electric guitar and

a medium-tempo rolling beat. Its menace of love lost is obvious, more explicit. Added depth comes from Chris Potter’s tenor playing, as when he strolls in on Barber’s tender “The New Year’s Eve Song.” Word to the wise, though: For all her charm and easy-on-the-ears allure, Barber’s goes-down-smooth witchcraft is still lethal. —John Ephland

The Cole Porter Mix. Easy To Love; I Wait For Late Afternoon And You; I Get A Kick Out Of You; You’re The Top; Just One Of Those Things; Snow; C’est Magnifique; Get Out Of Town; I Concentrate On You; In The Still Of The Night; What Is This Thing Called Love?; Miss Otis Regrets; The New Year’s Eve Song. (56:11)

» Ordering info: bluenote.com

If Less Is More: Let’s Face The Music; You’re My Thrill; Just What I Needed; The Times They Are A-Changin’; Caminhos Cruzados; You Don’t Have To Cry; The Priest; Flor De Lis; I Carry Your Heart; Man Of God. (52:40)

» Ordering info: palmetto-records.com

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BEYOND

by Mitch Myers

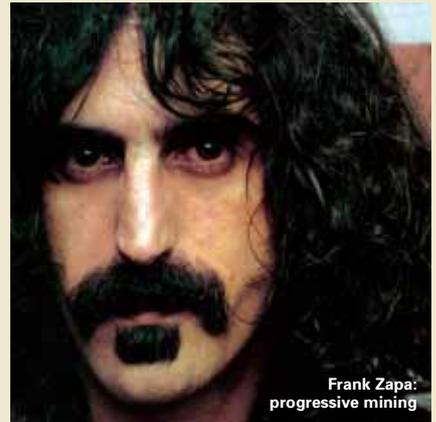
Zappa Lives!

Frank Zappa's *Wazoo* (Valtarnative 2007; 51:33/44:28) ★★★½ is a two-CD live set released by the Zappa Family Trust. Like other classic-era touring bands that put stock in archival recordings (and in keeping with Zappa's famously high standards), the Zappas are particular about what's released from their vaults. Ironically, *Wazoo* was one of Zappa's least commercial endeavors. Recorded live in Boston in 1972, Zappa was going through his jazziest, most progressive phase, favoring long instrumental compositions from his notable studio albums *Waka/Jawaka* and *The Grand Wazoo*. With nary a trace of juvenile or sexual humor, these performances showcase dense pieces written out in great detail—featuring an imposing 20-piece band filled with woodwinds, horns and saxophones (including the euphonium and contrabass sarrusophone).

The first disc is slightly more improvised—the second more heavily arranged. Relying on trained musicians who were comfortable reading music, Zappa still encouraged adventurousness. The composition "Approximate" contains an exacting rhythmic arrangement, but allows all of the musicians the freedom to choose their own pitch. "Greggery Peccary" is an even longer, modernist piece that's distinctively complex and ambitious. Zappa's vaunted guitar playing is sacrificed for the sake of the larger ensemble, but there are quality solos provided by Zappa, saxophonist Ray Reed, trumpeter Sal Marquez and many others. Besides his forays into classical music, this was Zappa's most serious live band/orchestra ever.

Another Zappa family product, *The Torture Never Stops* (Honker Home Video 1221) ★★★½ DVD documents one of Zappa's Halloween concerts. Filmed in 1981 at the Palladium in New York (and nine years after *Wazoo*) Zappa was still conducting things down to the smallest detail—using a streamlined rock band of young, precision-driven musicians including percussionist Ed Mann, keyboardist Tommy Mars and drummer Chad Wackerman. It must have been a pretty hot band if Steve Vai served as the second guitarist.

While Zappa was the obvious front man, the soulful singing voices of Ray White and Bobby Martin helped offset his ironic stance and limited vocal range. The musicianship itself is sterling, with much doubling of guitar and keyboard parts rather than using horns or woodwinds.



Frank Zappa:
progressive mining

One has to wade through Zappa's social commentary, lectures and snide humor—although swooping rock instrumentals like "Black Napkins" and "Strictly Genteel" (from *200 Motels*) illustrate his progressive sensibilities. There are numerous close-ups of Zappa soloing prodigiously, but his guitar work is so unique that it's justified. Powerful renditions of madcap tunes like "Stevie's Spanking" and "The Illinois Enema Bandit" reveal the group's vocal and instrumental prowess, as well as Zappa's compositional strengths. It was another amazing show for the veteran bandleader and his talented group of young lions.

Ordering info: zappa.com

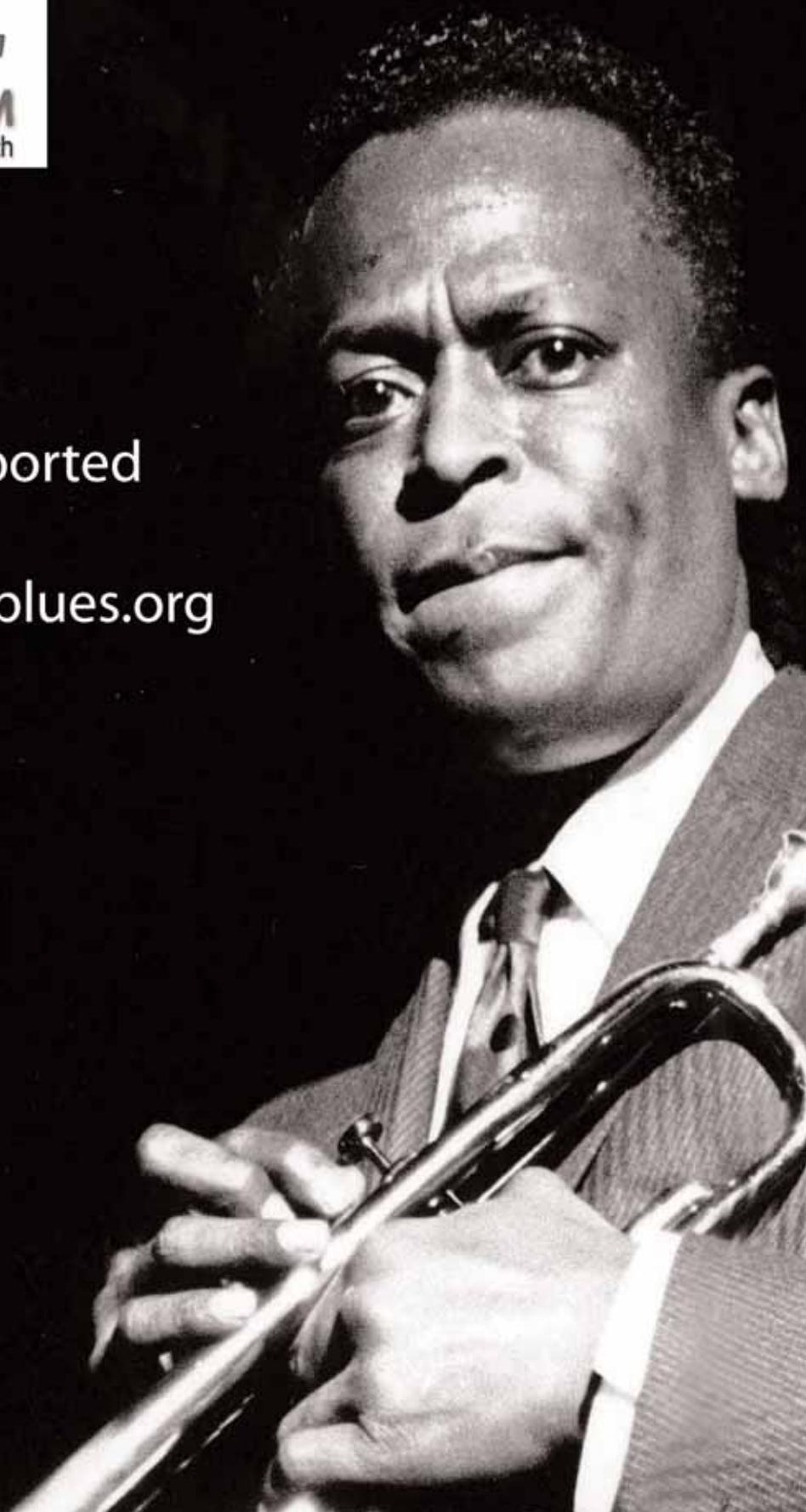
Mike Keneally was part of Zappa's final touring group in 1988, filling the then-established role as Zappa's "stunt guitarist." Since that time, Keneally has worked closely with Vai and released more than a dozen CDs as a leader. An unassuming guitar hero with comical, prog-rock tendencies and a solid singing voice, Keneally has compiled *Wine And Pickles* (Exowax 2409; 78:14) ★★★★★, a collection of unreleased studio recordings from the past decade.

Regardless of previous contexts, the music holds together well. Keneally's guitar work is of the highest order, and his shrewd production values hold true in the most informal settings. From structured rock tunes to solo piano improvisations and orchestral interludes, he consistently leads the way with studied and earnest musicianship. Keneally's standout guitar, vocal and production skills all come together on beautifully arranged tracks like "Feelin' Strangely." His postmodern approach allows for a bold assimilation of influences, as evidenced by the dynamic closing track, "The Ending Of Things." Keneally is sustaining the Zappa legacy as well as anyone in music today. Frank would be proud. **DB**

Ordering info: exowax.com



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NOMO

Ghost Rock

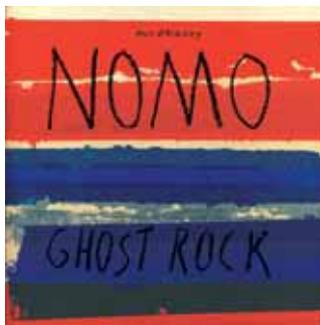
UBIQUITY 11230

★★★★

This Ann Arbor, Mich.-based collective has jazz chops, an indie rock spirit and an affection for African beats. But its first two albums never carved out a distinct voice for the 15-plus-piece ensemble. With its third album, the group has found its voice and created its own style.

Actually, the adventurous new disc almost risks drowning its own rock sensibility in percussive waves and looming, dark horn lines. But nu-rock sounds like synths and Erik Hall's guitar swim against the sonic stream of plugged-in Afrobeat riffs, pulling the sound together in a see-saw fashion.

Composer Elliot Bergman's brainchild, NOMO bears more than a few stamps of the indie rock ethic, including the production of Warn DeFever (His Name is Alive), an extensive use of esoteric instruments and the kinds of keys and synths you might find in an electro-punk band moonlighting as beat-makers ("Round The Way"). These elements keep things light-heart-



ed, as creepy tracks like the title song string eerie notes loosely together before a whopping Afrobeat-influenced horn line turns the whole premise of the tune on its head.

Employing an earnest, rocking bass beneath jittery horn parts that delve wistfully into minor realms, the album expands and contracts like a rubber-band between the influences of its contributors. Spacey, itch-and-twitching trumpet solos bounce exuberantly back to their symphonic roots. Meanwhile, an army of gloriously strange noises made by electric sawblade gamelans, an electric mbira and cymbals attached to long poles undulate below the surface, occasionally popping their heads above water to gargle in unison before spitting back below the depths of texture. Add in the use of an actual brainwave machine on the opening track and drummer Hamid Drake on "All The Stars," and NOMO has launched itself into a new stratosphere of what can happen between polyrhythmic percussion, a triumphant horn line and serious compositional chops.

—Jennifer Odell

Ghost Rock: Brainwave; All The Stars; Round The Way; Rings; My Dear; Ghost Rock; Last Beat; Three Shades; Nova. (46:31)

» Ordering info: ubiquityrecords.com

David Sanborn

Here And Gone

DECCA 0011152

★★½

This release is a hit-and-miss affair. When the music's hot, as with the opener, "St. Louis Blues," we get to hear the best of David Sanborn's Hank Crawford/King Curtis soul. The altoist's sound is so unique you can spot it just about anywhere, his splayed sizzle of a horn tone a cry of love when he's on it. But, just like the title of this CD, it's here for one song and gone the next.

Part of the problem stems from Sanborn's access to talent. When the mysterious process of bringing in people as varied as Eric Clapton, Sam Moore and Joss Stone combines with a shuffling band of horns, the only thing holding this project together is Sanborn's horn and the repertoire, which tilts toward the blues laced with a lot of jazz and r&b. (Indeed, the pop confections of yesteryear are nowhere in sight.) Maybe just sticking to his strong rhythm section of bassist Christian McBride, drummer Steve Gadd, guitarist Russell Malone, and keyboardists Gil Goldstein and Ricky Peterson would have been more than enough. Having said that, the horn charts are vibrant and well-recorded by producer Phil Ramone.



It's nice to hear Clapton sing the blues and play guitar, as he does on the crawling "I'm Gonna Move To The Outskirts Of Town." But it's a star turn that's more distracting than enhancing. Guitarist Derek Trucks contributes to the music more naturally on "Brother Ray," with his heartbreaking slide gliding alongside Sanborn's wailing axe. That slow pace continues with "Basin Street Blues," with Sanborn's horn surrounded by charts that compete for attention.

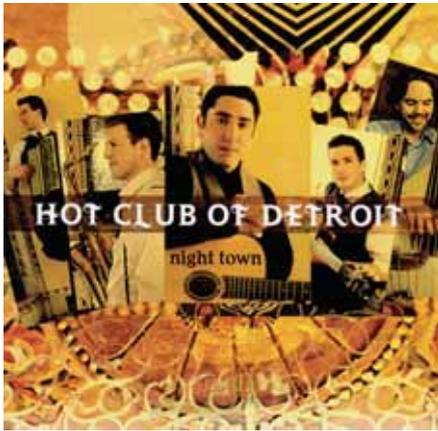
Here And Gone begins to sound like a revue in need of visuals; even Crawford's "Stoney Lonesome," Ray Charles' "I Believe To My Soul," with Stone singing some convincing blues, and the soulful crooning from Moore on "I've Got News For You" feel packaged, more show biz than something you'd hear on Basin Street.

—John Ephland

Here And Gone: St. Louis Blues; Brother Ray; I'm Gonna Move To The Outskirts Of Town; Basin Street Blues; Stoney Lonesome; I Believe To My Soul; What Will I Tell My Heart?; Please Send Me Someone To Love; I've Got News For You. (42:02)

Personnel: David Sanborn, alto saxophone; Christian McBride, bass; Steve Gadd, drums; Russell Malone, Derek Trucks (2), Anthony Wilson (5), guitar; Eric Clapton, guitar, vocals (3); Ricky Peterson (2, 6, 8, 9), Hammond B-3 organ; Gil Goldstein, keyboards, Hammond B-3; Howard Johnson, baritone saxophone; Charles Pillow, John Moses, bass clarinet; Mike Davis, tenor trombone; Lou Marini, tenor saxophone; Keyon Harrold, Lew Soloff (1, 4, 6, 9), Wallace Roney (1), trumpet; Joss Stone (6), Sam Moore (9), vocals.

» Ordering info: deccalabelgroup.com



Hot Club Of Detroit

Night Town

MACK AVENUE 1041

★★★½

Django lives. Hot Club Of Detroit's (HCO) eponymous debut in 2006 spread news beyond its home city about how well the band connected with 1930s Parisian café jazz, no matter if it went with a fairly uncommon pairing of clarinet and accordion at the expense of an obligatory violin. Now, on *Night Town*, the HCO has dropped clarinet and added a mainstream jazz saxophone to present a commendable program covering old and new Gypsy swing numbers, American jazz standards and French song miscellanea.

Though his chromatic notes, arpeggios and glissandos won't drop your jaw in amazement like those of a Stochelo Rosenberg or Biréli Lagrène, guitarist Evan Perri makes it clear that he knows where to find honest revelation in his well-crafted solos on one song after another. At 29, the Detroit native is becoming a consummate craftsman. France-born Julien Labro, too, makes a favorable impression. He has a smooth, pleasing quality to the sound of the accordion he fingers and squeezes with such nonchalant expertise.

Carl Cafagna's no slouch on tenor, making a footloose run through Miles Davis' "Seven Steps To Heaven" and jousting with Labro on the Gene Ammons-and-Sonny Stitt romp "Blues Up And Down." His soprano sometimes points to Sidney Bechet's New Orleans. HCO even goes beyond smile-inducing civility lending an Eastern European exaltation to Ravel's "Tzigane" and giving a touch of exotic James Bond-soundtrack mystery to the title track, a Perri composition. —*Frank-John Hadley*

Night Town: I Want To Be Happy; J'Attendrai; Valse A Rosenthal; Seven Steps To Heaven; Speezy; Coquette; Sweet Substitute; Blues Up And Down; Pour Parler; Melodie Au Crepuscule; Two Weeks; Tzigane; Django's Monkey; Night Town; Swing 05. (63:58)

Personnel: Evan Perri, Paul Brady, guitar; Julien Labro, accordion, accordina; Shannon Wade, bass; Carl Cafagna, tenor, soprano saxophone.

» Ordering info: mackavenue.com

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Ab Baars Trio & Ken Vandermark

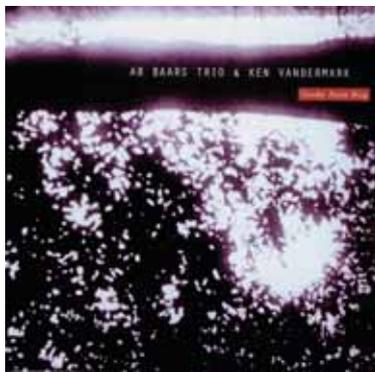
Goofy June Bug

WIG 15

★★★★

The last time Ab Baars' trio recorded with a fourth player, it was fellow Dutchman trombonist Joost Buis on 10 reconsidered Duke Ellington tunes called *Kinda Dukish*. There's nothing vague about this set with Chicago-based multireedist Ken Vandermark, who has blogged at length about the process that led up to its recording. Rather than fly the ringer into town and run straight into the studio, they rehearsed the material and toured it around Europe for a month before tracking it. The outcome is more than an hour of deeply considered, boldly played music that covers a lot of ground, from harmonically severe chamber pieces to droll, swinging workouts.

The composing is split between Vandermark and Baars, with one group improvisation that functions as a coda. Both men have clearly thought about how to make the most of the band's collective abilities. The recurring themes and episodic structure of Vandermark's "Losing Ground" are similar to pieces he's brought to his



quintet, but here he has left openings that allow the bass and drums to debate at length issues of texture, density and time. Midway through, Baars' clarinet cuts through their tangle like a scalpel, exposing the contours of his compatriot's extrapolations, but Vandermark's tenor closes the tune with a simple balladic statement that brings

the material's latent lyricism to the surface.

Baars, on the other hand, lobs a fat, slow pitch to Vandermark on the title tune, whose emphatic rhythms bring out his bluesy side. Predictably, he connects in satisfying fashion. But even better is drummer Martin Van Duynhoven's brief, brute bash of a solo, with its sophisticated metrical subdivisions. This is a peak performance by a crew of seasoned veterans, and one of the better records I've heard this year.

—Bill Meyer

Goofy June Bug: Straws; Honest John; Losing Ground; Waltz Four Monk; Prince Of Venosa; Then He Whirled About; Memory Moves Forward; Mummyo; Return; Goofy June Bug; Lunch Poem. (71:44)

Personnel: Ab Baars, tenor saxophone, clarinet, shakuhachi; Ken Vandermark, tenor saxophone, clarinet; Wilbert De Jood, bass; Martin Van Duynhoven, drums.

» Ordering info: stichtingwig.com

Barry Guy/Marilyn Crispell/Paul Lytton

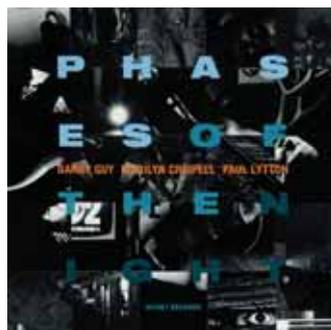
Phases Of The Night

INTAKT 138

★★★★

How well do the anxiety and tensions that darkly color our perceptions of surrealist art mesh with the antsy imagination rife in new jazz improvisation? British bassist Barry Guy poses this provocative question as he and like-minded confederates American pianist Marilyn Crispell and drummer Paul Lytton reflect on works by surrealists active in the 1940-'50s in Paris.

Though we don't see images of the canvases on the jacket, nor know how closely Guy asks the band to internalize them, he does lay complex groundwork of strummed ideas to frame the first two pieces. Since the titles themselves are powerfully evocative, it's safe to say that the portentous content of the works ignited the creative flames of these seasoned improvisers, as their collective imagination runs at a fevered clip through bustling, meticulously crafted collective improvisations. I get the impression that they spun these spooky moods around co-evolved psychological states, rather than indulging in



rough-and-tumble triple-solos.

Max Ernst's "Phases Of The Night" layers dark on dark as infrequent (written) unison outbursts pepper sustained dazzling interaction over 17 minutes. Dorothea Tanning's "Insomnie" bustles fretfully, bubbling maniacally below dream surfaces. Cuban-born Wifredo Lam's work

taps the unknown, as flamenco arabesques and fauvist masks are embraced in intense clusters, as if we observe violence through frosted windows. Crispell transforms Yves Tanguy's dizzying humor into ominous arpeggiated runs, dramatic trills and staggered block chords, which invoke Gunther Schuller's dramatic orchestrations on Paul Klee paintings. Guy rummages and sighs undercurrents in the low register, as Lytton's cymbals rustle near the edge of audibility. The tension breaks with sudden vengeance toward the end, gashing the canvas with box-cutters. Not recommended for the faint of spirit or the waxy of ear.

—Fred Bouchard

Phases Of The Night: Phases Of The Night; Insomnie; The Invisible Being Embraced; With My Shadow. (53:04)

Personnel: Marilyn Crispell, piano; Barry Guy, bass; Paul Lytton, drums.

» Ordering info: intaktrec.ch

Deep Bin Diving

Part of the first wave of welcome and long-overdue reissues from German label MPS, Charlie Mariano's *Helen 12 Trees* (MPS/Promising Music 44104; 39:03) ★★★★★½ is a jazz/rock fusion that embodies the best of both worlds. The inventive album occupies a middle ground between Mahavishnu Orchestra's Indian-inflected experiments and Soft Machine's psychedelic complexity; not surprising given the presence of the former's Jan Hammer on keyboards and the latter's John Marshall on drums. Violinist Zbigniew Seifert allies the burning swing of a saxophonist with the heavy edge of an electric guitarist while Jack Bruce anchors the session with beefy basslines familiar from his work in Cream. The leader alternates between alto, soprano and flute, and wields the South Indian nagaswaram on "Parvati's Dance," launching a raga groove into the Pink Floyd stratosphere.

Ordering info: promising-music.com

John Patton's *Soul Connection* (Nilva/Just A Memory 9165; 40:22) ★★★★★ was recorded in 1983, just as the Hammond B-3 master was emerging from a decade-plus of obscurity. The five-track set picks up exactly where his '60s Blue Note soul-jazz output left off, assembling a strong if unlikely quintet: Alvin Queen providing the propulsive groove, the laid-back soul of Melvin Sparks' guitar, Grant Reed's burly tenor and a rare 1980s appearance by trombonist Grachan Moncur III. Patton plays with confidence, offering cool, concise statements.

Ordering info: justin-time.com

Saxophonist Sahib Shihab had been living in Copenhagen for nearly three years when he recorded nine of his own tunes for this self-titled release with a 12-piece ensemble (Oktav 1111; 37:04) ★★★½ in 1965. The chilly Scandinavian air did nothing to cool Shihab's flare for angular modernism, as evidenced by opener "Di-Da," which slinks along with a stutter-stop melody. On "Mai Ding," Shihab sets the tone with a cowbell solo that erupts into a slab of big-shouldered swing.

Ordering info: salut.dk

It may not have been such a grand night outside, as Buffalo was recovering from a blizzard when pianist Mary Lou Williams rolled into town for the 1976 date that's now been issued as *A Grand Night For Swinging* (HighNote 7180; 52:40) ★★★½, but the title's far from inaccurate. The trio date is full of joyful swing



Coleman Hawkins: ready for take off

DOWNBEAT ARCHIVES

between Williams and her trio, bassist Ronnie Boykins and Roy Haynes, who get the spotlight for "Caravan," which finds Williams matching the drummer in percussive verve.

Ordering info: jazzdepot.com

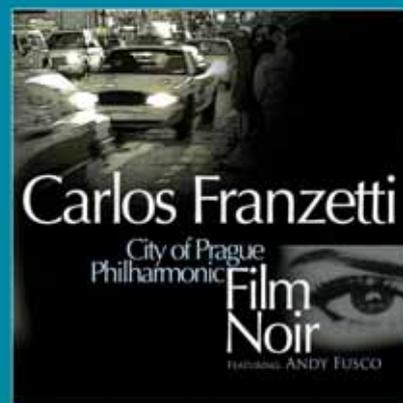
Stride pianists Willie "The Lion" Smith and Don Ewell were, on the surface, a study in contrasts: Smith a colorful character in trademark derby and cigar, Ewell a more self-effacing type. But together, the two made a harmonious match, with unerring rhythmic drive and an ability to dance around each other. The pair were introduced in a Toronto TV studio in June 1966, then teamed up for a live engagement at the Golden Nugget, one night of which is offered on *Stride Piano Duets, Live In Toronto 1966* (Delmark 249; 61:39) ★★★, where the relative raggedness of the production when compared to that studio session is compensated for by the vigor with which the duo responds to the chattering, glass-clinking crowd.

Ordering info: delmark.com

Despite the presence of then-modernists J.J. Johnson and Idress Sulieman, Coleman Hawkins didn't feel the need to use *The Hawk Flies High* (Riverside 30505; 39:16) ★★★★★ to assert his relevance to a 1957 audience. Instead, he does what he does best, plying his husky, breathy tone with unhurried insistence and leaving his compatriots—a stellar septet hand-picked for his sole turn as leader under Orrin Keepnews' watch—room to rise to his standard. No bonus tracks were available for this entry in the Keepnews Collection series, though the improvement in sound quality over its previous CD issue is a selling point.

DB

Ordering info: concordmusicgroup.com



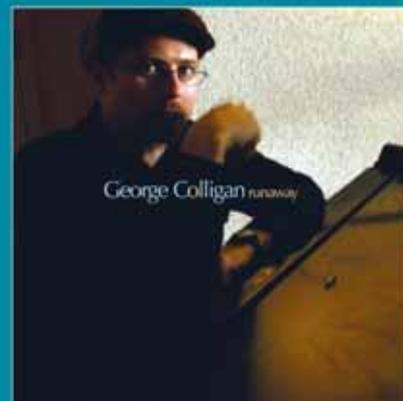
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Kerry Politzer: voice, piano

On *Runaway*, Colligan shows his eclecticism, not only in the music he has composed, but also by playing trumpet as well as piano, Fender Rhodes and synthesizers.



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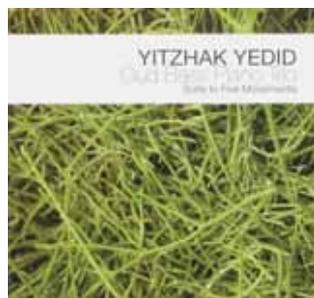
Yitzhak Yedid

Oud Bass Piano Trio
BETWEEN THE LINES 71218

★★★★

Israeli pianist Yitzhak Yedid aims to blend (or have co-exist) various musical elements stemming from Middle Eastern and Israeli traditions, classical, jazz and free improvisation. His sixth album, subtitled *Suite In Five Movements*, is further subdivided into sections that have their own mood, rhythm and structure, which helps him reach his objectives.

Yedid approaches his work like a painter. In the past, he has penned music inspired by Marc Chagall, and the quietest passages suggest the influence of the neo-impressionists. Yedid's skills can be compared to a movie director's. Scenes are adroitly set up and can generate dramatic effects full of tension and anguish; and his



writing is powerful and evocative.

In oud player Mikhail Maroun and bassist Ora Boasson Horev, Yedid has found kindred spirits who can negotiate the most intricate parts with ease. Both are well-versed in extended techniques that work surprisingly well with the more traditional oud. The trio explores a wide range of emotions and tones, even if a dark and mournful mood prevails. The musicians' vivid interpretations produce a positive flow of energy that keeps the music alert and compelling, and Yedid is capable of striking lyricism. Jazz musicians often describe their art as storytelling. Yedid embodies this.

—Alain Drouot

Oud Bass Piano Trio: First Movement; Second Movement; Third Movement; Fourth Movement; Fifth Movement. (72:51)
Personnel: Yitzhak Yedid, piano; Mikhail Maroun, oud; Ora Boasson Horev, bass.

» Ordering info: challengerecords.com

Bob Mintzer Big Band

Swing Out

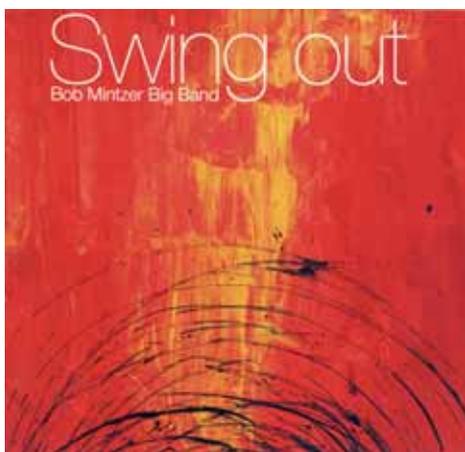
MANCHESTER CRAFTSMEN'S GUILD 1030

★★★★

Tenor saxophonist Bon Mintzer, who famously supplies hard-edged fusion funk to The Yellowjackets, is a big band soloist and bandleader in his soul. He's been releasing jazz orchestra albums under his own name since 1987, so the format is no passing fancy. His development as a writer/arranger, concurrent with that span of recordings, has been as interesting as his tenor workouts. Keeping with the Mintzer esthetic, this one is another soloist's showcase, albeit on mostly originals.

Mintzer's writing deals primarily in rhythm and phrasing in this offering. He delights in tight cornering and hedge leaping the section passages of his charts. Too often, though, Mintzer's arrangements sound like sonic obstacle courses, where saxophones bang away against trumpets and trombones like boxers looking for an opening. It was probably a kick to play on these pieces, not always so for the listener.

He's a mature soloist with a sure-footed quality to his playing, no matter the metric complexities. Few saxophonists can negotiate the quick horn figures that pop up and disappear on "Freedom Song" as effortlessly as Mintzer. The way he high steps through the popping "Each Day" (bringing to mind a funkified Sy Oliver tune) is impressive. However, the jagged line writing of "Something Else"—where trumpeter Scott Wendholt plays muted funk—is unrelied musical stress. A "ride" chorus or two would have done nicely. The rolling "Swangalang," with a ragged-but-right a capella trombone chorus, solved that problem.



The rhythm section lays out for "Beyond The Limit," which uses fugue-like brass and reeds exchanges that intersect and disperse throughout. The swelling brass flourishes add musical interest but the net result smacks more of an exercise than anything else. The band plays beautifully throughout this production.

Kurt Elling sings his own lyrics to Lyle Mays and Pat Metheny's "Minuano." His long, broad tones dull the fine orchestral movement beneath him, as he renders the piece into an overly precious art song, to be heard once, then returned to the shelf. After the surfeit of zigzag rhythms and phrases, the rolling swing of "My Shining Hour" comes as a relief. An uncredited alto dances through the chart (perhaps Mintzer on a borrowed horn?). Likewise, trombonist Michael Davis' swinging rhythmic phrasing acts as a clearing in an album that occasionally needs one.

—Kirk Silsbee

Swing Out: Swing Out; Each Day; Something Else; Swangalang; Beyond The Limit; Minuano; My Shining Hour; Freedom Song; Someday My Prince Will Come. (63:54)

» Ordering info: mcgjazz.com



Fight The Big Bull

Dying Will Be Easy

CLEAN FEED 108

★★★★½

This nonet from Richmond, Va., makes an impressive debut thanks to sharp tunes and arrangements by leader and guitarist Matt White. Drawing inspiration from the late brass-heavy work of Duke Ellington and the dense instrumentation of the Charles Mingus classic "The Black Saint And The Sinner Lady," the group excels with an ensemble-based approach, as deftly crafted harmonies and precise, contrapuntal blocks of sound propel the music. Despite influences that go back several decades, Fight The Big Bull possesses a thoroughly contemporary quality, using multilinear improvisation, percussive clatter and amplification to charge the work. As trumpeter Steven Bernstein writes in his liner notes, the distorted slide trumpet playing of Bob Miller on the title track borrows heavily from his own work with Sex Mob, and indeed, there's a wonderful slurring quality to most of the slinking horn work.

Still, for such a young group, White's combo has already honed a distinctive sound, even if the various solos aren't quite on par with arrangements. "November 25th" flourishes on hijacked, syncopated handclaps from flamenco paired with the probing bass of Cameron Ralston as a bed for improvisation, just one instance of how White understands dynamics. As thick as the group can sound, he also knows when to inject space into the mix. Elsewhere, "Grizzly Bear" starts as a tough Henry Mancini-esque police show theme, which splits open for a jagged percussion discussion; Brian Jones appears to tap dance on a pile of sheet metal. Here's hoping White can keep the group intact. If his band members develop as improvisers, there's no stopping them. —Peter Margasak

Dying Will Be Easy: Dying Will Be Easy; November 25th; Grizzly Bear; In Jarama Valley. (31:29)

Personnel: Matt White, guitar; Pinson Chanselle, drums; Cameron Ralston, bass; Brian Jones, percussion; Bob Miller, trumpet; Reggie Pace, Bryan Hooten, trombone; J.C. Kuhl, tenor saxophone; Adrian Sandi, clarinet.

» Ordering info: cleanfeed-records.com

E_L_B

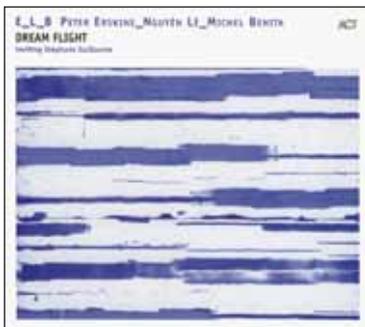
Dream Flight

ACT 9467

★★★

The band is a trio, but the album is a quartet date. Drummer Peter Erskine, guitarist Nguyễn Lê and bassist Michel Benita hit the studio at the end of a 2007 tour to record with saxophonist Stéphane Guillaume, who cements the fusion feel to a group that could have gone the standards route. *Dream Flight* offers a balance between dreams and flying, mood pieces alternating with rockers and the occasional swinger.

The tunes have echoes of John Scofield's band with Joe Lovano, with Lê's tart, bluesy lines reminiscent of Sco's funk, Guillaume's horn at times beefy with a twist of humor not unlike Lovano's. The arrangements are lively, rock-oriented and fun. A good example comes with Lê's "Jive Five," where Erskine's snap, crackle and pop build on the beat that Bill Stewart used so effectively with Sco. That slow and easy feel, though, isn't far off, as when Erskine's lyrical pen recalls another jazz great with "Song For Jaco," Guillaume's tenor channeling a blend of Jan Garbarek and Michael Brecker, the song's arrangement giving room to showcase Benita's



sensitive acoustic bass. "Song For Jaco" and Erskine's "Twelve," while slower and more reflective, also reveal Lê's versatility, his sound suggesting the dreamy side of Bill Frisell with a style miles from a more familiar edginess.

Erskine's "Plan 9" has it both ways: a playful romp with a catchy melody, but also a bit ethereal, mixing a swing beat with some feisty rockisms. Lê's propulsive picking alternates between penetration and eventual gliding on another swing feel. The guitarist's "Kokopanitsa" is full-tilt fusion, complete with an odd time signature, a busy arrangement, Lê's heavy-on-the-metal soloing and forceful drumming from Erskine.

With 11 pieces written by all the band members, *Dream Flight*, unfortunately, veers off course. The band sound is hard to pinpoint. This is well-played music performed by top-flight musicians, yet, while the writing's generally good, it's not that memorable. —John Ephland

Dream Flight: Dream Flight; Rotha & Priska; Jive Five; Song For Jaco; Twelve; Plan 9; Kokopanitsa; Romanichel; Montreal; Hanging Out On The Roofs; A Demain. (57:19)

Personnel: Peter Erskine, drums, timpani, percussion; Nguyễn Lê, guitar; Michel Benita, bass; Stéphane Guillaume, tenor, soprano saxophone.

» Ordering info: actmusic.com

U. Shrinivas

Samjanitha »

DREYFUS 36281

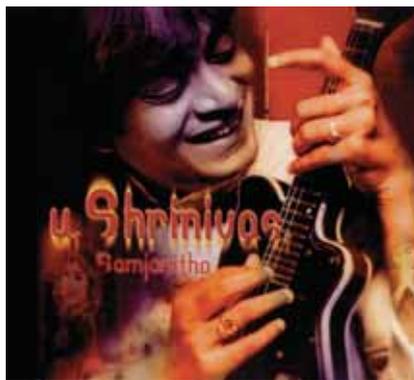
★★★½

Niladri Kumar

Zitar

DREYFUS 36280

★★★



On these albums, two Indian instrumental virtuosos, both former John McLaughlin associates, apply amplification to centuries-old classical music disciplines. Electric sitarist Niladri Kumar and electric mandolin player U. Shrinivas operate beyond the borders of American sensibilities, but their music is also more exploratory than that of the typical Indian classical musician. As heard on McLaughlin's latest, *Floating Point*, which features a primarily Indian band blowing down the improvisational walls, Eastern musicians have become adept at not only adapting Western song forms, but incorporating Pro Tools programming and editing.

Shrinivas uses live musicians and programmed sounds on *Samjanitha*, its elaborate sonic tapestry of nervous beats and willowy melodies recalling a drum-'n'-bass firebrand

deep in the heart of New Delhi. Bubbly, brisk and sonically pristine, *Samjanitha* is as re-freshing as a slap in the face but as dark as a thundercloud.

Kumar's *Zitar* features roly polly bass eruptions joined to trippy rhythms—he sounds intent on fusing new age atmospheres with flowing sitar workouts. It's

beautiful music that is reflective and aggressively modern, at times to the point of distraction. Indian virtuosos plying their considerable skills over jungly dance beats is somewhat novel, but *Zitar*'s dated programming is not. McLaughlin's work with Lemon D was more adventurous. Indian musicians undoubtedly see parallels between the steaming rhythms of their native music and the club-fired beats of jungle. Either way, the ride is mind-blowing. —Ken Micallef

Samjanitha: Dances In Breezes; Mamallapuram; Samjanitha; Hidden Trails; Flight Of The Firebird; The Deep End; Sindhu; Wildfires; Riversong; From Folktales; Sarvaani. (59:39)

Zitar: Priority; Iris Peg; Babur Comes To India; Taj Mahal; Yearning; Love In September; Take It Easy; Liplocked; The Final Journey; Zilebration. (46:58)

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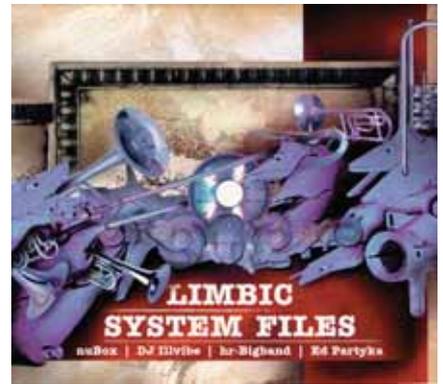
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NuBox

Limbic System Files

NIN 1908

★★½



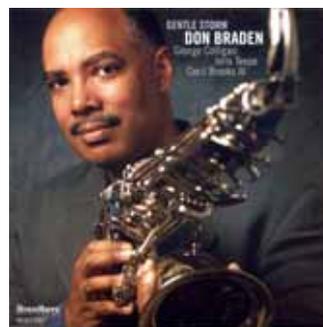
Much is to be admired by the gall of this brain-child of percussionist Peter Eisold and bassist Alois Kott—an unlikely marriage between Third Stream big band music and DJ culture. At times, the results are fairly titillating, especially the brassy horn arrangements for the Radio Big Band Frankfurt by Ed Partyka and the ebullient, almost wacky soloists that pop up intermittently.

That said, nothing particularly memorable leaps out from this outing, except for its sonic heft and perhaps its ambition. The compositions tend to be overly busy with intersecting melodies, ricocheting rhythms and piercing chords. What's missing is the melodic ingenuity that lures a listener to press the play button again after it's done. Even DJ Illvibe's crafty turntables or the dazzling yet ultimately anonymous-sounding solos can't mask the lackluster compositions. Perhaps in concert this music engages more.

—John Murph

Limbic System Files: Zimperk's Hunt; Gribingo; Coneblow; Remembrance; Limbus; Privileged; Snaixperience; Swallow. (50:58)

» Ordering info: enjarecords.com



Don Braden

Gentle Storm

HIGHNOTE 7186

★★★½

Don Braden, a gifted, resourceful tenor saxophonist, doesn't get his proper due as a major artist. His playing, which has grown immensely over the last decade via organ combos, pianoless trios and other groups, is deep and rich.

Essential to his appeal on *Gentle Storm* is a knack for retooling familiar tunes in unexpected ways, as he does with a bracing version of Leon Russell's "This Masquerade," enhancing the steam-heat romance of the melody with tricky accents, turnarounds and a bruising solo that shifts the piece in other directions. He furnishes the Jackson Five '70s pop hit "Never Can Say Goodbye" with a fitting if surprising sultriness, allowing the piece to open up for George Colligan's restrained piano solo before jumping back on the bridge and proceeding to crank up the intensity with an unfettered improvisation.

Braden and Colligan team for a warmly elegant reading of "What Are You Doing The Rest Of Your Life?" The leader also connects with bassist Joris Teepe for duos on two tunes—"The Hunter," an original with a searching melody, and "My Foolish Heart," a showcase for his liquid playing on alto flute, bolstered by Teepe's sometimes contrapuntal lines. The 10-song set closes tough with "Speed Ball," a Lee Morgan blues incorporating stop-starts and a fertile round of trading fours with longtime drummer Cecil Brooks III.

—Philip Booth

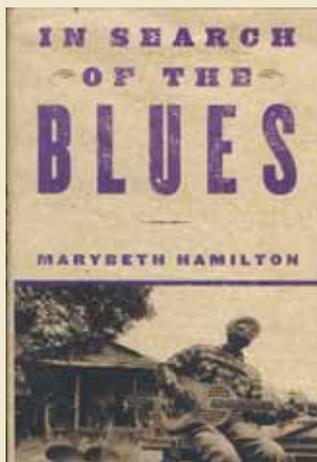
Gentle Storm: Secret Love; Gentle Storm; Never Can Say Goodbye; What Are You Doing The Rest Of Your Life?; This Masquerade; The Hunter; Willow Weep For Me; Two Of A Kind; My Foolish Heart; Speed Ball. (58:14)

Personnel: Don Braden, tenor saxophone, alto flute (9); George Colligan, piano; Joris Teepe, bass; Cecil Brooks III, drums.

» Ordering info: jazzdepot.com

BOOKS

by Frank-John Hadley



Cultural Historian Maps how Blues Became Defined

There are books about the blues as music, but Marybeth Hamilton's *In Search Of The Blues* (Basic Books) delves into the source of what the word means. Hamilton, who

teaches American history at the University of London, advances the provocative notion that certain folklorists and record collectors are responsible for shaping our perception of the Delta blues, their obsessions defining the genre.

Hamilton's self-described "history of exploration and connoisseurship" is heavy on intellectual analysis, some keyed on politics, when relating the stories of those individuals. She first sizes up sociologist Howard Odum, who in the early 1900s used a cylinder recording machine to collect "devil songs" and other blues songs "to provide hard and objective proof of black inferiority." Next up is the aristocrat-scholar Dorothy Scarborough. According to Hamilton, this Southerner was driven to collect and study folk blues because of a sentimental longing for the plantation nannies of her youth. The author's suppositions over what Scarborough felt about music and blacks aren't as deadening or tiresome as they could have been.

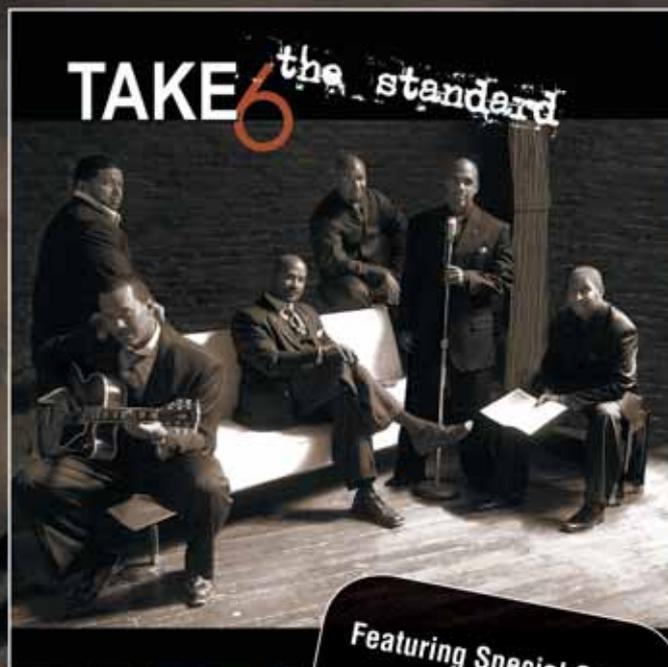
Library of Congress folklorists John and Alan Lomax's troubled, complex relationships with folksinger Leadbelly receive a good amount of attention, with Hamilton trying to figure out the motivations and esthetics of the archconservative father John and his left-leaning son Alan. She writes, "The sound that drew them ... might be described as the convict pastorate, a song of melancholy, with the black man in prison stripes, laying roads, splitting rails, moaning in anguish, serving as a minor getaway to the sublime." But for the younger Lomax, Hamilton writes that it was more than a search for transcendent blues that motivated him: "Lomax asks us to see the sum of his journeys as a prolonged search to recover an intimacy lost in childhood."

From the ivory tower, cultural historian and wannabe psychologist Hamilton peers down long and hard at the ways of record collectors Frederic Ramsey, Charles Edward Smith, William Russell, James McKune and the clique of blues purists known as the Blues Mafia, most of whom in the '40s and '50s subscribed to radical politics. A meticulous researcher but stymied by a lack of information on McKune, Hamilton constructs several pages of fantasy about how the eccentric New Yorker came about his passion for the country blues he heard on the 78s he stored under his bed. On the legend scale, McKune and his murder in 1971 are supposedly right there with Robert Johnson and his fatal poisoning.

Unlike many academes, Hamilton employs presentism, the giving of present-day ideals and politically correct perspectives to interpretations of the past. But the lack of objective historical context is less troubling than that the author of this tome relegates blues musicians themselves to the shadows.

DB

Ordering info: basicbooks.com



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BORDERS

Joel Harrison

The Wheel

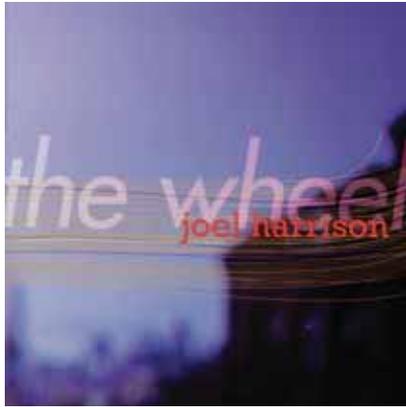
INNOVA 220

★★★

This record falls into two asymmetrical parts. The first, much larger one is, in guitarist Joel Harrison's words, "A five-movement suite for double quartet and guitar." The second is a requiem for jazz pianist, classical composer and

Boston Conservatory faculty member Dana Brayton, who died two years ago.

With that information in hand, one might expect this to be the latest lunge at the Third Stream brass ring, but Harrison had something more elemental in mind. Sure, his eight accompanists split into a string quartet and a jazz combo, and his writing draws on rock, West African and old-time string band music as well as classical and jazz. But the dialogue Harrison wants to set in motion is between notation and improvisation. He wants the structural variety and textural specificity afforded by the former,



and the unpredictability and excitement that comes when soloists have their say.

In practice, things aren't so binary. Some of *The Wheel's* most exciting moments come out of carefully mapped passages, especially the kora-like plucked strings on "Blues Circle" and the bowing-and-blowing unisons on "Rising."

The latter's flowing ideas are actually somewhat deflated by David Binney's undernourished solo turn. This mirrors Harrison's own strengths; his tuneful composing and supportive accompaniment say more than his fluent but tepid improvising. —Bill Meyer

The Wheel: American Farewell; Blues Circle; Rising; We Have Been The Victims Of A Broken Promise; Ceaseless Motion (Watch The Future Roll By); In Memorium: Dana Brayton. (46:16)
Personnel: Joel Harrison, guitar; Todd Reynolds, Chris Howes, violin; Caleb Burhans, viola; Wendy Sutter, cello; David Binney, alto saxophone; Ralph Alessi, trumpet, flugelhorn; Lindsey Horner, bass; Dan Weiss, drums.

» Ordering info: innova.mu

Charlie Parker & Arne Domnerus

In Sweden: November 22, 1950

OKTAV 1164

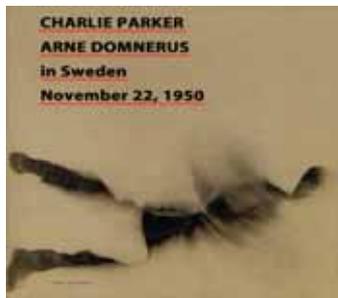
★★½

If you've been away from Charlie Parker for a while, even this modest specimen gives brief evidence

in 18 minutes of why Parker's originality was one of music's major miracles. Moreover, the remaining 17 minutes remind us how quickly his influence was absorbed on a global level. But if you have yet to make Parker's acquaintance in a serious way, this minor footnote in his discography is not the best place to start.

Recorded during a European tour with a local backup group, this familiar dance hall date was first bootlegged in the early '70s and later issued on an Oktav LP. In the absence of any additional material to fill out the paltry playing time, it offers nothing new. Acoustically, it is on the muddy, lo-fi level of the Birdland broadcasts and private tapes on Savoy and other labels, meaning plenty of bass while virtually deaf to the swish of the snare and ride cymbals.

Parker plays on the first four tunes, and is replaced in the last three by Arne Domnerus, one of the important pioneers of the post-war Swedish jazz scene. He's a fine player who follows convincingly in Bird's flight path. After a prolific 65-year recording career, he remains active today at 83. He is not, however, the prin-



cipal focus of this CD. Nor is trumpeter Rolf Ericson, who is Parker's equal at every turn. He later went on to play with Duke Ellington through most of the 1960s.

Parker's basic performance repertoire was relatively small, but he never slid into rote solo turns on repeated titles. His slashing "Anthropology" here is as explosive as any, even though

you will find familiar check-point along the way. He rarely played this tune, without dropping in a fleeting quote from "Cool Blues." Here he plays it in his second solo chorus. But then he repeats it immediately in another key—always the unexpected twist. Less familiar is "Cheers," which came into his book at an early 1947 Dial session, was performed frequently for a month or two, then dropped. Beyond those two titles, however, the Parker pickings are slim. "Lover Man" is brief, only a chorus and a half. We join "Cool Blues" in the middle of a piano solo, having missed the opening and presumably any choruses Bird may have played. His presence is minor at best, limited to in a single chorus of fours with Ericson near the end. —John McDonough

In Sweden: November 22, 1950. Anthropology; Cheers; Lover Man; Cool Blues; Fine And Dandy; Out Of Nowhere; All The Things You Are. (35:59)

Personnel: Charlie Parker (1–4), Arne Domnerus (5–7), alto saxophone; Rolf Ericson, trumpet; Gösta Theselius, piano; Thore Jederby, bass; Jack Norén, drums.

» Ordering info: salut.dk



Barry Romberg's Random Access Large Ensemble

Existential Detective

ROMHOG 115

★★★

Prolific Canadian drummer Barry Romberg devised the Random Access concept in 2001. Originally a trio with violin and cello, the group combined free improvisation with studio experimentation to create sudden, jarring shifts and non-sequitur transitions. After expanding the trio to a septet at a CD release party for Random Access's fourth CD, Romberg became interested in translating the idea to a larger canvas.

The result is the Random Access Large Ensemble, a 14-piece-plus unit that dumps the original trio's instrumentation in favor of eight horns, two guitars, bass and drums. Fourteen months of rehearsals and gigging led up to *Existential Detective*, which features 10 tracks of cut-and-paste big band force.

Early-'70s Miles Davis is a forebearer in the post-production tinkering and the electric, funk-inflected grooves that Romberg favors. The CD is dedicated to Gil Evans, with whom Romberg worked in 1984, but the legendary arranger's painterly impressionism cedes to a more abstract collage method, as Degas to Picasso.

The original compositions are contributed by Romberg, trumpeter Jason Logue and guitarist Geoff Young, and are knotty, driving heads in a mad rush to get to the solos. Improvisation being the group's modus operandi, the written sections are functional and unmemorable, serving their purpose in getting the instrumentalists' pulses racing. Though individual segments can shift from atonal freedom to heavy swing, the ADD swerves from one to the next can lead compositions to be more indistinguishable than their component elements. Like an iPod on random, musical gems can emerge unexpectedly or get lost in the shuffle. —Shaun Brady

Existential Detective: Harfingrinder; Accidental Beef; V 1.4—Interlude—Make Up Your Mind; The Cell; Village; The Dermonds; Sly-Fy; Still Dreamin'; Hogwalk. (63:51)

Personnel: Barry Romberg, drums, percussion, synth; Rich Brown, bass; Geoff Young, David Occhipinti, guitars; Kirk MacDonald, Kelly Jefferson, John Johnson, Peter Lutek, Perry White, reeds; Jason Logue, Kevin Turcotte, Brian O'Kane, trumpet; William Carr, Andrew Jones, Gord Meyers, Scott Suttie, trombone.

» Ordering info: barryromberg.com

Ornette Coleman

Town Hall, 1962 »
ESP 1006

★★★★★

Don Cherry

Live At Café Montmartre 1966, Volume Two
ESP 4043

★★★★½



“Dedication To Poets And Writers” was the more provocative at the time, even though it contained nothing that would throw anyone familiar with Bartók’s for a loop. Its episodic structure gives Coleman the ability to juxtapose proto-harmonic passages where each player “solos” with material that, while readily identifiable as Coleman’s, is more conventionally developed, with each voice filling a cog-like role to pull the

“Sadness,” a heart-rending plaint, are memorable, “The Ark” was a groundbreaking long-form performance.

The Montmartre sessions flesh out how Cherry used “cocktails,” mixes of compositions that, unlike his Blue Note suites, included pieces by other composers; “Spring Is Here” contains several Coleman themes, while the Ayler suite ends with Cherry’s “Awake Nu.” It is a limber approach to structure that is perfectly suited to the dovetailing of Cherry, Barbieri and Berger; in this regard, “Remembrance” is particularly illuminating, as it combines tunes from the then yet-to-be-recorded *Symphony For Improvisers*. Additionally, the tart take on Luis Bonfá’s “Orfeu Negro” is an early example of the world music pioneer tapping Third World sounds. The album is a substantial addition to the widely available record.
—Bill Shoemaker

There are two types of “historic” recordings—those that made history upon their initial release, and those that confirm or reshape the narrative years—even decades—after the fact. Ornette Coleman’s *Town Hall, 1962* is an example of the former, albeit one overshadowed by the epochal *Free Jazz* and *Skies Of America*. The second volume of the Café Montmartre sessions featuring the nucleus of Don Cherry’s mid-’60s ensembles further details the inspired, fluid interplay between the trumpeter, Gato Barbieri and Karl Berger, and how Cherry was influenced by Brazilian music.

It is a toss-up as to which part of Coleman’s self-produced concert was the most important. Given Coleman’s jazz status, his string quartet

listener deeper into the music. It has also proven to be a sturdy piece, one refreshingly devoid of gratuitous radical poses.

However, the three remaining tracks are emblematic of how Coleman’s trio with David Izenzon and Charles Moffett embedded itself into the collective consciousness of 21st century jazz. Izenzon’s pioneering use of spiccato, harmonics and glissandi point the way to Coleman’s “sound-tool” approach to trumpet and violin. Moffett’s nuanced, pan-stylistic approach alternately gave wings and grease to Coleman’s solos. Subsequently, Izenzon and Moffett could keep pace with Coleman’s constant mood swings on the marathon “The Ark.” Even though the sprinting “Doughnut” and

Town Hall, 1962: Doughnut; Sadness; Dedication To Poets And Writers; The Ark. (46:47)

Personnel: Ornette Coleman, alto saxophone; David Izenzon, bass; Charles Moffett, percussion; Selwart Clarke, Nathan Goldstein, violin; Julien Barber, viola; Kermit Moore, cello.

Live At Café Montmartre 1966, Volume Two: Intro; Orfeu Negro; Suite For Albert Ayler; Spring Is Here; Remembrance; Elephantasy (Incomplete); Complete Communion. (65:32)

Personnel: Don Cherry, trumpet; Gato Barbieri, tenor saxophone; Karl Berger, vibes; Bo Stief, bass; Aldo Romano, drums.

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—David Miele, *JazzImprovementNY*, July 2008

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Robert Balzar Trio & John Abercrombie

Tales

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★★★

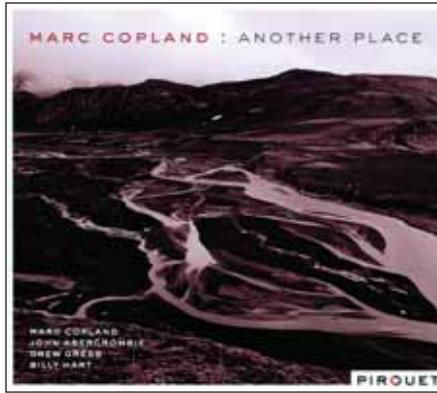
John Abercrombie's synthesis of edgy energy and agile lyricism imbues his guitar with a sound and sensibility like none other in jazz. Two European recordings featuring Abercrombie as a sideman enjoyably showcase his unique abilities, ultimately expressing his musical personality as strongly as that of the nominal leaders.

Pianist Marc Copland has an extensive professional affiliation with Abercrombie that predates his switch to keyboards. Copland, on alto sax, and the guitarist played together in Chico Hamilton's band in the early '70s, and Abercrombie was later featured on Copland's 1988 piano debut as a leader.

Another Place, recorded in Munich, pairs Copland's piano and Abercrombie's guitar with a rhythm section of bassist Drew Gress and drummer Billy Hart in another reunion, since the same lineup participated in the 1996 release *Second Look*. This superlative quartet has shared sensibilities—not to mention a high level of musicianship—which consistently manifests in enlightened interplay.

Copland manages to be harmonically advanced, if not outright challenging, while remaining easily accessible to ears unaware or unconcerned with such things. His compositions, like his playing, often emphasize the juxtaposition of seemingly disparate moods, such as on the split-personality title track. Abercrombie is the perfect counterpart for Copland's approach and his compositions.

The fourth album from Czech bassist Robert Balzar's resilient and resourceful trio, recorded in Prague and produced by Miroslav Vitous, adds Abercrombie's guitar to the mix with pre-



dictably positive results. The music, consisting of eight originals, five by Balzar and three from Abercrombie, and an old favorite as a finale, is pleasingly diverse in tempo and temperament while never losing its unified sound.

The 10-minute opening track, highlighted by a rich and resonant solo by Balzar and a torrential exploration by pianist Stanislav Mácha, allows the quartet to introduce itself in exemplary fashion. Abercrombie shines as guitarist and composer on the contemplative ECM meditation "Remember Hymn" and on the energized workout of "Sing Song." Balzar's "Black Cat White Dog" is similarly assertive, as it mixes and matches bop, Latin and a few other styles in frenetic fashion.

The closing standard, a gorgeous rendition of "I Fall In Love Too Easily," gives the session a sonic afterglow with a warm and relaxed denouement that provides an effective contrast to the questing spirit that came before.

—Michael Point

Another Place: Like You; River Bend; Dark Horse; Car Blue Lady; Another Place; Ballad In Two Keys; Everything I Love. (60:23)

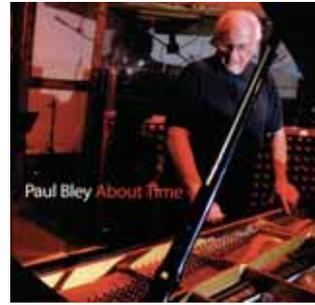
Personnel: Marc Copland, piano; John Abercrombie, guitar; Drew Gress, bass; Billy Hart, drums.

» Ordering info: pirouetrecords.com

Tales: Tale; 22 Years Ago; Just In Tune; Remember Hymn; Portissimo; Sing Song; Black Cat White Dog; Night; I Fall In Love Too Easily. (63:54)

Personnel: Robert Balzar, bass; John Abercrombie, guitar; Stanislav Mácha, piano; Jiri Slavicek, drums.

» Ordering info: robertbalzar.com



Paul Bley

About Time

JUSTIN TIME 228

★★★

Paul Bley's sixth solo release for Justin Time makes one eager to hear the predecessors, since the pianist's limpid ramblings are wide ranging. Unlike Keith Jarrett (a confessed Bley admirer), Bley doesn't convey a sense of bravura. He's slightly eccentric, happy in his skin and content to peregrinate, oblivious to the stress of the recording light being on. Bley served as the pianist on the meeting of Coleman Hawkins and Sonny Rollins. The kick-off to Bley's "Encore" conjures memories of that association, given the relentless, almost juvenile tinkering with Rollins' "Pent-up House." Also, on the 30-minute eponymous track Bley seems to prod at "All The Things You Are," on which he soloed on that 1963 Rollins date.

At first earful, this record sounds ill-disciplined, too melodic and not as committed as some of Bley's more poignant abstractions; one gets the sense that Bley doesn't care a whit what you think about his playing. Conversely, this makes this record, on repeated listening, a minor gold mine of integrity and intrigue. There's a complete absence of posturing, just a man communing with the keys and almost involuntarily refracting one of the most versatile careers in jazz.

—Michael Jackson

About Time: About Time; Encore. (43:53)

Personnel: Paul Bley, piano.

» Ordering info: justin-time.com

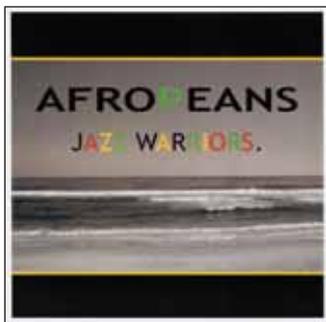
Jazz Warriors

Afropeans

DESTINEE 777 25 3 1807

★★½

British saxophonist Courtney Pine launched this big band more than two decades ago. After a long hiatus, the group reconvened in the fall of 2007 for a concert at London's Barbican to celebrate the bicentennial of the abolition of the slave trade in the U.K. As heard on *Afropeans*, the music per-



formed at the gig made broad use of the ancient traditions of Africa and its diaspora, funneling the various elements through an ebullient jazz sensibility. There are traces of hypnotic Mande melodies in the piano introduction to "Remercier Les Travailleurs"—pianist Alex Wilson has studied with kora master Mamadou Diabaté—and later in the piece Cuban montuno patterns also find their way in. Elsewhere, there are more Caribbean ingredients, such as steel drum melodies and a heavy reggae groove.

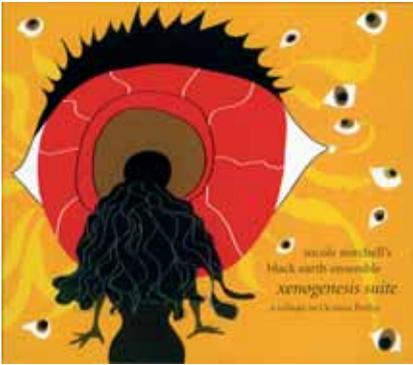
A 15-strong ensemble, featuring a handful of London vets like trumpeter Byron Wallen,

pianist Wilson and Pine, along with a slew of young up-and-comers, rips through the music with gusto. While a piece like "Blak Flag" goes through some turbulent free-jazz passages, despite the somber reflection on the brutal subject matter, the tunes, mostly written by Pine, convey a celebratory air, particularly through the blazing brass section. Although it's an ambitious, well-played session, it would have benefited from more inventive arrangements—too often the tunes refuse to ease off the accelerator.

—Peter Margasak

Afropeans: Intro—Roots; Abolition Day; Remercier Les Travailleurs; Blak Flag; Apunta Un Lapiz; Crossing The Sands; Civilisation; We Are A Warrior. (51:01)

» Ordering info: courtneypine.co.uk



**Nicole Mitchell's
Black Earth Ensemble**

Xenogenesis Suite
FIREHOUSE 12 04-01-006

★★★

Nicole Mitchell rockets to surreal spheres of the avant-garde with this suite, dedicated to fantasy author Octavia Butler. Mitchell mailed Chamber Music America her proposal for a Butler tribute in 2006, and Butler died the next day. Here, Mitchell follows fate on a new compositional path where her instrument is incidental.

Xenogenesis Suite sticks to one mood: writhing alienation. Extraterrestrials are Butler's cultural metaphor for strangers in a strange land, and Mitchell generates an appropriately creepy atmosphere. The question is whether you want to spend an hour in it.

Mitchell would answer that many spend a lifetime there, so bite the bullet. After a dissonant flute-tenor-trumpet fanfare from Mitchell, David Boykin and David Young, the Black Earth nonet establishes the malaise with abstract bowings from cellist Tomeka Reid and bassist Josh Abrams, rattling drums and percussion from Marcus Evans and Avreeayl Ra, and sprayed piano from Justin Dillard. The piano nags and warns, the sax argues, the bass threatens, rhythms prickle and Mitchell's mothlike flute worries at the periphery. The most compelling moment arrives with the stalking riff and angled counterpoint of "Transition C"; a vividly rendered "Dawn Of A New Life" ends the journey—you can feel newborn crossbreed eyes blinking open to absorb the wondrous horrors of an unwelcoming world.

Though the intent is to prod rather than please, Mitchell's dyspeptic horn harmonies possess a coarse beauty. The main irritant is vocalist Mankwe Ndotsi, whose cackling, babbling and moaning dominate the narrative. By turns crazed, tortured and orgasmic, Ndotsi acts as Mitchell's key witness. And the truth ain't pretty. —Greg Burk

Xenogenesis Suite: Wonder; Transition A; Smell Of Fear; Sequence Shadows; Oankali; Adrenalin; Transition C; Before And After; Dawn Of A New Life. (51:05)

Personnel: Nicole Mitchell, flute; David Boykin, tenor saxophone; David Young, trumpet; Mankwe Ndotsi, voice; Tomeka Reid, cello; Justin Dillard, piano; Josh Abrams, bass; Marcus Evans, drums; Avreeayl Ra, percussion.

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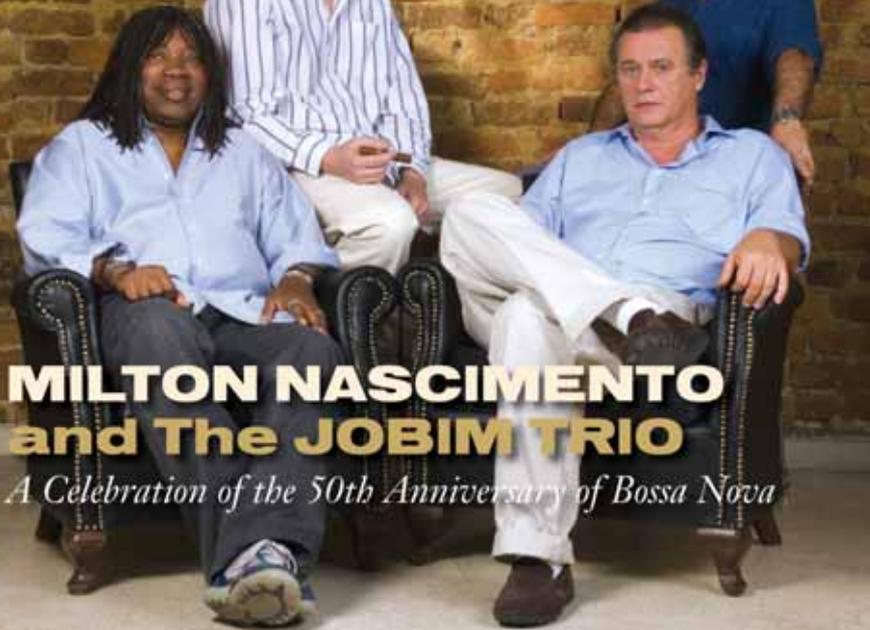


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STUDENT MUSIC GUIDE

**Winners
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*Assessing
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in Jazz
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Band Aids
*Pros Give Tips
on Starting a
Group*

Travel Time
*Music Studies
Abroad*

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Clockwise from top: Western Michigan University's Gold Company, Berklee College of Music Singers' Showcase, Sacramento State University Jazz Singers

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STUDENT
MUSIC GUIDE



University of Northern Colorado Voices
at the 2008 UNC/Greeley Jazz Festival

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You hear your playing get better by the day, but are you becoming a real musician? Have you started the path toward developing a personal musical voice, the core of what makes a jazz artist stand out from the pack?

The schools featured in this guide can help guide you down the path of becoming a musician. The jazz programs range in size and focus; great teachers and programs can be found all across the country. Also, while one school may be an ideal fit for one student, it might not be compatible for another. So, it's important to explore the wide range of programs featured here. Use our comprehensive listings to get a sense of what the schools offer, but be proactive and contact the schools yourself to get more information.

We can help you start your jazz education journey, but only you can dig deep into your musical soul and discover your own voice.

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Building a Musical
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Boost Schools'
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By Yoshi Kato

East

Berklee College of Music

Boston, Massachusetts

Student Body: 4,090 students.

Tuition: \$27,500/year.

Jazz Degrees: Bachelor's of Music in Composition, Film Scoring, Jazz Composition, Music Business/Management, Music Education, Music Production and Engineering, Music Synthesis, Performance, Professional Music and Songwriting.

Jazz Bands: Wayne Shorter Ensemble, Art Blakey Ensemble, Wes Montgomery Ensemble, Berklee Concert Jazz Orchestra, Contemporary Wind Orchestra, more.

Faculty: Joanne Brackeen, Terri Lyne Carrington, Hal Crook, Kenwood Dennard, Matthew Garrison, Matt Glaser, Mick Goodrick, David Hollender, Tony Lada, Joe Lovano, Donna McElroy, Tiger Okoshi, Danilo Pérez, Ralph Peterson, Dave Samuels.

Notable Alumni: Toshiko Akiyoshi, Gary Burton, Anat Cohen, Hiromi, Kevin Eubanks, Quincy Jones, Diana Krall, Joe Lovano, Branford Marsalis, Greg Osby, Makoto Ozone, Kurt Rosenwinkel, John Scofield, Mike Stern, Susan Tedeschi.

Auditions: All applicants are required to participate in a live audition and interview as part of the application for admission.

Financial Aid: Available. Contact office of financial aid: (800) 538-3844; financialaid@berklee.edu.

Scholarships: Available. Contact office of scholarships and student employment: (617) 747-8681; scholarships@berklee.edu; berklee.edu/scholarships.

Application Deadline: Fall semester early action deadline: Nov. 1; auditions take place August–December. Regular action deadline: Feb. 1, 2009; auditions take place August–March. Spring semester deadline: July 1, 2009; auditions take place March–July. Summer semester deadline: Dec. 1, auditions take place August–January.

Contact: (800) 237-5533; admissions@berklee.edu.

Carnegie Mellon University

Pittsburgh, Pennsylvania

Student Body: 24 jazz students.

Tuition: Undergraduate: \$36,950/year; graduate: \$30,900/year.

Jazz Degrees: Minor in Jazz Performance, jazz electives.

Jazz Bands: Two big bands, one jazz vocal ensemble.

Faculty: David Pellow, Milt Barney, Christopher Capizzi, Thomas Douglas, Paul Evans, Betsy Lawrence, Joe Negri, Glenn Wayland, John Wilson.

Auditions: By appointment. Contact David Pellow, (412) 268-1509; dpell@andrew.cmu.edu.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Rolling.



Kutztown University jazz students

Contact: Michele McGregor, (412) 268-4118; mtmcgreg@andrew.cmu.edu.

City College of New York

New York, New York

Student Body: 80 undergraduate jazz students, 30 graduate jazz students.

Tuition: Undergraduate: \$2,000/semester in-state, \$360/credit out-of-state; graduate: \$3,200/semester in-state, \$500/credit out-of-state.

Jazz Degrees: Bachelor's of Fine Arts in Jazz Instrumental Performance, Bachelor's of Fine Arts in Jazz Vocal Performance, Master's of Arts in Jazz Performance.

Jazz Bands: Undergraduate combos led by faculty, graduate combos led by John Patitucci.

Faculty: John Patitucci, Scott Reeves, Dan Carillo, Mike Holoher, Ray Gallon, Suzanne Pittson, others.

Auditions: October for spring of 2009, March 2009 for fall of 2009. See audition requirements at www1.cuny.cuny.edu/prospective/humanities/music/gr_audition.cfm.

Financial Aid: Available. Contact the financial aid office.

Scholarships: Ensemble coaching assistantships available for graduate students.

Application Deadline: November for spring admission, April 2009 for fall.

Contact: Undergraduates: Scott Reeves, sreeves@ccny.cuny.edu; graduate students: Chadwick Jenkins; musicgrad@ccny.cuny.edu.

The Collective

New York, New York

Student Body: Approximately 75 full-time students, 200-plus part-time students.

Tuition: \$5,200/semester, \$42,500 for a two-year diploma course.

Jazz Degrees: No degrees offered. Now accredited, credit transfers available. Certificates available. Students immerse themselves in their instruments in a professional environment.

Jazz Bands: Small class ensembles, weekly jazz workshops.

Faculty: Ian Froman, Pete Retzlaff, Joe Fitzgerald, Hill Greene, Chris Biesterfeldt, Fernando Hernandez, Steve Marks, Mark Josefsberg, Bob Quaranta, Steve Count, Sheryl Bailey, Vince Cherico, Mark Flynn, Adriano Santos, Kim Plainfield.

Notable Alumni: Billy Martin, Will Calhoun, Zach Danziger, Tal Bergman, Tony Thompson, Anton Fig, Fred Curry, Larry Aberman, Shawn Pelton, Chris Wink, Anthony Citrinite, Frank Katz, Guy Licata, Pat Petrillo, Tobias Ralph, Tal Wilkenfeld.

Auditions: In-person or taped auditions accepted; MP3s are also accepted via e-mail. No videos please. Contact Collective admissions to schedule an appointment.

Financial Aid: Available.

Scholarships: Available. Please contact admissions for information.

Application Deadline: Two months prior to each semester.

Contact: John Castellano, (212) 741-0091; johnc@thecoll.com.

College of Saint Rose

Albany, New York

Student Body: 160 undergraduate music majors, 70 graduate music majors.

Tuition: \$21,260/year.

Jazz Degrees: Bachelor's of Science in Music Education, Bachelor's of Science in Music Industry, Bachelor's of Arts in Music.

Jazz Bands: Instrumental jazz ensemble, vocal jazz ensemble, jazz guitar ensemble, combos.

Faculty: Paul Evoskevich, Matt Cremisio, Jack Fragomeni, Cliff Brucker, Lee Shaw.

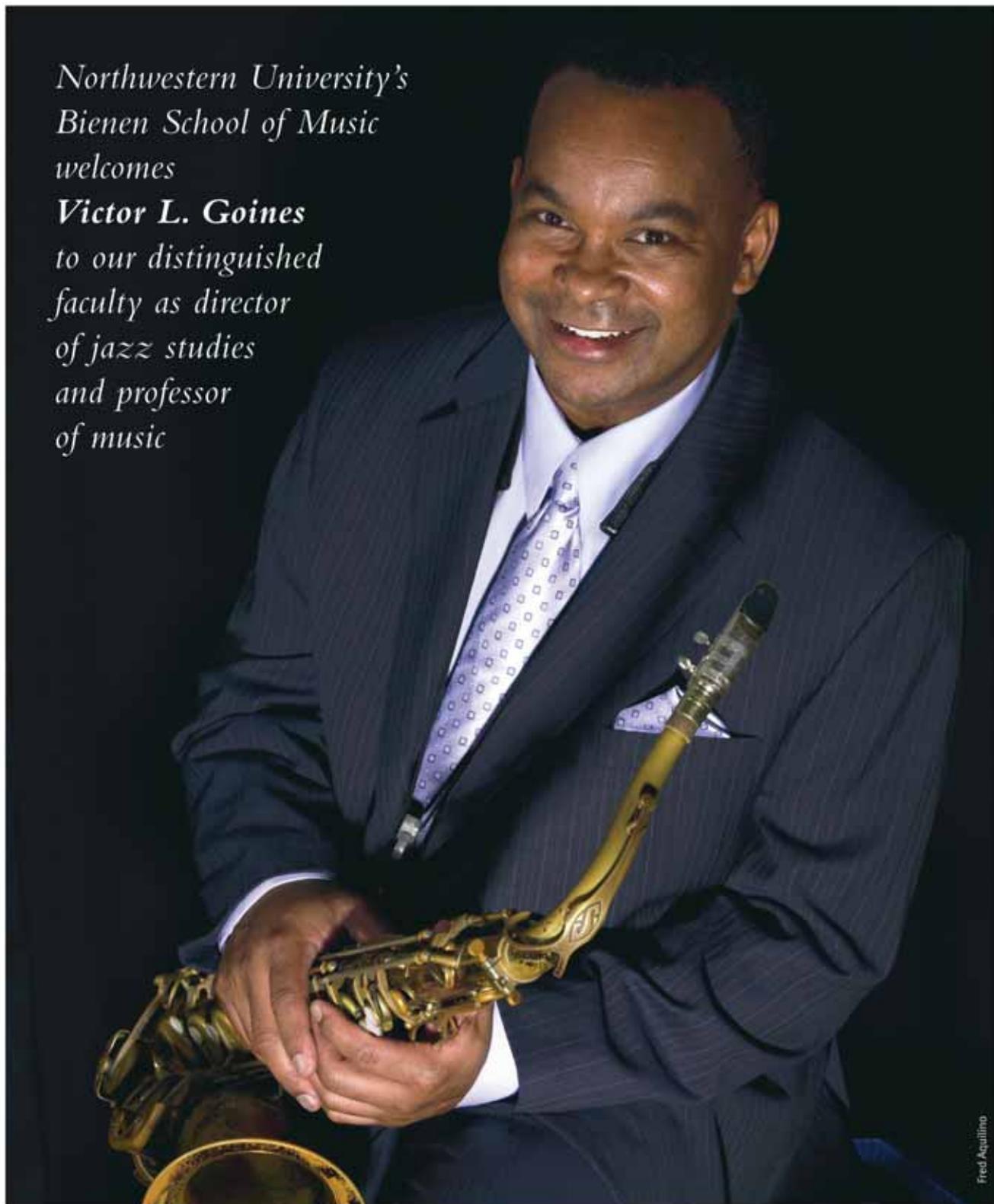
Auditions: On-campus auditions Dec. 13; Jan. 17, 23, 24, Feb. 20, March 20 and April 17, 2009.

Financial Aid: Available. Contact (800) 637-8556; finaid@strose.edu.

Scholarships: Music and academic scholarships available.

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of jazz studies
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Fred Aquilino

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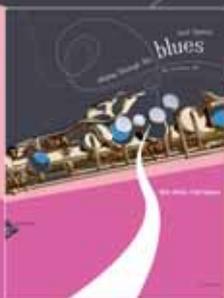
FRED LIPSIOUS PLAYING THROUGH THE BLUES

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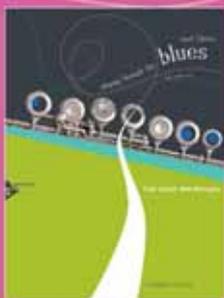
It's an excellent tool for learning what jazz soloing is all about. Besides reading, you can improvise over the play-along tracks using the chords for the tracks shown in the book.

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John Wheatley - guitar, Bob Kaufman - drums,
Yaron Israel - drums



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mail@advancemusic.com

Application Deadline: Feb. 1, 2009.
Contact: Paul Evoskevich, paule@strose.edu.

Duquesne University Pittsburgh, Pennsylvania

Student Body: 400 music students.
Tuition: Undergraduate: \$31,085/year; graduate: \$1,067/credit.
Jazz Degrees: Bachelor's and Master's of Music in Performance with a Jazz Emphasis, or in Music Technology.
Jazz Bands: Jazz ensemble, jazz workshop, jazz guitar ensembles, eight combos.
Faculty: Michael Tomaro, Sean Jones, James Guerra, John Wilson, Joe Dallas, Ronald Bickel, Jeff Mangone, Brian Stahurski, Lenny Rogers, Joe Negri, Maureen Budway, Bill Purse, Mark Koch, Ken Karsh.
Notable Alumni: Michael Tomaro, Dave Budway, Maureen Budway, Paul McCandless, Marty Ashby, Sammy Nestico, Jeff Mangone.
Auditions: Visit music.duq.edu or contact Troy Centofanto, (412) 396-5064; musicadmissions@duq.edu.
Financial Aid: Available. Contact Centofanto.
Scholarships: Available. Contact Centofanto.
Application Deadline: Feb. 15, 2009, for scholarship consideration.
Contact: Troy Centofanto, (412) 396-5064; musicadmissions@duq.edu; music.duq.edu.

Eastman School of Music Rochester, New York

Student Body: 60 jazz students.
Tuition: Undergraduate: \$34,860/year; graduate: \$1,050/credit.
Jazz Degrees: Bachelor's of Music, Master's of Music, Doctorate of Musical Arts.
Jazz Bands: Eastman Jazz Ensemble, New Jazz Ensemble, jazz lab band, seven jazz performance workshop units.
Faculty: Harold Danko, Bill Dobbins, Clay Jenkins, Jeff Campbell, Dariusz Terefenko, Rich Thompson, Bob Sneider, Dave Rivello, Walt Weiskopf.
Notable Alumni: Ron Carter, Maria Schneider, Steve Gadd, Jim Pugh, Walt Weiskopf, Dave Finck, John Fedchock, Jeff Beal, Tom Christensen, Charles Pillow, John Hollenbeck, Gary Versace, Vince DiMartino, Bob Sheppard, Gerry Niewood.
Auditions: Last Friday in January and Fridays in February.
Financial Aid: Available. Call (585) 274-1070.
Scholarships: Available. Call (585) 274-1070.
Application Deadline: Dec. 1.
Contact: Sheryle Charles, (585) 274-1440; scharles@esm.rochester.edu; rochester.edu/eastman/departments/jazz.

Fairfield University Fairfield, Connecticut

Student Body: 20 jazz students.
Tuition: \$35,510/year.
Jazz Degrees: Visual and Performance Arts

University of Central Oklahoma jazz student



Bachelor's, Music Education.
Jazz Bands: Two small groups.
Faculty: Brian Torff, John Fumasoli, Chris Morrison.
Notable Alumni: Matt Geraghty, Bernie Reilly.
Auditions: CD if possible.
Financial Aid: Available.
Scholarships: Donnelly Music Scholarship.
Application Deadline: January 2009 for fall.
Contact: Undergraduate admissions, (203) 254-4100.

Five Towns College Dix Hills, New York

Student Body: 320 jazz/commercial music students.
Tuition: \$17,400/year.
Jazz Degrees: Bachelor's of Music in Jazz/Commercial Music, Master's of Music, Doctorate of Musical Arts.
Jazz Bands: Approximately 18 ensembles.
Faculty: Peter Rogine, Felipe Salles, Greg Bobulinski, Chuck Myrmit, Gerry Saulter.
Auditions: Auditions conducted on campus by appointment or on special Saturday mornings throughout the year. VHS/DVDs are acceptable if distance prohibits on-campus audition.
Financial Aid: Available. Call (631) 656-2164.
Scholarships: Music scholarships are awarded based on completed auditions. Merit and special scholarships are awarded based on other criteria.
Application Deadline: Rolling.
Contact: downbeat@ftc.edu; (631) 656-2110; ftc.edu.

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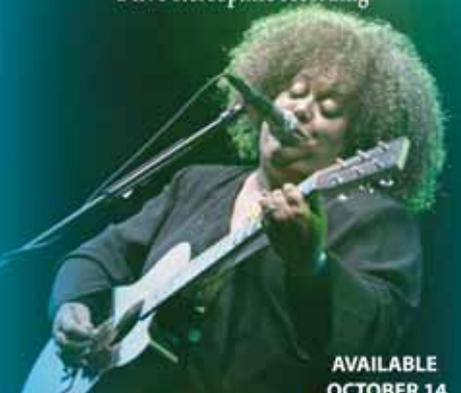
New From

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'Dal Vivo a Umbria Jazz'

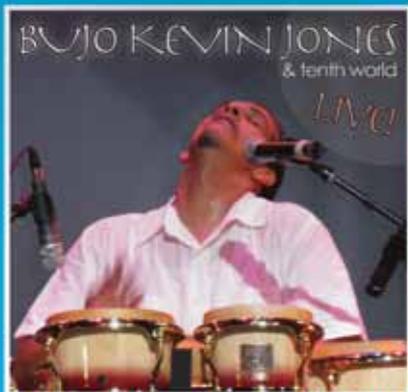
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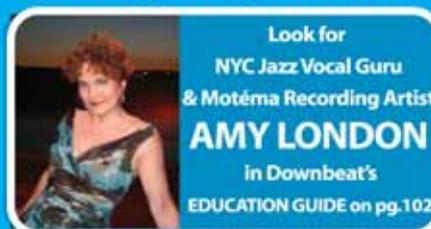


Caution, Denhert's music may be addictive. Some fans report keeping her CDs on replay for weeks at a time. Italy's Umbria Jazz Fest has invited her band back for six consecutive seasons! What's up with that? One listen to 'Dal Vivo a Umbria' recorded live in Perugia Dec. 2007 will reveal all.



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Hartford Conservatory of Performing Arts

Hartford, Connecticut

Student Body: 30 jazz students.

Tuition: \$13,000/year.

Jazz Degrees: Accredited Arts Diploma.

Jazz Bands: Brass ensemble, guitar ensemble, wind ensemble, drum/percussion ensemble.

Faculty: Walt Gwardyak, Joe Carter, Giacomo Gates, Bob DePalma, Bill McCrossen, Dave Dana, Susan Mazer, Justin Ottaviano, Marshall Brown.

Notable Alumni: Jack Sonni, Betty Allen, Theresa Stich-Randel, Angela Bofil, Brook Halpin, Grason Hugh, Mary Ellen Jacobs.

Auditions: Students must prepare two pieces and show basic skill level, passion and potential.

Financial Aid: Available. Contact Lynn Huntington, mhuntington@hartfordconservatory.org.

Scholarships: Available. Contact Huntington.

Application Deadline: Dec. 21 for winter/spring semesters, Aug. 1, 2009, for fall semester.

Contact: Jerry Prell, (860) 246-2588 x 12; jprell@hartfordconservatory.org.

Howard University

Washington, D.C.

Student Body: 11,000 students, 40 jazz students, 46 music business/jazz students.

Tuition: Undergraduate: \$15,000/year; graduate: \$18,000/year.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies, Bachelor's of Music in Music Business with Jazz Emphasis.

Jazz Bands: Howard University Jazz Ensemble, Jazztet, Afro Blue vocal jazz ensemble, two additional vocal ensembles.

Faculty: Jessica Boykin-Settles, Charles Covington, Kehembe Eichelberger, Fred Irby, Sais Kamaladiin, Gerry Kunkle, Connaître Miller, Chris Royal, Grady Tate, Charlie Young.

Notable Alumni: Geri Allen, Benny Golson, Roberta Flack, Donny Hathaway, Wallace Roney, Antonio Parker, Andrew White.

Auditions: For vocal requirements: Connaître Miller (202) 806-7097, millerconnaître@hotmail.com; for instrumental requirements: Fred Irby, (202) 806-7077, firby@howard.edu.

Financial Aid: Available.

Scholarships: Available. Contact Department of Music, (202) 806-7082.

Application Deadline: Nov. 1 for spring, Feb. 15, 2009, for fall.

Contact: Department of Music: (202) 806-7082, coas.howard.edu/music.

Ithaca College

Ithaca, New York

Student Body: 500 music students, 30 jazz students.

Tuition: \$30,606/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Three big bands, several jazz combos.

Faculty: Mike Titlebaum.

Notable Alumni: Jay Ashby, Marty Ashby, David Berger, Steve Brown, Jim Hynes, Andy LaVerne, Darmon Meader, Chieli Minucci, Kim Nazarian.

Auditions: Dec. 13; Jan. 31, Feb. 14 and 28, 2009.

Videotaped auditions accepted, on-campus auditions preferred.

Financial Aid: Available. Visit ithaca.edu/admission for information.

Scholarships: Available. Visit ithaca.edu/admission for information.

Application Deadline: Feb. 1, 2009.

Contact: Thomas Kline, (607) 274-3366; tkline@ithaca.edu; ithaca.edu/music.



University of Utah
jazz student
Dave Salmon

The Juilliard School

New York, New York

Student Body: 36 jazz studies students.

Tuition: \$28,640/year for Bachelor's of Music, Master's of Music and Graduate Diploma; Artist Diploma is tuition-free.

Jazz Degrees: Bachelor's of Music, Master's of Music, Graduate Diploma, Artist Diploma.

Jazz Bands: Jazz orchestra, five small ensembles.

Faculty: Carl Allen, Kenny Barron, Ron Blake, Ron Carter, Billy Drummond, Benny Golson (artist-in-residence), Eddie Henderson, Rodney Jones, Christian McBride (artist-in-residence), Ted Nash, Joe Temperley, Steve Turre, Kenny Washington, Joe Wilder, Ben Wolfe.

Notable Alumni: Adam Birnbaum, Freddy Cole, Miles Davis, Dominick Farinacci, Sir Roland Hanna, Andy LaVerne, Hubert Laws, Lage Lund, Wynton Marsalis, Christian McBride, Tito Puente, Nina Simone, Erica VonKleist.

Auditions: Late February/early March 2009.

Financial Aid: Need and merit-based financial aid is available, application required.

Scholarships: Available.

Application Deadline: Dec. 1.

Contact: (212) 799-5000 x 7380; jazz@juilliard.edu.

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INFORMATION

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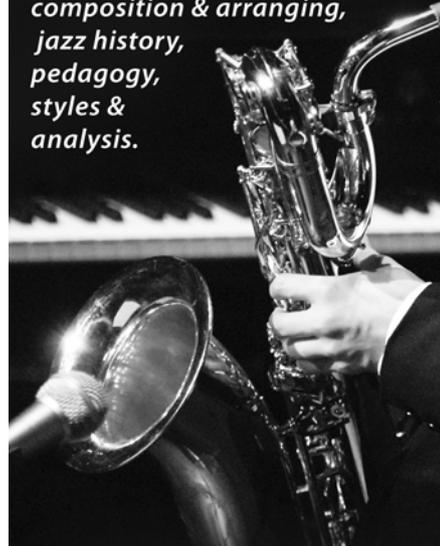
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Luke Gillespie: piano, jazz styles, rhythm section workshop, & combos

Pat Harbison: ensembles, improv, jazz history, & combos

Steve Houghton: drumset/jazz vibes

Michael Spiro: World percussion

Joey Tartell: trumpet

Brent Wallarab: ensembles, arranging & composition

Thomas Walsh: saxophone & combos

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Bloomington, IN 47405

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AUDITION DATES 2009:

Jan 16 & 17 | Feb, Mar 6 & 7



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North Carolina Central University Jazz
Ensemble at the NCCU Spring Jazz Festival



Kutztown University

Kutztown, Pennsylvania

Student Body: Approximately 10,000 students.

Tuition: \$13,881/year in-state,
\$21,892/year out-of-state.

Jazz Degrees: Bachelor's of Arts in Music;
Bachelor's of Science in Music Education.

Jazz Bands: Jazz ensembles I, II, III; jazz combos.

Faculty: Kevin Kjos, Alan Apple, Jeremy Justeson,
Scott Lee, Allison Miller, David Bixler, Cathy Chemi,
Dave Cullen.

Auditions: Dec. 6; Jan. 31, Feb. 21 and March 21, 2009.

Financial Aid: Available. Call (610) 683-4077.

Scholarships: Available. Call (610) 683-4550.

Application Deadline: See kutztown.edu.

Contact: Kevin Kjos, (610) 683-1583;
kjos@kutztown.edu.

Long Island University— Brooklyn Campus

Brooklyn, New York

Student Body: 50 jazz students.

Tuition: \$30,000/year.

Jazz Degrees: Bachelor's of Fine Arts in Jazz Studies,
Bachelor's of Arts in Traditional Music.

Jazz Bands: Small ensembles.

Faculty: Bob Aquino, Gloria Cooper, Sam Newsome.
Clinicians have included Bob Mintzer, Slide
Hampton and Kenny Barron. Students may
study privately with any professional in New
York City for school credit.

Notable Alumni: Nasheet Waits, Ugonna Okegwo.

Auditions: Tapes accepted; contact Robert Aquino
in the music department for information,
(718) 488-1668; robert.aquino@liu.edu.

Financial Aid: Available. Call (718) 488-1037
for more information.

Scholarships: Available. Call (718) 488-1011
for undergraduate scholarships; contact Robert

Aquino for music scholarships, (718) 488-1668.

Application Deadline: Rolling admissions. Apply before
July 15, 2009, for fall semester, Nov. 15, 2009,
for spring.

Contact: Robert Aquino, music department chairman,
(718) 488-1668; robert.aquino@liu.edu;
brooklyn.liu.edu/music.

Manhattan School of Music

New York, New York

Student Body: 100 jazz students.

Tuition: \$29,975/year.

Jazz Degrees: Bachelor's of Music (Instrumental and
Composition); Master's of Music (Instrumental,
Voice and Composition); Doctorate in Jazz Arts
Advancement.

Jazz Bands: Jazz orchestra, concert jazz band, jazz
philharmonic orchestra, Afro-Cuban jazz orchestra,
chamber jazz ensemble, Brazilian ensemble,
various combos.

Faculty: More than 50 faculty members including
visiting artists Kenny Barron, Stefon Harris, Lew
Soloff and Luciana Souza. Recent additions include
Theo Bleckmann, George Garzone, Kate McGarry,
Jim McNeely, Jason Moran, Scott Wendholt and
Steve Wilson.

Notable Alumni: Ron Carter, Todd Coolman, Herbie
Hancock, Stefon Harris, Bob Mintzer, Jane Monheit,
Jason Moran, Chris Potter, Steve Turre, Phil Woods,
Miguel Zenón.

Auditions: One audition period held in March 2009;
prescreening materials required of all jazz majors;
live audition by invitation only. Visit msmny.edu for
application and admission information.

Financial Aid: Available. Visit msmny.edu/fa for more
information or e-mail at finaid@msmny.edu.

Scholarships: Available. Visit msmny.edu/fa for more
information or e-mail at finaid@msmny.edu.

Application Deadline: Dec. 1.

Contact: admission@msmny.edu; (212) 749-2802 x 2.

New England Conservatory of Music

Boston, Massachusetts

Student Body: 100 jazz studies majors.

Tuition: \$32,900/year.

Jazz Degrees: Bachelor's and Master's of Music, Doctorate of Musical Arts, Undergraduate Diploma, Graduate Diploma—all degrees available in both Jazz Performance and Jazz Composition.

Jazz Bands: 27 faculty-coached small ensembles, two jazz orchestras, two honors ensembles.

Faculty: Charlie Banacos, Jerry Bergonzi, Ran Blake, Anthony Coleman, Dominique Eade, Robin Eubanks, George Garzone, Billy Hart, Andre Hayward, Dave Holland, Cecil McBee, John McNeil, Bob Moses, Danilo Pérez, Ken Schaphorst, many others.

Notable Alumni: Don Byron, Fred Hersch, Harvey Mason, John Medeski, Luciana Souza, Cecil Taylor.

Auditions: Preliminary audition tapes are required for all majors. From these submissions, qualified applicants will be invited to do an in-person audition in Boston. Visit newenglandconservatory.edu/apply/index.html for more information.

Financial Aid: Available. Contact (617) 585-1110; financialaid@newenglandconservatory.edu.

Scholarships: Available. Contact (617) 585-1110; financialaid@newenglandconservatory.edu.

Application Deadline: Dec. 1.

Contact: Ken Schaphorst, (617) 585-1388; kschaphorst@newenglandconservatory.edu; newenglandconservatory.edu/degrees/majors/jazz.html.

New Jersey City University

Jersey City, New Jersey

Student Body: 50 jazz students.

Tuition: Undergraduate: \$9,000/year in-state; \$15,000/year out-of-state; graduate: \$486/credit in-state; \$836/credit out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Performance; Master's of Music in Jazz Performance; Master's of Music in Multiple Woodwind Performance.

Jazz Bands: NJCU jazz ensemble, studio orchestra, jazz vocal ensemble, lab band, Afro-Cuban ensemble, Brazilian ensemble, jazz combos.

Faculty: Jim Snidero, Joe Magnarelli, Bob Malach, Allen Farnham, Tim Horner, Pete McGuinness, Roseanna Vitro, Joel Weiskopf, Andy Eulau, Paul Meyers, Bill Kirchner.

Notable Alumni: Freddie Hendrix, Nathan Eklund, Dave Noland, Joe Elefante.

Auditions: Dec. 15; Feb. 28 and April 18, 2009.

Financial Aid: Graduate assistantships available.

Scholarships: Music department scholarships, jazz scholarships.

Application Deadline: Nov. 1 for spring 2009 admission; April 1, 2009, for fall 2009 admission.

Contact: Edward Joffe, (201) 200-3091; ejoffe@njcu.edu.

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In honor of the 10th anniversary of the Mary Lou Williams Women in Jazz Festival in 2005, the Kennedy Center created a competition for female jazz instrumentalists. This year, advanced female jazz pianists age 35 and under are encouraged to apply. Five pianists will compete in the finals held at the Kennedy Center during the 14th Annual Mary Lou Williams Women in Jazz Festival, May 14–16, 2009.

**Application deadline is
February 13, 2009.**

For more information, visit
kennedy-center.org/womeninjazzcompetition

Photo of Mary Lou Williams courtesy of Rutgers Institute of Jazz Studies



The Kennedy Center



Let's Start A Band!

Pros Give Advice on Building a Musical Group

By Jason Koransky

So, you're off at college, away from home. Your classes and school ensembles take up a lot of your time, but you still have plenty of hours in the day (and night) to practice and act like a college student. You find yourself at some jam sessions, and perhaps you woodshed regularly with some of your classmates. Now, how about taking that next step, and turning these informal sessions into a real band?

Without being encumbered by many "real world" worries, college students have a perfect environment for musical experiments. The freedom associated with college affords young musicians the chance to test the musical waters and form new groups. But how does one go about starting a band? To get some direction, we asked a number of professional musicians—who have been bandleaders and sidemen—for some advice about how young artists should go about coalescing into a musical unit.



CLARINETIST/SAXOPHONIST
Paquito D'Rivera

You have to look for people who have the same tastes, who are like-minded. You also have to leave your ego at the door. One person may be more leader-oriented, but even the leader has to learn how to listen to others. You have to avoid aggressive and arrogant people, even if they are good. Like James Moody says, "If your telephone doesn't ring, it's me." Isn't that a great line? Ego is important. It's what moves people to do things. But the exaggerated, over-inflated ego creates this destruction. What's important at the end is the music. Music is about union, understanding, getting together and peace. You should bring in your personality and individuality, but put it at the service of others.

University of the Arts Rumble Percussion Ensemble



New School for Jazz and Contemporary Music

New York, New York

Student Body: 287 undergraduate students.

Tuition: \$31,440/year.

Jazz Degrees: Bachelor's of Fine Arts in Jazz Performance; Bachelor's of Arts/Bachelor's of Fine Arts in Liberal Arts and Jazz Performance.

Jazz Bands: 37 elective ensembles including Advanced Rhythmic Concepts Ensemble, Afro-Cuban Jazz Orchestra, The Blues, Music of Coltrane, Electric Miles Ensemble, Futuristic Concepts of Music, Jazz Orchestra, Live Drum 'n' Bass Ensemble, M-Base Ensemble, Middle East Ensemble, Rhythm and Blues Revue, The Music of Wayne Shorter.

Faculty: 78 faculty members including Jane Ira Bloom, Joanne Brackeen, Cecil Bridgewater, Joe Chambers, Andrew Cyrille, Adam Holtzman, Vic Juris, Junior Mance, Andy Milne, Jimmy Owens, Bobby Sanabria, Charles Tolliver, Doug Weiss, Reggie Workman, Rachel Z.

Notable Alumni: Peter Bernstein, Walter Blanding, Jr., Avishai Cohen, Robert Glasper, Aaron Goldberg, Larry Goldings, Susie Ibarra, Virginia Mayhew, Brad Mehldau, Bilal Oliver, John Popper, Maeve Royce, E.J. Strickland, Marcus Strickland, Sam Yahel.

Auditions: Auditions take place in October and November for spring, February and March 2009 for fall.

Financial Aid: Available through submission of the FAFSA.

Scholarships: Based on merit determined by the audition.

Application Deadline: Jan. 1, 2009, for fall 2009.

Contact: Teri Lucas, lucast@newschool.edu; newschool.edu/jazz

New York University

New York, New York

Student Body: 140 jazz students.

Tuition: Undergraduate: \$37,372/year; graduate: \$1,149/credit.

Jazz Degrees: Bachelor's of Music in Music

Performance: Jazz Studies; Master's of Music in Instrumental Performance: Jazz Studies; Ph.D. in Music Performance and Composition.

Jazz Bands: NYU Jazz Orchestra; NYU Jazz Repertoire Big Band; NYU Samba Marching Band; World Percussion Ensemble; NYU Composers Ensemble; more than 30 small groups including Joe Lovano Nonet, John Scofield Quintet, Kenny Werner Quintet and Lenny Pickett Block Party Band.

Faculty: Chris Potter, Joe Lovano, Ralph Lalama, Lenny Pickett, George Garzone, Dave Pietro, Jim McNeely, Don Friedman, Kenny Werner, Gil Goldstein, Jean-Michel Pilc, Mike Richmond, Brian Lynch, Ralph Alessi, Gabriel Alegria, Robin Eubanks, Stefon Harris, Tony Moreno, Memo Acevedo, Billy Drummond, Dafnis Prieto, Antonio Sanchez, John Scofield, Bruce Arnold, Peter Bernstein, Randy Johnston.

Notable Alumni: Wayne Shorter, Todd Coolman, Brian Lynch, Dave Pietro, Dave Lalama, Brad Shepik, Sherrie Maricle.

Auditions: In-person undergraduate auditions, and DVD/VHS auditions for undergraduate and graduate programs.

Financial Aid: Available. Call (212) 998-4444 or e-mail the office of financial aid at financial.aid@nyu.edu.

Scholarships: Available. Contact the office of undergraduate admissions, (212) 998-4500. Graduate students contact the office of graduate admissions, (212) 998-5030.

Application Deadline: Bachelor's: Jan. 1, 2009, (early decision Nov. 1) for fall; Master's: Jan. 6, 2009, for fall, Nov. 1 for spring; Ph.D.: Dec. 15 for fall.

Contact: David Schroeder, director, NYU Steinhardt Jazz Studies, (212) 998-5446; ds38@nyu.edu; steinhardt.nyu.edu/nyu-jazz09.

Princeton University

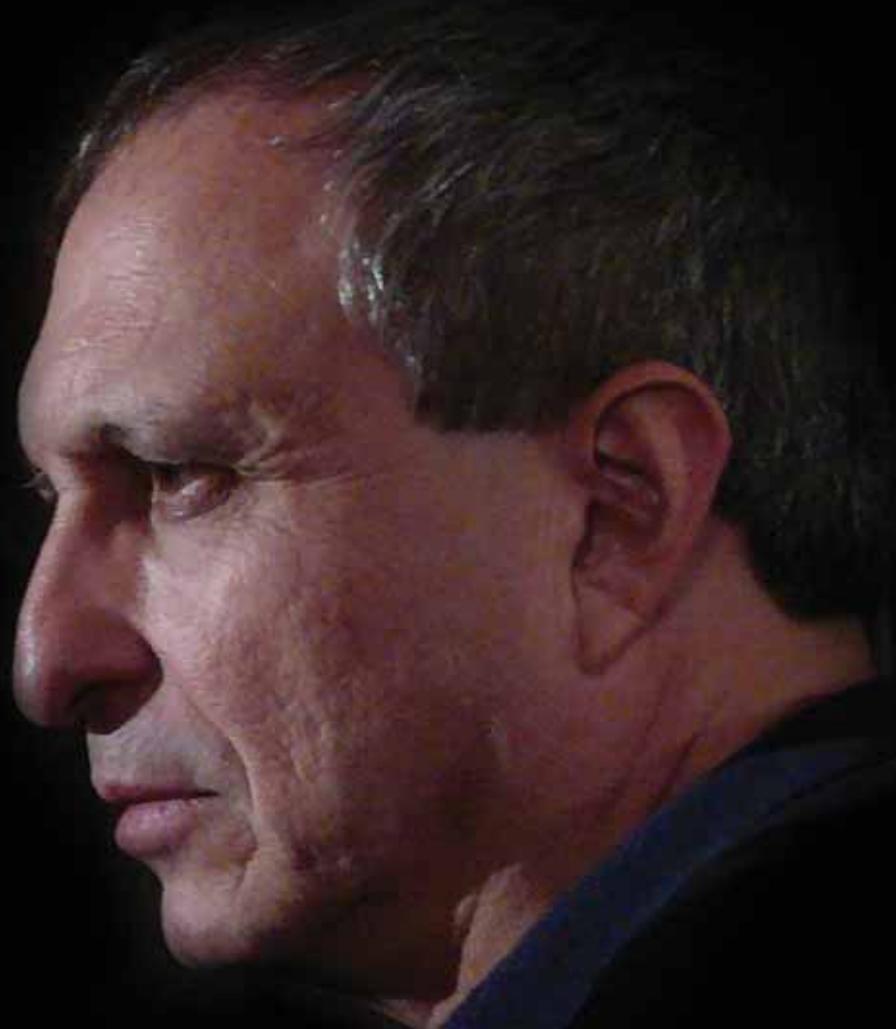
Princeton, New Jersey

Student Body: 40 jazz students.

Tuition: \$48,200/year.

Jazz Degrees: Bachelor's of Arts in Music; Certificate in

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Musical Performance (jazz concentration).

Jazz Bands: Concert jazz ensemble (big band), Crossing Borders Improvisational Music Ensemble, Jazz Composers Collective, Afro-Latin Ensemble, Ornette Coleman Ensemble, Jazz Messengers Ensemble, Monk/Mingus Ensemble.

Faculty: Ralph Bowen, Michael Cochrane, Bruce Arnold, John Arrucci, Brian Glassman, Anthony Branker.

Notable Alumni: Stanley Jordan, Barry Miles, Terry Silverlight, Jonny King, Scott DeVeaux.

Auditions: CD/tape or on-campus audition in support of application.

Financial Aid: Available. Call (609) 258-3330 for details.

Scholarships: Available. No separate audition or application. Contact financial aid office.

Application Deadline: Dec. 31 for regular admission.

Contact: Greg Smith, (609) 258-6078; gsmith@princeton.edu; princeton.edu/~puje.

Purchase College (S.U.N.Y.)

Purchase, New York

Student Body: Approximately 100 jazz students.

Tuition: \$4,350/year in-state, \$10,610/year out-of-state; graduate: \$6,900/year in-state, \$10,920/year out-of-state.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies, one- and two-year Performer's Certificate or Artist Diploma.

Jazz Bands: Jazz orchestra, Latin jazz orchestra,



California State University, Northridge jazz student

Jazz Endeavor, lab band, 16 small jazz combos.

Faculty: Todd Coolman, Jon Faddis, Doug Munro, Charles Blenzig, Pete Malinverni, David Hazeltine, Arturo O'Farrill, Eric Alexander, John Abercrombie, Steve Wilson, Kenny Washington, Richie Morales, John Riley, Ralph Lalama, John Fedchock, others.

Notable Alumni: Richie Morales, Jay Azzolina, Javon Jackson, Pete Malinverni, Bobby Avey.

Auditions: Pre-screening CDs. See web site for current deadlines. On-campus auditions pending successful pre-screening round, by invitation only, held the last Saturday in February 2009, and first Saturday in March 2009.

Financial Aid: Available. Contact financial aid office.

Scholarships: Available through the Conservatory of Music.

Application Deadline: See web site for current application deadline.

Contact: Beatriz Martin-Ruiz, (914) 251-6702; beatriz.martin-ruiz@purchase.edu; purchase.edu/academics/music/jazz.

Queens College

New York, New York

Student Body: 45 jazz students.

Tuition: \$6,400/year in-state;

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Entry Form and Rules: ica.sfsu.edu/generations

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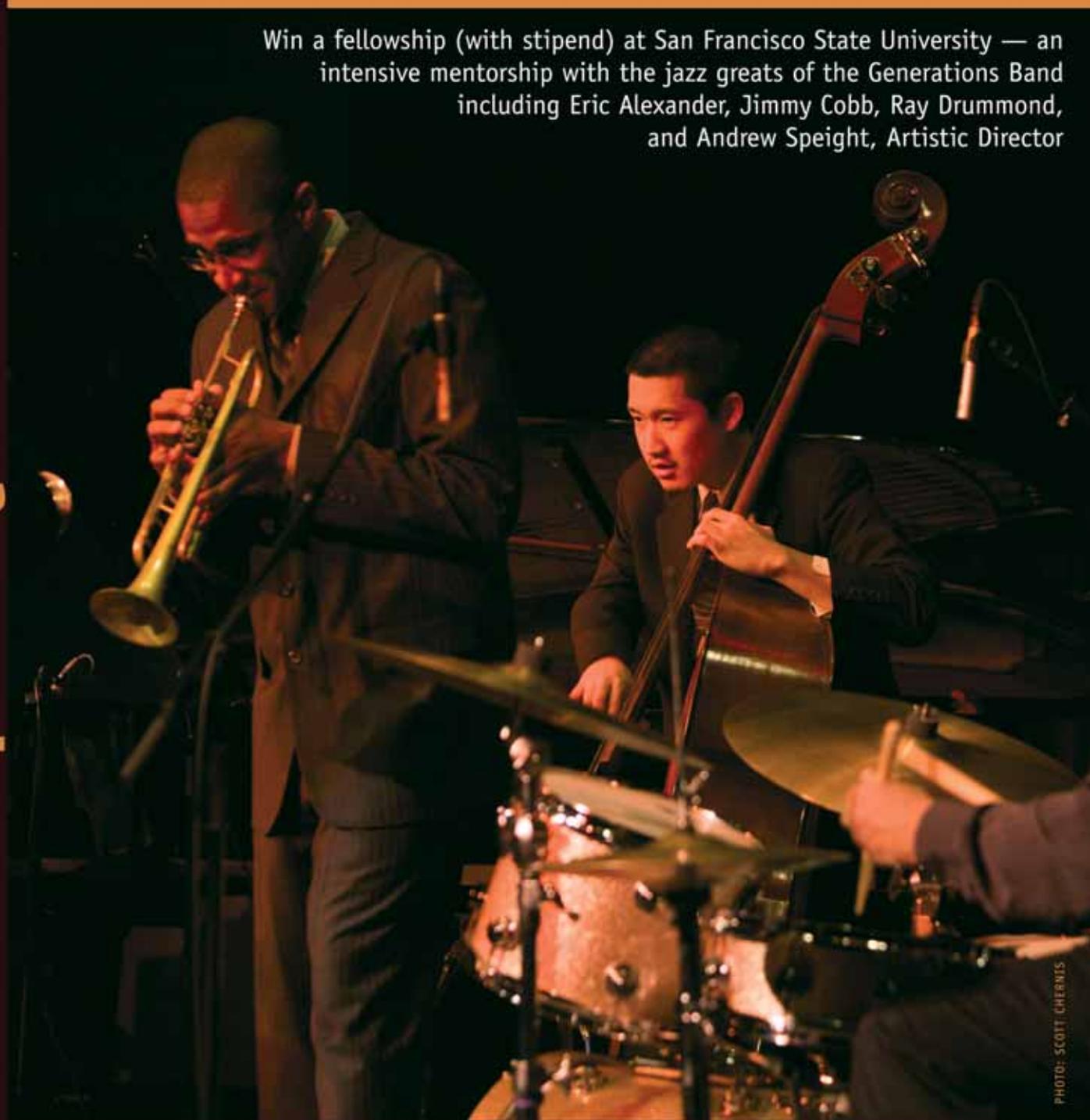


PHOTO: SCOTT UERNIS

GENERATIONS

Competition finalists will be brought to San Francisco to perform with the Generations Band and compete in a "Battle of the Combos" at Yoshi's San Francisco. 2008 winners: **The Nial Djuliarso Quartet** from New York City.

Let's Start A Band!

SAXOPHONIST

Jane Ira Bloom

Probably the most important thing is to communicate with other musicians, to get music together and rehearse. That's as important as the things that are going on in their education at school. The skills that it takes to do that—there's only one way to learn them, and you can't do that at school. You have to do it outside of any institution. It's not classroom material. It's life experience that every musician has to go through.

It appears to students that the best bands are put together with people who are like one another. The fact is, nothing could be farther from the truth. Great bands are made up of the diversity of peoples' backgrounds and the diversity of peoples' strengths. Keep your mind open to musicians and musical ideas that rub you the wrong way at first, but seem interesting and you're curious. Those are often the experiences that can turn out to be important for your own growth.



PIANIST

Laurence Hobgood

In my collaboration with Kurt [Elling], one of the reasons why it's been so strong is that we bring different things to the table. We have different strengths. At the undergraduate level, there's a dynamic of hormonally motivated competitiveness, which is a subtle thing, but that youth thing exists. Students are not as likely to look at each other and think about what the other person's strengths are. They are too hung up on trying to push their own strengths. You have to have people in the band who you get along with. I don't believe in the thing where, "So-and-so is the best drummer, but I can't stand him." I don't know of any situations with this that have become happy and enduring. But you have to have an open mind and check your ego at the door. It's a team effort. You have to be willing to sublimate yourself.

\$500/credit out-of-state.

Jazz Degrees: Master's of Arts in Jazz Performance or Composition.

Jazz Bands: One big band, several combos.

Faculty: Michael Mossman, Antonio Hart, David Berkman, Gene Jackson, Vince Cherico, Paul Bollenback, Steve Turre, Luis Bonilla, Leon Dorsey, J.D. Walter, Mark Feldman.

Notable Alumni: Antonio Hart, Jeb Patton, Diego Urcola, Darren Barrett, Cliff Korman, Lage Lund, Arturo O'Farrill, Conrad Herwig.

Auditions: On-campus by appointment; tapes accepted. Contact Michael Mossman, michael.mossman@qc.cuny.edu.

Financial Aid: Available. Call (718) 997-5100.

Scholarships: Available. Call (718) 997-5100.

Application Deadline: Nov. 15 for spring; April 1, 2009, for fall.

Contact: Michael Mossman, (718) 997-3823; michael.mossman@qc.cuny.edu.

Rowan University

Glassboro, New Jersey

Student Body: 40 jazz students.

Tuition: Approximately \$9,300/year in-state, \$16,100/year out-of-state.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance, Bachelor's of Jazz Studies—Education Specialization.

Jazz Bands: Jazz band, lab band, small groups.

Faculty: Denis DiBlasio, Doug Mapp, George Rabbai.

Notable Alumni: Denis DiBlasio, Bob Sheppard, George Rabbai.

Auditions: On-campus and by tape.

Financial Aid: Available. Call (856) 256-4500 x 4276.

Scholarships: Available. Call (856) 256-4500 x 3531.

Application Deadline: March 1, 2009.

Contact: Jazz performance: (856) 256-4500 x 3528; diblasio@rowan.edu. Jazz education: Rick Dammers, (856) 256-4500 x 3720; dammers@rowan.edu.

Rutgers University at New Brunswick

New Brunswick, New Jersey

Student Body: 45 jazz students.

Tuition: Undergraduate: \$7,336/year in-state, \$14,934/year out-of-state; graduate: \$7,830/year in-state, \$11,640/year out-of-state.

Jazz Degrees: Bachelor's of Music, Master's of Music.

Jazz Bands: Two large ensembles, 11 combos.

Faculty: Stanley Cowell, William Fielder, Ralph Bowen, Conrad Herwig, Vic Juris, Victor Lewis, Michael Richmond.

Notable Alumni: Regina Belle, Adam Cruz,



Michigan State University Jazz Orchestra

Kenny Davis, Tom DiCarlo, Orrin Evans, Derrick Gardner, Sean Jones, Frank Lacy, Michael Mossman, Harry Pickens, Terell Stafford, Chuck Stevens, Jerry Weldon.

Auditions: On-campus auditions preferred. Tapes accepted only if distance prohibits on-campus audition. Spring semester auditions are Nov. 14. Fall semester auditions are Feb. 7 and 14, 2009, for undergraduate; Feb. 6 and 13, 2009, for graduate. Exceptions are guitar and drum students: auditions will be Feb. 12, 2009. For specific procedures, visit music.rutgers.edu.

Financial Aid: Available. Visit studentaid.rutgers.edu or call the office of financial aid, (732) 932-7057, for information.

Scholarships: Available. Contact Lois Fromer, (732) 932-9190.

Application Deadline: Spring semester: Oct. 15 for undergraduate, Nov. 1 for graduate; fall semester: Feb. 1, 2009.

Contact: Stanley Cowell, (732) 932-8713; scowell@rci.rutgers.edu; music.rutgers.edu.

Rutgers University at Newark

Newark, New Jersey

Student Body: 25 jazz students.

Tuition: \$515/credit in-state, \$766/credit out-of-state (36 credits required to graduate).

Jazz Degrees: Master's in Jazz History and Research.

Jazz Bands: Ten-piece band combining graduate and undergraduate students; students may enroll in bands at nearby schools.

Faculty: Lewis Porter, Henry Martin, John Howland, Dan Morgenstern.

Notable Alumni: Dan Faulk, Ranzo Harris, Leo Johnson, Kenny Berger, Chris Meeder.

Auditions: Applications accepted at any time.

April 1, 2009, is the deadline for some specialized kinds of financial aid.

Financial Aid: Available. Teaching positions, loans and work-study jobs also available. Visit gradstudy.rutgers.edu or call (973) 353-5205 for more information.

Scholarships: Available.

Application Deadline: Rolling admission.

Contact: Lewis Porter, (973) 353-5600 x 30; lporter@andromeda.rutgers.edu; rutgers-newark.rutgers.edu/gradnw/jazz.

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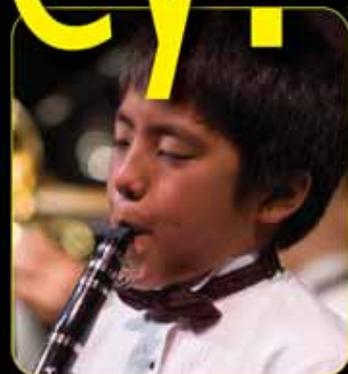
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Wynton Marsalis and the Jazz at Lincoln Center Orchestra



Guided by Voices

Vocal jazz programs aim to develop singers' personalities

By John Ephland

Vocal jazz instructors offer many different takes on how to succeed in music. But talk about the absolute necessity of finding your own voice, and what may have been a cacophony suddenly becomes a well-behaved choir: Find your voice, and you're halfway home.

The trick is getting there.

Do I discover my voice as a soloist, or am I better suited for a group? What about tradition and where the music's going? Will I be able to keep up, and what if I find my "voice" is about teaching, writing music, arranging or being a studio engineer?

"Students need to be open-minded when they begin college," said Amy London, who teaches vocal jazz at the New School for Jazz and Contemporary Music in New York. "Many are afraid to fail. They come in with their sound and cling to it. Students who grow the most are the ones who are willing to fail and make changes."

"You are what you eat," said Jackie Allen, who teaches vocal jazz at the Chicago Center for the Performing Arts at Roosevelt University. "What you put in is what you get out. A student needs to copy and learn from the masters. And just as they learn the English language from their parents, [they learn music from] the artists they listen to, and the teachers they are exposed to."

For Stephen Zegree, the director of Western Michigan University's Gold Company, the idea of finding your voice is a given. "We not only encourage, but essentially require our students to find their own voice," said Zegree, the Bobby McFerrin professor of jazz at the Kalamazoo, Mich., school. "There are some programs and educational institutions that tend to produce students who develop similar sounds and styles. We take the opposite approach. We want to ensure our students have a well-developed and secure technique, and then encourage them to apply that technique and explore ways through repertoire, compositions and styles that make them unique."

En route to helping students find their own voice, each school must address musical tradition with an eye toward the future. They must decide how much to slant the curriculum toward or away from jazz, how much to emphasize individual or group vocal instruction, the practical aspects of performance and touring, and how to guide a student from start to finish. This stands as no small order.

Perhaps no better gauge of a school's musical philosophy comes from the hiring of instructors. "They need to be well-versed in traditional as well as pop styles," said Kerry Marsh, director of vocal jazz at Sacramento State University in Sacramento, Calif., and San Joaquin Delta College in Stockton, Calif. "Teachers also need to be writers and arrangers, and to have some background working with ensembles with name recognition as well as high school groups."

Jan Shapiro, who chairs the voice department at Berklee College of Music in Boston, echoes Marsh's approach to developing a faculty. "Berklee isn't all about jazz, but the roots of American music," Shapiro

Janice Borla of North Central College teaching at her Vocal Jazz Camp



said. "I look for experts in those fields."

While talking for this story, Shapiro got a message from Steely Dan's Donald Fagen. "The field could, for example, be rock, pop or r&b," she added. "Instructors here may have won Grammys. We like teachers with a high profile, and who are recognized at least nationally with a lot of credentials."

Allen believes that in order to find a well-developed musical voice, it's important that students not get stuck in any particular period. "A part of the definition of jazz is that it's always moving forward, with individual styles," she said. "Teachers and students need to be conversant with The Beatles, Elton John, Burt Bacharach, Jimi Hendrix playing 'Manic Depression,' Miles [Davis'] stuff."

Manhattan School of Music vocal jazz instructor Peter Eldridge, a



Kerry Marsh directs an ensemble at Sacramento State University



Western Michigan University's Gold Company



Jan Shapiro teaching at Berklee

founder of the New York Voices, likes to focus on the teacher's innate qualities. "It's what an instructor can do for students that's important," he said. "Focusing on sound, technique, lyric interpretation; teachers need to concentrate on the technical aspects first, what they can do to foster each student's uniqueness. We look for strong musicians and great teachers."

Eldridge noted the recent addition of Kate McGarry and Theo Bleckmann (his bandmates in Moss) to the New York school's vocal department, each of whom are different stylistically. "They have that wonderful mix of being modern singers with a great respect for tradition, knowledge and the evolution of the music," he said. "But they are also trying to do something with the idiom, and what can still be developed in jazz these days."

If students are going to become boundary-pushers, a school's program needs to explore tradition through roots music and the Great American Songbook with an eye toward contemporary styles. "Any jazz musician should know and recognize the great performers and innovators of yesterday and today, and their contributions," said Larry Lapin, program director for studio music and vocal jazz at the University of Miami in Coral Gables, Fla. "The history and development of improvisation can only be beneficial to the aspiring musician if it is studied in depth and practiced diligently. For the vocalist, melodic variation and stylistic interpretation of melodies can only come from attention to instrumental improvisation. Another tradition has to do with the interpretation of lyrics—something that the instrumentalist doesn't have to deal with. This is historical and requires research and study.

How to personalize a song is learned through exposure to an aural transcription of the great jazz singers and in-depth analysis of their work. The student needs to first imitate, then innovate.”

“For jazz,” Marsh said, “the No. 1 thing with tradition is learning what it means to improvise. That’s why we stress listening assignments. Here, students can learn the masters’ time feel, nuance and delivery, as well as their conversational, storytelling approaches.”

Zegree’s approach also zeroes in on key innovators. “For solo vocalists, students can go back to early singers such as Bessie Smith and Louis Armstrong, and continue through singers including Billie Holiday, Sarah Vaughan, Ella Fitzgerald, Carmen McRae and Mel Tormé, on to current singers like Dianne Reeves, Mark Murphy, Bobby McFerrin and Kurt Elling,” he said. “It is also important to know the history, style and tradition of vocal groups too, as well as the significant arrangers. We place an emphasis on composition and arranging skills, so again our students must know the history. Students of this music should be familiar with early vocal groups such as the Boswell Sisters and Mills Brothers, to the Four Freshmen, Lambert, Hendricks and Ross, the Hi-Lo’s, Singers Unlimited, Manhattan Transfer, Take 6, the Real Group and New York Voices.”

With the New York Voices, Eldridge has become part of that tradition, even as he looks beyond it. “You can always focus on one thing, but the school is a great place to step outside of your comfort zone,” he said. “Being in New York Voices, I can handle the challenges I’ve encountered there. It makes you listen differently to the whole sound instead of just part of the sound. It’s a great tool for opening up ways of hearing, if you were strictly just a solo singer. Kate, Theo and I have been redesigning the program, both historically and in terms of improvisation, piano skills and arranging, with an overview of the great singers and instrumentalists who’ve inspired the great singers. We also look at Brazilian and jazz styles, get into avant-garde singing, vocal techniques and electronics. It’s all about versatility, to make students comfortable in a wide variety of contexts. That’s part of being a musician in terms of survival: what can be done now that’s not just a throwback to earlier periods. Find your own uniqueness. Why not try something different harmonically, groove-wise, not just a rehashing what came before?”

“I feel strongly about the Great American Songbook,” said Janice Borla, director of vocal jazz at North Central College in Naperville, Ill. “But I am also adamant that students need to be knowledgeable about

Vocal jazz class at the New School



A performance at the University of Miami



instrumental innovators of the genre. They need to deal with instrumental tunes as much as tunes with lyrics.”

London, likewise, has a dynamic, practical approach to history and tradition. “The No. 1 goal is to learn how to sing with a band,” she said. “It sounds easier than it is. It involves writing charts, building your own book, passing it out so musicians can read your tunes and arrangements. I learned this early on when I moved to New York. To be able to direct the band, know my tunes, my keys, arrangements, when to get in and out and how to end a song. We create a bandstand in the classroom. There’s a vocal rhythm section class with piano, bass and drums. Students learn the skills of working

with a band, how to be successful and professional on the bandstand. We’ll cover learning with a lot of different styles like bossa nova, modern jazz, world music and blues; all with lots of different tempos and grooves. Teacher/pros like Bobby Sanabria, Junior Mance and Reggie Workman work with students in a variety of ensembles and styles.”

In general, most programs tilt toward solo vocal studies for practical reasons. “There is much more professional work to be had for a solo singer than in vocal group work,” Zegree said. “However, it is important to develop group vocal abilities, too, as there are musical skills—such as a sense of ensemble, blend, balance and intonation—that serve to raise a singer’s musi-

cianship and intellect. These experiences also increase a singer's versatility."

When it comes to program offerings, Shapiro pointed out that Berklee helps vocalists prepare for the business world in areas such as pop, rock and country. "We offer music production with studio and session work at a high level of professionalism, so it's not only theory but what's current, including the latest technology," she said. "In addition to performance, some might be do film scoring with songwriting, one of a number of dual majors."

Ultimately, true vocal jazz success comes down to an honest, good voice, one that takes a lifetime to develop, and one that can get a boost by plugging into a good school. How should a student make the journey toward an authentic singing voice? "The same way the 'greats' did it—by being true to the music and true to yourself," Lapin said. "One must be a life-long student and never stop inquiring and learning. Turning gained knowledge and experience into something unique and identifiable is only possible when the artist continues to grow. If it's in there, it will come out. There are no guarantees, but it can never happen without total commitment."

Borla exposes her students to the idiom so that they are blown away by it. She encourages students toward more improvisation, with an emphasis on the individual voice as an instrument like any other. "They realize that they have a lot of work to do, that it's a lifelong process of being an artist," she said. "If you can't sing it, you can't play it. Lyrics sometimes get in the way, bringing it down to a concrete meaning that is not always desirable. Keep the music on an aural level; sounds rather than words. Why is instrumental music compelling? It fosters the listener's imagination. Vocal music can share in that experience. Think of the singer as an instrumentalist whose instrument is the voice."

London explained that students need to forget where they came from. "They like what they sounded like in high school and fear losing that," she said. "Instead, they should tell themselves, 'Let me learn some new stuff.' Ultimately, you have to sing from your heart, look for material that's right for you, lyrics you can identify with. Tell a story to the audience. You got to be honest; they can tell. Many times, the element of fun is lost; there's pressure, and you get nervous. That's when you have to ask yourself, 'Why did I start?' Access your joy, or when you are feeling sad. Then get serious." **DB**



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professor of jazz studies and double bass

Robin Eubanks
associate professor of jazz trombone

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440-775-8413

www.oberlin.edu

Michael Manderén
Director of Admissions

David H. Stull
Dean of the Conservatory

Shepherd University

Shepherdstown, West Virginia

Student Body: 50 jazz students.

Tuition: Visit shepherd.edu/afweb/tuition.

Jazz Degrees: Bachelor's of Music with Jazz Emphasis.

Jazz Bands: Two large jazz ensembles, small combos.

Faculty: Mark McCoy, Mark Andrew Cook, Brett Lemley, David Marsh, Ronnie Shaw.

Notable Alumni: Adam Hanlin, Scott Paddock, Ewan Edmonds.

Auditions: Call (304) 876-5555 or visit shepherd.edu/musicweb.

Financial Aid: University and departmental scholarships available, other financial aid for in-state students.

Scholarships: Available.

Application Deadline: Rolling. Departmental auditions take place in early and late spring. Other auditions by discretion.

Contact: Mark McCoy, department chair, (304) 876-5233.

Skidmore Jazz Institute

Saratoga Springs, New York

Student Body: Approximately 60 students.

Tuition: \$1,500 (two-week summer program June 27–July 11, 2009).

Jazz Degrees: College credit available.

Faculty: Bill Cunliffe, Todd Coolman, Ed Shaughnessy,

Pat LaBarbera, Bobby Shew, Curtis Fuller, Jim Pugh, John LaBarbera, Hal Miller.

Financial Aid: Not available.

Scholarships: Limited scholarships available; contact Maria McColl, (518) 580-5595; mmccoll@skidmore.edu.

Application Deadline: March 1, 2009.

Contact: Maria McColl, program coordinator, (518) 580-5595; skidmore.edu/summer.

S.U.N.Y. Fredonia

Fredonia, New York

Student Body: 73 jazz students.

Tuition: Approximately \$5,500/year in-state, \$11,800/year out-of-state.

Jazz Degrees: Jazz Concentration available for all music majors and Jazz Minor available for non-music majors.

Jazz Bands: One big band, Latin jazz ensemble, vocal ensemble, solo vocalist opportunities, wide range of small groups.

Faculty: Bruce Johnstone, John Bacon, Harry Jacobson, Linda Phillips.

Notable Alumni: Don Menza, Onaje Allan Gumbs, Howie Shear, Jeff Nelson, Gary Keller.

Auditions: Tapes accepted. On-campus auditions held from January–April 2009; Long Island and Albany area auditions held January 2009.

Financial Aid: Available. Contact financial aid office,

(716) 673-3253.

Scholarships: Available. Contact Barry Kilpatrick, kilpatrb@fredonia.edu.

Application Deadline: May 1, 2009.

Contact: Bruce Johnstone, (716) 673-3720; bruce.johnstone@fredonia.edu.

S.U.N.Y. New Paltz

New Paltz, New York

Student Body: 92 music students, 20 jazz studies majors.

Tuition: See newpaltz.edu/student_accounts/tuition.cfm.

Jazz Degrees: Bachelor's of Science in Music, Concentration in Jazz Studies; Bachelor's of Art in Music, Concentration in Jazz Studies.

Jazz Bands: Chamber jazz ensembles.

Faculty: Mark Dziuba, jazz department chair, Vincent Martucci, John Menegon, Teri Roiger, Jeff Siegel, Rebecca Coupe-Franks, David Savitsky.

Notable Alumni: Carlo De Rosa, Geoff Gersh, Jason Finkleman, Roberto Noriega, Murali Coryell.

Auditions: Every fall, spring and summer, check web site for information, newpaltz.edu/music. Applicant must perform two pieces from standard jazz repertoire (not original compositions), scales and sight reading.

Financial Aid: Available, see newpaltz.edu.

Scholarships: Available, see newpaltz.edu.

Application Deadline: Varies, visit newpaltz.edu.

Contact: Mark Dziuba, director of jazz studies,



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Jalil Guerra: guitar and Cuban tres
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Victor Barrientos: drumset
Pablo Méndez: violin
José Arellano: trombone and arranging
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S.U.N.Y. Potsdam

Potsdam, New York

Student Body: 600 undergraduates.

Tuition: \$4,350/year in-state, \$10,610/year out-of-state.

Jazz Degrees: Minor in Jazz Studies.

Jazz Bands: Jazz ensemble, jazz band, Latin ensemble, combos.

Faculty: Bret Zvacek, Christopher Creviston, John Geggie, Jim Petercsak, Joshua Rager.

Notable Alumni: Gary Smulyan, Glenn Drewes, Renee Fleming, Sandy Feldstein.

Auditions: Visit potsdam.edu/crane for information.

Financial Aid: Available. Visit visit.potsdam.edu/financialaid for information.

Scholarships: Available. Visit web site for information.

Application Deadline: Visit potsdam.edu/crane for information.

Contact: (877) 768-7326; crane@potsdam.edu; potsdam.edu/crane.

Syracuse University

Syracuse, New York

Student Body: 68 jazz students.

Tuition: \$28,820/year.

Jazz Degrees: Bachelor's of Music in Performance, Composition, Music Education or Music Industry; Bachelor's of Arts in Music.

Jazz Bands: Morton Schiff Jazz Ensemble, Windjammer (vocal jazz), stage band, jazz combos.

Faculty: Joe Riposo, John Coggiola, William DiCosimo, William Harris, Josh Dekaney, Rick Montalbano.

Auditions: Visit vpa.syr.edu/index.cfm/page/undergraduate-admissions for audition requirements.

Financial Aid: Available. Contact (315) 443-1513; finmail@syr.edu.

Scholarships: Available. Contact (315) 443-1513; finmail@syr.edu.

Application Deadline: Early decision: Application and audition must be completed by Nov. 15. Regular decision: Applications and mailed auditions must be postmarked by Jan. 1, 2009.

Contact: Joe Riposo, (315) 443-2191; jriposo@syr.edu; vpa.syr.edu.

Temple University

Philadelphia, Pennsylvania

Student Body: 75 jazz students.

Tuition: In-state: \$10,966; out-of-state: \$20,170/year (includes all fees).

Jazz Degrees: Bachelor's of Music in Jazz Performance (instrumental, keyboard or vocal), Jazz Arranging and Composition, Music Education/Jazz, Music Therapy/Jazz.

Jazz Bands: Fusion ensemble, jazz brass band, jazz guitar ensemble, jazz lab band, jazz percussion ensemble, jazz vocal ensemble, new music ensemble by Temple Jazz Composers, Temple Jazz Ensemble, Temple University Big Band, various small jazz ensembles.

Faculty: Bruce Barth, Tom Lawton, Mike Boone, Madison Rast, Craig Ebner, Steve Fidyk, Dan Monaghan, Carla Cook, Joanna Pascale, Dick Oatts, Ben Schachter, Mike Natale, Terell Stafford, program chair, John Swana, Luis Bonilla.

Notable Alumni: John Swana, Derrick Hodge.

Auditions: Visit temple.edu/boyer for specific audition dates. Videotapes are accepted.

Financial Aid: Available. Call (215) 204-6810.

Scholarships: Available. Call (215) 204-6810.

Application Deadline: Nov. 1 for spring semester; March 1, 2009, for fall semester.

Contact: Kristi Johnston, (215) 204-6810, music@temple.edu; temple.edu/boyer.

Towson University

Towson, Maryland

Student Body: 44 jazz students.

Tuition: \$5,180/year in-state;

\$15,726/year out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz/Commercial Performance or Bachelor's of Music in Jazz/Commercial Composition.

Jazz Bands: Big band, popular music ensemble, various jazz combos, improvisation ensemble, jazz guitar ensemble.

Faculty: Dave Ballou and Jim McFalls, full-time jazz faculty; six part-time jazz faculty.

Notable Alumni: Drew Gress, Ellery Eskelin.

Auditions: Jan. 10, Feb. 7 and April 4, 2009.

To be considered for music scholarships, students must audition by Feb. 7, 2009.

Financial Aid: Available. Contact Mary Ann Criss, (410) 704-2836; mcriss@towson.edu.

Scholarships: Available. Contact Criss.

Application Deadline: Music applications must be received at least two weeks before prospective student's audition date.

Contact: Mary Ann Criss, (410) 704-2836; mcriss@towson.edu.

University of the Arts

Philadelphia, Pennsylvania

Student Body: 265 jazz majors.

Tuition: \$28,220/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies.

Jazz Bands: Two full big bands, one "small" big band, 14 small jazz ensembles, chorus, Jazz Singers, 15 instrumental department ensembles (trumpet, jazz trumpet, trombone, jazz trombone, percussion, bucket drum, piano, bass), Brazilian jazz, Afro-Cuban jazz, five additional vocal ensembles.

Faculty: John Fedchock, Gerald Veasley, Jimmy Bruno, Chris Farr, John Swana, Matt Gallagher, John Blake, Ron Kerber, Marc Dicciani, Charles Fambrough, Pat Martino.

Notable Alumni: Stanley Clarke, Gerry Brown, Kenny Barron, Lew Tabackin.

Auditions: In-person audition strongly recommended. Videotapes accepted for those residing more than 500 miles from Philadelphia.

Financial Aid: Available. Call financial aid office, (215) 717-6170.

Scholarships: Available. Call office of admission, (215) 717-6049.

Application Deadline: Priority deadline for scholarship March 15, 2009. Application must be received at

Jazz Faculty

Saxophone

Jerry DiMuzio
Jim Gailloro
Paul Mertens
Mike Smith
Brad Wheeler

Trumpet

Roger Ingram
Rob Parton
Ron Ruvio

Trombone

Steve Berry
John Blane
Tom Garling

Guitar

Neal Alger
Henry Johnson
John McLean
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Abstracts of no more than 500 words and author biographies of no more than 150 words should be sent to Prof. James Buhler at jbuhler@mail.utexas.edu or fax 512/471-7836 by Monday, November 3, 2008. Decision notification will be no later than Monday, December 1, 2008.

Further information about the conference may be found by visiting www.music.utexas.edu/campsconferences or by contacting Prof. Jeff Hellmer, Director of Jazz Studies, jhellmer@mail.utexas.edu



University of North Carolina Wilmington jazz performance major Chris Morris

least two weeks prior to audition.

Contact: School of Music, (215) 717-6342; admissions@uarts.edu; uarts.edu.

University of Connecticut Storrs, Connecticut

Student Body: 20 jazz students.

Tuition: \$7,200/year in-state, \$21,912/year out-of-state.

Jazz Degrees: Bachelor's of Arts with an Emphasis in Jazz Studies.

Jazz Bands: UConn Jazz 10tet, jazz lab band, four jazz combos.

Faculty: Kenny Davis, Earl MacDonald, John Mastroianni, Bill Reynolds.

Notable Alumni: Gary Versace, Mark Small, Matt Janiszewski.

Auditions: Dec. 13; Jan. 24, Feb. 7 and 21, 2009.

Call (860) 486-3731 for more information.

On-campus auditions are preferred.

For audition procedures see music.uconn.edu.

Financial Aid: Available. Call (860) 486-2819, e-mail financialaid@uconn.edu for more information.

Scholarships: Available. Visit admissions.uconn.edu/scholarships.

Application Deadline: Oct. 1 for spring semester, Feb. 1, 2009, for fall semester; early action, Dec. 1 (applications received after Feb. 1, 2009, will be considered on a space available basis).

Contact: Deb Trahan, (860) 486-3731; music@uconn.edu.

University of Hartford The Hartt School West Hartford, Connecticut

Student Body: 40 jazz students.

Tuition: \$26,942/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: One big band, nine combos.

University of Nevada, Las Vegas

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Gil Kaup—trumpet
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For information, please contact:

David Loeb
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For details visit www.music.washington.edu

Or contact Jenni Cole at:
SoMadmit@u.washington.edu
or 206-685-9872

Faculty: Nancy Anderson, Rogerio Boccato, Christopher Casey, Steve Davis, Richard Goldstein, Jimmy Greene, Eddie Henderson, Randolph Johnston, Jr., Andy LaVerne, René McLean, Eric McPherson, Shawnn Monteiro, Nat Reeves, Edward Rozie, Gabor Viragh, Peter Woodard.

Notable Alumni: Abraham Burton, James Burton, Steve Davis, Mary DiPaola-Davis, Jimmy Greene, Tony Leone, Sue Terry.

Auditions: Tapes accepted only for applicants more than 300 miles from the University of Hartford.

Scholarships: All awards based on talent; contact admissions for more information, (860) 768-4465; harttadm@hartford.edu.

Application Deadline: Jan. 14, 2009.

Contact: (860) 768-4465; harttadm@hartford.edu; harttweb.hartford.edu.

University of Maine at Augusta Augusta, Maine

Student Body: 83 jazz students.

Tuition: \$5,700/year in-state, \$13,800/year, out-of-state.

Jazz Degrees: Bachelor's of Jazz and Contemporary Music with Concentrations in Performance, Composition, Audio Recording, Music Education; Associate's of Jazz and Contemporary Music.

Jazz Bands: Fifteen performing groups including large jazz ensemble, various jazz, fusion, progressive rock combos, vocal ensemble and vocal jazz quartet, plus gigging groups: Café Jazz ensemble, large Latin ensemble, Jazz On Tour ensemble.

Faculty: Russ Lombardi, Bill Moseley, Richard Nelson, Chuck Winfield, Don Stratton, Steve Grover, Bob Thompson, Pam Jenkins.

Notable Alumni: Tony Gaboury, Steve Grover, Bill Street.

Auditions: On campus by appointment; tapes also accepted; information upon request.

Financial Aid: Available. Call (207) 621-4455.

Scholarships: Available. Contact Richard Nelson, (207) 621-3214; richardn@maine.edu.

Application Deadline: Rolling admission. Apply early for financial aid and scholarships.

Contact: Richard Nelson, music department coordinator, (207) 621-3214; richardn@maine.edu. For admissions, Sheri Fraser, (207) 621-3185; uma@maine.edu.

University of Maryland College Park, Maryland

Student Body: 550 music students, 20 jazz students.

Tuition: \$7,906/year in-state, \$21,345/year out-of-state.

Jazz Degrees: Bachelor's of Arts in Jazz Studies, Master's of Music in Jazz Performance.

Jazz Bands: UM Jazz Ensemble, UM Jazz Lab Band, University Jazz Band, UM Chamber Jazz Combos, Alumni Reunion Jazz Band.

Faculty: Chris Vadala, Tom Baldwin, Ron Elliston, Chris Gekker, Robert Gibson, Chuck Redd, Jerry Kunkel, Jon Ozment, Richard Wexler.

Notable Alumni: Kenneth Rittenhouse, Terrell Stafford, Russell Wilson, Leigh Pilzer.

Auditions: Jan. 17–24, 2009.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Dec. 1.

Contact: Office of music admissions, (301) 405-8435; musicadmissions@umd.edu; music.umd.edu.

University of Massachusetts at Amherst

Amherst, Massachusetts

Student Body: 40 jazz students.

Tuition: \$17,400/year in-state, \$27,000/year out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Bachelor's of Arts in Music in Jazz Performance, Minor in Jazz Performance, Master's of Jazz Composition and Arranging.

Jazz Bands: Jazz ensemble I, studio orchestra, Chapel Jazz Ensemble, jazz lab ensemble, vocal jazz ensemble, chamber jazz ensembles I–VI.

Faculty: Jeffrey Holmes, Catherine Jensen-Hole, Bob Gullotti, Willie Hill, Salvatore Macchia, T. Dennis Brown, Robert Ferrier, Paul Lieberman.

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Let's Start A Band!

SAXOPHONIST *Phil Woods*

It's important to have a group of peers and jam. Me, Joe Morello, Hal Sera, Sal Salvador and Chuck Andrus—we all went on to become professional musicians. But when we were young, we used to jam together all the time. We'd find the latest records, take off the latest heads and get together and play. There were gigs, but what we were playing wasn't to get hired for gigs. I didn't get a band together until I moved to New York. Don't become a leader at first. Just become a better player. What you're doing in school won't be what the band will be doing when you get a gig. Be a sideman for a while, because when you become a leader, you get into business. Don't be in a hurry to start a great career playing jazz. It's not that easy. Being a leader can be dangerous, with that ego thing.



TRUMPETER *Jeremy Pelt*

When I was in college, I started a band because I did a lot of writing. When you're starting the band, have some music that everyone can work on. You can put on shows at the school playing this new music and new arrangements, rather than the same old standards. Then when you get into the real world, first be a good sideman before starting a band. A lot of people don't know how to be an effective bandleader because they have not been a sideman. Learn lots about the business aspect of it, and don't be too eager. In my band in college, sometimes I wrote the parts wrong, and the people in the band would tell me how to do it. I learned from that. Now I know how I want to run a band.



Guest artist Kadri Voorand with the Princeton University Jazz Composers Collective

Notable Alumni: Avery Sharpe, Chris Merz, David Pope, Steve LaJoie, Tsidii LeLoka, Kate McGarry, Atro Mikkola, Carlos Bermudo, Genevieve Rose.

Auditions: On-campus or by CD.

Financial Aid: Available.

Scholarships: Available. Contact Christopher Thornley, (413) 545-6048; cthornley@music.umass.edu.

Application Deadline: Undergraduate: Jan. 15, 2009; graduate: Feb. 1, 2009.

Contact: Jeffrey Holmes, (413) 545-6046; jwholmes@music.umass.edu; umass.edu/music.

University of Massachusetts at Lowell

Lowell, Massachusetts

Student Body: 300 music students.

Tuition: Approximately \$8,444/year in-state, \$19,714/year out-of-state.

Jazz Degrees: Bachelor's of Music in: Performance, Music Studies (five-year with Master's), Sound Recording Technology, Music Business.

Jazz Bands: Jazz lab ensemble, studio orchestra, jazz rock big band, mixed chamber trio, small jazz ensemble, contemporary music ensemble.

Faculty: Charles Gabriel, Robert Keeler, James Lattini, Walter Platt, Stuart Smith, John Shirley.

Notable Alumni: Tom McGurk, Steven Piermarini.

Auditions: Four on-campus auditions in spring. Tapes accepted if distance is prohibitive.

Financial Aid: Available. Call (978) 934-4220.

Scholarships: Limited. Contact Department of Music, (978) 934-3859.

Application Deadline: Freshmen: Feb. 15, 2009, for fall, Dec. 1, for spring; transfers: July 1, 2009, for fall, Jan. 7, 2009, for spring.

Contact: Department of Music, (978) 934-3850; uml.edu/dept/music.

University of Rhode Island *Kingston, Rhode Island*

Student Body: 171 music students.

Tuition: \$7,454/year in-state, \$23,552/year out-of-state.

Jazz Degrees: Minor in Music with jazz option; Bachelor's of Arts in Music and Performance with the Jazz Studies option; Master's of Music in Music Education with the Studio Composition and Jazz Performance options; Master's of Music in Performance with the Studio Composition, Jazz Performance and Jazz Conducting options.

Jazz Bands: Two big bands, Monk and Mingus ensemble, modal jazz ensemble, standards combo, Afro-Cuban ensemble.

Faculty: Joe Parillo, Mark Berney, Eric Hofbauer, John Monllos, Eric Platz, Jared Sims, David Zinno.

Auditions: Available. Visit uri.edu/artsci/mus.

Financial Aid: Available. Visit uri.edu/es.

Scholarships: Available. Visit uri.edu/artsci/mus; uri.edu/es.

Application Deadline: Dec. 15 for early admission and Centennial scholarships; Feb. 1, 2009, for all other applications.

Contact: Joe Parillo, jparillo@uri.edu; (401) 874-2765; uri.edu/artsci/mus.

West Virginia University *Morgantown, West Virginia*

Student Body: 50 jazz students, 400 music majors, 28,000 students total.

Tuition: Undergraduate: \$4,476/year in-state, \$13,840/year out-of-state; graduate: \$4,926/year in-state, \$14,278/year out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies,

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Jazz Bands: Little big band, big band, Latin jazz ensemble, Soundpainting Ensemble, piano trio, straightahead quintet, free jazz ensemble, fusion band, various others.

Faculty: Paul Scea, James Miltenberger, Al Wrublesky, Scott Elliot, Keith Jackson.

Financial Aid: Available.

Scholarships: Available.

Notable Alumni: Dan Effland, Dale Posey, Arthur White, Josh Musselwhite, James Moore, Matt Rippetoe, Alison Miller, Jay Chattaway.

Auditions: By appointment.

Application Deadline: March 1, 2009.

Contact: Jodie Lewis: jodie.lewis@mail.wvu.edu.

Western Connecticut State University

Danbury, Connecticut

Student Body: Approximately 65 jazz students.

Tuition: \$7,914/year in-state, \$17,051/year out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Jazz orchestra, jazz ensemble, Franksax, jazz guitar ensembles I and II, jazz combos I-X.

Faculty: Dan Goble, department chair, Jamie Begjan, jazz studies coordinator, Andrew Beals, Lee Metcaif, Chris Morrison, David Ruffels, Dave Scott, Jeff Siegel, Peter Tomlinson.

Notable Alumni: Ed Sarath, John Blount, Chris Morrison, Chris Parker, Jon Blanck, Chris DeAngelis, Timmy Walsh, Martin Sather, Nick Biello.

Auditions: Auditions held December through March 2009. Visit wcsu.edu/music for specific dates and information.

Financial Aid: Available. Contact Nancy Barton, (203) 837-8588.

Scholarships: Available. Contact Dan Goble, (203) 837-8354; gobled@wcsu.edu.

Application Deadline: Jan. 15, 2009, for scholarship consideration; March 15, 2009, for regular decision.

Contact: Dan Goble, (203) 837-8354; gobled@wcsu.edu; wcsu.edu/music.

Westfield State College

Westfield, Massachusetts

Student Body: 100 students in music program.

Tuition: \$13,500/year in-state (tuition, room, board, fees), \$19,600/year out-of-state (tuition, room, board, fees); New England Regional Student Program: \$14,000 (tuition, room, board, fees).

Jazz Degrees: Bachelor's of Arts in Jazz Studies.

Jazz Bands: WSC Big Band, jazz combo I, jazz combo II, vocal jazz ensemble.

Faculty: Jim Argiro, Tim Atherton, Pete Coutsouridis, Jeff Dostal, Joe LaCreta, Ted Levine, Ed Orgill, Dave Shapiro, Ralph Whittle, Chris Winans.

Auditions: Dec. 6; Jan. 31, Feb. 19, 21 and

March 28, 2009.

Financial Aid: Available. Call (413) 572-5218.

Scholarships: Available. Call (413) 572-5218.

Application Deadline: Nov. 15 for spring, March 1, 2009, for fall.

Contact: Karen Ducharme, (413) 572-5356; wsc.ma.edu/music.

William Paterson University

Wayne, New Jersey

Student Body: 65 undergraduate jazz students, 18 graduate students.

Tuition: Undergraduate: \$6,072/year in-state, \$12,318/year out-of-state; room/board is approximately \$6,200/year.

Jazz Degrees: Master's of Music in Jazz Studies, Concentrations in Performance and Composition/Arranging; Bachelor's of Music in Jazz Studies and Performance, Jazz Studies/Audio Engineering Arts, Jazz Studies/Music Management, and Jazz Studies/Music Education.

Jazz Bands: 24 small jazz groups, jazz orchestra, Latin jazz ensemble, vocal jazz workshop.

Faculty: Mulgrew Miller, program director, David Demsey, Richard DeRosa, Tim Newman, Jim McNeely, Cecil Bridgewater, Harold Mabern, James Weidman, Armen Donelian, Vincent Herring, Rich Perry, Janet Reeves, Gene Bertocini, Paul Meyers, Steve LaSpina.



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TRUMPETER
Sean Jones

College is the training ground, like when you first go to kindergarten. You have the kids in kindergarten who are playing together, and then there is the outcast kid. You don't want to be the outcast kid. You should play duets together. Introduce yourself to people. Don't kick sand in everyone's face, though.



SAXOPHONIST
Chris Potter

You should first find people who you have something in common with, with whom you share something musically. Hopefully, you can find people who can challenge you musically, who are into things that you don't know much about so you can learn from them, and they can learn from you. In my experience, there's no substitute for playing a lot. It's rare to have a situation where you have a regular gig. If you can find a situation where you can play regularly together, that's when the music starts to develop. If you don't have that, you can at least get together and play. Write original music, and see where it goes. There isn't one way to get there. It's different with every band. But you have to be sensitive to where it's going: Have an idea of what you want to do, but be open to where it wants to go. The things in common with good bands is the feeling of respect that the sideman has for the leader, and vice versa.

Notable Alumni: Carl Allen, Bill Stewart, Johnathan Blake, Tyshawn Sorey, Mark Guiliana, Eric Alexander, Bill Evans, Tony Malaby, Peter Bernstein, Anat Fort, Allen Farnham.

Auditions: CD or tape only (no MP3s or DVDs, please), see web site for specific requirements.

Financial Aid: Available for undergrads; full tuition graduate assistantships available for grad students. Contact (973) 720-2901.

Scholarships: Full-tuition Presidential and Trustee scholarships available. Contact admissions office, (973) 720-2125.

Application Deadline: Feb. 1, 2009.

Contact: (973) 720-3466; musicadmissions@wpunj.edu; wpunj.edu/coac/music/programs/jazz.html.

Music scholarships are awarded primarily on the basis of performance ability and potential displayed at the time of audition.

Application Deadline: Separate applications with the School of Music and the university admissions office are required. Freshman applicants are strongly encouraged to apply to the university by Feb. 1, 2009, for admission to the fall class. Transfer students must submit their university admissions materials by April 15, 2009.

More information: ecu.edu/admissions.

Contact: Christopher Ulfers, (252) 328-6851; ulfersj@ecu.edu; ecu.edu/music.

Florida International University *Miami, Florida*

Student Body: 40 jazz students.

Tuition: \$3,382/year in-state, \$15,713/year out-of-state.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance.

Jazz Bands: One big band, four small jazz combos, Latin jazz ensemble, jazz guitar ensemble.

Faculty: Gary Campbell, Mike Orta, Sam Lussier, Nicky Orta, Tom Lippincott, Rodolfo Zuñiga, Carlos Averhoff, Arturo Sandoval, Errol Rackipov, Hector Neciosup, Jim Hacker.

Auditions: On-campus auditions or tapes accepted. Please visit fiu.edu/~music for upcoming audition dates.

Financial Aid: Available. Contact financial aid office, (305) 348-7272; finaid@fiu.edu.

Scholarships: A few available. Contact Gary Campbell, (305) 348-1854; campbelg@fiu.edu.

Application Deadline: See fiu.edu.

Contact: Gary Campbell, coordinator of jazz studies, (305) 348-1854; campbelg@fiu.edu; music.fiu.edu.

South

East Carolina University *Greenville, North Carolina*

Student Body: 23,000 total, 340 music majors, 60 jazz students.

Tuition: \$4,218/year in-state, \$14,732/year out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies (separate Instrumental and Vocal tracks), Minor in Jazz Studies, Certificate in Jazz Studies.

Jazz Bands: ECU Jazz Ensembles A and B, contemporary jazz ensemble, Jazz 'Bones, super sax quartets.

Faculty: Carroll Dashiell, Jr., program director, Jeff Bair, George Broussard, Ernest Turner, Jon Wacker.

Auditions: Fall 2009 semester auditions held: Dec. 6; Jan. 24, Feb. 14, March 21 and April 18, 2009. A live audition is strongly recommended. Tapes are accepted.

Financial Aid: Available. Contact the office of student financial aid, ecu.edu/financial.

Scholarships: Available. The school of music awards over \$160,000 in scholarships each year.

Georgia State University *Atlanta, Georgia*

Student Body: 50 jazz students.

Tuition: Undergraduate: \$3,500/semester in-state, \$13,000/semester out-of-state;



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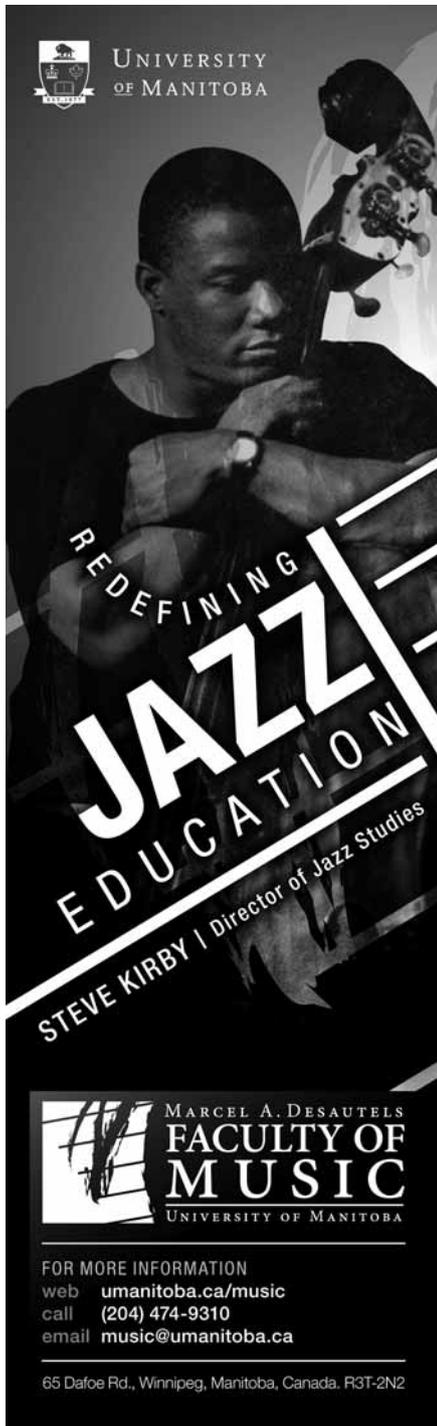
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graduate: \$4,000/semester in-state, \$15,000/semester out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies.

Jazz Bands: Two big bands, 10 jazz combos.

Faculty: Gordon Vernick, Kevin Bales, Justin Varnes, Mace Hibbard, Robert Dickson, Audrey Shakir, Dave Frackenhohl, Geoff Haydon.

Notable Alumni: Sonny Emory, Sam Skelton, Che Marshall, James Cage, Kinah Boto, Justin Varnes.

Auditions: Call (404) 413-5900. Tapes accepted; in-person audition preferred. Check School of Music web site: music.gsu.edu.

Financial Aid: Available. Contact financial aid office.

Scholarships: Available. Contact David Smart, (404) 413-5955.

Application Deadline: Contact School of Music for information.

Contact: Gordon Vernick, coordinator of jazz studies, (404) 413-5913; gvernick@gsu.edu.

James Madison University

Harrisonburg, Virginia

Student Body: 420 undergraduate and graduate music majors.

Tuition: Undergraduate: \$6,964/year in-state, \$18,458/year out-of-state; graduate: \$7,008/year in-state, \$20,352/year out-of-state.

Jazz Degrees: No jazz-specific degrees.

Jazz Bands: Jazz ensemble, jazz band, small combos.

Faculty: Chuck Dotas, David Pope, Tom McKenzie, Chris Riechers, Andrew Connel.

Notable Alumni: Sam Wilson, Wells Henley.

Auditions: Jan. 31, Feb. 14 and 16, 2009. Applications are available online at jmu.edu/music/app.

Contact Michele Kirkdorffer, (540) 568-3851 or music_admit@jmu.edu for an information packet.

Financial Aid: Call (540) 568-7820.

Scholarships: Call (540) 568-6197.

Application Deadline: Jan. 1, 2009.

Contact: Michele Kirkdorffer, (540) 568-3851; music_admit@jmu.edu.

LeMoyné-Owen College

Memphis, Tennessee

Student Body: 1,200 total, 45 jazz students.

Tuition: \$11,455/year.

Jazz Degrees: Bachelor's of Arts in Jazz.

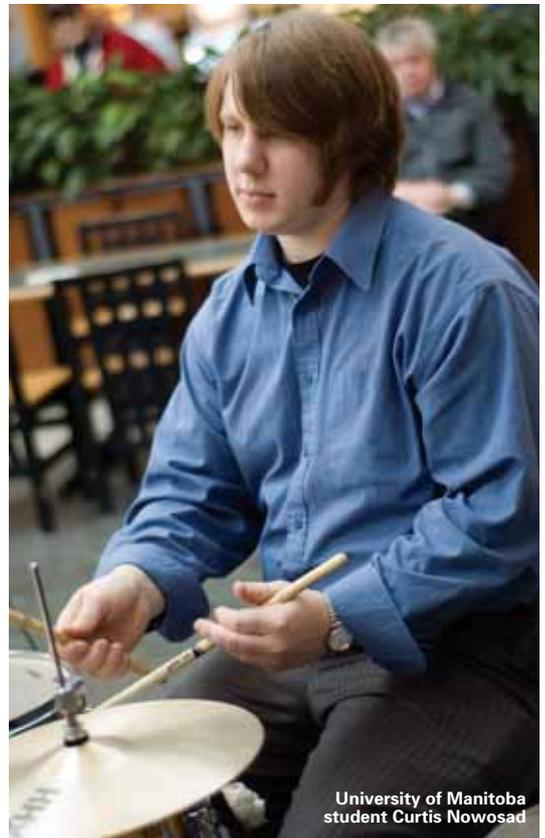
Jazz Bands: Jazz ensemble, contemporary music ensemble, combos.

Faculty: Dave Lisik, Clyde Battles, Milton Hudson.

Auditions: Auditions begin March 1, 2009.

Tape/CD auditions accepted, but on-campus auditions preferred.

Financial Aid: Available. Contact financial aid office, (901) 942-7313; loc.edu/financial/howto.



University of Manitoba student Curtis Nowosad

Scholarships: Available.

Application Deadline: Nov. 1 for spring semester, April 1, 2009, for fall. Contact admissions, (901) 435-1500; (800) 737-7778; admission@loc.edu.
Contact: Dave Lisik, davelisik@gmail.com.

Loyola University New Orleans

New Orleans, Louisiana

Student Body: 30 jazz majors.

Tuition: \$27,168/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Two or more bands.

Faculty: Tony Dagradi, Larry Seiberth, Brian Seeger, John Vidacovich, Jesse Boyd, John Mahoney.

Notable Alumni: Antonio Garcia, Mark Mullins, Rick Margitza, Clarence Johnson III, John Hebert, Stanton Moore, Brian Blade.

Auditions: Dec. 6; Jan. 24 and Feb. 28, 2009; on-campus audition recommended, tapes accepted.

Financial Aid: Available. Contact the admissions department, (504) 865-3240.

Scholarships: Available. Call (504) 865-3240.

Application Deadline: Rolling. Priority deadline for scholarships and financial aid is Dec. 1.

Contact: John Mahoney, (504) 865-2164; mahoney@loyno.edu.

Miami-Dade College

Miami, Florida

Student Body: 35 jazz students.

Tuition: \$78.24/credit hour in-state, \$282.27/credit hour out-of-state.

Jazz Degrees: Associate's of Arts in Music with a Jazz

Emphasis, Associate's of Science in Music Business.

Jazz Bands: Various small ensembles.

Faculty: Michael DiLiddo, Rick Doll, Mike Gerber, Carlos Averhoff, Peter Francis, Sandy Poltarack, Robert Ziawinski.

Notable Alumni: Rocky Yera.

Financial Aid: Available. Call (305) 237-3244.

Scholarships: Available. Call (305) 237-3659.

Application Deadline: Rolling.

Contact: Michael DiLiddo, (305) 237-3659; mdc.edu/wolfson.

Middle Tennessee State University

Murfreesboro, Tennessee

Student Body: 22,554 students; approximately 330 music majors, of whom roughly one-fourth participate in jazz program; 30 jazz majors.

Tuition: Approximately \$5,278/year in-state, \$15,500/year out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Arts in Jazz Studies.

Jazz Bands: Two big bands, salsa band, six combos.

Faculty: Don Aliquo, Jamey Simmons, Jim Ferguson, David Loucky, Lalo Davila, Tom Giampietro, Pat Coil.

Notable Alumni: Jim White, Shawn Purcell, Mark Douthit.

Auditions: Jan. 30, Feb. 14 and 27, 2009; tapes accepted, live audition preferred. Visit mtsumusic.com for information.

Financial Aid: Available. Call (615) 898-2469.

Scholarships: Available. Call (615) 898-2469.

Application Deadline: See mtsu.edu.

Contact: Don Aliquo, (615) 904-8362; daliquo@mtsu.edu; mtsumusic.com.

North Carolina Central University

Durham, North Carolina

Student Body: 52 undergraduate and graduate jazz students.

Tuition: Undergraduate: \$2,152/semester in-state, \$7,025/semester out-of-state; graduate: \$2,410/semester in-state, \$7,321/semester out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Performance and Master's of Music in Jazz Performance and Composition.

Faculty: Ira Wiggins, Baron Tymas, Arnold George, Robert Trowers, Lenora Helm, Ed Paolantonio, Brian Horton, Thomas Taylor, LeRoy Barley, Damon Brown, Joey Calderazzo, Branford Marsalis.

Notable Alumni: Grady Tate, Leon Pendarvis, Albert Crawford, Eve Cornelius, Jeremy Clemons, Ameen Saleem, Brian Horton, Jonovan Cooper, LeRoy Barley, Brian Miller, Alvin Atkinson, Mavis Poole, Russell Lacy, Adia Ledbetter.

Auditions: Oct. 10; March 20 and April 24, 2009.

Financial Aid: Sharon Oliver, (919) 530-5313.

Scholarships: Ira Wiggins, (919) 530-7214.

Application Deadline: Nov. 1 for spring semester 2009; July 1, 2009, for fall of 2009.

Contact: Ira Wiggins, director of jazz studies; iwiggins@nccu.edu.

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Overseas Adventures

Jazz students pursue global education opportunities for connections and credit

By Eric Fine

Aaron Shafer-Haiss traveled abroad last January to study in northeastern Brazil. Five months later, he returned to Brooklyn with more than a dozen percussion instruments that would have been impossible to find in New York.

Shafer-Haiss lived in Recife, where he studied a variety of drums used in maracatu, coco and forró, folkloric dance music performed in February or March during the Brazilian Carnival. The musicians sing or chant in Portuguese, and the syncopated rhythms recall New Orleans r&b.

"This music was unlike anything I've ever heard," Shafer-Haiss said. "It has a real soul, a passion to it that has been lacking in music from the United States in recent years."

Shafer-Haiss joined a growing number of jazz students who venture overseas. He not only studied music, he also received a full semester's worth of college credit. Indeed, he became the first student at the New School for Jazz and Contemporary Music to earn credit for independent study overseas.

Such programs are a recent phenomenon. In some cases, American music students will attend a conservatory in Europe, where a pre-existing relationship allows for the transfer of credits between continents. Berklee College of Music maintains partnerships with Philippos Nakas Conservatory in Athens, Greece, and the Jazz and Rock Schule in Freiburg, Germany. Manhattan School of Music has a partnership with the Amsterdam Conservatory in The Netherlands. The value of these programs goes beyond the classroom.

"A more well-informed, intellectually engaged and worldly musician is much more interesting to listen to," said Chris Washburne, associate professor of ethnomusicology and director of the Louis Armstrong Jazz Performance Program at Columbia University. "For a 19- or 20-year-old kid who hasn't had a lot of experiences out in the world, going abroad can serve that function. It's about cross-cultural exchange, seeing the way another culture lives, speaks, eats and plays jazz."

Kevin Heathwood, a senior at Indiana University in Bloomington, will do just that in New Zealand. A trumpet player majoring in music education, Heathwood will earn teaching credits next March in Auckland on the country's North Island.

"In New Zealand they probably have a whole different mind-set," Heathwood said. "What sounds hip for an American may not sound hip for a person from New Zealand. I want to find out what they find hip."

Manhattan School of Music's exchange program with the Amsterdam Conservatory spotlights Third Stream music. It includes two chamber groups and an orchestra that pair jazz and classical soloists.

"It's a broader vision because contemporary classical music and contemporary jazz are so close to each other," said Justin DiCioccio,



Aaron Shafer-Haiss (front, left) at Recife's Carnival

Manhattan School of Music's assistant dean and chairman of the jazz arts program. A more open-minded vantage point exists in Europe not only with regard to jazz, but also a wide spectrum of music, according to DiCioccio.

Attending a school or conservatory abroad can become a flash point for studying an indigenous music outside the classroom, as Shafer-Haiss experienced.

"Music doesn't live in a vacuum; it lives and breathes within a culture," said Scott Kettner, who teaches Brazilian drums at the New School. "If you want to understand the music, you have to understand the culture from where the music is coming. You have to spend some time in the community, or in the country from where that music and those instruments come, to understand why they have the role that they have."

Ari Rosenberg spent the 2006-'07 academic year at Ben-Gurion University of the Negev in Beersheba, Israel. Rosenberg, who graduated in May from the University of Illinois at Urbana-Champaign, chose Israel in part because he knew Hebrew.

"I was able to immerse myself more in the culture than I would have in other countries because I knew the language," said Rosenberg, who plays saxophone and bass.

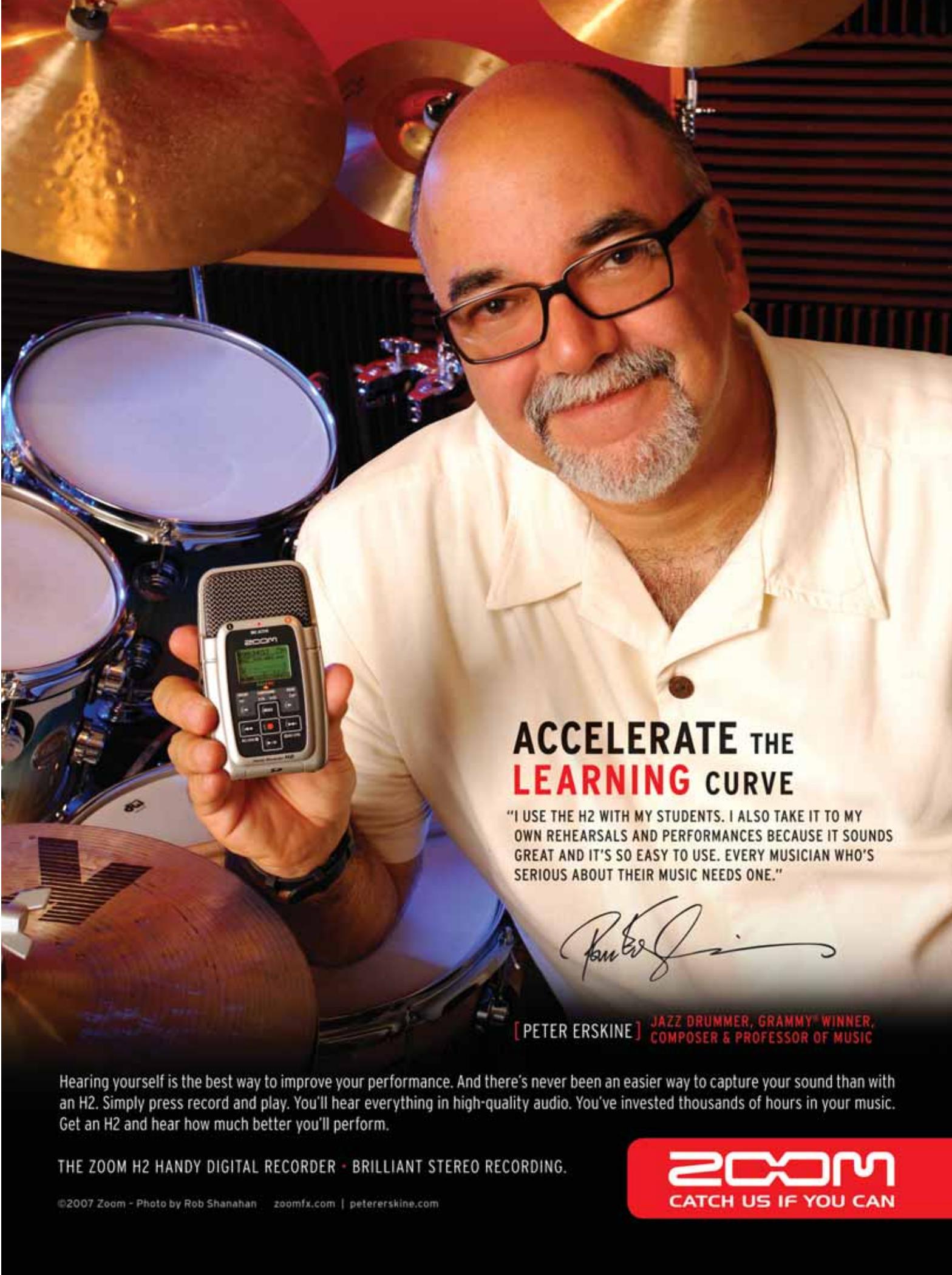
The harmonic elements of Israeli music made a lasting impression on Rosenberg.

"In Israel the influences are much more broad," Rosenberg said. "Most of the Jewish immigrants are from Arab countries—Iraq, Morocco and Yemen—where their music base is Eastern."

Bridget Kearney spent a semester in Morocco in 2006 while completing bachelor's degrees in jazz bass and English from New England Conservatory of Music and Tufts University. She lived in Marrakech and Rabat to not only study music, but also Arabic language and culture. Her music studies centered on gnawa, a style whose repetitive rhythms echo those of trance music. It is performed during religious ceremonies, sometimes in conjunction with dance. She began playing the gimbri, a three-string bass instrument that shares similarities with the lute and banjo.

"Learning about a culture's music is a gateway into a number of other elements of the culture," said Kearney, who graduated in December. "It was a great way to experience the country. The musicians were so welcoming and wanted to learn from me about my culture's music. It was a powerful tool for building relationships."

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Winchester, Virginia

Student Body: 65 jazz students.

Tuition: \$23,040/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Music Production and Recording Technology, Music Therapy, Arts Management.

Jazz Bands: Jazz ensemble, guitar ensemble, combos.

Faculty: Robert Larson, director of jazz studies, Bryan Kidd, Golder O'Neill, Bill Linney, Craig Fraedrich, Rick Whitehead, Michael Maher, Donovan Stokes, Alphonso Young.

Notable Alumni: Alan Baylock, Pete Aiello, Tim Young, Bryan Kidd, Kurt McGettrick, Laurence Elder.

Auditions: Monthly, beginning in November; visit su.edu.

Financial Aid: Talent and academic awards available, contact Margie Sobczynski, msobczyn@su.edu.

Scholarships: Available, contact Sobczynski.

Application Deadline: Rolling.

Contact: Robert Larson, rlars@su.edu.

Southern University and A&M College

Baton Rouge, Louisiana

Student Body: 125 students in music program.

Tuition: Undergraduate: \$1,953/semester in-state, \$2,896/semester out-of-state;

graduate: \$1,962/semester in-state,

\$2,583/semester out-of-state.

Jazz Degrees: None.

Jazz Bands: SU Jazzy Jags, various combos.

Faculty: Harry Anderson, Herman Jackson.

Notable Alumni: Henry Butler, Herman Jackson, Harry Anderson, Randy Jackson, Branford Marsalis, Donald Harrison, Charlie Singleton, Wess Anderson, Troy Davis, Reginald Veal, Vincent York, Donald Edwards, George Fontenette.

Auditions: No specific audition dates. CDs, DVDs and online video clips are accepted.

Financial Aid: Available. (225) 771-2790.

Scholarships: Available. (225) 771-3440.

Application Deadline: Visit subr.edu for information.

Contact: Harry Anderson, (225) 771-3310; sujazzyjags@cox.net.

Texas Christian University

Fort Worth, Texas

Student Body: 75 jazz students.

Tuition: \$26,500/year.

Jazz Degrees: None.

Jazz Bands: Three big bands, three combos.

Faculty: Curt Wilson, Joe Eckert, Joey Carter, James McNair, Brian West, Tom Burchill, Kip Green.

Notable Alumni: Leon Breeden, Jose Diaz, John Giordano, Morris Repass, Mario Cruz, Moe Trout.

Auditions: Jan. 24, Feb. 7, 28 and March 7, 2009.

Call (817) 257-7640. Tapes accepted.

Financial Aid: Available. (817) 257-6625.

Scholarships: Available. (817) 257-6625.

Application Deadline: Dec. 15 for academic financial aid consideration.

Contact: Curt Wilson, (817) 257-6625;
c.wilson3@tcu.edu.

Texas Tech University

Lubbock, Texas

Student Body: 29,000 students, 520 music majors, 50 students involved in jazz program.

Tuition: \$135/credit hour in-state, \$410/credit hour out-of-state; tuition reduced for New Mexico and Oklahoma residents.

Jazz Degrees: No jazz-specific degrees. Bachelor's of Arts in Music; Bachelor's of Music Performance, Music Composition, Music Theory, Music (with Teacher Certification); six Master's degrees, five doctoral degrees.

Jazz Bands: Two large jazz ensembles, Latin jazz ensemble, combos.

Faculty: Paul English, Alan Shinn, Jason Berg.

Notable Alumni: Tom Braxton, Arlington Jones, Quamon Fowler, Rich Redmond, Carla Helmbrecht.

Auditions: Feb. 21 and 28, 2009;
visit admissions.music@ttu.edu.

Financial Aid: Available. Call (806) 742-0454.

Scholarships: Available. Call Carin Wanner, (806) 742-2270 x 233;
melissacarin.wanner@ttu.edu.

Application Deadline: Contact admissions.music@ttu.edu.

Contact: Paul English, interim director of jazz studies, (806) 742-2270 x 260; paul@paulenglishmusic.com.

Tulane University

New Orleans, Louisiana

Student Body: 9,000 students, 6,000 undergraduates, approximately 80 students in various jazz programs.
Tuition: \$38,664/year.

Jazz Degrees: Bachelor's of Jazz Studies.

Jazz Bands: Jazz orchestra, Friday combo, Thursday combo, Tuesday combo.

Faculty: John Joyce, Jr., John Baron, John Doheny, John Dobry, Jesse McBride, Kevin O'Day, Jim Markway, John Dobry.

Notable Alumni: Evan Christopher, Tony Dagradi, John Dobry, John Doheny, Victoria Dolceamore, Lauren Guidry, Shannon Lee.

Auditions: Taped auditions accepted. Combo placement auditions held after the students arrive on campus, usually just before Labor Day.

Financial Aid: Available. Contact (504) 865-5723; (800) 335-3210; finaid@tulane.edu.

Scholarships: Available. Contact (504) 865-5723; (800) 335-3210.

Application Deadline: Early action: Nov. 1; regular decision: Jan. 15, 2009. Fall semester only.

Contact: Dianne Banfell, (504) 862-3214; dbanfel@tulane.edu; John Doheny in jazz performance department, (504) 865-5299.

University of Alabama

Tuscaloosa, Alabama

Student Body: 15 jazz majors, 31 in jazz ensembles/combos, 320-plus music students.

Tuition: \$6,400/year in-state,

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Let's Start A Band!

BASSIST

Ben Allison

When I was a student, there was no emphasis on students getting together to do their own thing. This was probably true of many music departments across the country. I've always been a proponent of new music, developing something personal, with a recognizable style. We started the Jazz Composers Collective shortly after I graduated from NYU. Before we called it the collective, it was just a group of musicians getting together once a week, in a basement in the East Village. Each of us would have to bring in a piece of music we were working on. It could be a sketch, fully formed or a crazy idea. The spirit of it was that you were going to be as experimental as you could be. It's a lot to ask people to try out strange ideas and to push your colleagues in directions they usually would not go. But the reason it worked was because we would each bring in something: You'd play through my bizarre idea, and then I'd play through your bizarre idea. That way we could support each other, and it gave us each license to follow our own internal sense of esthetics.

If music is going to continue, it has to evolve. This has always been a revolutionary art form. You have a responsibility to rebel if you're going to call yourself a jazz musician. Charles Mingus rebelled. Charlie Parker rebelled. People risked their lives to play this music. This is an important part of this music's history. Sometimes we get too reverential of the music before us, and this can get dangerous in the academic system. In the real world, it's all about creating your own voice and standing out from the crowd.



JIMMY KATZ

\$9,000/year out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Arranging.
Jazz Bands: UA Jazz Ensemble, UA Chamber Jazz, UA Jazz Band, UA Jazz Standards Combo, various combos.

Faculty: Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Daniel Western, Demondrae Thurman, Eric Yates.

Auditions: Call Tonia Hicks, (205) 348-7112, or visit jazz.ua.edu or music.ua.edu for information.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Rolling.

Contact: Chris Kozak, (205) 348-6333; ckozak@music.ua.edu.

University of Kentucky Lexington, Kentucky

Student Body: 400-plus music majors, 50 jazz students.

Tuition: \$3,548/semester in-state, \$7,448/semester out-of-state.

Jazz Degrees: Bachelor's of Arts, Bachelor's and Master's of Music, Doctorate of Musical Arts.

Jazz Bands: Two big bands, four saxophone ensembles, multiple combos.

Faculty: Miles Osland, Raleigh Dailey, John Willmarth, Danny Cecil.

Notable Alumni: Rob Parton, Brad Goode, Al Hood, Geordie Kelley, Bryan Murray.

Auditions: Call Miles Osland, (859) 257-8173.

Financial Aid: Available. Call Osland.

Scholarships: Available. Call Osland.

Application Deadline: Call Joanne Filkins, (859) 257-8181.

Contact: Miles Osland, (859) 257-8173; mosax@uky.edu.

University of Memphis Memphis, Tennessee

Student Body: 20,465 students.

Tuition: \$3,064/semester in-state, \$8,857/semester out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz and Studio Performance, Jazz and Studio Composition/Arranging; Master's of Music in Jazz and Studio Music.

Jazz Bands: Southern Comfort Jazz Orchestra, jazz ensembles, jazz singers, Blue Ascendance, Birth of the Cool.

Faculty: Joyce Cobb, Jack Cooper, Tim Goodwin, Charlton Johnson, Howard Lamb, Chris Parker, Ed Murray, David Spencer, Gary Topper.

Notable Alumni: Mulgrew Miller.

Auditions: Visit music.memphis.edu for information.

Financial Aid: Available. Undergraduate contact:

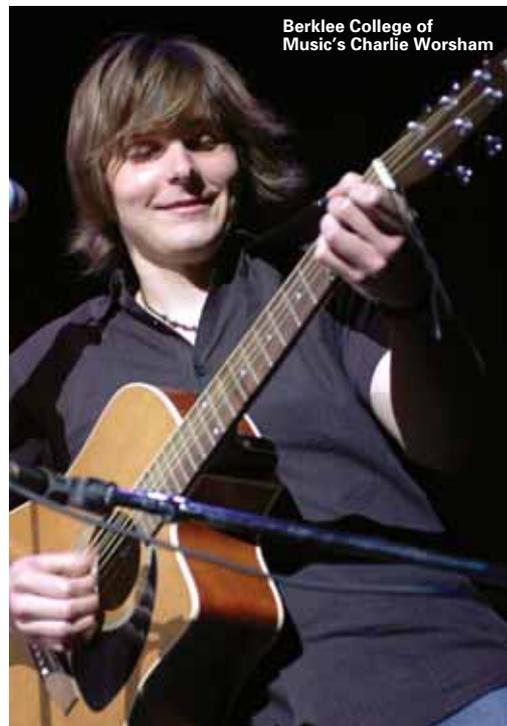
Kay Yager, (901) 678-3766;

kayyager@music.memphis.edu.

Graduate contact: Joyce Gordon, (901) 678-3532;

mjgordon@music.memphis.edu.

Scholarships: Available. Undergraduate contact:



PHIL FARNSWORTH

Berklee College of Music's Charlie Worsham

Kay Yager. Graduate contact: Joyce Gordon.

Application Deadline: January 2009.

Contact: Jack Cooper, (901) 678-2547; jcooper1@memphis.edu; music.memphis.edu.

University of Miami Coral Gables, Florida

Student Body: 140 jazz students.

Tuition: Undergraduate: \$34,834/year; graduate: \$25,906/year.

Jazz Degrees: Bachelor's of Music, Master's of Music, Doctorate of Musical Arts.

Jazz Bands: Three big bands, three jazz vocal ensembles, three jazz guitar ensembles, 20 small jazz ensembles, jazz sax ensemble, jazz trombone ensemble.

Faculty: Shelly Berg, Whit Sidener, Larry Lapin, Gary Lindsay, Gary Keller, Doug Bickel, Rachel Lebon, Lisanne Lyons, Don Coffman, Chuck Bergeron, Steve Rucker, Dante Luciani, Greg Gisbert, Randall Dallahon.

Notable Alumni: Pat Metheny, Bruce Hornsby, Jon Secada, Maria Schneider, Bobby Watson, Will Lee, Patti Scialfa, Carmen Lundy, Andy Snitzer, Rick Margitza, Randy Johnson, T Lavitz, Steve Morse, Danny Gottlieb, Mark Egan.

Auditions: Undergraduate auditions held on campus and at 12 regional U.S. sites and five sites in the Far East. Contact the music admissions office at (305) 284-2241 for details. For information on graduate auditions contact the graduate office, (305) 284-2241.

Financial Aid: Available.

Scholarships: Available, merit-based. Teaching assistantships are available for graduate students.

Application Deadline: Dec. 1.

Contact: Karen Kerr, (305) 284-2241;

kmkerr@miami.edu.

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University of New Orleans

New Orleans, Louisiana

Student Body: 65 jazz students.

Tuition: \$3,488/year in-state, \$10,532/year out-of-state.

Jazz Degrees: Bachelor's of Arts with Emphasis in Jazz Studies, Bachelor's of Arts with Emphasis in Music Studies, Bachelor's of Arts in Music Education, Master's of Music with Emphasis in Jazz Studies.

Jazz Bands: Concert jazz orchestra, two guitar ensembles, Jazz Voices, numerous small jazz ensembles, Louis Armstrong Quintet, Jazz at the Sandbar performance ensembles.

Faculty: Ed Petersen, Steve Masakowski, Victor Atkins, Irvin Mayfield, Brian Seeger, Charles Blanco, Brent Rose, Delfeayo Marsalis, Roland Guerin, Troy Davis, Leah Chase-Kamata, Hank Mackie, Evan Christopher, Johnny Vidacovich, Steve Reynolds.

Notable Alumni: Nicholas Payton, Irvin Mayfield, Glen Patscha, Darryl Reeves, Brian Blade, Neal Caine, Jeremy Davenport, Chris Thomas King, Harry Watters, Brent Rose, Brice Winston, Clarence Johnson III, Jamelle Williams, David Pulphus, Khari Lee.

Auditions: Preliminary video submissions are required and accepted any time. Earlier applicants may have more scholarship opportunities available.

Financial Aid: Available. Visit uno.edu/~finaid for information.

Scholarships: Available, Ed Petersen, (504) 280-6381; epeterse@uno.edu; music.uno.edu.

Application Deadline: Open; visit music.uno.edu.

Contact: Ed Petersen, (504) 280-6381; epeterse@uno.edu; music.uno.edu.

University of North Carolina at Greensboro

Greensboro, North Carolina

Student Body: 35 jazz majors.

Tuition: \$1,900 in-state, \$7,500 out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Six small groups, two big bands.

Faculty: John Salmon, Mark Mazzatenta, Chad Eby, Steve Haines, Wycliffe Gordon, Thomas Taylor.

Auditions: Dec. 6; Jan. 24, Feb. 14 and 28, 2009.

CDs or DVDs accepted.

Financial Aid: Available. Call (336) 334-5702.

Scholarships: Available. Call Chad Eby, (336) 334-3237.

Application Deadline: March 1, 2009.

Contact: Chad Eby, ceeyby@uncg.edu; jazz.uncg.edu.

University of North Carolina Wilmington

Wilmington, North Carolina

Student Body: 50 jazz students.

Tuition: \$4,400/year in-state,

\$14,361/year out-of-state.

Jazz Degrees: Bachelor's of Music in Performance/Jazz.

Jazz Bands: One big band, Saxtet, Jazz Percussion, jazz guitar ensemble, combos.

Faculty: Joe Chambers, Frank Bongiorno, Jerald Shynett, Bob Russell, Chris Ackerman, Steve Bailey, Bill Warren, Andy Whittington.

Notable Alumni: Sean Higgins, John Fulkerson, Benny Hill.

Auditions: Auditions by appointment. Visit uncw.edu/music/admissions-audition.html.

Financial Aid: Contact financial aid office, (910) 962-3177.

Scholarships: Cape Fear Jazz Scholarships, Department of Music Scholarships, Music Talent Award.

Application Deadline: March 15, 2009.

Contact: Frank Bongiorno, (910) 962-3390; bongiorno@uncw.edu; uncw.edu/music.

University of North Florida

Jacksonville, Florida

Student Body: 80 jazz students.

Tuition: Visit unf.edu/dept/controller/cashier/tuition.htm for details.

Jazz Degrees: Bachelor's of Music in Jazz Studies with Performance and Composition Emphasis.

Jazz Bands: UNF Jazz Ensemble I, UNF Jazz Ensemble II, UNF Jazz Ensemble III, several jazz combos.

Faculty: Bunky Green, Danny Gottlieb, Dennis Marks, Marc Dickman, Barry Greene, J.B. Scott, Lynne

Arriale, Michelle Amato, Clarence Hines.

Notable Alumni: Marcus Printup, Vincent Gardner, Doug Wamble, Jennifer Krupa, Steve Lesche

Auditions: Live auditions preferred. Tapes accepted.

Audition dates for 2009 are Feb. 7, March 7 and 14.

Financial Aid: Available.

Scholarships: Available.

Contact: Call (904) 620-2961 for general information, contact Michael Bovenzi at mbovenzi@unf.edu, or visit unf.edu/coas/music.

University of North Texas

Denton, Texas

Student Body: About 400 jazz students.

Tuition: Approximately \$3,200/semester in-state, \$6,600/semester out-of-state.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies (three tracks).

Jazz Bands: Nine lab bands, guitar ensemble, repertory ensemble, Jazz Singers, Zebras (electric keyboards and horns), Latin jazz ensemble, 35 small group ensembles.

Faculty: Ed Soph, Stefan Karlsson, Paris Rutherford, Mike Steinel, John Murphy, Fred Hamilton, Lynn Seaton, Steve Wiest, Jay Saunders, Tony Baker, Brad Leali, Rosanna Eckert.

Notable Alumni: Bob Dorough, Tom "Bones" Malone, Lyle Mays, Marvin Stamm, John Ecker, Bob Belden, Tim Ries, Billy Harper, Lou Marini, Mike Williams, Steve Weist, Stefan Karlsson.

Auditions: Visit music.unt.edu and jazz.unt.edu for information.

Financial Aid: Available. Call (940) 565-2302 or visit unt.edu.

Scholarships: Available. Call (940) 565-3743.

Application Deadline: Visit unt.edu for information.

Contact: (940) 565-3743; jazz.unt.edu.

University of South Carolina

Columbia, South Carolina

Student Body: 360 undergraduate, 130 graduate music students.

Tuition: Undergraduate: \$8,438/year in-state, \$22,508/year out-of-state; graduate: \$9,436/year in-state, \$20,336/year out-of-state.

Jazz Degrees: Bachelor's of Music with Emphasis in Jazz Studies, Master's of Music—Jazz Studies (Composition or Performance).

Jazz Bands: Left Bank Big Band, jazz strings, various jazz combos.

Faculty: Bert Ligon, director, Craig Butterfield, Kevin Jones.

Notable Alumni: Joe Henson, Hans Tueber, Paul Rucker, Heather Bennett.

Auditions: In-person auditions strongly encouraged: Dec. 6; Jan. 17, 31, Feb. 21 and 28, 2009.

Registration info and requirements at music.sc.edu/audition.

Financial Aid: Available. See sc.edu/financialaid.

Scholarships: Music scholarships available. Contact Jennifer Jablonski, (803) 777-6614; jjablonski@mozart.sc.

Application Deadline: Undergraduate applicants should



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GUITARIST
Bill Frisell

You have to play with a lot of different people to formulate your own ideas about how you want to start a band. Maybe some people have a clear idea of what their music is and how they want to do it; it's different with each person. But play with as many people as you can, and sift through that. It took me a long time before I felt comfortable to do it; then I got enough confidence to do it. I needed to be with people who were supporting me to feel safe. Then I could push it as far as my imagination would go. I've been in situations where two guys aren't speaking to each other, they're fighting. I've seen how that can generate some good music, too. But it's not comfortable, and not anything that I would go after voluntarily. —Ted Panken



FLUTIST
Nicole Mitchell

You should go to local jam sessions in your area. You are thrust into a real-life situation, playing music in the scene. In school, you might be a big fish in a small pond. But you also get to meet with other musicians, and get to know them as people. You can find like-minded people who you may like to play with. Once you have people, just set a date, schedule a few rehearsals for that date. Take your time finding people who you have chemistry with, and who challenge you as a musician.

apply by Dec. 1 for fall of 2009 entry. Graduate admissions deadlines vary.

Contact: Music undergraduate admissions: Jennifer Jablonski, director of music admissions, jjablonski@mozart.sc.edu or at (803) 777-6614. Music graduate admissions: Traci Hair, assistant to graduate director, (803) 777-4106; thair@mozart.sc.edu.

University of Tennessee Knoxville, Tennessee

Student Body: 50 jazz majors.
Tuition: \$5,684/year in-state; \$17,994/year out-of-state; graduate: \$6,644/year in-state, \$18,774/year out-of-state.
Jazz Degrees: Bachelor's of Music in Studio Music and Jazz, Master's of Music in Jazz Studies.
Jazz Bands: Two big bands, Studio Orchestra, 12 small jazz ensembles.
Faculty: Mark Boling, Donald Brown, Keith Brown, Jerry Coker, Rusty Holloway, Vance Thompson, Mark Tucker, Larry Vincent.

Notable Alumni: Bennie Wallace, Matthew Fries, Pamela York, Patrick Langham, Patrice Williamson, Phil Smith, Steve Kovalcheck, Chris Beisterfeldt.
Auditions: On campus in December and January 2009. Call (865) 974-3241 for specific dates. See web site for audition repertoire: music.utk.edu/jazz.
Financial Aid: Available. Call (865) 974-3131.
Scholarships: Available. Call (865) 974-3241.
Application Deadline: Priority application deadline is Nov. 1 for fall 2009; regular application deadline is Feb. 1, 2009.
Contact: Mark Boling, mboling@utk.edu; (865) 974-3241; music.utk.edu/jazz.

University of Texas at Arlington Arlington, Texas

Student Body: Approximately 28,000 students.
Tuition: \$3,800 flat rate in-state for 12 semester

credit hours.

Jazz Degrees: Bachelor's of Music in Jazz Studies.
Jazz Bands: Jazz orchestra, jazz ensemble, vocal jazz ensemble, jazz combos, Latin jazz ensemble.
Faculty: Tim Ishii, Dan Cavanagh, Adonis Rose, Ken Edwards, Lou Harlas, Billy Robertson, Chris Bullock.
Notable Alumni: Alan Morrissey, John Auletta, Ron Saucier, Rush Robinson, Jim McMillen, Carolyn Davis, James Davis, Ken Edwards, Brian Piper.
Auditions: Tapes accepted if on-campus audition is not feasible. See uta.edu/music/jazz for details.
Financial Aid: Available.
Scholarships: Available. Jazz graduate teaching assistantship is also available for graduate students obtaining the Master's of Music Education degree.
Application Deadline: Audition before May 15, 2009, for fall 2009 and Nov. 15, 2009, for the spring 2010.
Contact: Tim Ishii, (817) 272-1205; tishii@uta.edu.

University of Texas at Austin Austin, Texas

Student Body: 800 music students.
Tuition: Visit findaid.utexas.edu/costs/utcosts.html for complete information on tuition and fees.
Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance, Bachelor's of Music in Jazz Composition, Master's of Music in Composition (Jazz Emphasis), Doctorate of Musical Arts in Music Composition (Jazz Emphasis), Doctorate of Musical Arts in Music and Human Learning (Jazz Emphasis), Doctorate of Musical Arts in Performance (Jazz Emphasis), Doctorate of Musical Arts in Piano Performance (Jazz Emphasis).
Jazz Bands: Jazz orchestra, jazz ensemble, jazz combos, AIME (Alternative Improvisation Music Ensemble).
Faculty: Jeff Hellmer, John Fremgen, John Mills, Ron Westray, Dennis Dotson, Brannen Temple, Mitch Watkins.
Notable Alumni: Paul McKee, Mitch Watkins, Rob Lockhart, Helen Sung, Charlie Richard.



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jazz!

Phone: 212 258 9812
Email: ee@jalc.org

Auditions: Nov. 22; Jan. 24, 31 and Feb. 7, 2009.

Graduates only: Feb. 21, 2009.

Financial Aid: Available. Contact student financial services, (512) 475-6282; finaid.utexas.edu.

Scholarships: Available. Contact School of Music undergraduate admissions office, (512) 471-0504, or School of Music graduate admissions office, (512) 471-0799.

Application Deadline: Undergraduate: Oct. 1 for spring 2009; Jan. 15, 2009, for fall 2009. Graduate: contact the School of Music graduate admissions office, (512) 471-0799.

Contact: Jeff Hellmer, (512) 471-0744; jhellmer@mail.utexas.edu; music.utexas.edu.

University of West Florida

Pensacola, Florida

Student Body: 91 music majors.

Tuition: Visit htuwf.edu/catalog/tuition.cfm.

Jazz Degrees: Bachelor's of Music Performance, Jazz Studies specialization.

Jazz Bands: UWF Jazz Band, UWF Jazz Combo, several jazz combos.

Faculty: Joseph Spaniola, Richard Glaze, Kyle Marrero, Hedi Salanki, Lynne Lauderdale, Leonid Yanovskiy, Blake Riley, Bob Maksymkow, Larry Reed.

Notable Alumni: David Shellander, Bob Maksymkow, Cheryl Jones, Steve Ferry, Chip Cothran.

Auditions: Visit uwf.edu/music.

New England Conservatory
of Music faculty member
Robin Eubanks with
a student



ANDREW HURLBUTNEC

Financial Aid: Available.

Scholarships: Available.

Contact: Kyle Marrero, kmarrero@uwf.edu. For general information, (850) 474-2147; uwf.edu/music.

Virginia Commonwealth University

Richmond, Virginia

Student Body: 65 jazz students.

Tuition: Undergraduate: \$6,779 in-state, \$19,724 out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Arts with Music Business Emphasis.

Jazz Bands: Two jazz orchestras, six small jazz ensembles.

Faculty: Taylor Barnett, Victor Dvoskin, Michael Ess, Skip Gailles, Antonio Garcia, Bob Hallahan, Darryl Harper, Bryan Hooten, Brian Jones, J.C. Kuhl, Adam Larrabee, Tony Martucci, Doug Richards,

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Barry Greene, guitar, improvisation

Dennis Marks, bass, jazz ensembles

Lynne Arriale, jazz piano, jazz combos

Michelle Amato, jazz voice

Dr. Clarence Hines, trombone, arranging

For more information on the UNF Jazz Studies Program, contact: University of North Florida Department of Music
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MARCH 7TH

MARCH 14TH



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Rex Richardson.

Notable Alumni: Steve Wilson, James Genus, Clarence Penn, Victor Goines, Alvester Garnett, Mark Shim, Al Waters, Alvin Walker.

Auditions: November; January, February and March 2009 dates are available.

Financial Aid: Call (804) 828-6669.

Scholarships: Academic and music scholarships, (804) 828-1166; academic must apply, audition and be accepted by the end of February; music scholarships are awarded first by the audition and then grades; SATs are looked at if recommended at the time of audition. Must audition, have all application materials in, and be accepted by the last audition date in March.

Application Deadline: Jan. 1, 2009, is best, later dates are possible.

Contact: (804) 828-1166, music@vcu.edu; vcujazz.org.

Xavier University of Louisiana

New Orleans, Louisiana

Student Body: 2,600 students.

Tuition: \$21,500/year with room and board.

Jazz Degrees: Bachelor's of Arts, Bachelor's of Music in Performance, Education; no jazz-specific degrees.

Jazz Bands: Xavier University Jazz Ensemble, Traditional Jazz Combo, Mainstream Jazz Quintet, XU Brass Band.

Faculty: Timothy Turner, Jeff Albert, John Ware.

Auditions: Feb. 15 and April 15, 2009. Auditions required and on-campus preferred. Videotape, CD or DVD auditions accepted until May 30, 2009.

Financial Aid: Available. Call (504) 520-7597 or (504) 520-6738 for music scholarship information.

Application Deadline: March 1, 2009.

Contact: Timothy Turner, chairman and director of bands; turner5@xula.edu. Department of Music, (504) 520-7597.

Midwest

Augustana College

Rock Island, Illinois

Student Body: 2,500 students, 40 students involved in jazz programs.

Tuition: \$30,150/year.

Jazz Degrees: Jazz Minor.

Jazz Bands: One jazz ensemble, several combos.

Faculty: Joseph Ott, director, Steve Grismore, James Dreier.

Auditions: Held January-March 2009. Check augustana.edu/academics/music/department.

Financial Aid: Contact Sue Standley, (309) 794-7000.

Scholarships: Music scholarships \$1,000-\$4,000.

Contact margaretellis@augustana.edu.

Application Deadline: March 1, 2009.

Contact: Margaret Ellis, recruitment coordinator, margaretellis@augustana.edu; augustana.edu/academics/music/department.

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Wynton Marsalis with the Roosevelt High School Big Band at the 2007 Essentially Ellington High School Jazz Band Competition



FRANK STEVART/JAZZ AT LINCOLN CENTER

California State University, Sacramento competing at the 2008 Reno Jazz Festival



MIKE O'BRIEN

Ambrose Akinmusire (center) accepts top prize from Herbie Hancock (left) at the 2007 Thelonious Monk Institute International Trumpet Competition



STEVE MUNDINGER

Florida International University student performing at the 2008 Monterey Next Generation Festival



COLE THOMPSON

Win Or Go Home?

From student jazz festivals to auditions, competition is an entrenched part of jazz education. But is it a healthy component of the teaching process?

By Brad Howey

Competition has been a formal part of jazz education for decades. But what is the value of competition in jazz education for today's young people and for the art form itself? What are the costs associated with competition, and what are the benefits?

"The power of music and the power of music education shouldn't be about, 'My band is better than your band,'" said Dr. Ron McCurdy, chairman of the jazz studies department and professor of music in the Thornton School of Music at the University of Southern California. "It's about the music, and about trying to teach kids about love for the art and for the music, so they continue to be involved in some form: as performers, or as listeners. If it's just about the competition, then when the competition is over, their interest in music is over, too."

McCurdy was one of number of educators and musicians who, over a series of interviews, discussed the value of competition to jazz education. Others who took part in this story include trumpeter Wynton Marsalis, Jazz at Lincoln Center artistic director; Dr. J.B. Dyas, vice president for educational curriculum and development at the Thelonious Monk Institute of Jazz; bassist John Clayton, artistic director at Jazz Port Townsend and the Lionel Hampton Jazz Festival; Bart Marantz, director of jazz studies at the Booker T. Washington High School for the Performing and Visual Arts in Dallas; Dr. Rob Klevan, educational director for the Monterey Jazz Festival; and Bob Athayde, director of music education at Stanley Middle School in Lafayette, Calif.

Some say that the value of competition in jazz education lays in its ability to motivate. For others, competition offers the possibility of recognition for the hard work that goes into an outstanding program. What is the real value of competition in jazz education?

Rob Klevan: These are the two benefits to competition in jazz, and in music in general: Good players inspire good playing, and festivals/contests that recognize good players are a healthy use of competition.

Wynton Marsalis: Competition provides motivation. In sports, it's winning the big game. In corporate America, it is motivation for money and in politics it is motivation for power. For musicians, the motivation is recognition, pride and self-achievement. A higher level of competition creates a higher level of musicianship. There is no greater incentive than students challenging each other to become better musicians. I'm talking about competition within the limits of reason.

Ron McCurdy: The real value in competition comes from what I like to call intrinsic competition—where you're competing with yourself to see just how good you can become. The problem is when everything becomes about the trophy, ribbons and winning—when your whole year becomes tied to that 35-minute performance. If you win you're a success, but if you lose, you feel like a failure.

Bob Athayde: I'm competitive as a director—trying to get the old middle school band to sound good—and it has nothing to do with beating somebody else out. But how are we educating kids? Why are we doing this? Don't we want to have life-long learners? What is better than training a group to win is to teach them to produce beautiful art, and get into that art.

John Clayton: If there is value in competition, it would be as a motivational tool for students. I am, however, strongly opposed to encouraging students to compete against each other. It's unhealthy, it destroys egos, it encourages the flawed concept of the arts as being objective—that one can have a "best" trumpet player. It is not a part of the professional jazz world.

J.B. Dyas: By entering national-level competitions, such as the Thelonious Monk Competition, students have to get a lot together that they might not otherwise get together. They practice harder and check out what they need to check out so they can compete. And if they win? Let's take the Brubeck Colony competition: If you win there, you get to attend for free for a week, working with great jazz musicians like Christian McBride, Nicholas Payton, Ingrid Jensen and Chris Potter. But more importantly, winning students get to play with their peers. These kids are the best, which means they aren't usually getting to play with their musical peers in their own high schools. But by entering these competitions and winning, they get to play with kids who really are as good as they are—if not better—for the first time.

Bart Marantz: Having a competitive goal for students to look at gives them something to shoot for. When students step up and attain high expectations they are fulfilled because they have reached their goal. More importantly, the students as individuals and the programs they come from are recognized as high caliber. I saw that take place with Roy Hargrove (a Booker T. Washington High School alum). In the early '90s, Roy was a junior performing in Chicago at DownBeat's Music Fest USA. When Hal Crook (his adjudicator) heard him, he went over the top. It was a coming out party for Roy. Later that evening, Larry Linkin of NAMM wanted to know what he could do for Roy. We ended up making a call to Doc Severinsen and getting Roy a trumpet—he didn't even own a trumpet at that time. I believe in national-level competitions.

What are the possible dangers of competition in jazz education?

Klevan: As an athletic coach, I strive to teach my athletes that although the goal is to win, there is a great deal of personal value and development that comes from preparing for the competition. Winning is what we strive for, but it should not always be the ultimate goal. There is a parallel in music, but the emphasis has to be on the process and not the final outcome of a competitive event. In music, those who participate are the winners.

McCurdy: Historically, the idea of competition began as an effort to try to get more people involved in jazz education. Once we achieved that goal, it's important to keep things in perspective. Those who oppose competitive festivals see some of the negatives that take place as a result of competing. They have seen kids crying at the end of a performance, directors who yell at the kids because they didn't win, and parents who are upset at their kids and the kids from the other schools because their kids' band didn't win.

Marantz: The danger is that a group will win, and then feel that they have made it—that they have arrived. It's the inflation that goes into a young kid who's won an award for one day and time, rather than longevity. Kids don't think big picture; they look at whatever faced them at a given time.

Dyas: I don't think that students treat it like a football game and go, "Wow, we won the championship." They feel like this is an opportunity for them to grow and feel they're that much further along for the next year's competition. I've seen people not get into the Brubeck Colony on the first or second try, but because of learning and growing by going through the process, they try it again the next year and have gained so much more ability.

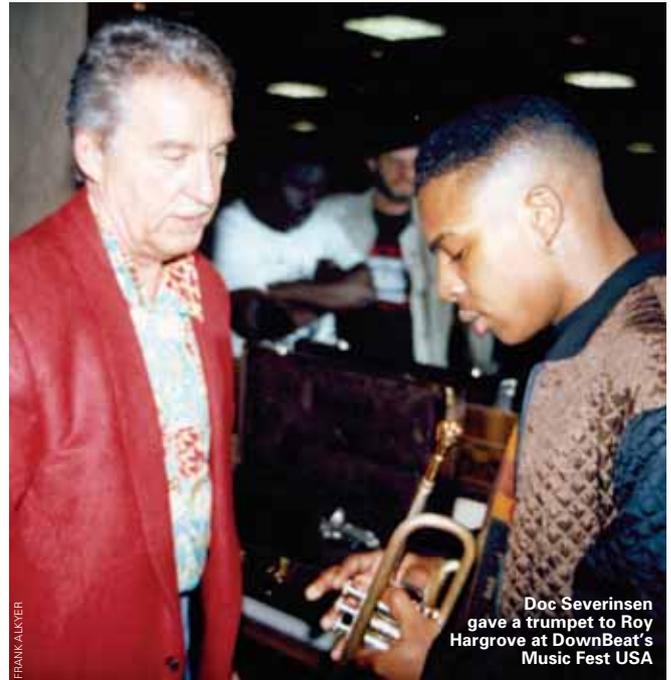
Marsalis: When they lose, everyone thinks they got robbed or has some excuse about why they should have won. But no one can deny the excitement they feel when competing. If the art is lost, that's because the vision of art is not central to the competition. Integrity is central to any contest. Pressure makes a performance memorable. We're only playing music, not fighting a war. Sometimes you get more out of losing. As they say: You haven't been in love until you've gotten your heart broken. And winners never complain about competition.

Athayde: This is my 38th year of teaching, and I don't want to hear any more of this crap about winning and losing. I want to hear, "That was intense. When you played that piece, I cried." It's OK to see a drill team do things perfectly, or a marching band, but when it comes to playing, are you swinging or aren't you?

How should directors put competition into perspective for their students, and what are ways some directors tend to amplify the negative aspects of competition?

Dyas: Directors can become more worried about getting that superior rating than they are if their kids can improvise. Competition shouldn't override the students' education, and oftentimes it does. That's why you see jazz band after jazz band with kids who can't play jazz. What they can do is play in this "concert band" that happens to have a swing beat and the instrumentation of a typical big band. I've seen bass players play in jazz bands for four or five years who can't walk a blues, pianists who can't read chord symbols and guitar players who are still playing bar chords with the guitar hanging down to their knees and who don't have the foggiest idea of what comping means.

Marantz: It's up to the director to make sure that their kids aren't walking around feeling like they're the next Carl Fontana or Michael Brecker. Many fine jazz artists made great sacrifices for the good of the music,



Doc Severinsen gave a trumpet to Roy Hargrove at DownBeat's Music Fest USA

"Competition can be good because it can give musicians a sense of achieving something."

—TRUMPETER ROY HARGROVE

and winning an award just can't compare to a lifetime of dedication to jazz. There is a history to our music that the kids aren't often aware of, and it's up to the director to teach them that history and the background of their particular instrument.

Klevan: I have seen the ugly side of colleagues who get caught up in the competition aspect of a music festival or event. If music directors would place emphasis on what the students will gain from participating in a competition—comments from the judges, hearing other groups, attending workshops—the competitive aspect would be lessened and much more would be gained. I've witnessed a band director yelling at the festival staff because pages in the score of the sight-reading music were out of order. Granted, a mistake was made, but the sight-reading judge was asked to hear the band again and commented that the mark they received was accurate no matter how many times they played the piece. Soon, the band director was surrounded by his students who were also yelling at the staff. The band director did nothing to stop his students, and encouraged them to chime in. For them it was a negative experience.

McCurdy: If the director counsels in the right way, competition can be a healthy thing. It becomes more of an intrinsic competition: You're competing with yourselves, instead of competing against other bands. Was Ellington's band better than Basie's, Benny Goodman's or Fletcher's Henderson's band? They were just different. In that sense, "competition" becomes superfluous.

Clayton: I encourage any of my students who choose to enter competitions to embrace the situation as another chance to share their music; to share their art, and to view it as a festival, as a platform that allows them to hear others. I encourage them to become excited about what others are doing, as others will about what you are doing. If after you play you receive applause, a prize, a smile or a positive comment, it is frosting on the cake. You've done what you do and it affected people.

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“We live in a society where everything is a competition, and the way you prove how worthy you are as a teacher or student can depend on how you are rated in a competition. In a lot of ways, that can be detrimental to the educational process because directors can become so focused on winning that they forget about the esthetics and about learning.” —**TRUMPETER TERELL STAFFORD**

“I always try to send the message that regardless of how we place on a sheet of paper, performing is about communicating with people and touching the audience.” —**SCOTT BROWN, DIRECTOR OF THE ROOSEVELT HIGH SCHOOL JAZZ BAND IN SEATTLE**

“Having competition so prevalent in music education could unintentionally send the negative message to young players that music is about pass or fail, when it’s actually about expression and connecting—a transference of emotion. If someone is striving to be honest and to be a good person and to convey that in their music, then that’s priceless. I wouldn’t want them to feel that because they weren’t as flashy a player as someone else, and perhaps didn’t win the competition, that it was an indication of a lack of validity or merit.”

—**PIANIST BENNY GREEN**

“A lot of people won’t participate unless there’s a competition; it seems to get all the schools excited and get the parents into it. On that level, as a motivator, it’s cool. But in a perfect world, we wouldn’t have to compete to get people excited about music.”

—**GUITARIST BRUCE FORMAN**

“The main competition or challenge is with ourselves, and our own limits; to better ourselves and get ourselves to a higher level. Then it doesn’t matter who else we’re beating. Get yourself to play better tomorrow than you were playing today.”

—**VOCALIST ROBERTA GAMBARINI**

Marsalis: Everyone has their own style of teaching and every student will respond to personalities in a different way. Growing up, I had band directors who were hard on us and others who were more laid back, and I learned important lessons from both. The best teachers help students learn the life lessons so abundant in playing ensemble music. These lessons are driven home with more intensity under the spotlight of competition. The discerning ears of judges, the aspirations of parents and desire to satisfy your director create an intense atmosphere—but the best competition inspires kids to come together to accept criticism and to admire or console other students.

At our Essentially Ellington Competition, I have seen students compete to achieve the standard of excellence demanded by Duke’s music. Kids are always cheering for each other and they always respect the best soloist or the most swinging rhythm section. There is a tradition of competition in jazz with the old school battles of the bands in which participants, sometimes 40 or 50 years later, express the deepest levels of respect for those they have battled. When you’re competing for fun, to achieve and to play better under pressure, everyone feels the camaraderie and is inspired to deeper humility.

Is competition a necessary evil? It is found throughout our society, and therefore is it reasonable to assume that it should be common in arts education?

Klevan: Unfortunately, competition is a way of life in our society. The best players get the best jobs, gigs, etc. However, in an ideal world, competition in music should be more a spirit of encouragement and cooperation—especially in the area of education.

Marsalis: Competition is the way of nature. With music, a competition allows you to be around other people with similar interests. For the Jazz at Lincoln Center Orchestra, we look forward to playing in front of the students, teachers and families because they understand exactly what we’re playing or trying to play and it feels great. An audience of students and teachers may be the best audience ever. In a music competition you can lose and still have a good time; in sports that’s not the case.

McCurdy: Life for 15, 16, 17 and 18-year-old kids is hard enough—particularly when it comes down to being told that you aren’t “good enough.” They’re going to have the rest of their lives to compete.

Clayton: If you have children—two sons or two daughters, let’s say—and both work hard to create something, do you say to child No. 1, “Wow. Great job. This is the best between the two of you.” And then, to the other child, do you say, “I know you worked equally as hard as your brother/sister, but your work is at a second place level. He gets the first prize.” I don’t see a difference in the damage that would be done in the home in such a situation and on stage with a band. Isn’t the issue one of recognizing achievements made by the student or your child—something that we must do to show encouragement and support?

Why do you feel the way you do about competition?

Dyas: I have so many positive stories about the kids that try out for the Grammy band, or kids who come together at the Brubeck Colony and strike up lifelong relationships and then end up recording together and growing together and traveling and seeing the world together. Take Joshua Redman, who won the Monk Competition. It jump-started his career. The same with Marcus Roberts. Chris Potter didn’t win; he came in second, but because of the competition he got some great gigs and now is well known. Would he still be who he is today without the competition? Who knows, but it did jump start his career. It isn’t always about winning; it is about participating.

The competition process is educational and motivational. Some top

people—amazing musicians—didn't require that kind of motivation. But there are a lot of kids who do. Whatever it is that makes them want to win—whether it's that they want to go on a trip, or want to meet new people, or they want to play with better players—the end result is that they are getting to be better players. A lot of great players who don't believe in competition never needed it. I've seen how competition can help students learn and can continue to put them into positions where more learning can take place.

Athayde: I would just like to see people rejoice in great playing. If I play the piano and Gerald Clayton plays the piano—and it's a competition—he wins. But if I play something that touches you, you might say, "That was cool." Then he plays and you say, "That was cool, too." But if it is a competition, then you go, "Well, Bob got a 54 and Gerald got a 99." A 99 is not what we are trying to get people to play. We are trying to get people play in the pocket and be musical.

Clayton: I've seen enough frustration and sadness. I've experienced enough of those "loser" and "winner" feelings to know how damaging it can be—and unnecessarily so. If this represented how professionals feel about art that would be one thing. But we all seem to agree that there is no such thing as a best when it comes to art. We should acknowledge our students' achievements and growth, but we should never give them the impression that their work and artistic expression can be judged and categorized.

Klevan: In that same scenario I already mentioned, one of the agitated students pointed at me and said, "You've ruined my life." I responded that if this is the worst thing that happens to him in his life, I was happy for him. The band director placed all his emphasis on winning the event and since that did not happen, the students felt like failures. At our Next Generation Festival, there is competition with much at stake—a chance to play at the Monterey Jazz Festival. However, even though it is a competition, our emphasis is not on the competition, but rather it's on the other opportunities that are available—the workshops, additional performance opportunities and jam sessions. We emphasize the "festival" part of the weekend.

Marantz: The defining moment for me is going back 25 years and listening to Hal Crook's words on tape as he heard Roy Hargrove for the first time. Roy blew him away as a high school junior, and he continues to blow away anyone who hears him. Competitions can be defining opportunities for discovering tomorrow's leaders and identifying them just by giving a place for them to be heard. It gives incentive to this director to go out as often as possible and let the ensembles I am directing be heard by people who can push them forward, so that they in turn can take the industry and move it forward.

Marsalis: I love competition. I have won some and lost some. I can remember being "out generalled" by Jon Faddis at a battle of the bands. It didn't feel good. We were grown men at the time, and when I reflect on it I laugh because it made me feel like a boy. When I was in high school, we had big battles of the bands every month, and at that time in New Orleans there were about 15 popular funk bands. Four bands would play in a huge ballroom atop a department store, and at the end of the night the applause of the people would determine the winner. Win or lose, everyone went home happy. That was more about the show than the music. Competition is fun. No one loses their life. You get your feelings hurt a bit and you come back. When you win you're the one that gets to talk and when you lose you get to listen, so either way, it works out. **DB**

Brad Howey, a Ph.D. candidate at the University of Idaho, is an author and active performer. While teaching high school music in Alaska, he founded and directed the Sitka Jazz Festival.

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PIANIST
Matthew Shipp

It has all to do with compatibility and similar goals. You have to find your people by opening your mouth. What happens when you talk to people, you find people who you have something in common with. It's a mysterious thing. It's like finding a girlfriend or boyfriend. A band is a marriage. If someone's saying they are going to start a band, it's like putting an ad in a paper. It usually doesn't work. First, you usually have a desire to do that thing, and then it's a matter of opening your mouth and communicating it. But you have to have your own desire to guide you to the magnetism of other like-minded people.



DRUMMER
Antonio Sanchez

An open mind is the key to letting the music flow. If you have a strict mind-set on how you want to do things, you'll probably give a lot of direction to people. The most correct way is to get people who you like playing with, who you trust musically, and then give them a little bit of guidance and let them do their own thing. They say if it sounds bad, it's the drummer's fault. For a drummer, you must first leave your ego at the door. You're going to get a lot of direction from a lot of bandleaders. The drums are an interpretive instrument. You're often not given a chart. But sometimes what you come up with is not what the bandleader had in mind. That can drive you crazy, so your ability to deal with those situations and that direction will dictate a lot of your success, especially as a sideman.

Gilbert Castellanos (left) and Karl Soukup with the San Diego State University Jazz Orchestra



Benedictine University

Lisle, Illinois

Student Body: Three enrolled in jazz combo classes.

Tuition: \$20,800/year.

Jazz Degrees: None.

Jazz Bands: Combos.

Faculty: John Moulder, Mitch Paliga, Steve Million.

Financial Aid: Available. Visit ben.edu/ugcatalog/finaid.scholarships or contact Cathy Gaddis, cgaddis@ben.edu.

Scholarships: Contact Cathy Gaddis; cgaddis@ben.edu.

Application Deadline: Rolling.

Contact: Cathy Gaddis; cgaddis@ben.edu.

Bowling Green State University

Bowling Green, Ohio

Student Body: 550 music majors, 30 jazz students.

Tuition: Undergraduate: \$9,060/year in-state, \$16,368/year out-of-state; graduate: \$11,450/year in-state, \$18,758/year out-of-state.

Jazz Degrees: Bachelor's in Music, Master's in Music.

Jazz Bands: Two big bands, five or six combos, two vocal jazz ensembles.

Faculty: Russell Schmidt, Jeff Halsey, Chris Buzzelli, Roger Schupp, Charles Saenz, Gunnar Mossblad.

Notable Alumni: Tim Hagans, Rich Perry, Nathan Douds.

Auditions: Dec. 5; Jan. 24, Feb. 7, 28 and April 18, 2009. Students may schedule an audition online by visiting bgsu.edu/music.

Financial Aid: Available. Contact Kathleen Moss, music admissions; kmoss@bgsu.edu.

Scholarships: Available. Contact Moss.

Application Deadline: Varies, based on audition date selected.

Contact: Kathleen Moss, music admissions; kmoss@bgsu.edu.

Capital University

Columbus, Ohio

Student Body: 80 jazz/music industry students.

Tuition: Approximately \$27,680/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies-Performance, Music Industry, Music Technology; Master's of Music Education with Jazz Pedagogy Emphasis.

Jazz Bands: Big band, MIDI band, fusion band, rock ensemble, small jazz consortium, beginning combo, intermediate combo, nonet, jazz percussion ensemble, guitar workshop, jazz guitar ensemble.

Faculty: Lou Fischer, Robert Breithaupt, Stan Smith, Ray Eubanks, Mark Flugge, James Miglia, Vaughn Wiester, Roger Hines, Scott Belck.

Notable Alumni: Vince Andrews, Tom Wolfe, Lee Hill, Larry Spencer, Brian Fullen.

Auditions: On-campus only per scheduled audition dates throughout the year. Visit capital.edu for details.

Financial Aid: Available. Visit capital.edu or e-mail finaid@capital.edu.

Scholarships: Available. Visit capital.edu or e-mail finaid@capital.edu.

Application Deadline: Visit capital.edu for details.

Contact: Conservatory admissions, mwebb@capital.edu.

Cardinal Stritch University

Milwaukee, Wisconsin

Student Body: 12 jazz students.

Tuition: \$19,000-plus/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Jazz combos.

Faculty: Mark Davis, Paul Silbergleit, David Bayles, Jamie Breiwick.

Financial Aid: Available.

Scholarships: Awarded by audition.

Application Deadline: Rolling.

Contact: Dennis King, (414) 410-4349; dwking@stritch.edu.

Columbia College

Chicago, Illinois

Student Body: 60 jazz students.

Tuition: \$17,950/year.

Jazz Degrees: Bachelor's of Arts in Jazz Studies with Vocal and Instrumental Concentrations; Contemporary Urban Popular Music, Arts, Entertainment, Media Management; Music Composition; Audio Arts and Acoustics; Master's in Music Composition for the Screen.

Jazz Bands: 20-piece jazz ensemble, 12 small ensembles including vocal jazz, jazz guitar ensembles, jazz combo, Latin jazz ensemble.

Faculty: Richard Dunscomb, Scott Hall, Jon Faddis, Bobbi Wilsyn, Frank Dawson, Geoff Bradfield, Peter Saxe, Mimi Roling, Audrey Morrison, Dan Anderson, Chuck Webb, Frank Donaldson, Tom Hipskind, Diane Delin, Thomas Gunther, Bill Boris, Barry Winograd, Peter Lerner, Jarrad Harris, Dennis Luxion, Ruben Alvarez.

Auditions: By appointment only; contact music@colum.edu or (312) 344-6149.

Financial Aid: Available. Student financial services, (312) 344-7140; colum.edu/sfs.

Scholarships: Audition required. Visit music.colum.edu for more information.

Application Deadline: Rolling; Nov. 15 for spring semester and May 1, 2009, for fall.

Contact: Scott Hall, director of jazz studies, (312) 344-6322; shall@colum.edu; music.colum.edu.

Cuyahoga Community College

Cleveland, Ohio

Student Body: 25 jazz students.

Tuition: \$80.54/credit hour for county residents; \$106.48/credit hour for Ohio residents; \$218.04/credit hour for out-of-state residents.

Jazz Degrees: Curriculum transfer agreement with Berklee College of Music. Students have successfully transferred to music conservatories both in Ohio and across the country.

Jazz Bands: Large ensemble, small ensemble/combo, guitar ensemble, vocal jazz ensemble.

Faculty: Steve Enos, Ernie Krivda, Joe Hunter, Ray Porrello, Demetrius Steinmetz, Brian Kozak, Dave Sterner, Jackie Warren, Tony Pulizzi.

Notable Alumni: Dominick Farinacci, Sean Jones, Jerome Jennings.

Financial Aid: Available. Call (216) 987-4256.

Scholarships: Available. Call (216) 987-4256.

Application Deadline: Aug. 1, 2009.

Contact: Steve Enos, stephen.enos@tri-c.edu; (216) 987-4256; tri-c.edu.

DePaul University

Chicago, Illinois

Student Body: 70 graduate and undergraduate jazz students.

Tuition: Undergraduate: \$28,625/year; graduate: \$640/credit hour.

Jazz Degrees: Bachelor's of Music in Jazz Studies; Master's of Music in Jazz Performance;

Master's of Music in Jazz Composition.

Jazz Bands: Three big bands and numerous combos.

Faculty: Bob Lark, Timothy Coffman, Mark Colby, Kirk Garrison, Thomas Matta, Larry Novak, Bob Palmieri, Bob Rummage, Kelly Sill, Bradley Williams.

Notable Alumni: Tobias Kaemmerer, Brian Culbertson, Rudresh Mahanthappa, Jason Aspinwall, John Chudoba, Orbert Davis.

Auditions: Auditions are held in Chicago on each weekend in February. Requirements are listed on music.depaul.edu.

Financial Aid: Available. Contact Ross Beacraft,

(773) 325-7444, musicadmissions@depaul.edu.

Scholarships: Available. Contact Beacraft, (773) 325-7444, musicadmissions@depaul.edu.

Application Deadline: Jan. 15, 2009.

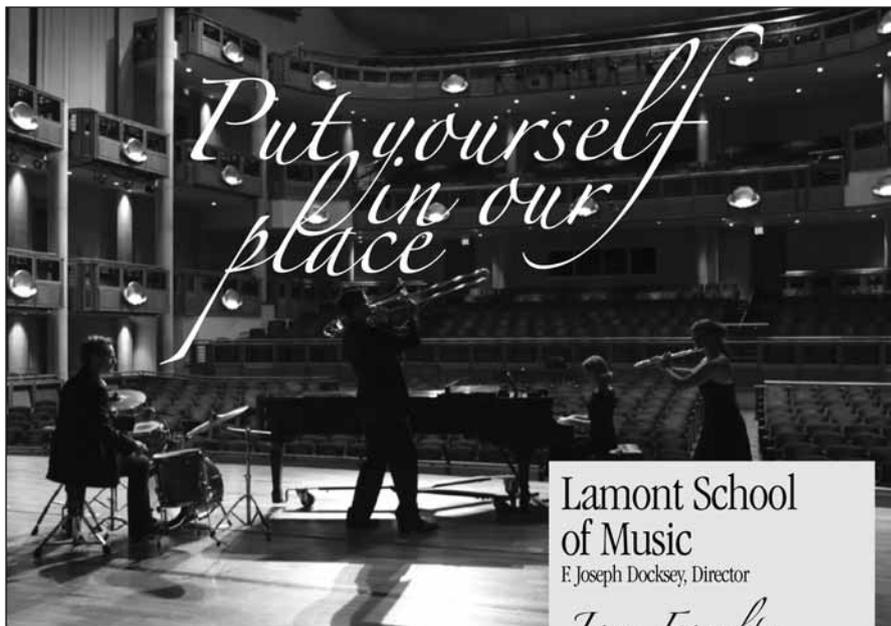
Contact: Ross Beacraft, director of admissions, (773) 325-7444, musicadmissions@depaul.edu.

DePauw University

Greencastle, Indiana

Student Body: 30 jazz students.

Tuition: \$29,300/year.



Rehearsal in The June Swannier Gates Concert Hall



Lamont Jazz Faculty

Audition Dates

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Saturday, January 31, 2009

Saturday, February 7, 2009

Saturday, February 21, 2009

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 Arthur E. Bouton, saxophone
 Eric Gunnison, piano
 David Hanson,
 composition and arranging
 Alan Hood, trumpet
 Alan Joseph, guitar
 Mike Marlier, drum set
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Jazz Degrees: Minor in Jazz Studies.

Jazz Bands: Big band, several combos.

Faculty: Randy Salman, Lennie Foy, Jack Helsley, Sandy Williams, John Spicknall, Paul Musser.

Auditions: Visit depauw.edu for information.

Financial Aid: Available. Visit depauw.edu for information.

Scholarships: Available. Visit depauw.edu for information.

Application Deadline: Visit depauw.edu for information.

Contact: School of Music, (800) 447-2495; admission@depauw.edu.

Elmhurst College

Elmhurst, Illinois

Student Body: 2,500 students, 50 jazz students.

Tuition: \$26,000/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Two big bands, eight combos, two vocal jazz groups.

Faculty: Doug Beach, Mark Colby, Susan Moninger, Bob Rummage, Frank Caruso, Mark Streder, Andy Baker, Ken Haebich, Mike Pinto, Frank Portolese.

Notable Alumni: Kris Myers, Jack Wengrosky, Chris Siebold.

Auditions: On-campus audition.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: May 1, 2009.

Contact: Kevin Olson, (630) 617-3524.

Indiana University

Bloomington, Indiana

Student Body: 59 jazz students, 1,600 music students: 800 graduate, 800 undergraduate.

Tuition: Undergraduate: approximately \$7,400 in-state, \$24,000 out-of-state; graduate: \$353/credit hour in-state, \$1,029/credit hour out-of-state.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies, Bachelor's of Science in Music.

Jazz Bands: Four jazz bands.

Faculty: Jeremy Allen, David Baker, Corey Christiansen, Luke Gillespie, Pat Harbison, Steve Houghton, Brent Wallarab, Tom Walsh.

Notable Alumni: Chris Botti, Randy Brecker, Peter Erskine, Bob Hurst, Shawn Pelton.

Auditions: Three annual audition weekends; recordings accepted by the application deadline.

Financial Aid: Available. Contact office of student financial assistance, indiana.edu/~sfa.

Scholarships: Available. Merit-based scholarships, graduate assistantships.

Application Deadline: Dec. 1.

Contact: (812) 855-7998; musicadm@indiana.edu; music.indiana.edu.



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- BFA in Jazz and Contemplative Studies
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- Geri Allen**, Piano, Graduate Improvisation, Combos
- Andrew Bishop**, Saxophone
- Michael Gould**, Drums and Percussion
- Marion Hayden**, Bass, Combos

- Robert Hurst**, Bass, Combos
- Mark Kirschenmann**, Creative Arts Orchestra
- Ed Levy**, Guitar
- Bill Lucas**, Trumpet
- Frank Portolese**, Guitar
- Steve Rush**, Digital Music Ensemble
- Ed Sarath**, Contemporary Improvisation, Creativity and Consciousness, Combos
- Martha Travers**, Creativity and Consciousness Studies
- Dennis Wilson**, Trombone, Jazz Lab Ensemble, Jazz Arranging

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be perfect. That's why
he plays Cannonball.

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his own band and is the saxophonist
for Marcus Miller.

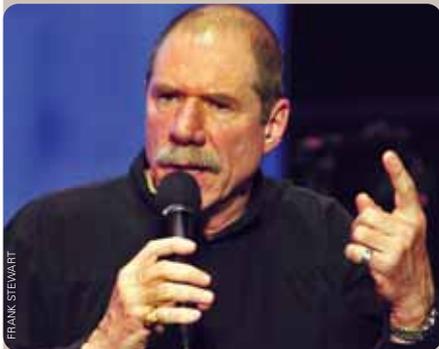
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Let's Start A Band!

PIANIST *Vijay Iyer*

One thing that is important is that everyone in the group has their own ideas about music that they can bring to the table. Even if you're playing one person's music, it gets expanded and multiplied by everyone else's perspectives on it. Also, there's no substitute for time spent together. People often come to me asking for a shortcut. There isn't one. The things that have worked for me have worked because of the years we've spent working on them. The other thing that's been important for me has been writing music that stretches people, that reaches beyond what they're immediately able to do. If we have material that we all have to work on together, push ourselves to achieve, it ends up being its own bonding experience. Don't just write the first thing that comes to mind, but write with that process in mind.



VOCALIST *Giacomo Gates*

The first thing to do is to hang out with the musicians and start to play with them. Start as a sideman. It takes a minute to be a leader. You have to know what's required of all the sidemen before you can be a leader. How do you find a group to sing with? Make it known that you're interested in playing. Conversation always helps. Ask around who's doing what: Are there any sessions, any bands performing anywhere? Go to where the music is and don't be shy. Try to find out who's in whatever bag you perceive yourself to be in. You will learn what to do and what not to do. Find out whatever level you are at and whatever level they are at, and try to find people who are better than you. If you're a singer, it helps to know the language. You should learn the musicians' background, what they do, so you know what the musicians hear and expect. If you don't know what you're doing, don't fake it. Find out.

Ensemble rehearsal at Carnegie Mellon University



Lawrence University *Appleton, Wisconsin*

Student Body: 300 music majors, 75 jazz students.
Tuition: \$33,006/year.

Jazz Degrees: Bachelor's of Music in Performance with Emphasis in Jazz, Bachelor's of Music in Theory/Composition with Emphasis in Jazz.

Jazz Bands: Jazz ensemble I, jazz band II, jazz workshop ensemble III, eight small jazz groups.

Faculty: Fred Sturm, Mark Urness, Lee Tombouliau, Dane Richeson, Patty Darling, John Daniel, Nick Keelan, Tom Washatka, Marty Erickson, Steve Peplin, Larry Darling.

Notable Alumni: John Harmon, Fred Sturm, Kurt Dietrich, Matt Turner, Bruce Wermuth, John Carlson, Rob Hudson, Laura Caviani, Matt Buchman, Marty Robinson, Javier Arau, Mary Louise Knutson.

Auditions: On-campus auditions are required of all students who live within 350 miles of campus. Regional auditions are held in Houston; Washington, D.C.; New York; Boston; Denver; Portland, Ore.; Seattle; Interlochen, Mich.; Los Angeles; Atlanta; Phoenix; and San Francisco. If distance prevents a live audition, a CD or DVD may be submitted.

Financial Aid: Aid awards typically include gift assistance in the form of merit-based scholarships and/or need-based grants. Self-help dollars are provided through federal loans and work-study.

Scholarships: Merit-based scholarships of up to \$12,000/year to most-qualified students. All merit awards are offered without regard to financial need. Music majors may receive scholarships for performance, music education and theory/composition. Non-majors are eligible for ensemble awards.

Application Deadline: Jan. 15, 2009.

Contact: Nathan Ament, director of conservatory admissions, (888) 227-0982; excel@lawrence.edu.

McNally Smith College of Music *St. Paul, Minnesota*

Student Body: 600 total students, 250 in the performance division.

Tuition: Approximately \$10,000/semester.

Jazz Degrees: Bachelor's of Music in Performance, Bachelor's of Music in Composition, Associate's of Applied Science Degree in Music Performance, Bachelor's and Associate's Degrees in Production, Recording Engineering and Music Business.

Jazz Bands: Jazz ensemble, rhythm & blues ensemble, fusion ensemble, Latin ensemble, world percussion ensemble, numerous other contemporary ensembles.

Faculty: Pete Whitman, Dave Jensen, Judi Donaghy, Debbie Duncan, Terry Burns, Gordy Knudtson, Jerry Kosak, Jay Young, Gary Raynor, Cliff Wittstruck, Gary Gratz, David Schmalenberger, Michael Pilhofer.

Notable Alumni: David Heuer, Mike Marston, Robin Ferguson, Ryan Amon, Alicia Wiley, Willie Wisely, Nate Brown, Kevin Holvig, Victor Broden, Greg Shutte, Kele Brower.

Auditions: On-campus auditions ongoing; schedule through office of admissions.

Recorded auditions acceptable for applicants unable to make it in person.

Financial Aid: Available. Contact financial aid, (651) 291-0177; (800) 594-9500; jaalbers@mcnallysmith.edu.

Scholarships: Available. Contact financial aid.

Application Deadline: Rolling.

Contact: Kathy Hawks, (651) 291-0177, (800) 594-9500; khawks@mcnallysmith.edu.

Michigan State University *East Lansing, Michigan*

Student Body: 394 undergrads enrolled in the

College of Music, 60 jazz studies majors.

Tuition: Undergraduate: \$311/credit hour in-state, \$826.25/credit hour out-of-state; undergraduate (juniors and seniors): \$342.75/credit hour in-state, \$853.75/credit hour out-of-state; graduate: \$434.00/credit hour in-state, \$892.75/credit hour out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Music in Performance/Jazz Option, Bachelor's of Music in Music Education/Jazz Option, Bachelor's of Music in Music Therapy/Jazz Option, Master's of Music in Jazz Studies.

Jazz Bands: Three big bands, five octets, eight combos, two vocal ensembles.

Faculty: Rodney Whitaker, Sunny Wilkinson, Rick Roe, Diego Rivera, Randy Gelispie, Derrick Gardner, Wess Anderson.

Notable Alumni: Claire Fisher, Tiffany Gridiron, Curtis Taylor, Ben Williams, Thaddeus Dixon, Kristopher Johnson.

Auditions: Visit music.msu.edu/admissions for information.

Financial Aid: Available. Visit finaid.msu.edu for information.

Scholarships: Available. Visit finaid.msu.edu/sships.asp for information. Music scholarships awarded based on audition and do not require an additional application.

Application Deadline: College of Music application deadlines are Oct. 1 for students beginning in the following spring and summer and Dec. 1 for students beginning the following academic year.

Contact: John Martin, (517) 355-2140; martinjo@msu.edu; Viki Geitzel, (517) 353-1288; gietzel@msu.edu or music.msu.edu/admissions.

Millikin University

Decatur, Illinois

Student Body: 50 jazz students.

Tuition: \$20,000/year.

Jazz Degrees: Bachelor's of Music in Commercial Music.

Jazz Bands: Jazz bands I and II, jazz combos.

Faculty: Randall Reyman, Perry Rask, Andy Burtschi, David Burdick, Steve Widenhofer.

Notable Alumni: John Fremgen, Doug Beach.

Auditions: On-campus by appointment.

Financial Aid: Available. Call (800) 373-7733 for more information.

Scholarships: Available.

Contact: Randall Reyman, (217) 424-6319; millikin.edu/music/jazz.

North Central College

Naperville, Illinois

Student Body: 53 jazz students.

Tuition: \$25,938/year.

Jazz Degrees: Bachelor's of Arts in Jazz Studies.

Jazz Bands: Big band, jazz combos, chamber jazz groups, vocal jazz ensemble, jazz guitar ensemble.

Faculty: Janice Borla, Mitch Paliga, Doug Scharf, T.S. Galloway, John McLean, Frank Caruso, Larry Kohut, Jack Mouse.

Auditions: By appointment. Call admissions office

at (800) 411-5800.

Financial Aid: Available.

Scholarships: Available. Call Heather Breed at (800) 411-5800.

Contact: Jack Mouse, program coordinator, jmousedrum@aol.com.

Northern Illinois University

DeKalb, Illinois

Student Body: 400 music majors, 100 jazz majors.

Tuition: See admissions web site, admissions.niu.edu.

Jazz Degrees: Bachelor's of Music, Master's of Music, Performer's Certificate.

Jazz Bands: Three big bands, combos, Liberace Jazztet.

Faculty: Ron Carter, Rodrigo Villanueva, Steve Duke, Robert Chappell, Greg Beyer, Tom Garling, Kelly Sills, Willie Pickens, Fareed Haque, Art Davis.

Notable Alumni: Rob Parton, Tito Carillo.

Auditions: On-campus recommended for undergraduates; recordings acceptable for graduate applications.

Financial Aid: Available.

Scholarships: Available.

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Contact: (815) 753-1546; lslater@niu.edu.

Application Deadline: Undergraduate: Nov. 1 for priority; Nov. 15 for space-available. Graduate: May 1, 2009, international students; June 15, 2009, U.S. citizens.

Contact: Lynn Slater, (815) 753-1546; lslater@niu.edu; niu.edu/music.edu.

Northwestern University

Evanston, Illinois

Student Body: 12 jazz students.

Tuition: \$36,765/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Small jazz ensemble, jazz orchestra.

Auditions: Jan. 23, 24, Feb. 6, 7, 20 and 21, 2009.

Faculty: Victor Goines, director of jazz studies, Peter Martins, Elliot Mason, Carlos Enriquez, Herlin Riley, Christopher Madsen.

Financial Aid: Available. Music admissions and financial aid, musiclife@northwestern.edu.

Scholarships: Available. Music admissions and financial aid, musiclife@northwestern.edu.

Application Deadline: Jan. 1, 2009.

Contact: Music admissions and financial aid, (847) 491-3141; musiclife@northwestern.edu.

Oakland University

Rochester, Michigan

Student Body: 18,000 students, 300 music majors,

60 jazz students.

Tuition: Undergraduate: \$7,828/year in-state, \$18,213/year out-of-state; graduate: \$8,978/year in-state, \$15,476/year out-of-state.

Jazz Degrees: None.

Jazz Bands: Oakland University Jazz Band, Oakland Jazz Combos, Oakland Jazz Singers, Oakland Jazz Improv Singers.

Faculty: Danny Jordan, John Hall, Rich Kowalewski, Mark Kieme, Daniel Maslanka, Richard Fanning.

Notable Alumni: Regina Carter, Walt Szymanski.

Auditions: On-campus only. Four times yearly.

Contact Danny Jordan for specific dates, (248) 370-2871; d2jordan@oakland.edu.

Financial Aid: Available. Contact Jordan.

Scholarships: Available. Contact Jordan.

Application Deadline: Rolling. Accepted until full.

Contact: Danny Jordan, d2jordan@oakland.edu.

Oberlin College

Oberlin, Ohio

Student Body: 60 jazz students.

Tuition: \$36,064/year, plus fees.

Jazz Degrees: Bachelor's of Music in Jazz Studies (Performance).

Jazz Bands: Oberlin Jazz Ensemble, Oberlin Jazz Septet, 12-15 small combos.

Faculty: Wendell Logan, Gary Bartz, Marcus Belgrave, Peter Dominguez, Robin Eubanks, Robert Ferrazza,



Temple University jazz student

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Billy Hart, Dan Wall.

Notable Alumni: Ted Baker, Stanley Cowell, Leon Dorsey, Allen Farnham, Lafayette Harris, Paul Horne, Jon Jang, Ben Jaffe, James McBride, Michael Mossman.

Auditions: Dec. 5-6 for early review; Feb. 20-21, 27-28 (non-jazz studies) and March 6-7, 2009. Visit oberlin.edu/con/admissions for details.

Financial Aid: Available. Call (800) 693-3173 or visit oberlin.edu/financialaid.

Scholarships: Available. Call (440) 775-8413.

Application Deadline: Nov. 1 for early review; Dec. 1 for regular admissions.

Contact: Michael Manderen, (440) 775-8413; conservatory.admissions@oberlin.edu; oberlin.edu/con.

The Ohio State University

Columbus, Ohio

Student Body: Approximately 35 jazz majors.

Tuition: \$8,700/year in-state, \$22,000/year out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Performance or Jazz Composition.



Studio Faculty:

Derek Cannon, trumpet
John Rekevics, woodwinds
Scott Kyle, trombone
Bob Boss, guitar
Bob Magnusson, bass
Mike Holguin, drumset
John Flood, vibraphone
Kevin Delgado, latin percussion



Institute for Jazz

Bill Yeager, Director
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Richard Thompson, Associate Director

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Curriculum includes jazz ensembles, jazz combos, private instruction, jazz theory, jazz arranging and composition, jazz history, graduate seminars in jazz theory and history

**Auditions for scholarships
and admission: February 2009**

www.music.sdsu.edu
619.594.6031

Jazz Bands: Three big bands, seven combos.
Faculty: Chet Bauch, Tim Cummiskey, Marc Fields, Mark Flugge, Kris Keith, Ted McDaniel, Doug Pierce, Jim Rupp, Shawn Wallace, Andy Woodson.
Notable Alumni: Hank Marr, John Fedchock, Vince Mendoza, Gene Walker, Roger Hines, Jim Rupp.
Auditions: Dec. 10; Jan. 30, Feb. 14 and 16, 2009.
Financial Aid: Contact Hilary Apfelstadt, (614) 292-2870.
Scholarships: Contact Apfelstadt.
Application Deadline: Rolling, preferably by two weeks before audition date.
Contact: Ted McDaniel, (614) 292-4657; mcdaniel.2@osu.edu.

Ohio University

Athens, Ohio

Student Body: 275 music majors, 30 jazz students.
Tuition: Undergraduate: \$9,000 in-state; graduate: \$3,126 in-state.
Jazz Degrees: Jazz Minor.
Jazz Bands: Big bands, jazz percussion ensemble, combos.
Faculty: Matt James, Ernest Bastin, Roger Braun, Michael Parkinson, Guy Remonko, Richard Wetzell, Sylvester Young.
Notable Alumni: James Warrick, Sarah Morrow.
Auditions: Auditions/interviews are scheduled in February 2009. All freshman applicants must complete a theory placement examination. Videotapes are accepted if an in-person audition is not possible. Cassettes and CDs are not accepted. Visit finearts.ohio.edu/music or contact Elizabeth Braun, (740) 593-4244; braune@ohio.edu.
Financial Aid: See sfa.chubb.ohiou.edu.
Scholarships: Contact Matt James, (740) 593-0957; jamesm1@ohio.edu.
Application Deadline: Feb. 1, 2009.
Contact: (740) 593-4244; jamesm1@ohio.edu.

Oklahoma State University

Stillwater, Oklahoma

Student Body: 23,000 students, 40 in jazz program.
Tuition: Undergraduate: \$3,677/year in-state, \$13,342/year out-of-state; graduate: \$2,787/year in-state, \$10,836/year out-of-state.
Jazz Degrees: None.
Jazz Bands: Two to three full-size jazz ensembles, two jazz combos.
Faculty: Jonathan Martin, Paul Compton, Ann Bradfield, Igor Karaca.
Notable Alumni: Ashley Alexander.
Auditions: Jazz auditions are held every August during first week of classes. Students may also audition as music majors. Call (405) 744-6135 for more information.
Financial Aid: Available. Call (405) 744-6135 for more information.
Scholarships: Available. Call (405) 744-6135 for more information.
Application Deadline: Rolling.
Contact: Jonathan Martin, (405) 744-3964; jonathan.martin@okstate.edu.

Roosevelt University

Chicago, Illinois

Student Body: 60 jazz students.
Tuition: \$26,125/year.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Instrumental and Vocal Jazz.
Jazz Bands: Two big bands, vocal jazz ensemble, 8-10 combos.
Faculty: Paul Wertico, jazz studies chair, Neal Alger, Ruben Alvarez, Rob Amster, Steve Berry, John Blane, Linda Clifford, Carey Deadman, Jerry DiMuzio, Roger Ingram, Scott Mason, John McLean, Paul Mertens,

Dave Onderdonk, Rob Parton.
Auditions: Saturdays in February 2009, requirements found online at ccpa.roosevelt.edu/music/audition.htm#jazz%20studies.
Financial Aid: Financial aid is available through Roosevelt to U.S. citizens and permanent residents; call (866) 421-0935.
Scholarships: All students who audition are eligible for scholarships.
Application Deadline: Priority deadline is Jan. 15, 2009.
Contact: Ashlee Hardgrave, music@roosevelt.edu; ccpa.roosevelt.edu.

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Let's Start A Band!

DRUMMER

John Hollenbeck

A lot of times you are not looking for a band. It just happens, a chemistry thing where you like this guy, and this guy knows someone else, and you get together and something nice happens. I have some students who play in different bands, and some bands they're in, it's easier for them to play. What they do naturally works. Other groups won't work, even though it's the same quality of artists. After this, the work is hard, trying to figure out if this is a band with a leader, or if it's a collective. These are important distinctions to think about early on. It might be obvious, but some bands start out with a leader, try to transition to a collective and it doesn't work out. The collective thing doesn't happen as much in jazz as it does in rock, where it's almost always a collective. In the jazz world, often the person writing the music is the leader. So there can be a power struggle figuring this out: Is there one leader, or can two or more people lead this group?



PIANIST

Jason Lindner

With my big band, Mitch [Borden] from Smalls and I were talking, and we wanted to do a Monday night band. I told him to give me three months to start. I got people I knew already, and that didn't work. We tried to get together. But chemistry is such a delicate thing. It took years for me to figure out why it didn't work. It took care of itself, but it took time. If one of the trumpeters wasn't into it, or didn't like the music, that was apparent right away. Peoples' schedules had a lot to do with it. You don't want any assholes in the band. It just takes time. A lot of bands that last are started with friends: They're good friends, and then they start a band. Patience is key. You can't expect magic right away. The larger the group, the more difficult it is going to be.



Tulane University faculty band the Professors of Pleasure at the 2008 Vancouver International Jazz Festival

Southern Illinois University at Edwardsville

Edwardsville, Illinois

Student Body: 35 jazz performance majors, 70 participating students.

Tuition: \$7,000/year in-state.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Bachelor's of Arts in Music Business or Music with a Jazz Emphasis, Master's of Music in Performance.

Jazz Bands: Jazz combos, concert jazz band, jazz lab band, guitar ensemble.

Faculty: Brett Stamps, Rick Haydon, Reggie Thomas, Jason Swagler, Miles Vandiver, Zeb Briskovich, Andrew Tichenor.

Notable Alumni: Rick Haydon, Reggie Thomas, Scott Alspach, Karl Schloz, Dave Stamps, Miles Vandiver, Jason Swagler.

Auditions: Scholarship auditions held in February 2009, entrance auditions in April 2009 or by appointment.

Tape or CD accepted, on-campus preferred.

Visit suie.edu/music for details.

Financial Aid: Available. Call (618) 650-3880 for information.

Scholarships: Available. Call (618) 650-2026 for information.

Application Deadline: Nov. 1 for spring semester; May 1, 2009, for fall.

Contact: Brett Stamps, (618) 650-2026; stamps@suie.edu; suie.edu/music.

University of Central Oklahoma

Edmond, Oklahoma

Student Body: Approximately 250 undergraduate music majors, 110 jazz students.

Tuition: Undergraduate: \$128.55/credit in-state, \$324.30/credit out-of-state; graduate: \$164.55/credit in-state,

\$395.30/credit out-of-state.

Jazz Degrees: Undergraduate Minor in Jazz Studies, Master's of Music in Jazz Studies with majors in Performance or Commercial Music Production.

Jazz Bands: Jazz ensemble I, II, III (20-piece large ensembles), Latin jazz ensemble, jazz guitar ensemble, undergraduate jazz combos I & II, graduate jazz combo, vocal jazz ensemble, Civilized Tribe Dixieland ensemble.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Danny Vaughan, Clint Rohr, David Hardman, James Klages, David Hanan, Karl Nelson, Kent Kidwell.

Notable Alumni: Chris Hicks, David Gibson, Bobby Brewer, David Anderson, John Moak, Sharel Cassity, Vince Norman, Clyde Conner.

Auditions: Two jazz standards: one lyrical and one technical piece plus sight reading.

Jazz Merit Scholarship auditions scheduled by Brian Gorrell, (405) 359-7989 x 278; bgorrell@ucok.edu.

Financial Aid: Sheila McGill, director, (405) 974-3334.

Scholarships: Contact Brian Gorrell for jazz scholarship auditions.

Application Deadline: Undergraduate: Jan. 9, 2009, for spring 2009; graduate: Jan. 2, 2009, for spring 2009.

Contact: Brian Gorrell, jazz studies division head, (405) 359-7989 x 278; bgorrell@ucok.edu.

University of Central Missouri

Warrensburg, Missouri

Student Body: 11,000 students, 45 enrolled in jazz classes.

Tuition: Undergraduate: \$195.30/semester hour in-state, \$390.60/semester hour out-of-state; graduate: \$245.80/semester hour in-state, \$491.60/semester hour out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz/

Commercial Music.

Jazz Bands: Two big bands, three-plus combos, vocal jazz ensemble.

Faculty: David Aaberg, Michael Sekelsky, Eric Honour, Robert Lawrence.

Auditions: Nov. 14; Feb. 14 and 16, 2009.

Financial Aid: Available, call (800) 729-2678 or e-mail finaid@ucmo.edu.

Scholarships: For music: (660) 543-4530;

for academic: (800) 729-2678 or e-mail finaid@ucmo.edu.

Application Deadline: Rolling.

Contact: David Aaberg, director, (660) 543-4909; aaberg@ucmo.edu.

University of Cincinnati

Cincinnati, Ohio

Student Body: Approximately 900 music majors, 45 jazz students.

Tuition: Approximately \$8,000/year in-state, \$23,000/year out-of-state.

Jazz Degrees: Bachelor's of Music and Master's of Music in Jazz Studies; Bachelor's of Music in Music Education with a Specialization in Jazz Studies; Minor in Jazz in certain doctoral programs.

Jazz Bands: Two big bands, 10 combos, jazz guitar ensemble, Brazilian combo.

Faculty: Rick VanMatre, Phil DeGreg, Kim Pensyl, John Von Ohlen, Chris Berg, Marc Fields, James Smith, Art Gore, James Bunte, Paul Piller, Rusty Burge, Pat Linhart, Bill Gwynne.

Auditions: On-campus preferred, but recordings accepted. Visit ccm.uc.edu.

Financial Aid: Available. Call (513) 556-5463.

Scholarships: Available. Call (513) 556-5463.

Application Deadline: Dec. 1.

Contact: Conservatory of Music, (513) 556-5463; ccmadmis@uc.edu; ccm.uc.edu/jazz.

University of Illinois at Urbana-Champaign

Urbana-Champaign, Illinois

Student Body: 35 undergraduate and 30 graduate jazz students.

Tuition: Undergraduate: \$12,000/year in-state, \$26,000/year out-of-state; graduate: \$9,000/year in-state, \$21,000 out-of-state.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance, Doctorate of Musical Arts in Jazz Performance.

Jazz Bands: Four big bands, seven combos, Latin jazz ensemble, jazz trombone ensemble, jazz guitar ensemble, jazz sax ensemble, world music ensemble.

Faculty: Chip McNeil, Jim Pugh, Dana Hall, John "Chip" Stevens, Joan Hickey, Ron Bridgewater, Tito Carrillo, Larry Gray, Glenn Wilson.

Notable Alumni: Joe Farrell, Jim McNeely, Kim Richmond, John Burr, Howie Smith, Joel Spencer, Cecil Bridgewater, Ron Bridgewater, Dee Dee Bridgewater, Don Heitler.

Auditions: Jan. 23, 24, Feb. 6, 7, 13 and 14, 2009.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Graduate: Dec. 1; undergraduate: Jan. 2, 2009.

Contact: School of Music admissions office, (217) 244-7899; musicadmissions@illinois.edu.

University of Iowa

Iowa City, Iowa

Student Body: 26 jazz students.

Tuition: Undergraduate: \$6,550/year in-state, \$20,650/year out-of-state; graduate: \$7,400/year

in-state, \$20,300/year out-of-state.

Jazz Degrees: Bachelor's and Master's of Arts with Jazz Emphasis.

Jazz Bands: Three big bands, Latin jazz ensemble, Improvisers' Orchestra, six combos.

Faculty: John Rapsom, Steve Grismore, Brent Sandy, James Dreier.

Notable Alumni: David Sanborn, Al Jarreau,

Patricia Barber, Steve Grismore, Ed Sarath,

Paul Scea, Rafael Dos Santos, Eric Thompson.

Auditions: On-campus by February 2009, preferred.

Audio or video recording accepted if circumstances

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Scholarships: Undergraduate scholarships available for each instrument (apply by January 2009); six graduate teaching assistantships available each year (apply by February 2009).

Application Deadline: Rolling, but recommended by Jan. 15, 2009.

Contact: John Rapson, (319) 335-1662; ira-rapson@uiowa.edu.

University of Kansas

Lawrence, Kansas

Student Body: 600 music majors; 100 in jazz program; 10 jazz majors.

Tuition: \$3,920/semester in-state; \$9,475/semester out-of-state.

Jazz Degrees: Bachelor's of Arts in Jazz Studies.

Jazz Bands: Three big bands, six combos, two vocal jazz ensembles.

Faculty: Dan Gailey, Vince Gnojek, Steve Leisring, Michael Davidson, Todd Wilkinson, Wayne Hawkins, Jeff Harshbarger, Cody Loucks.

Notable Alumni: Gary Foster, Ron McCurdy, John Lewis.

Auditions: Nov. 21; Jan. 30-31, Feb. 13-14, 2009.

On-campus live auditions encouraged; tapes accepted with advance approval.

Financial Aid: Available; call (785) 864-3436.

Scholarships: Available; call (785) 864-3436.

Application Deadline: Dec. 1 for scholarship consideration; April 1, 2009, for admission.

Contact: Dan Gailey, dgailey@ku.edu; (785) 864-4389.

University of Louisville

Louisville, Kentucky

Student Body: 50 jazz students.

Tuition: Undergraduate: \$3,782/semester in-state, \$9,177/semester out-of-state; graduate: \$4,103/semester in-state; \$9,045/semester out-of-state.

Housing is approximately \$5,200/year for undergraduate students.

Jazz Degrees: Master's of Music Performance with a Concentration in Jazz, Bachelor's of Music in Jazz Studies, Bachelor's of Arts with a Jazz Emphasis.

Jazz Bands: Two jazz ensembles, jazz repertoire ensemble, Brazilian ensemble, eight combos.

Faculty: John La Barbera, Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Jim Connerley, Craig Wagner, Jason Tiemann, Tyrone Wheeler, Mike Tracy.

Notable Alumni: Jimmy Walker, Mike Tracy, Delfeayo Marsalis, Pat Harbison, Jim Lewis, Chris Fitzgerald,

University of Hartford saxophonist Yunie Mojica



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 Bill Gwynne, *recording techniques*
 Kim Pensyl, *trumpet*
 Paul Piller, *arranging, composition*
 James E. Smith, *guitar*
 Rick VanMatre, *saxophone, director of jazz studies*
 John Von Ohlen, *drums*
 Art Gore, *drums*

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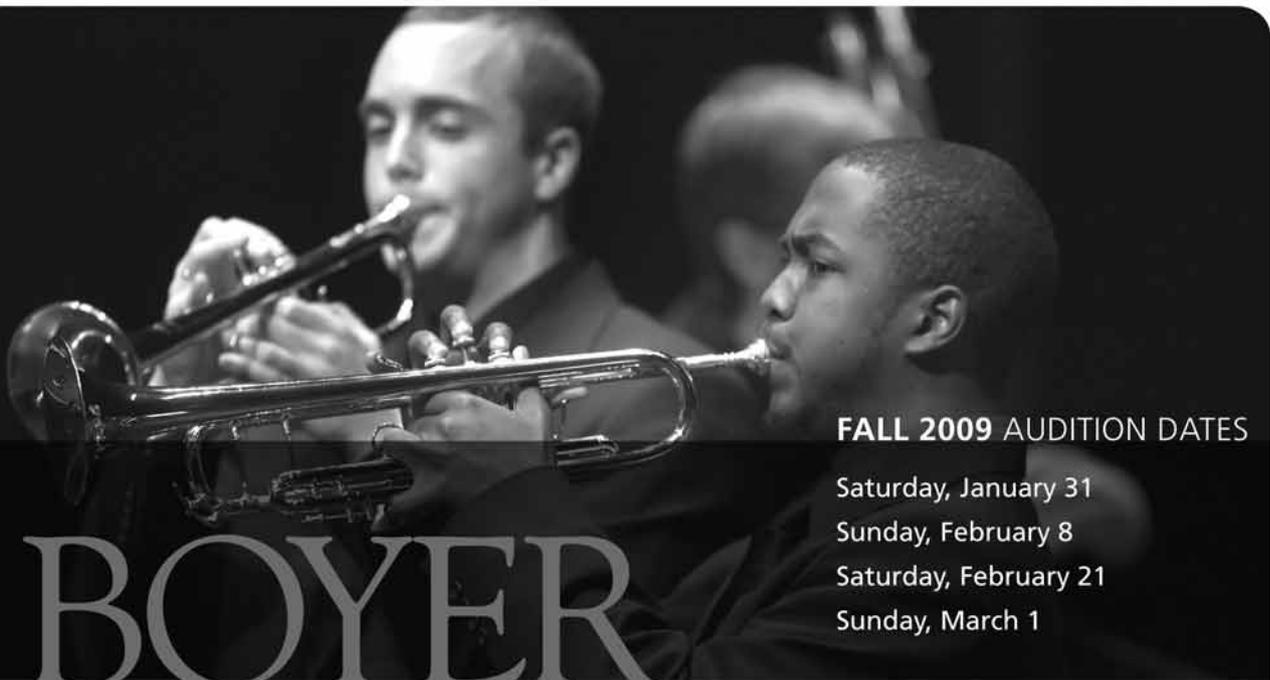
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Sunday, February 8

Saturday, February 21

Sunday, March 1

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John Swana

Bass

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Dan Monaghan

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Dick Oatts
Ben Schachter

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Luis Bonilla

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Let's Start A Band!

SAXOPHONIST **Gary Smulyan**

Listen to groups from the past, and figure out if there's one that you'd like to model your group after. You should have a vision of what you're trying to communicate, the sounds you are going after. Try to find people who can understand what it is you're trying to play. Be open and play with a lot of different people, and find out who it is who you feel like-minded with. Try to put yourself into as many different situations as possible. Also, listen to music together. When I was growing up, we spent a lot of time listening, trying to emulate. There's a big social element to playing, developing relationships on and off the bandstand that will affect what happens on the bandstand. You have this whole world opening up to you. You have this whole history of music at your disposal. Open yourself up to it. It's a voyage of discovery.



TRUMPETER **Corey Wilkes**

I look at it the same way as I gravitate toward certain people, it's like a marriage. Everyone is not meant for one another, but once you find that right chemistry, you can make it happen. Me and my guys in the band, we have an organic vibe. We hang out together. I like that camaraderie in the band. It takes us to another level. I've met most of my guys at jam sessions. There's a feel I'll find with my bandmates. They give me something where I don't feel like I'm always g'gging in a pit of ideas. I can feel like it's a conversation. It's spiritual, connecting like this.



DePaul University Jazz Ensemble

Campus visits are highly recommended and required for scholarship assistance.

Financial Aid: Available. Contact Amanda Boyd.

Scholarships: Available. Contact Boyd.

Application Deadline: Feb. 15, 2009, for graduate students to be considered for scholarships; no undergraduate application deadlines.

Contact: Mike Tracy, (502) 852-6032; miketracy@louisville.edu; jazz.louisville.edu.

University of Michigan *Ann Arbor, Michigan*

Student Body: 50 jazz students.

Tuition: Undergraduate: \$12,439/year in-state, \$35,391/year out-of-state; graduate: \$16,685/year in-state; \$33,399/year out-of-state.

Jazz Degrees: Bachelor's of Fine Arts in Jazz Studies, Bachelor's of Fine Arts in Jazz and Contemplative Studies, Bachelor's of Fine Arts in Jazz and Contemporary Improvisation, Master's of Music in Improvisation.

Jazz Bands: Jazz ensemble, jazz lab ensemble, jazz combos, Creative Arts Orchestra, Latin jazz ensemble.

Faculty: Ed Sarath, Ellen Rowe, Geri Allen, Michael Gould, Robert Hurst, Dennis Wilson, Andrew Bishop, Marion Hayden, Mark Kirschenmann, Bill Lucas.

Notable Alumni: Craig Taborn, Gerald Cleaver, Andrew Bishop, Randy Napoleon, Jeremy Kittel, David Cook, Dean Moore, Sachal Vasandani.

Auditions: Live and taped auditions possible. Visit music.umich.edu/departments/jazz_improv for dates and audition requirements.

Financial Aid: Must complete the FAFSA and undergraduates must complete the CSS for UM need-based grants and federal programs.

Scholarships: Music merit awards packaged in early April, must apply by Dec. 1.

Application Deadline: Dec. 1 for merit award consideration; final deadline is Jan. 15, 2009.

Contact: Francie Goodridge, (734) 763-7559; francieg@umich.edu.

University of Missouri–Columbia *Columbia, Missouri*

Student Body: Approximately 80 jazz students.

Tuition: Approximately \$4,250/semester in-state, \$5,175/semester out-of-state.

Jazz Degrees: Minor in Jazz Studies (non-music majors); Certificate in Jazz Studies (music majors).

Jazz Bands: Concert jazz band, studio jazz band, lab jazz band, 10 combos.

Faculty: Doug Leibinger, Tom Andes, Michael Budds, Lloyd Warden.

Notable Alumni: Allen Beeson, Mike Metheny.

Auditions: Mizzou Music Days: Dec. 5; Feb. 16 and March 7, 2009. Visit music.missouri.edu/financialaid/musicdays.html for more information.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: See missouri.edu.

Contact: Doug Leibinger, leibingerd@missouri.edu; mujazz.missouri.edu.

University of Missouri at Kansas City *Kansas City, Missouri*

Student Body: 650 undergraduate and graduate music majors, approximately 25 jazz majors, 50 student jazz participants.

Tuition: Undergraduate (approximately): \$4,590/semester in-state (about 16 hours), \$10,510/semester out-of-state; graduate: \$3,210/semester in-state (about nine hours), \$7,460/semester out-of-state.

Jazz Degrees: Bachelor's of Music in Performance with a Concentration in Jazz and Studio Music, Master's of Arts with a Concentration in Jazz.

Jazz Bands: Concert jazz band, 11 O'Clock Jazz Band, several combos, Latin jazz combo.

Faculty: Bobby Watson, Michael Pagán; adjunct faculty: Doug Auwarter, Greg Carroll, Steve Dekker, Brandon Draper, Rod Fleeman, Stan Kessler,

Al Pearson, Gerald Spaits, Dan Thomas, Michael Warren, Bram Wijnands, Roger Wilder.
Auditions: Dec. 6; Feb. 7, 16 and March 6, 2009. Audition dates must be scheduled in writing at least 30 days prior to audition date requested. Visit conservatory.umkc.edu/students/audition_rep.aspx for information.

Financial Aid: Available. Call (816) 235-1154 or visit sfa.umkc.edu.

Scholarships: Non-resident scholarships available. Jazz performance scholarships available. Call (816) 235-2900 or visit conservatory.umkc.edu/students/admissions.aspx.

Application Deadline: All applications are due 30 days prior to requested audition date. Auditions must be completed prior to March 6, 2009, for fall admission and scholarship consideration.

Contact: Bobby Watson, (816) 235-2905; watsonr@umkc.edu or Michael Pagan, (816) 235-6078; paganmi@umkc.edu.

University of Nebraska at Lincoln

Lincoln, Nebraska

Student Body: 60 jazz students involved in groups.

Tuition: \$179.75/credit hour in-state, \$533.75/credit hour out-of-state.

Jazz Degrees: Master's of Music and Doctorate of Music in development (none offered currently).

Jazz Bands: Jazz ensembles 1 and 2, combos 1-4, Supersax Ensemble, Bone Choir.

Faculty: Paul Haar, director of jazz studies, Darryl White, Anthony Bushard, Eric Richards, Peter Bouffard, Rusty White, Tom Larson.

Notable Alumni: Laurie Frink, Victor Lewis, Matt Wallace.

Auditions: January and February 2009, stribby2@unlnotes.unl.edu.

Financial Aid: Contact stribby2@unlnotes.unl.edu.

Scholarships: Contact stribby2@unlnotes.unl.edu.

Application Deadline: stribby2@unlnotes.unl.edu.

Contact: stribby2@unlnotes.unl.edu.

University of Nebraska at Omaha

Omaha, Nebraska

Student Body: 16,000 students, 275 music students (undergraduate and graduate).

Tuition: \$154.75/credit hour in-state, \$456/credit hour out-of-state.

Jazz Bands: Jazz I, Jazz II, combos.

Faculty: Pete Madsen, Barry Ford, Darren Pettit, Jeff Scheffler, Mark Misfeldt, Carlos Figueroa, Andy Hall.

Notable Alumni: Karrin Allyson.

Financial Aid: Available. Contact Jim Saker, (402) 554-3446.

Scholarships: Available. Contact Pete Madsen, (402) 554-2297.

Application Deadline: Dec. 1 for spring; Aug. 1, 2009, for fall.

Contact: Pete Madsen, (402) 554-2297; petermadsen@unomaha.edu.

University of North Dakota

Grand Forks, North Dakota

Student Body: 12,559 students, 115 music majors.

Tuition: \$6,130/year in-state, \$14,523/year out-of-state.

Jazz Degrees: No jazz-specific degrees offered. Bachelor's of Arts in Music; Bachelor's of Music in Music Education, Music Therapy and Performance; Master's of Music in Choral Conducting, Composition, Instrumental Conducting, Music Education, Pedagogy, Performance; Ph.D. in Music Education.

Faculty: Gary Towne, Jeffrey Anvinson, Royce

Blackburn, Michael Blake, Joshua Bronfman.

Financial Aid: Available. See und.edu/dept/finaid.

Scholarships: Available. See undmusic.org.

Application Deadline: See nodak.edu for details.

Contact: www2.und.nodak.edu/undmusic/request_information.php.

University of Northern Iowa

Cedar Falls, Iowa

Student Body: 12,000 students.

Tuition: Undergraduate: Approximately

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Jazz Degrees: Bachelor's of Music, Music Education with Jazz Specialization; Minor in Jazz Studies; Master's of Music, Jazz Pedagogy.

Jazz Bands: Three big bands, six combos.

Faculty: Chris Merz, Robert Washut, Jonathan Schwabe, Robert Dunn.

Notable Alumni: Paul McKee, Jeff Helmer, Brent Sandy, Mark Urness, J.C. Sanford, Rick Stone, Tommy Giampietro, Vladan Milenkovic.

Auditions: Feb. 27, 2009. Live on-campus audition strongly preferred, but taped auditions will be considered under some circumstances. Contact Alan Schmitz at schmitz@uni.edu to arrange for a live or taped audition.

Financial Aid: Available. Call (319) 273-2700.

Scholarships: Available. Contact schmitz@uni.edu.

Application Deadline: See uni.edu.

Contact: Chris Merz, (319) 273-3077; merz@uni.edu.

University of Toledo

Toledo, Ohio

Student Body: 35 jazz students.

Tuition: \$6,816/year.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Bachelor's of Music in Jazz with a Recording Arts and Music Business Emphasis, Bachelor's of Education in Music Education with an Emphasis in Jazz, Master's of Music in Jazz Studies (Performance or Arranging).

Jazz Bands: Two big bands, four to six small groups, Latin jazz ensemble, jazz guitar ensemble, hand drumming ensemble.

Faculty: Jon Hendricks, Gunnar Mossblad, Norm Damschroder, Tim Whalen, David Jex, Jonathan Ovalle, Mark Byerly, Brad Felt.

Auditions: On campus Nov. 8; Feb. 28, March 21 and April 4, 2009, and by special appointment. Online application available. Tapes or CDs accepted.

Financial Aid: Available. Contact office of financial aid, (419) 530-8700.

Scholarships: Available. Contact the Department of Music, (419) 530-2448; utmusic@utoledo.edu.

Application Deadline: Application/audition by March 21, 2009, for priority scholarship consideration.

Contact: (419) 530-2448; jazz@utoledo.edu; jazz.utoledo.edu.

University of Wisconsin at Eau Claire

Eau Claire, Wisconsin

Student Body: 350 music students.

Tuition: \$5,845/year in-state, \$6,239/year for Minnesota residents, \$13,418/year out-of-state.

Jazz Degrees: None.

Jazz Bands: Five bands.

Faculty: Robert Baca, Jeffery Crowell, Phillip Ostrander, Jerry Young, Nachito Herrera.

Notable Alumni: Jeremy Miloszewicz, Larry Lelli, Dan Urness, Jamey Simmons, Kevin Kjos, Kyle Newmaster, Matt Franko, Lyle Mays, Scott Pingel.

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One University Plaza, Youngstown, OH 44555
330-941-3636, www.yzu.edu, email mrclist@ysu.edu

Auditions: Music auditions will be held Nov. 15; Jan. 22, Feb. 14 and March 7, 2009.

Financial Aid: Available. Call (715) 836-2637 for more information.

Scholarships: Available. Call (715) 836-4371 for more information.

Application Deadline: December.

Contact: Robert Baca, (715) 836-4371.

University of Wisconsin at Green Bay

Green Bay, Wisconsin

Student Body: 5,000 students.

Tuition: \$6,000/year.

Jazz Degrees: Bachelor's of Arts in Jazz Studies.

Jazz Bands: Two jazz ensembles, combos, vocal jazz ensemble.

Faculty: John Salerno, Chris Salerno, Adam Gaines, Stefan Hall, Craig Hanke.

Notable Alumni: Dave Charles, Carl Allen, Todd Buffa, Kevin Koch.

Auditions: Visit uwgb.edu for information.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Visit uwgb.edu for information.

Contact: John Salerno, salernoj@uwgb.edu.



Westfield State College jazz students

University of Wisconsin at Madison

Madison, Wisconsin

Student Body: 450 music students.

Tuition: \$7,600/year in-state; \$9,400/year for Minnesota residents; \$21,900/year other out-of-state.

Jazz Degrees: None.

Jazz Bands: Two jazz ensembles, small combos, jazz improv class.

Faculty: Les Thimmig, Richard Davis, James Doherty.

Notable Alumni: Adam Unsworth, Jeffrey Ernstoff, Jeff Eckels, Claude Cailliet, Chris Washburne, Peter Dominguez, Hans Sturm.

Auditions: For admission to the School of Music: Nov. 22; Jan. 31 and Feb. 28, 2009. Auditions are in-person. Recorded auditions are acceptable only where geography creates hardship. Auditions for jazz ensembles the first week of classes.

Financial Aid: Available. Call (608) 262-3060.

Scholarships: Available. Call (608) 262-3060.

Application Deadline: Feb. 1, 2009.

Contact: music.wisc.edu.

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University of Wisconsin at Milwaukee

Milwaukee, Wisconsin

Student Body: 325 undergraduates in the Music Department.

Tuition: \$3,654/semester in-state, \$8,500/semester out-of-state.

Jazz Degrees: Bachelor's of Fine Arts Degree in Music Performance—Instrumental Jazz Studies.

Jazz Bands: One jazz ensemble.

Faculty: Curt Hanrahan, Steve Nelson-Raney,

Don Linke, Lou Cucunato, Gillian Rodger, Kevin Hartman, Dave Smith, Dave Bayles, Carl Storniolo, Tom McGirr.

Auditions: Five auditions annually; contact music department for specific dates and information.

Financial Aid: Inquire at UWM web site, uwm.edu.

Scholarships: Scholarship information given at time of audition.

Application Deadline: Visit uwm.edu for details.

Contact: Curt Hanrahan, hanraha6@uwm.edu (for winds); Steve Nelson-Raney, snraney@uwm.edu (for rhythm section).

University of Wisconsin at Oshkosh

Oshkosh, Wisconsin

Student Body: 65 jazz students.

Tuition: Approximately \$6,000/year.

Jazz Degrees: Bachelor's of Music in Performance, Recording Technology, Music Business or Music Education.

Jazz Bands: Two big bands, five combos, vocal jazz choir.

Faculty: Marty Robinson, Rob McWilliams, David Dunning.

Auditions: Feb. 21 and 28, 2009, or by special appointment.

Financial Aid: Available. Call (920) 424-3377 for information.

Scholarships: Available. Call (920) 424-4224 for information.

Application Deadline: Jan. 23, 2009.

Contact: Marty Robinson, (920) 424-7015; robinsm@uwosh.edu.

Valparaiso University

Valparaiso, Indiana

Student Body: 30 jazz band members.

Tuition: \$26,070/year.

Jazz Degrees: None.

Jazz Bands: Jazz band, jazz combo.

Faculty: Jeffrey Brown, Bruce Evans, Billy Foster.

Auditions: On-campus auditions for the University Jazz Band are held at the beginning of the school year in August.

Financial Aid: Available. Call the office of admissions and financial aid, (219) 640-5015.

Scholarships: Available. Auditions for music scholarships take place in February 2009.

Application Deadline: Deadline to request an audition for scholarships is at the end of January 2009.

Contact: (219) 464-5454; music@valpo.edu.

Wayne State University

Detroit, Michigan

Student Body: 60 jazz majors.

Tuition: Visit

sdcl.wayne.edu/registrarweb/tuition/chart.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Performance.

Jazz Bands: Big bands I, II, III; jazz guitar ensembles; jazztets; jazz combos.

Faculty: Christopher Collins, Russell Miller, Rob Piphon, Dennis Tini, Matt Michaels, Marcus Belgrave, George Benson, Steven Carryer, Ed Gooch, David Jennings, Donald Mayberry, Jerry McKenzie, Dan Pliskow, Ernie Rodgers, James Ryan, David Taylor, John Trudell, Kevin Welling.

Auditions: Nov. 7; Feb. 6, March 6, 2009 (scholarship deadline) and May 7, 2009. On-campus auditions preferred. Call (313) 577-1795 to schedule an audition. Tapes accepted when distance prevents on-campus audition.

Financial Aid: Available. Call office of financial aid and scholarships, (313) 577-3378.



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SAXOPHONIST **Frank Catalano**

In addition to having good players around you, you should have people around you who you get along with. When people have the right attitude—just like dating, marriage or any partnership—hopefully everyone will be working as hard as they can for everyone else. Then, the music can go somewhere and be special. When there's animosity, jealousy or bitterness, the music starts faltering. You want to have people who will have your back.



GUITARIST **Dave Stryker**

I've had this group with Steve Slagle for more than 20 years. It doesn't have to be your best friend, but you have to have a common goal and hear music a certain way. Steve plays differently than I do. Sometimes a little sweet and sour—someone brings a different thing than the other cat—but when you put it together it makes it better. You have to find a common sound you're trying to achieve, though. When you're in school, you should take advantage of that. Once you get out of school, the real world hits you. Then you have to deal with gigging, making money, the real-life things.

Scholarships: Available. Department also offers a graduate assistantship, with stipend, for students enrolled in the Master's of Music in Jazz Performance program.

Application Deadline: Aug. 1, 2009.

Contact: Christopher Collins, director of jazz studies, (313) 577-1780; jazz@wayne.edu.

Webster University *St. Louis, Missouri*

Student Body: 135 undergraduates in music, 35 jazz majors.

Tuition: \$19,330/year.

Jazz Degrees: Bachelor's of Music in Jazz Performance and Music Technology; Master's of Music in Jazz Performance or Jazz Composition; Master's with Jazz Studies Emphasis.

Jazz Bands: Eight combos, one big band, one mini big band, one vocal jazz ensemble.

Faculty: Paul DeMarinis, director, Willie Akins, Dave Black, Christopher Braig, Tom Byrne, Wayne Coniglio, Kevin Gianino, Randy Holmes, Willem von Hombracht, Mike Karpowicz, Debby Lennon, James Martin, Kim Portnoy, Dan Rubright, Steve Schenkel, Carol Schmidt, Carolbeth True.

Notable Alumni: Dave Black, Erin Bode, Henry Brewer, Tom Byrne, Chris Cheek, Paul DeMarinis, Jerry Greene, Pat Joyce, Steve Kirby, Joe McBride, J.D. Parran, Linda Presgrave, Dan Rubright, Carol Schmidt, Mike Shannon, David Stone, Conrad Thomas, Chris Walters, John Zorn.

Auditions: Auditions/interviews are scheduled from November through April 2009. All freshman applicants must complete the theory placement examination. Videotapes or CDs are accepted if an in-person audition is not possible. Visit webster.edu/depts/finearts/music/auditions for more information.

Financial Aid: Contact Paul DeMarinis, (314) 968-7039, demaripa@webster.edu.

Scholarships: Available.

Application Deadline: Dec. 10 for spring semester; May 1, 2009, for fall semester.

Contact: Paul DeMarinis, (314) 968-7039; demaripa@webster.edu.

Western Illinois University *Macomb, Illinois*

Student Body: Approximately 50 jazz students.

Tuition: Undergraduate: \$3,228/semester in-state, \$4,842/semester out-of-state;

graduate: \$2,848/semester in-state, \$5,696/semester out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies; Jazz Minor; Master's of Music in Jazz Performance; Master's of Music in Jazz Composition.

Jazz Bands: Two jazz orchestras, and chamber jazz groups.

Faculty: John Cooper, John Vana, Michael Stryker, Kevin Nichols, John Mindeman, Marlene Rosenberg, Matthew Warnock.

Notable Alumni: Bruce Gates, Stephen Hawk, Reggie Thomas, Frank Parker, Jr., Steve Kummer, Corey



University of Massachusetts Amherst saxophonist Frank Newton

Bell, Toby Curtright, Kimberly Wilson, Matthew Lee.

Auditions: Dec. 6; Jan. 14 (Naperville, Ill.), Feb. 7 and 16, 2009.

Financial Aid: Available. Contact Yvonne Oliver, (309) 298-1987; y-oliver@wiu.edu.

Scholarships: Available. Contact Oliver.

Application Deadline: Open.

Contact: John Cooper, (309) 298-1505; jb-cooper@wiu.edu.

Western Michigan University *Kalamazoo, Michigan*

Student Body: Approximately 80 jazz students, 450 music majors.

Tuition: Undergraduate: \$3,285/semester in-state, \$8,058/semester out-of-state; graduate: \$344/credit hour in-state, \$730/credit hour out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Performance with a Jazz Emphasis.

Jazz Bands: Jazz orchestra, jazz lab band, Gold Company I and II (vocal jazz ensembles), numerous vocal and instrumental jazz combos, The Drum Choir, The Brasil Project.

Faculty: Tom Knific, Trent Kynaston, Steve Zegree, Robert Ricci, Scott Cowan, Keith Hall, Diana Spradling, Tim Froncek, Billy Hart (visiting artist), Fred Hersch (visiting artist), Stefon Harris (visiting artist) John Campos.

Notable Alumni: Xavier Davis, Jennifer Shelton Barnes, Quincy Davis, Keith Hall, Mike Harvey, Greg Jasperse, Jeff Lederer, Kate Reid, Shawn Wallace,

Matt Warnock, Justin Binck, Matt Hughes, Ly Tartell, Christine Salerno, April Arabian Tini.

Auditions: Audition dates in November, February and March 2009. Visit wmich.edu/music for specific dates.

Financial Aid: Available.

Visit wmich.edu/music.

Scholarships: Available. Graduate assistantships available. Visit wmich.edu/music.

Application Deadline: Rolling.

Contact: Tom Knific, thomas.knific@wmich.edu; Steve Zegree, stephen.zeegree@wmich.edu; wmich.edu/jazzstudies.

Youngstown State University

Youngstown, Ohio

Student Body: 60 jazz students.

Tuition: \$6,697/year in-state, \$12,204/year out-of-state.

Jazz Degrees: Bachelor's of Music in Performance with a Jazz Emphasis, Master's of Music in Jazz Studies.

Jazz Bands: Three big bands, five small groups.

Faculty: Kent Engelhardt, David Morgan, Glenn Schaft.

Notable Alumni: Harold Danko, Ralph Lalama, Glenn Wilson, Sean Jones, Melissa Slocum, James Weidman.

Auditions: Call the Dana School of Music for information, (330) 941-3636. On-campus scholarship auditions: Jan. 31, Feb. 7 and 28, 2009.

Financial Aid: Available. Call (330) 941-3636.

Scholarships: Available. Call (330) 941-3636.

Scholarship application deadline: Feb. 15, 2009.

Application Deadline: Open admissions.

Contact: Kent Engelhardt, (330) 941-1543; kjengelhardt@ysu.edu.

West

American River College

Sacramento, California

Student Body: 30,000 students, 60 jazz students.

Tuition: \$20/unit.

Jazz Degrees: Associate's of Arts in Jazz Studies.

Jazz Bands: Community Jazz Ensemble, Latin Jazz Ensemble, Studio Jazz Ensemble, jazz combos, three vocal jazz ensembles.

Faculty: Dyne Eifertsen, Joe Gilman, Art LaPierre, Jeff Alkire.

Auditions: Mid-January and mid-May 2009, taped or on-campus.

Financial Aid: Available. Call (916) 484-8437.

Scholarships: Available.

Contact: Visit arc.losrios.edu/~music. (916) 484-8676; eifertdc@arc.losrios.edu.

Arizona State University

Tempe, Arizona

Student Body: 800 music students.

Tuition: Undergraduate: \$2,832/semester in-state,

\$8,976/semester out-of-state;

graduate: \$3,522/semester in-state,

\$7,381/semester out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music Education (Jazz Emphasis).

Jazz Bands: Concert jazz band, jazz repertory band, Latin jazz band, percussion jazz band, seven combos.

Faculty: Justin Brotman, Michael Kocour, Dom Moio, Sam Pilafian, Clarke Rigsby, Bryon Ruth, Jeff Libman, Dennis Monce, Mike Wilkinson.

Auditions: Nov. 15; Jan. 4, Feb. 7, 21 and 28, 2009.

Financial Aid: Available.

Visit students.asu.edu/node/40.

Scholarships: Available. Call (480) 965-5348, visit music.asu.edu/choirs/students/current/scholarships.php.

Contact: Michael Kocour, (480) 965-5348;

michael.kocour@asu.edu; music.asu.edu/jazz.

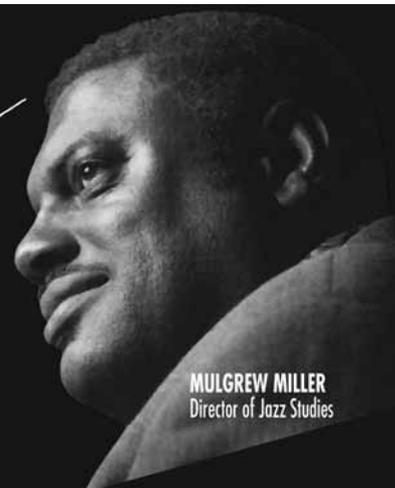
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Stockton, California

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Tuition: Free. Students accepted to program receive

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 Harold Mabern – Piano, Ensemble
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 Marcus McLaurine – Bass, Ensemble
 Jim McNeely – Graduate Arranging
 Chico Mendoza – Latin Jazz Ensemble
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 Bill Mobley – Jazz Ear Training, Trumpet, Ensemble
 John Mosca – Trombone, Ensemble
 Tim Newman* – Jazz History, Ensemble
 Kevin Norton – Mallets, Jazz Ear Training, Ensemble
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Jazz Bands: Brubeck Institute Jazz Quintet.

Faculty: Joe Gilman, music director; resident artists include Joshua Redman, Christian McBride, Lewis Nash, Geoffrey Keezer, Fred Hersch, Robert Hurst, Miguel Zenón, Freddie Hubbard, John Fedchock.

Notable Alumni: Tommy Morimoto, Justin Brown, Brian Chahley, Lucas Pino, Joe Sanders, Fabian Almazan, Glenn Zaleski, Colin Stranahan.

Auditions: First round tape only, final round live audition; tapes due February or March 2009; auditions in March or April 2009.

Financial Aid: Available. Visit brubeckinstitute.org.

Scholarships: Available.

Application Deadline: Early March 2009.

Contact: Steve Anderson, director, (209) 946-3970; sanderso@pacific.edu.

California Institute of the Arts

Valencia, California

Student Body: 250 music students, 40 jazz students.

Tuition: \$32,860/year.

Jazz Degrees: Bachelor's and Master's of Fine Arts.

Jazz Bands: Student- and faculty-led small jazz ensembles, salsa band.

Faculty: David Roitstein, Charlie Haden, Larry Koonse,

Darek Oles, Joe La Barbara, John Fumo, Paul Novros, Vinny Golia, Wadada Leo Smith, Alphonso Johnson.

Notable Alumni: James Carney, Ravi Coltrane, Scott Coley, Nate Wood.

Auditions: Submit by recording four tunes: two jazz standards and two free choice pieces.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Jan. 5, 2009.

Contact: Harmony Jiroudek, (661) 253-7841; hjiroudek@calarts.edu.

California State University, East Bay

Hayward, California

Student Body: 12,000 undergraduate students, 110 music students.

Tuition: \$3,345/year (three quarters).

Jazz Degrees: Bachelor's of Music with Jazz Concentration.

Jazz Bands: Jazz Ensemble, Jazz Workshop, Jazz Band, small improv ensembles.

Faculty: Johannes Wallmann, Dann Zinn, Pat Klobas, others.

Notable Alumni: Marvin McFadden, Ayn Inserto, Doug Beavers, Steve Moretti, Chuck MacKinnon.

Auditions: Scholarship auditions on Jan. 23, Feb. 6 and March 6, 2009.

Financial Aid: Grants, loans and work-study available.

Scholarships: Available for entering and returning music majors.

Application Deadline: Feb. 1, 2009. May change; visit csueastbay.edu/music for updates.

Contact: Johannes Wallmann, director of jazz studies, (510) 885-4198;

johannes.wallmann@csueastbay.edu; csueastbay.edu/music.

California State University, Long Beach

Long Beach, California

Student Body: 36,000 students.

Tuition: Undergraduate: \$1,697/semester in-state, \$5,765/semester out-of-state (12 units); graduate: \$2,050/ semester in-state, \$6,118/semester out-of-state (12 units).

Undergraduate: \$1,697/semester in-state, \$5,765/semester out-of-state at 12 units; graduate: \$2,050/ semester in-state, \$6,118/semester out-of-state at 12 units.

Jazz Degrees: Bachelor's of Music and Master's of Music in Jazz Studies.

Jazz Bands: Two big bands, two jazz vocal ensembles, small groups, numerous combos.

Faculty: Jeff Jarvis, Ray Briggs, Christine Helferich-Guter, Ken Poston, Gerhard Guter, Sal Lozano, Bob McChesney, Eric Marienthal, Jay Mason, Randy

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BM Performance

BM Theory/Composition

BA Music Jazz Studies Minor

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Jazz Composition

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Jazz History

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www.uni.edu/jazzstudies

Drake, Josh Nelson, Jennifer Leitham.

Notable Alumni: John Patitucci, Wayne Bergeron, Tom Kubis, Eric Marienthal, Chad Wackerman, Andy Martin, Jay Anderson, Jeff Kashiwa, Sal Lozano.

Auditions: Contact the Music Department office, (562) 985-4781.

Financial Aid: Available. Teaching assistantships available for graduate students.

Scholarships: Available.

Application Deadline: November for fall 2009 semester.

Contact: Jeff Jarvis, jjarvis2@csulb.edu; (562) 985-4784; csulb.edu/~music.

California State University, Northridge

Northridge, California

Student Body: 70 jazz students.

Tuition: \$1,800/semester in-state; \$5,865/semester out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz, Master's of Music with Jazz Emphasis.

Jazz Bands: Three big bands, NuVeau Art Ensemble (progressive jazz), multiple jazz combos, Latin jazz band, vocal jazz ensemble.

Faculty: Gary Pratt, Matt Harris, Bob McChesney, John Pisano, Gregg Bisonnette, Dick Weller, Howie Shear, Don Kasper, Rob Lockart, Matt Falker, Gary Fukushima, Darek Oles, Jerry Steinholtz.

Notable Alumni: Gordon Goodwin, George Stone, Trey Henry, Dick Weller, Andy Weiner, Dave Tull, Grant Geissman, Dennis Farias, Chuck Owen, Eric Reed, Karl Hunter, Ron Blake.

Auditions: Visit csunjazz.com.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Nov. 30 (general university deadline).

Contact: Gary Pratt, (818) 677-2743; Matt Harris, (805) 405-9664; jazz@csun.edu; csunjazz.com.

California State University, Sacramento

Sacramento, California

Student Body: 28,000 undergraduates, 250 music majors, 60 jazz students.

Tuition: \$1,779/semester for all students; non-resident fee: \$339.00/unit.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's degree with Emphasis in Jazz Studies.

Jazz Bands: Two big bands, three vocal ensembles, Latin jazz ensemble, five jazz combos.

Faculty: Steve Roach, Gerry Pineda, Julia Dollison, Aaron Garner, Steve Homan, Rick Lotter, Kerry Marsh, Mike McMullen, Phil Tulga.

Notable Alumni: Steve Turre.

Auditions: Auditions in December; February and May 2009. Requirements and specific dates are found at csus.edu/music/admissions.

Financial Aid: Available. Complete FAFSA, contact finaid@csus.edu.

Scholarships: Available. Contact mallen@csus.edu.

Application Deadline: First time freshmen, March 1, 2009.

Dates may vary, check csumentor.edu.

Contact: Mark Allen, music advisor, (916) 278-6543.

Cornish College of the Arts

Seattle, Washington

Student Body: 750 undergraduates, approximately 65 jazz students.

Tuition: \$22,350/year.

Jazz Degrees: Bachelor's of Music with an Emphasis in Jazz Instrumental Performance, Jazz Vocal Performance, Jazz Composition.

Jazz Bands: Jazz composers ensemble, Latin jazz ensemble, free jazz ensemble, fusion ensemble, blues ensemble, vocal jazz ensemble.

Faculty: Julian Priestler, Jovino Santos Neto, Chuck Deardorf, James Knapp, Denney Goodhew, Hans Teuber, Randy Halberstadt, Beth Winter, Dawn Clement.

Notable Alumni: Briggan Krauss, Brad Shepik, Eyvind Kang.

Auditions: Ongoing by appointment or by CD.

Financial Aid: Available. Contact admissions@cornish.edu.

Scholarships: Available. Contact admissions@cornish.edu.

Application Deadline: Rolling; Feb. 1, 2009, to maximize eligibility for financial aid.

Contact: Chuck Deardorf, jazz administrator, (800) 726-2787; admissions@cornish.edu.

Eastern Washington University

Cheney, Washington

Student Body: 150 music majors, 100-plus involved in jazz program.

Tuition: \$5,000/year undergraduate in-state, \$13,500/year undergraduate out-of-state; \$6,900/year graduate in-state, \$17,500/year graduate out-of-state.

Jazz Degrees: Master's of Arts in Jazz Pedagogy, Undergraduate Jazz Certificate.

Jazz Bands: Eastern jazz ensemble (I), repertory jazz ensemble (II), lab jazz band (III), vocal jazz I, vocal jazz II, five small groups.

Faculty: Rob Tapper, director, Todd DelGiudice, Michael Waldrop, Andy Plamondon, Kristina Ploeger, Brian McCann, Don Goodwin, Devin Otto, Tom Molter.

Notable Alumni: Vince Littleton, Armand Boatman, Jon Hamar, Terry Lack.

Auditions: December auditions (off-campus), open houses in February and March 2009.

Financial Aid: Available. Contact financial aid and scholarships, finaid@mail.ewu.edu, (509) 359-2314.

Scholarships: Available. Music and jazz scholarships, contact Rob Tapper, (509) 359-7073; rtapper@ewu.edu.

Application Deadline: March 1, 2009.

Contact: Rob Tapper, director of jazz, rtapper@ewu.edu; (509) 359-7073.

The Jazzschool

Berkeley, California

Student Body: 600 jazz students.

Tuition: \$360/class, \$25 registration fee/quarter.

Jazz Degrees: None. Some courses are offered for

credit through U.C. Berkeley Extension.
Jazz Bands: Jazz, blues, Caribbean and South American, world and contemporary pop.
Faculty: Laurie Antonioli, Madeline Eastman, Taylor Eigsti, Alan Hall, Peter Horvath, Raz Kennedy, Mark Levine, Jackeline Rago, Marcos Silva, Wayne Wallace, many others.
Notable Alumni: Julian Waterfall Pollack, Sam Adams, Hamir Atwal, Maya Kronfeld.
Auditions: Held three weeks prior to each quarter. Tapes are accepted in lieu of auditions.
Financial Aid: None.
Scholarships: Sometimes available.
 Contact swing@jazzschool.com.
Application Deadline: September 2009 for fall 2009 auditions.
Contact: (510) 845-5373, swing@jazzschool.com; jazzschool.com.

Musicians Institute *Hollywood, California*

Student Body: Approximately 1,200 students.
Tuition: Approximately \$17,000/year.
 Tuition may vary by program.
Jazz Degrees: Bachelor's of Music in Performance with an Emphasis in Guitar, Bass, Drums, Keyboards or Vocals. Associate's of Arts Degree, Performance



University of Illinois at Urbana-Champaign rehearsal

Certificate and non-certificate programs also available.
Jazz Bands: Jazz-specific performance workshops and electives.
Faculty: Carl Schroeder, Chuck Flores, Putter Smith, Sid Jacobs, Dan Gilbert, Russ Ferrante, Scott Henderson, Dave Pozzi, Roger Steinman, George Lopez, Ernest Tibbs.
Notable Alumni: Howard Alden, Scott Henderson, Norman Brown, Keb' Mo', Frank Gambale, Jimmy Herring, Peter Dyer, Bennie Rodgers, Justin Derrico.
Auditions: Must take entrance exam for Bachelor's of

Music program. Audition recording required for Associate's of Arts and other programs. Placement test given during the registration period prior to start of classes.
Financial Aid: Available. Contact (800) 255-7529 or admissions@mi.edu.
Scholarships: Available. Contact (800) 255-7529 or admissions@mi.edu.
Application Deadline: Undergraduates: July 15, 2009, for fall semester; deadlines vary for other programs.
Contact: Office of admissions, (800) 255-7529; admissions@mi.edu.

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PHIL FARNSWORTH

Pat Metheny in the studio with Berklee students



John Santos

TOM EHRLICH

Guest Experts

Artists-In-Residence Enhance Educational Experiences

By Yoshi Kato

Like a special guest sitting in with a band, artists-in-residence and visiting instructors can help enhance a jazz studies experience. These short-term teachers add dimensions to a school's jazz program while giving the administration the option of bringing in musicians to supplement the core work of the regular faculty.

"It's a way to incorporate legendary musicians into the classroom who might not be at the point in their careers to devote themselves fully to academia," said Christopher Sampson, associate dean for external relations at the University of Southern California's Flora L. Thornton School of Music. He cites as an example USC's guest conductor program, where as many as five artists (including composer-arranger Maria Schneider and saxophonist/incoming faculty member Bob Mintzer) have worked with the Thornton Jazz Orchestra.

Other colleges say that students could also benefit from working with faculty who are not bound to tenure-track requirements.

"It's a flexible way that is student need-driven, so it's not a question of, 'You must come in for this period of time, because this is what the rules say,'" said Larry Simpson, senior vice president for academic affairs at Berklee College of Music in Boston. "What works best for a particular division and a particular faculty member, for example, helps determine how we use them."

Berklee has had considerable success with its artists-in-residence, particularly because of the caliber of musicians they've included. A sampling of Berklee's past guests ranges from guitarist Pat Metheny to pianists Patrice Rushen, Alan Broadbent and Michel Camilo to members of The Yellowjackets. Because of the nature of the positions, they don't need to come in with any educational credentials—just musical expertise.

"We're bringing them in for a specific purpose," Simpson said. "In most cases, they are paired with a member of the faculty here."

Bassist Esperanza Spalding graduated from Berklee in 2005. She and four of her classmates worked with Metheny, who, with faculty member and vibraphonist Gary Burton, co-produced their student recording.

"We were in the studio for four days," Spalding said. "More than just

the amazement at being in the same room as him was watching someone with such masterful ears and a refined musical palette explain how the music needed to be stronger."

Just as a trumpeter can be used to augment the horn section or solo on the front line, guest educators can be placed in a variety of classroom and performance situations.

"When we bring guest artists in, we try to make sure that they're here for a couple of days and that they have a chance to interact fully with the students," said Ellen Rowe, associate professor and chair of jazz piano and improvisation studies at University of Michigan in Ann Arbor. "They're not just giving a master class, but hearing a variety of the students play, giving feedback and private lessons, and perhaps performing with some of the combos and big bands."

Rowe has brought in bassist Dave Holland, drummers Roy Haynes and Carl Allen, and the Geoffrey Keezer Trio to work with the University of Michigan's program.

"Artists-in-residence work with all the students, while faculty members work with students on their particular instrument," said Justin DiCioccio, assistant dean of the Manhattan School of Music's (MSM) jazz division. "The instrumentalists and vocalists get a different perspective from them."

Pianist Kenny Barron, vibraphonist Stefon Harris, trumpeter Lew Soloff and vocalist Luciana Souza have been MSM artists-in-residence. Pianist Jason Moran went from being one to joining the faculty full-time. Between ages 13 and 21, Moran was a jazz student at Houston's High School of the Performing and Visual Arts, Eastman School of Music's summer camp and the MSM.

"I know the importance of students working with musicians who are in the center of the scene," Moran said. "I worked with Barry Harris, McCoy Tyner, Illinois Jacquet, Marcus Roberts, Wynton, Ellis and Branford Marsalis, and tons more. The information from them, whether about fingering or a proper road diet, lasts a lifetime."

Sometimes guests can bring an entirely different jazz-related expertise

Scouting Artist-In-Residence Programs

BEYOND JAZZ

Keep an eye out for guest artists representing different musical areas. "We've seen students who come here as straightahead jazzers," Simpson said. "With exposure to visiting musicians around the world, it broadens them. That's one of the things we like to see here at Berklee."

PAST PERFORMERS

Though it can be difficult to predict who may be a future visiting instructor or artist-in-residence, investigate who has been brought on campus. "It's important for students to look at the types of artists that have come in the past and make sure there's a variety," Rowe said.

MAKING CONNECTIONS

Look into the school's alumni, as those former pupils are often called back. Metheny and Moran are two examples. Also, check out who the faculty members have worked with, as friends and acquaintances may often be called upon. "John Clayton (bassist and USC senior lecturer of jazz studies) seems to know everybody," Sampson said. "So we can draw on him for recommendations and contacts."

HOW THEY BLEND

Ask around to see how the visiting artists combine with a school's regular faculty. "They bring another vibe overall and offer something that's special," DiCioccio said. "But they're like the icing on the cake, whereas the faculty is the meat and potatoes."
—Y.K.

to the classroom. Congeuro and bandleader John Santos has been a visiting instructor and an artist-in-residence, with tenures ranging from an afternoon lecture to a semester-long residency in 2002 at the University of Wisconsin in Madison. His deep understanding of Latin jazz has helped his students draw bridges between musical histories.

"Even some of the brightest students aren't fully aware of the relationships between straightahead jazz and the music of the Caribbean and Africa," Santos said. "I'm helping them to make those connections by teaching the influence of slave immigration through New Orleans and later Dizzy's work with folks like Chano Pozo."

Saxophonist Jesse Scheinin is a third-semester student at Berklee. In addition to being able to take a master class with fellow saxophonist Miguel Zenón and sit in with his quartet at the Cafe 939 campus performance venue and coffee shop, Scheinin also got to hear Schneider give a talk about the music business.

"She seems to be the most credible expert in the jazz industry right now, since she's been so successful as an independent artist," Scheinin said. "When visitors come in, they're sharing their experiences from the road."

Spalding's career has already benefitted from her Berklee encounter with Metheny.

"A visiting artist who works with students is bringing in real-world, current information and tools that are hot off the press," Spalding said. "Which isn't to say that the regular Berklee staff doesn't provide that. But for students, when you work with someone from the outside, you feel a closer link with that career path. You see how these people are living your dream, and it makes you feel closer to the possibility of achieving it yourself."
DB

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Andy Whittington PIANO

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Northern Arizona University
Flagstaff, Arizona

Student Body: 380 music undergraduates, 80 jazz students.
Tuition: \$5,144/year in-state, \$11,098/year out-of-state (Western Undergraduate Exchange is available).
Jazz Degrees: Bachelor's and Master's of Arts in Music Performance or Education, both with a Jazz Certificate.
Jazz Bands: Three big bands, four to six combos.
Faculty: Joel DiBartolo, director, Steve Dunn, Steve Hemphill.
Auditions: Arranged by student and instructor.
Financial Aid: Available. Contact Emily Roberts, (928) 523-6032.
Scholarships: Available. Contact Waylon Dixon, (928) 523-2290.
Application Deadline: Rolling.
Contact: Joel DiBartolo, director, (928) 856-0166; nau.edu.

Portland State University
Portland, Oregon

Student Body: Approximately 40 jazz students.
Tuition: Approximately \$5,000/year.
Jazz Degrees: Bachelor's of Music in Jazz



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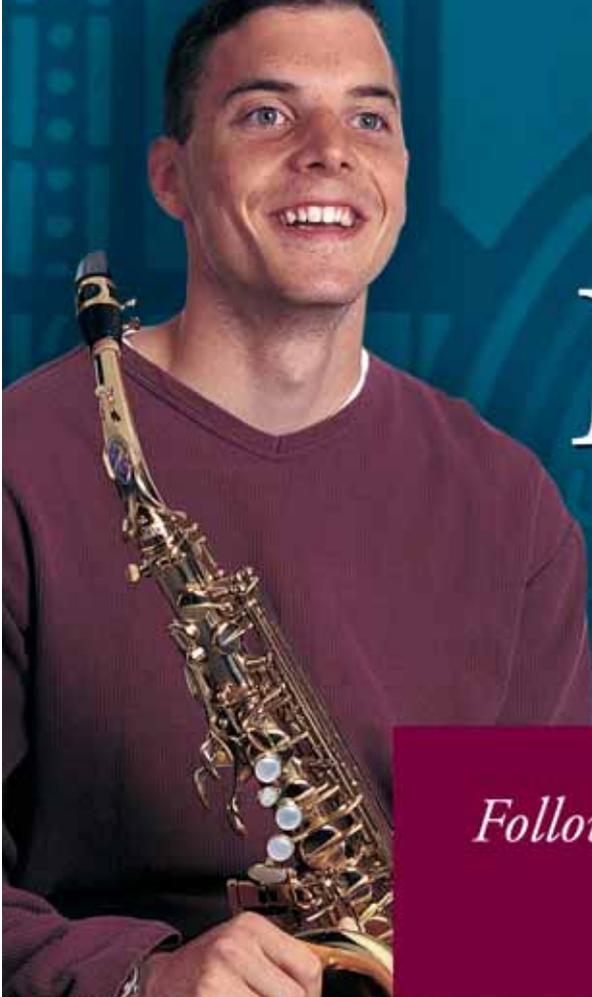
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DRUMMER **Adonis Rose**

Growing up in New Orleans, I made sure I understood the difference in business relationships and personal relationships. I wanted to be around the best musicians, and not just put musicians in my band because they were my friends. Sometimes, if you're good friends with someone, you'll put them in your band. But they might not be able to cut the job. Also, pick people who you have good relationships with. Doing gigs is one thing, but putting a band together, you want a group of guys who can come together and have a great relationship when you're not playing music.



JOHN ABBOTT

TRUMPETER **Jon Faddis**

Decide if this is a cooperative venture, or if one person is going to be the bandleader. Friends get together, jam and decide to start a band. They start writing songs together. But what happens when the band breaks up? One of the most important things that a group can have are legal concepts about what happens if tunes are co-written. That way, you think long-term. What if it doesn't work out? If you have co-written a tune, you've left the band, it was never registered and then it was a big hit: Have an agreement what will happen if this occurs.

Musically, find people who can work well together. There can be one person who can mess up the whole thing. Everybody is at the rehearsal on time, and someone strolls in two hours late. You have to find a musical direction that everyone is comfortable with. The stronger personalities will often take over a cooperative venture. But if it's truly cooperative, everyone has an equal share. One of the most important things that band members can do is express their feelings honestly and tactfully. It doesn't help if you play in a band and are miserable.

Virginia Commonwealth University Jazz Orchestra II



Studies; Master's of Music in Jazz Studies.

Jazz Bands: Two large ensembles, five to seven combos.

Faculty: Charles Gray, Darrell Grant, others.

Auditions: By tape or live, usually done in the first week of February.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Jan. 15, 2009.

Contact: Charles Gray, (503) 725-3029.

San Diego State University *San Diego, California*

Student Body: 35,000 students.

Tuition: Undergraduate: \$3,750/year; graduate (up to six units): \$2,884/year, 6.1 or more units: \$4,462/year.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies.

Jazz Bands: Jazz orchestra, jazz combos, jazz ensembles.

Faculty: Bill Yeager, Rick Helzer, Richard Thompson, Bob Magnusson, Bob Boss, Mike Holguin, John Rekevics, Scott Kyle, John Flood, Derek Cannon.

Auditions: February 2009.

Financial Aid: Available.

Scholarships: Available. Call (619) 594-6031.

Application Deadline: Nov. 30.

Contact: skonar@mail.sdsu.edu; jazz.sdsu.edu.

San Francisco State University *San Francisco, California*

Student Body: Approximately 30,000 students, 60 jazz students.

Tuition: Undergraduate: \$1,146/semester

for six units or less, \$1,728/semester for more than six units; graduate: \$1,332/semester for six units or less, \$2,049/semester for more than six units; \$339/unit for out-of-state residents.

Jazz Degrees: Bachelor's of Arts in Jazz and World Music Studies, Bachelor's of Music in Jazz Performance.

Jazz Bands: Big band, Afro-Cuban ensemble, creative world ensemble, vocal jazz ensemble, gospel choir, several combos.

Faculty: Dee Spencer, Hafez Modirzadeh, Andrew Speight, John Calloway, Jim Witzel, Akira Tana, Michael Zisman.

Notable Alumni: Annette Aguilar, Vernon Alley, George Duke, Vincent Guaraldi, John Handy, Dan Hicks, Johnny Mathis, Kitty Margolis, Jacqui Naylor, John Patitucci, Cal Tjader.

Auditions: December for spring semester, February, March and April 2009 for fall semester. Scholarship auditions are in February and March. Students must register for auditions at least two weeks before desired audition date. For specific dates, check musicdance.sfsu.edu/music.

Financial Aid: Available. Visit sfsu.edu/~finaid for information.

Scholarships: Available. Visit musicdance.sfsu.edu for information.

Application Deadline: Feb. 1, 2009, for fall.

Students must apply to Music Department separately. Visit sfsu.edu/apply for information.

Contact: musicdance.sfsu.edu.

San Jose State University *San Jose, California*

Student Body: Approximately 60 jazz students.

Tuition: Approximately \$2,300/year in-state.

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Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Arts in Jazz Studies.

Jazz Bands: Jazz orchestra, Afro-Latin jazz ensemble, gospel choir, jazz combos.

Faculty: Aaron Lington, Frank Sumares, Wayne Wallace, John Shifflett, Rick Vandivier, Joe Hodge, Jeff Lewis.

Notable Alumni: Dan Sabanovich, Matt Finders, Frank Sumares, Ken Mikasa, Ed Neumeister.

Auditions: New music majors must perform a general audition and a major ensemble audition before completing registration. Auditions are held during registration week and are used for both placement and scholarships. Tapes accepted, live audition preferred. Contact music@email.sjsu.edu for more information.

Financial Aid: Available. Call (408) 283-7500 or e-mail fao@sjsu.edu.

Scholarships: Available. Call (408) 924-1377 or e-mail music@email.sjsu.edu.

Application Deadline: Contact SJSU admissions at (408) 924-2550 or visit info.sjsu.edu/home/admission.html.

Contact: Call (408) 924-1377 or e-mail music@email.sjsu.edu; music.sjsu.edu.

Sonoma State University

Rohnert Park, California

Student Body: 50 jazz students.

Tuition: Approximately \$4,272/year in-state, \$339/unit out-of-state.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Big band, Latin jazz ensemble, concert jazz ensemble, contemporary jazz.

Faculty: Mel Graves, Bob Afifi, Pete Estabrook, Myles Ellis, Charlie McCarthy, George Marsh, John Simon, Randy Vincent.

Auditions: Not required for admission.

Placement auditions held first week of class.

Financial Aid: Available.

Scholarships: Available.

Contact: Department of Music, (707) 664-2324; sonoma.edu.

Stanford University

Stanford, California

Student Body: 6,700 undergraduate, 8,000 graduate students.

Tuition: \$34,800/year.

Jazz Degrees: Jazz Minor.

Jazz Bands: Jazz orchestra, combos.

Faculty: Fred Berry, Jim Nadel, Murray Lowe, Charlie McCarthy.

Notable Alumni: Larry Grenadier, Ray Drummond, Tom Harrell, Glen Daum, Anton Schwartz.

Auditions: By CD.

Financial Aid: Available. For information visit stanford.edu/dept/finaid.

Scholarships: Available. For information visit stanford.edu/dept/finaid.

Application Deadline: Jan. 1, 2009.

Contact: admission.stanford.edu.

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Los Angeles, California

Student Body: 34 jazz students.
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Jazz Degrees: Bachelor's of Arts in Ethnomusicology with a Concentration in Jazz Studies.
Jazz Bands: Jazz orchestra, Latin jazz ensemble, contemporary jazz ensemble, combos, vocal and world music ensembles.
Faculty: Kenny Burrell, George Bohanon, Clayton Cameron, Charley Harrison, Tamir Hendelman, Roberto Miranda, Barbara Morrison, Charles Owens, Bobby Rodriguez, Michele Weir, Ruth Price, Wolf Marshall.
Notable Alumni: Gretchen Parlato, Kamasi Washington, John Daversa, Nick DePinna, Hitomi Oba, Keschia Potter, Miles Mosley, Mark San Filippo.
Auditions: On-campus held in January and February 2009. Tapes accepted if applicant lives more than 200 miles away. Contact (310) 825-4768 or musicaud@arts.ucla.edu for more information.
Financial Aid: Available. Call (310) 206-0400.
Scholarships: Available. Call (310) 206-0411.
Application Deadline: November.
Contact: Alfred Bradley, (310) 825-4768; abradley@arts.ucla.edu; ethnomusic.ucla.edu.

University of Colorado at Boulder

Boulder, Colorado

Student Body: 550 music students.
Tuition: Undergraduate: \$6,154/year in-state, \$25,660/year out-of-state; graduate: \$4,210/year in-state, \$12,800/year out-of-state.
Jazz Degrees: Undergraduate Certificate in Jazz, Bachelor's of Music in Jazz Piano, Bachelor's of Music in Saxophone with Secondary Emphasis

in Jazz Studies, Master's of Music in Jazz Performance and Pedagogy, Doctorate of the Musical Arts in Jazz Studies.

Jazz Bands: Two big bands, seven combos.
Faculty: John Davis, John Gunther, Brad Goode, Pat Bianchi, Dave Corbus, Paul Erhard, Tom Myer, Paul Romaine, Terry Sawchuk, Mark Simon, Doug Walter, Art Lande.
Notable Alumni: Dave Grusin, Glenn Miller.
Auditions: Undergraduate, February 2009; graduate, by appointment.
Financial Aid: Available.
Scholarships: Available.
Application Deadline: February 2009.
Contact: John Davis, davisj@colorado.edu.

University of Denver

Denver, Colorado

Student Body: 300 music majors.
Tuition: Undergraduate: \$34,955/year; graduate: \$24,274/year.
Jazz Degrees: Bachelor's of Music in Jazz Studies and Commercial Music, Master's of Music in Performance with a Jazz Emphasis, Master's of Music in Composition with a Jazz Emphasis.
Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, University Jazz Ensemble, 11 small ensembles.
Faculty: Malcolm Lynn Baker, Al Hood, Eric Gunnison, Art Bouton, Tom Ball, Alan Joseph, Ken Walker, Mike Marlier, Donna Wickham, Mike Schulze.
Notable Alumni: Ron Miles, Ramon Ricker, Javon Jackson, Cedar Walton.
Auditions: Pre-screening auditions required for invitation to a live audition.
Financial Aid: Available.
Scholarships: Available.
Application Deadline: Feb. 15, 2009.
Contact: Jerrod Price, (303) 871-6973.

University of Idaho

Moscow, Idaho

Student Body: Approximately 30 jazz students.

Tuition: \$4,632/year in-state,
\$14,712/year out-of-state.

Jazz Degrees: Jazz Emphases in Performance,
Music History, Composition/Arranging,
Applied Music, Music Education.

Jazz Bands: Four big bands, three jazz choirs,
multiple instrumental, vocal combos.

Faculty: Dave Bjur, Dan Bukvich, Alan Gemberling,
Vanessa Sielert, Vern Sielert, Ian Sinclair.

Auditions: Should be completed by Feb. 28, 2009.

Financial Aid: Available.

Scholarships: Available. Audition by Feb. 28, 2009.

Application Deadline: Feb. 28, 2009, for priority deadline
and scholarship consideration; May 1, 2009,
for regular decision.

Contact: Susan Hess, (208) 885-6231;
music@uidaho.edu; music.uidaho.edu.

University of Nevada at Las Vegas

Las Vegas, Nevada

Student Body: 50 jazz students.

Tuition: Undergraduate: \$3,020/semester in-state,
\$7,800/semester out-of-state; graduate: \$3,180/
semester in-state, \$7,950/semester out-of-state.

Jazz Degrees: Bachelor's or Master's of Music in Jazz
Studies, with Composition or Performance Emphasis
(Instrumental or Vocal).

Jazz Bands: Jazz ensembles I, II, III; contemporary jazz
ensemble; Latin jazz ensemble; vocal jazz ensemble;
10 combos.

Faculty: Tom Warrington, David Loeb, Bruce Paulson,
Joe Lano, Jobelle Yonely. Artists-in-residence: Rick
Baptiste, Bernie Dresel, Bob Sheppard, Joe La
Barbera, Alan Ferber.

Notable Alumni: Dennis Mackrel, Mike Eckroth, Wayne
Disilva, Walfredo Reyes, Jr., John Abraham, Nathan
Tanouye, Paul Taylor.

Auditions: On-campus auditions are arranged on
an individual basis by contacting David Loeb.

Videotape, CD or tape auditions accepted
with permission.

Financial Aid: Available. Contact student financial
services, (702) 895-3424;
sfssc@ccmail.nevada.edu.

Scholarships: Available. Contact David Loeb,
(702) 895-3739; dave.loeb@unlv.edu.

Application Deadline: March 1, 2009.

Contact: David Loeb, (702) 895-3739;
dave.loeb@unlv.edu.

University of Nevada at Reno

Reno, Nevada

Student Body: 25-30 jazz students.

Tuition: Undergraduate: \$133.50/credit; graduate:
\$202.00/credit; out-of-state students add
\$5,547/year. Member of Western
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Jazz Degrees: Bachelor's or Master's in Performance.

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Faculty: Peter Epstein, director, David Ake, Larry Engstrom, Hans Halt, Andrew Heglund, Ed Corey, Leonard Neidhold, James Winn.
Notable Alumni: Brian Landrus, Sam Minaie, Gavin Templeton, Matt Mayhall, Paul Roth.
Auditions: Live or recording. Dates to be determined.
Financial Aid: Available.
Scholarships: Available.
Application Deadline: March 1, 2009.
Contact: Peter Epstein, (775) 784-1501; pepstein@unr.edu.

University of Northern Colorado

Greeley, Colorado

Student Body: 43 jazz students.
Tuition: Undergraduate: \$3,276/year in-state, \$11,856/year out-of-state; graduate: \$5,118/year in-state, \$14,832/year out-of-state.
Jazz Degrees: Bachelor's and Master's in Jazz Studies, Doctorate of Arts with a Secondary Emphasis in Jazz Pedagogy.

Jazz Bands: Five jazz bands, eight small jazz combos, four vocal jazz ensembles, salsa band.
Faculty: Dana Landry, James White, Erik Applegate, Andrew Dahlke, Robert Murray, Nat Wickham, James Vaughn, Matt Fuller, Kevin Whalen.
Notable Alumni: Dan Gailey, Robert Washut, Bill Frisell, Steve Owen, Dave Glenn.
Auditions: Call (970) 351-2577 for information.
Financial Aid: Call Valerie Anderson, (970) 351-2679.
Scholarships: Jazz scholarships and assistantships available. Call (970) 351-2577 for information.
Application Deadline: Visit unco.edu for more information.
Contact: Dana Landry, (970) 351-2577; dana.landry@unco.edu; uncjazz.com.

University of Oregon

Eugene, Oregon

Student Body: 22,000 students, 500 music majors, 50 jazz students.
Tuition: Undergraduate: \$6,531/year in-state, \$19,941/year out-of-state; graduate: \$12,087/year in-state, \$17,109/year out-of-state.
Jazz Degrees: Bachelor's of Arts in Music, Bachelor's and Master's of Music in Jazz Studies, Doctorate of Musical Arts with a supporting area in Jazz Arranging or Performance.
Jazz Bands: Jazz ensembles I-III, jazz combos I-X.
Faculty: Tyler Abbott, Michael Denny, Gary Hobbs, Toby Koenigsburg, Don Latarski, Brian McWhorter, Steve Owen, Idit Shner, Carl Woideck.
Auditions: On-campus preferred; tapes and CDs accepted. Visit music.uoregon.edu for information.
Financial Aid: Available. Call (800) 760-6953.



Humber College jazz ensemble

Scholarships: Available. Call School of Music and Dance, (541) 346-3761.
Application Deadline: Jan. 15, 2009.
Contact: Steve Owen, (541) 346-2137; sowen@uoregon.edu; music.uoregon.edu.

University of the Pacific

Stockton, California

Student Body: 20 jazz students.
Tuition: \$30,230/year.
Jazz Degrees: Bachelor's of Arts in Jazz Studies.
Jazz Bands: Big band, jazz combos.
Faculty: Patrick Langham, Michael Zisman, Henry Robinett.
Notable Alumni: Dave Brubeck.
Auditions: Live auditions preferred, but will accept high-quality recordings in certain circumstances. Visit pacific.edu for dates.
Financial Aid: Available.
Scholarships: Available.
Application Deadline: Feb. 15, 2009.
Contact: Patrick Langham, (209) 946-3222; plangham@pacific.edu; pacific.edu.

University of Southern California

Los Angeles, California

Student Body: Approximately 1,100 music majors, 60 jazz students.
Tuition: Undergraduate: \$37,114/year; graduate: \$19,984/year.
Jazz Degrees: Bachelor's and Master's of Music, Bachelor's of Art in Music with Jazz Studies Emphasis, Graduate Certificate, Doctorate of Musical Arts.

Jazz Bands: Thornton Jazz Orchestra, concert jazz orchestra, ALAJE (Afro-Latin American Jazz Ensemble), CreSCendo (vocal jazz choir).
Faculty: Thom Mason and Frank Potenza, chairs, and many others; visit usc.edu/music for full faculty list.
Notable Alumni: Charles Lloyd, Lee Ritenour, Danny Grissett, Jesse Murphy, Gretchen Parlato, Lionel Hampton, Taylor Eigsti, Ronald Muldrow, William Edward Childs.
Auditions: Pre-screen required; videotapes or DVDs accepted. Audition deadline is Dec. 1. On-campus auditions held at the end of January 2009. Visit usc.edu/music for more information.
Financial Aid: Available. Visit usc.edu/music for information.
Scholarships: Available. Visit usc.edu/music for information.
Application Deadline: Materials due Dec. 1.
Contact: Music admissions office, (213) 740-8986; uscmusic@thornton.usc.edu; usc.edu/music.

University of Utah

Salt Lake City, Utah

Student Body: 55 jazz students.
Tuition: Undergraduate and graduate: \$4500/year in-state, \$14,000 out-of-state.
Jazz Degrees: Bachelor's of Music in Jazz Composition or Jazz Performance, Master's of Music in Jazz Studies.
Jazz Bands: Two big bands, two jazz guitar ensembles, eight combos.
Faculty: Henry Wolking, Keven Johansen, Geoffrey Miller, Brian Booth, David Halliday, Kelly Wallis, Jay Lawrence, Tully Cathey, Dan Waldis, Denson



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Notable Alumni: Christoph Luty, Matt Flinger, Gawain Mathews, Jeff Campbell, Dave Chisholm, John Paulson, Jim Cutler, Bruce Fowler, Kyle Malone, Kelly Eisenhour.

Auditions: CD recordings or DVDs accepted. Live auditions are the second and fourth Saturdays in February.

Financial Aid: Available. Call (801) 585-6972 or e-mail jill.wilson@utah.edu.

Scholarships: Available. Call (801) 585-6972 or e-mail jill.wilson@utah.edu.

Application Deadline: March 1, 2009, for priority admission and scholarship consideration.

Contact: Jill Wilson, jill.wilson@utah.edu or Henry Wolking, henry.wolking@utah.edu; music.utah.edu.

Washington State University Pullman, Washington

Student Body: 17,582 total, 100 jazz students.

Tuition: Undergraduate: \$6,720/year in-state, \$17,756/year out-of-state; graduate: \$8,068/year in-state, \$19,676/year out-of-state.

Jazz Degrees: Bachelor's of Music in Performance with an Emphasis in Jazz, Master's of Music with an Emphasis in Jazz, Jazz Minor.

Jazz Bands: Jazz and world music big band, big band II, VOJAZZ (vocal jazz ensemble), SaxBand, five combos including world music combo.

Faculty: Greg Yasinitzky, Jazz Studies coordinator, Charles Argersinger, David Jarvis, David Turnbull, Frederick "David" Snider, David Hagelganz.

Notable Alumni: Brent Jensen, Horace-Alexander Young, Brent Edstrom, Tom Devine, Tom Marko, Chris Earley, Cindy Browne-Rosefeld, Gus Kambeitz, Julie Silvera-Jensen, Sonja Sarr, Zac Matthews, Gary Wittner, Heather Chricaden, Ben Graves, John Gronberg, Adam Donohue, Dave Hagelganz, Roger Shew, Jamie Shew, Matt Reid, Scott Ryckman.

Auditions: By appointment. Music scholarship audition date: Jan. 31, 2009. Recordings also accepted. Contact Rosanne Chandler, (509) 335-3898; rchandle@wsu.edu.

Financial Aid: Available. Contact (509) 335-9711; finaid@wsu.edu.

Scholarships: Available. Contact (509) 335-9711; scholarships@wsu.edu.

Application Deadline: Jan. 31, 2009, for priority admission and scholarship consideration for fall 2009.

Contact: Greg Yasinitzky, (509) 335-4244; yasinit@wsu.edu; libarts.wsu.edu/music.

Whitworth University Spokane, Washington

Student Body: 2,400 students.

Tuition: \$25,000/year.

Jazz Degrees: Bachelor's of Arts, Jazz Performance Track.

Jazz Bands: Two big bands, six combos.

Faculty: Dan Keberle, director, Brent Edstrom, Chris Parkin, Tom Molter, Eugene Jablonsky, Rick Westrick, Dan Cox.

Notable Alumni: Brian Ploeger (Maynard Ferguson band).

Auditions: Held from January–March 10, 2009. Call (509) 777-4582 for information.

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Scholarships: Available. Contact (509) 777-3280.

Application Deadline: March 1, 2009.

Contact: Dan Keberle, (509) 777-4582; dkeberle@whitworth.edu or Brent Edstrom, (509) 777-4590; bedstrom@whitworth.edu.

Scholarships: Available. Visit banffcentre.ca for details.

Application Deadline: Mid-January 2009 for spring workshops, April 2009 for fall semester.

Contact: Office of the registrar, (405) 565-9989; arts_info@banffcentre.ca.

Camosun College, Victoria *Victoria, British Columbia, Canada*

Student Body: 50 full-time post-secondary students in three programs.

Tuition: Diploma program: per course for Canadian students, \$14,300 CDN/year for international students; certificate program: per course for Canadian students, \$13,500 CDN/year for international students.

Jazz Degrees: One-year, full-time Certificate in Music Foundations with a Jazz Major; two-year, full-time Diploma in Jazz Studies.

Jazz Bands: VCM honour jazz orchestra, VCM vocal jazz ensemble.

Faculty: Gord Clements, Joey Smith, Wes Wraggett, Gergana Velinova, Damian Graham, Lou Williamson, Brent Jarvis.

Auditions: Auditions held in March and April 2009.

Financial Aid: Available for Canadian students.

Scholarships: Not available for new students; available for returning students.

Application Deadline: Feb. 28, 2009.

Contact: post-secondaryregistrar@vcm.bc.ca.

Capilano College

North Vancouver, British Columbia, Canada

Student Body: 130 jazz students.

Tuition: \$104/credit for Canadian students, \$375/credit for international students.

Jazz Degrees: Four-year Bachelor's of Music in Jazz Studies, two-year Diploma in Jazz Studies.

Jazz Bands: A Band, NiteCap.

Faculty: Kate Hammett-Vaughn, Allen Hawirko, Bill Coon, Bradshaw Pack, David Robbins, Dennis Esson, Grace McNab, Graham Boyle, Ihor Kukurudzka, Linda Falls, Mary Jo Bischoff, Rejean Marois, Robert McKenzie, Steve Maddock.

Notable Alumni: Aaron Arntzen, Amanda Toffoff.

Auditions: Live auditions are held in the first two weeks of May; CDs/DVDs accepted in special cases.

Financial Aid: Available. Call (604) 984-4966.

Scholarships: Available. Call (604) 984-4966 or e-mail finaid@capcollege.bc.ca.

Application Deadline: March 31, 2009.

Contact: Grace McNab, (604) 986-1911; gmcnab@capcollege.bc.ca.

Conservatory of Music of Puerto Rico

San Juan, Puerto Rico

Student Body: 500 students, 105 jazz students.

Tuition: \$70/credit, plus fees.

International

The Banff Centre

Banff, Alberta, Canada

Student Body: 75 jazz students.

Tuition: Varies based on program. See banffcentre.ca for specific details. Financial assistance is available.

Jazz Degrees: No jazz-specific degrees offered.

Jazz Bands: Hugh Fraser Jazz Orchestra, small ensembles in Banff International Workshop in Jazz and Creative Music.

Faculty: Dave Douglas, program director, and guest faculty members; check banffcentre.ca/music/jazz.

Notable Alumni: Hugh Fraser, Don Thompson, David Braid, Phil Nimmons, Mike Murley.

Auditions: Audition recordings submitted with application packages.

Financial Aid: Available. Visit banffcentre.ca for details.

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- **Program activities:** Looking At: Jazz, America's Art Form grant from the National Endowment for the Humanities; U.S. State Department Tour of Estonia; Performances in Hong Kong, China; Concerts with Juilliard Jazz Orchestra and Delaware Valley Philharmonic Orchestra
- **Private instruction artist faculty:** Ralph Bowen (saxophone), Michael Cochrane (jazz piano), Bruce Arnold (guitar), Brian Glassman (bass), and John Arrucci (percussion)
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Jazz Degrees: Bachelor's of Music in Jazz and Caribbean Music Studies.

Jazz Bands: Concert jazz band, Afro-Caribbean ensemble, jazz combos, Latin jazz combos, Puerto Rican music workshop, Afro-Caribbean experimental music workshop, guitar ensemble.

Faculty: Eddie Gomez, Marco Pignataro, Andrew Lazaro, Luis Marin, Luis Perico Ortiz, Fernando Mattina, Hommy Ramos, Gabriel Rodriguez, Riccardo Pons, Luis Rosa, Elias Celpa.

Auditions: April 2009; videotapes accepted.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: March 24, 2009.

Contact: Eutimia Santiago, (787) 751-0160 x 275; admisiones@cmpr.edu; Marco Pignataro, marcology@prtc.net.

Humber College

Toronto, Ontario, Canada

Student Body: 350 students (70 diploma, 280 degree).

Tuition: \$5,000/year for Canadian students; \$12,000/year for international students.

Jazz Degrees: Bachelor's of Applied Music (Contemporary Music) with Emphases in Performance/Composition or Music Production.

Jazz Bands: Several big bands, two jazz choirs, many jazz and Latin combos.

Faculty: Pat LaBarbera, Hilario Duran, Mark Kelso, Denny Christianson, Mike Downes, Brian Dickinson.

Notable Alumni: David Virelles, Brian Dickinson, Laila Biali, Rik Emmett, Dione Taylor, Holly Cole, Deborah Cox, Brandi Disterhaft.

Auditions: Auditions held on campus during the first two weeks of May. Out-of-province and international applicants may arrange to audition by DVD/video. Visit creativeandperformingarts.humber.ca/music

for information.

Financial Aid: Available.

Scholarships: Available. Applicants are automatically eligible when they apply.

Application Deadline: Feb. 1, 2009.

Contact: Christina Takaoka; christina.takaoka@humber.ca.

McGill University

Montreal, Quebec, Canada

Student Body: 850 music majors, 100 jazz students (85 undergraduate, 15 graduate).

Tuition: Quebec residents: approximately \$3,700-\$3,950 CDN; Canadian (non-Quebec residents): approximately \$7,000-\$7,200 CDN international students: approximately \$11,000-\$16,500 CDN. Approximately \$3,700 CDN for doctoral level.

Jazz Degrees: Bachelor's of Music in Jazz Performance; three streams of Master's of Music (Arranging/Composition, Performance and Lead Playing); Jazz Diploma offered: Licentiate in Jazz Performance.

Jazz Bands: Three jazz orchestras, one chamber jazz ensemble, 20 combos.

Faculty: Kevin Dean, Gordon Foote, Jan Jarczyk, Joe Sullivan, Andre White and many part-time faculty members.

Notable Alumni: Denzal Sinclair, John Stech, Mike Rudd, Tilden Webb, Mike Allen, Dave Robbins, Christine Jensen, Jodi Proznick.

Auditions: A screening tape is required: Dec. 15 for graduate, Jan. 15, 2009, for undergraduate. Visit mcgill.ca/music/prospective for application procedures and audition requirements.

Financial Aid: For undergraduate information, visit mcgill.ca/music/prospective/undergraduate/information; for graduate information, visit mcgill.ca/

music/prospective/graduate/information.

Scholarships: See above.

Application Deadline: Undergraduate: Jan. 15, 2009; graduate: Dec. 15.

Contact: Patrick O'Neill, music admissions officer, (514) 398-4546; undergradadmissions.music@mcgill.ca; graduateadmissions.music@mcgill.ca.

Mohawk College of Applied Arts and Technology

Hamilton, Ontario, Canada

Student Body: Approximately 120 first-year music students.

Tuition: Approximately \$1,500/semester.

Jazz Degrees: Three-year Applied Music Advanced Diploma, one-year Applied Music Preparatory Ontario College Certificate.

Jazz Bands: Mohawk College Singers, Mohawk College Jazz Band, Mohawk Jazz Choir, Mohawk Classical Guitar Ensemble, many others.

Faculty: Terry Basom, Pat Collins, Darcy Hepner, Christopher Hunt, Mike Malone, Dave McMurdo.

Auditions: Audition on instrument, take a theory test, complete a questionnaire and have an interview.

Financial Aid: Available. Call financial aid office, (905) 575-133 for information.

Scholarships: Available. Call (905) 575-2066 for information.

Application Deadline: Feb. 1, 2009.

Contact: Theresa Bain, (905) 575-2711; theresa.bain@mohawkcollege.ca.

Projazz School of Music

Santiago, Chile

Student Body: 300 students.

Tuition: \$4,400/year.



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Wheeling, Illinois
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Jazz Degrees: Instrumental Performance in Jazz and Popular Music, Composing in Jazz and Popular Music.

Jazz Bands: Projazz Big Band, Projazz Vokal Ensemble, Colectivo Los Musicantes, Projazz Saxophone Quartet.

Faculty: Ana Maria Meza, Andrés Baeza, Ankatu Alquinta, Emilio García, Felipe Riveros, Gerhard Mornhinweg, Gonzalo Muga, Jorge Díaz, Jorge Vidal, Luis Cheul, Miguel Pérez, Moncho Romero, Sebastián Errazuriz, many others.

Notable Alumni: Nicole, Pablo Menares, Camila Meza, Denisse Malebrán, Camilo Castaldi, Javiera Mena, Cristóbal Orozco, Fernando Daza, Bárbara Lira, Cristóbal Gómez, Ricardo Barrenechea, Natacha Montory, Arturo Salinas, Sergio Mella.

Auditions: On-campus auditions. International students may send CDs, DVDs or cassettes.

Financial Aid: None.

Scholarships: Social scholarships, talent scholarship, scholarship of academic excellence. Contact George Abufhele, geo@projazz.cl.

Application Deadline: International students should apply by Jan. 15, 2009.

Contact: George Abufhele; geo@projazz.cl; projazz.cl.

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Saint Francis Xavier University Antigonish, Nova Scotia, Canada

Student Body: 75 jazz students.

Tuition: \$5,444/year for Nova Scotia students, \$6,205/year all others.

Jazz Degrees: Bachelor's of Arts in Music, Bachelor's of Music in Jazz Studies, Graduate Degree in Jazz Pedagogy.

Jazz Bands: Big band, Nonet, Latin ensemble, jazz choir, concert choir, combos.

Faculty: Gene Smith, Paul Tynan, Tony Genge, Terry O'Mahoney, Greg Carter, Dan Sutherland, Ryan Billington, Tom Daniels, Kevin Brunkhorst, Alan Sutherland, Skip Beckwith.

Notable Alumni: John Nugent, Kent Sangster, Mike Downs, Ted Warren, Dave Grott, Kelsley Grant, Larry Gerow, Steve Haines, Kurtis Pivert, Greg Gatién, Michelle Gregoire, Evan Shaw.

Auditions: Auditions should be received or arranged by March 15, 2009, for the upcoming school year. For information on auditions for various instruments: stfx.ca/academic/music.

Financial Aid: Available. Visit stfx.ca for information.

Scholarships: Available. Visit stfx.ca for information.

Application Deadline: Visit stfx.ca.

Contact: Alice Jewers, (902) 867-2106; ajewers@stfx.ca.

Selkirk College

Nelson, British Columbia, Canada

Student Body: 100 students.

Tuition: \$3,800/semester.

Jazz Degrees: Two year diploma and articulation with Berklee College of Music for Bachelor's of Music Degree.

Jazz Bands: Standards ensemble, songwriter's ensemble, world music ensemble, pop ensemble,

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Jazz Studies Office: 859.257.8173 mosax@pop.uky.edu

metal ensemble, blues ensemble, r&b ensemble, rock ensemble, Latin/funk ensemble, among others.

Faculty: Don Macdonald, Mark Spielman, Paul Landsberg, Gilles Parenteau, Cheryl Hodge, Darren Mahe, Steven Parish.

Auditions: Video or in-person audition only. Audition deadline is May 31, 2009.

Financial Aid: Canada and provincial student loans. Call (888) 953-1133 x 290.

Scholarships: Scholarships and bursaries available. Call (888) 953-1133 x 290.

Application Deadline: April 30, 2009.

Contact: Susan Hill, (250) 505-1357; shill@selkirk.ca; selkirkmedia.com/music.

University of Manitoba

Winnipeg, Manitoba, Canada

Student Body: 50 jazz students.

Tuition: Approximately \$4,000/year (CDN) for Canadian students.

Jazz Degrees: Bachelor's of Jazz Studies.

Jazz Bands: University of Manitoba Jazz Orchestra, small jazz ensembles, jazz lab band.

Faculty: Steve Kirby, Richard Gillis and two new professors hired for September; sessional instructors include Anna-Lisa Kirby, Laurent Roy, Will Bonness.

Notable Alumni: Will Bonness, Heitha Forsyth, Karl Kohut.

Auditions: Auditions held Feb. 16–21, 2009. DVD audition acceptable if distance is prohibitive.

Financial Aid: Visit umanitoba.ca/student/fin_awards.

Scholarships: Contact Susan Leeson, registrar, (204) 474-9133; sleeson@cc.umanitoba.ca.

Application Deadline: Jan. 15, 2009, for fall entry.

Contact: Anna-Lisa Kirby, (204) 474-7060; kirby@cc.umanitoba.ca or Shelley O'Leary, (204) 474-6728; olearysa@cc.umanitoba.ca.

University of Toronto

Toronto, Ontario, Canada

Student Body: 65 jazz students.

Tuition: \$5,500/year for Canadian students, \$18,400/year for international students.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance, Doctorate of Musical Arts.

Jazz Bands: Two jazz orchestras, vocal jazz choir, 13 undergraduate small jazz ensembles, two graduate small jazz ensembles.

Faculty: Tim Ries, Paul Read, Phil Nimmons, Terry Promane, Terry Clarke, David Young, William Carn, David Braid, Jim Vivian, Alex Dean, Chase Sanborn, Jim Lewis, Quinsin Nachoff, John Johnson, Geoff Young, Matt Brubeck, Christine Duncan, John MacLeod, Dave Restivo, Nick Fraser.

Notable Alumni: David Braid, William Carn, Andrew Downing, Quinsin Nachoff, Anthony Michelli, Heather Bambrick, Tara Davidson, Mark McLean.

Auditions: On-campus auditions are recommended and held January through April 2009. DVDs accepted.

Financial Aid: Available. Contact undergrad.music@utoronto.ca or visit music.utoronto.ca.

Scholarships: Available. Contact

undergrad.music@utoronto.ca.

Application Deadline: Graduate: Dec. 6; undergraduate: Feb. 15, 2009.

Contact: undergrad.music@utoronto.ca; music.utoronto.ca; uoftjazz.ca.

Vancouver Island University— Malaspina Campus

Nanaimo, British Columbia, Canada

Student Body: Approximately 120 jazz students.

Tuition: Approximately \$5,000 CDN/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies, two-year Diploma in Jazz Studies.

Jazz Bands: Combos, big bands, choirs, vocal jazz ensembles.

Faculty: Greg Bush, Patrick Carpenter, Pat Coleman, Steve Jones, Scott Littlejohn, Collin MacQuarrie, Myron Makepeace, Alex Tsisserev, many other visiting and part-time instructors.

Notable Alumni: Ingrid Jensen, Christine Jensen, Pat Collins, Pat Steward, Pam York, Karen Graves, Dave French, Ryan Oliver, Alex Coleman, Clinton Ryder.

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 Contact Brian Gorrell | (405) 359-7989 x278 | brian@ucojazzlab.com
 Scholarships Available | www.ucojazzlab.com | camd.ucok.edu/music

Auditions: Auditions held in the spring for the 2008-'09 academic year. Tapes are acceptable for remote auditions.

Financial Aid: Available. Contact financialaidinfo@viu.ca.

Application Deadline: June 15, 2009, for fall semester.

Contact: Patrick Carpenter, (250) 753-3245; patrick.carpenter@viu.ca; or Collin MacQuarrie, (250) 740-6109; collin.macquarrie@viu.ca.

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DB

Listings compiled by Mary Wilcop.

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Colorful Comping Building an Arsenal of Voicings

Comping typically uses a more interactive approach, meaning that the guitarist (or pianist or other comping instrument) interacts harmonically and rhythmically with the soloist and the rhythm section. This style frequently uses four-note voicings (all types of major, minor and dominant-seventh chords) on strings 4, 3, 2 and 1, as well as voicings on strings 5, 4, 3 and 2.

There are also typically a lot of color tones involved with these chords, which include the ninth, 11th and the 13th. Shown below are several inversions of major 7, minor 7 and 7 chords on strings 4, 3, 2 and 1. (You can figure out the same voicings on strings 5, 4, 3 and 2.) To create all the inversions, start with one voicing and arpeggiate each note in the chord to the next note in the arpeggio on the same string. (Example 1)

Next, embellish or add color tones. To create any type of 9 chord the ninth will replace the root of the chord. To create an 11 chord the 11th replaces the fifth. To create a 13 chord the 13th also replaces the fifth. This is shown on only one the 7 chords, but can be fitted for the other chord inversions and chord qualities. Once this is done, you can see where all of the voicings for the examples come from. This is shown for a G dominant seventh chord in Example 2.

Now, we are armed with an arsenal of voicings for every chord. The chord shapes are all related to one another. The only difference between a minor 7 and a 7 chord is that the minor 7 has a lowered third. It's easy to manipulate all the voicings to become other chord qualities. (Start with a major 7 chord and lower the seventh to create a 7 chord. Lower the third of a 7 chord and a minor 7 is created. And so on.)

Example 3 shows a 12-bar blues in the key of B \flat with some standard voicings laid out without any rhythms other than half and whole notes. It can sound boring when it's played like this, but this allows you to get the fingerings and voicings under control without the worry of rhythm. Interaction with other musicians is possible when a musician has control over a melodic, harmonic and rhythmic vocabulary. Practice voicings and rhythms separately to gain better control over each aspect of comping.

Once these voicings can be played easily, build a rhythmic vocabulary. Example 4 shows four common rhythms while comping. Practice these with one or two chords.

Now put the voicings with rhythms. Use only one rhythmic pattern to start. (Example 5)

You can also combine two rhythms, as in Example 6.



JIMMY KATZ

EXAMPLE 1

Chords with slashes indicate what notes are in the bass. G7/F means G7 with an F in the bass (3rd inversion) etc.

EXAMPLE 2

By building your vocabulary in a systematic way, you gain control over rhythm and harmony together. This will eventually provide freedom while comping. For more ideas, transcribe great compers like Wynton Kelly, Red Garland, Bill Evans and Jim Hall. Transcribe some of their rhythms rather than worrying about their voicings. The rhythmic aspect of playing is important, and can be worked on independently. **DB**

Corey Christiansen is a professor at Utah State University, director of curriculum at The Music School in Utah and visiting professor at Indiana University. He is an author for Mel Bay and he released a new album, *Roll With It* (Origin) in September. His books can be found at melbay.com, and he can be contacted at coreychristiansen.com.

EXAMPLE 3

Guitar

Guitar

TAB

Chords: B^b13, E^b9, B^b13, Fm9, B^b13, E^b13, E^b9

Chords: B^b13, G7, Cm9, F9, B^b13, G7, Cm7, F9

EXAMPLE 4

Guitar

Guitar

TAB

Chords: B^b13, E^b9, B^b13, Fm9, B^b13, E^b13, E^b9

Chords: B^b13, G7, Cm9, F9, B^b13, G7, Cm7, F9

EXAMPLE 5

Rhythm 1

Rhythm 2

Rhythm 3

Rhythm 4

EXAMPLE 6

Guitar

Guitar

TAB

Chords: B^b13, E^b9, B^b13, Fm9, B^b13, E^b13, E^b9

Chords: B^b13, G7, Cm9, F9, B^b13, G7, Cm7, F9

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On The Move New Technologies Give Musicians Portable Amplification Power

The search for the perfect tone often requires a sizable amount of equipment, such as instrument amplifiers, PA systems and out-board effects. Good sound generally follows the “bigger is better” principle, and hauling heavy gear is something musicians have had to endure. However, advances in audio technology are paving the way for a new generation of professional gear capable of packing big sound into compact designs.

Companies are introducing groundbreaking new products that would have been impossible to build five years ago. We took a look at four pieces of gear that take advantage of these new technologies: the Fishman SoloAmp and Roland Mobile Cube portable amplifiers, and the Yamaha STAGEPAS 250M and Samson EXL 250 portable PA systems.

The Roland Mobile Cube is an amazing piece of gear. This small and lightweight 5 watt portable stereo amp delivers an unbelievably large sound, comparable to much bigger amplifiers. At a mere 5½ pounds, the 11-inch by 7-inch box houses two 4-inch speakers and is capable of handling electric and acoustic guitars, keyboards, vocals and even an MP3 player.

The Mobile Cube runs on batteries or with an AC adapter. Using six AA batteries, you can get 12–15 hours of use out of the amp. Roland supplies a heavy-duty carry strap and a built-in mount for attaching the amp to a microphone stand. The unit’s control knobs are mounted on the top of the box and mono and stereo input jacks placed on the sides.

The real magic of the Cube is in its internal technology. Instrument signals are run through Roland’s proprietary modeling technology called Composite Object Sound Modeling (COSM). Settings are provided for acoustic guitar, keyboard, clean and overdriven electric guitar, and audio such as an MP3 player. Playing either the acoustic or electric guitar through the Cube, I found the sound nothing short of unbelievable, particularly the clean tones, which are big and warm. Roland provides adjustable delay and reverb settings, plus a chorus to further sweeten your tone.

The Mobile Cube also allows you to plug in a microphone through a ¼-inch jack. I found



Roland Mobile Cube



Fishman SoloAmp



Yamaha STAGEPAS 250M

Samson EXL 250

the vocal tone to be acceptable, but not the unit’s strongpoint. Plugging my iPod into the audio input, I listened to the music and jammed along on my guitar. At a street price of around \$159, this is a great product.

The Fishman SoloAmp represents a major leap forward in acoustic instrument amplification, raising the bar in this arena. Designed to provide the acoustic performer with a portable and great-sounding system, the SoloAmp takes advantage of key technologies to deliver the goods.

One of the most notable features of the SoloAmp is its use of a line array speaker design. The main advantage of the line array design is that the system can produce a consistent volume throughout a room, so whether the listener is close to or far away from the speakers, the music sounds pretty much the same. Arrays also create less sound reflections, resulting in a clearer tone. This is perfect for acoustic instrument amplification, and Fishman has taken full advantage of it with the SoloAmp.

The unit features a 220 watt class D amplifier driving six custom-designed 4-inch high-excursion speakers and one tweeter vertically stacked in a single compact and lightweight

column weighing in at 25 pounds. The SoloAmp’s main controls sit below the array, providing two channels, each capable of handling a ¼-inch instrument cable or XLR for vocal mics. In addition to a master volume, each channel has a gain control plus high, low and mid knobs for EQ. Fishman also offers a phase switch and -10 db pad for each of the two channels. Four selectable digital reverbs are on board with a separate mix control for each channel.

Fishman also features a monitor knob, which gives the musician control over the volume of a second SoloAmp that can be plugged into the back. The back of the unit houses the standard inputs and outputs, plus a tuner input with an optional foot switch control for muting the amp. The tweeter level adjustment is essential for any acoustic amplifier.

I played a variety of instruments through the SoloAmp, including guitar, mandolin, banjo and dobro. The sound was clear, deep and rich. The bi-amped array design delivered as promised, with smooth, even volumes from a variety of distances and angles. The amp mounts on an included tripod stand allowing for the optimum height of the column—particularly critical for a speaker array. Fishman has

created a revolutionary professional and portable tool for the acoustic musician.

The Yamaha STAGEPAS 250M is a portable system designed to be used as a PA and keyboard amplifier. The STAGEPAS represents a new trend in portable systems, with the amplifier, mixer and speaker built into a single enclosure. The 250M is a single speaker unit with 250 watts of power driving a 10-inch two-way speaker. The compact powered mixer sits neatly in the back of the cabinet and can be easily detached for convenient placement away from the enclosure. An optional mount even allows for placement on a mic stand. The Yamaha's mixer is uncluttered and easy to use, providing the essentials to get the job done. DSP supplies onboard reverb, a speech/music setting, phantom power and a selectable compressor/limiter.

Considering its size and weight, the STAGEPAS 250M does a great job. In addition to being an excellent keyboard amp, the STAGEPAS was easy to use and worked well for vocals and amplifying acoustic instruments. There is a minimal amount of EQ control, so for some applications outdoor gear might be a consideration in fine-tuning your tone. With a street price of around \$799, the STAGEPAS is a versatile all-in-one performance solution.

The Samson EXL 250 Expedition Express is another portable PA boasting an all-in-one configuration. It has a street price of about \$700. Like the Yamaha unit, Samson has taken advantage of advances in audio technology. It packs a host of features into a small footprint, and adds a second speaker plus some extras.

Also a 250 watt system, the EXL250 uses two lightweight 12-inch molded resin speaker cabinets, one as a slave and one with the four-channel mixer and amp built in. For travel, the two speaker cabinets can be locked together, forming a single rolling unit with built-in handles and wheels. Samson supplies cable and mic pouches mounted directly onto the speaker back, plus speaker covers to protect the enclosures during transportation.

As with the Yamaha, the mixer is standard, but Samson offers 10 selectable reverb and echo DSP effects along with a limiter and phantom power. A built-in MP3 docking compartment is available above the mixer for connecting a player and providing background music. The EXL250 had a good sound and performed as promised. The unit comes with a dynamic microphone and cable suitable for speech, but for vocals you might consider using a higher quality one. The speaker enclosures pack plenty of low end, and the onboard effects are useable. It was easy to travel with and set up.

—Keith Baumann

» Ordering info: rolandus.com; fishman.com; yamaha.com; samsontech.com

Digidesign Mbox 2 Micro: Size Matters in Pro Tools

Pro Tools is getting small—USB plug-and-play small. The Mbox 2 Micro is the essence of portability, and offers the essentials of the Pro Tools DAW software for your recording needs on the move. Digidesign intuitively figured a way to pack the robust features of its popular platform into a flash-drive size interface so that laptop warriors can realize their dreams of recording session edits anywhere.

The Mbox 2 Micro is a steely blue anodized aluminum USB thumb drive bundled with Pro Tools LE 7.4 software, as well as seven Bomb Factory dynamics plug-ins, 38 Digirack plugs, a free sample player and sample library Structure, and Digidesign Xpand!—a virtual instrument with more than 1,000 presets including fine standard instrument samples and a bevy of synth sounds.

This steel Pro Tools magic stick scored points with its rugged construction and affordability-to-features factor. For about \$279, this is the least expensive entrée to the world of Pro Tools recording. This is not a recording interface, however. You cannot input or record audio on the thumb drive and cannot store session data here, either. The Micro is composed of the USB 1.1 connection on one end of the blue steel case and a single 1/8-inch



stereo audio output for headphones or speakers, as well as a small volume dial and green LED activity light on the other end. The Micro allows you to launch Pro Tools LE with a first-class audio card in a USB thumb plug.

Harnessing Pro Tools LE 7.4 with the Bomb Factory bundle and serviceable Structure and Xpand! out of a single USB drive on my laptop was impressive. I edited some vocal takes in the afternoon sun out on the patio and then added some cross fades later on the couch. The 1/8-inch headphone input delivered a more powerful audio output than my Dell laptop with the high-end soundcard could muster, so from a monitoring sense, the Mbox 2 Micro lives up to the Pro Tools reputation for highest audio quality. However, with no audio inputs, Pro Tools sessions with the Micro are limited to editing, mixing analog and digital sound, and sequencing MIDI instruments. If you work in a Pro Tools environment already, the Micro is your ticket to freedom for working your tracks away from the studio. —John LaMantia

» Ordering info: digidesign.com

AER Bottomline Amp One: Keeping the Bass in Bass Amp

It's not too often you plug into an amp, play one note and audibly say "wow"—especially alone in your basement. I'm sure that's what the folks at AER are counting on with its Bottomline Amp One electric bass amplifier. I turned it up a bit, and the ceiling started to shake—and not in a bad way.

The Bottomline Amp One powered its way through Latin jazz, rock and jobbing gigs. Everyone was impressed by its sound and small size. More than once, I encountered sound men pulling it out of the system entirely. Only in the loudest situations, when pushed to its limits, did the sound start losing a bit of its definition.

The Bottomline Amp One consists of a 200 watt amp (pre-amp plus power amplifier) and one 10-inch neodymium magnet speaker. The construction is top-notch. Weighing in at 29½ pounds, it comes with a gig bag for easy transport. Also, it's tiny—12½ inches high, 15 inches wide and 11½ inches deep.

The EQ consists of bass, mid and treble controls, plus useful color, bass-boost and bandwidth switches. A two-knob rotary tone balance section further shapes your sound, and the amp has an excellent onboard com-



pressor. The back of the amp includes every possible input/output you could possibly need, including an adjustable DI and a sub-out for earth-shaking lows. High-end bass amplification can sometimes take the bass out of bass guitar. The Bottomline offers the opposite. It gives players exactly what they need. From its sound with a P-Bass with flats, to slapped J or a nice high-end five-string, this amp will keep you coming back for more.

—Jon Paul

» Ordering info: aer-amps.de

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Audio-Technica's AT-LP2D-USB LP-to-digital recording system is a USB turntable and software package that transfers vinyl records to digital media files and CDs. The AT-LP2D-USB contains a turntable and phono cartridge, PC- and Mac-compatible software and a USB cable that connects the turntable directly to a computer. The turntable features a 33 1/3 and 45 RPM speed selector. The Cakewalk PYRO and Audacity software convert vinyl to MP3, .WAV or Windows Media audio files, automatically removing pops, clicks, noise and hiss from the LP recordings. MSRP: \$229.

More info: audio-technica.com

2» California Cool

Hal Leonard's book and CD package *West Coast Jazz Piano* offers an overview of the techniques and styles popularized by 15 West Coast jazz pianists, including Dave Brubeck, Vince Guaraldi, Carl Perkins and Billy Childs. The softcover book features player biographies and analyses of their songs. The CD includes 15 full-band and 15 rhythm tracks. MSRP: \$17.95.

More info: halleonard.com

3» White's Eternal Stick

Before Return To Forever hit the road this past summer, Vic Firth released the Lenny White Signature Stick. Designed by the Return To Forever drummer, the stick is carved from hickory with a white finish. At 16.25 inches long with a thickness of .580 inches, White's design offers an alternative grip size for drummers looking for a stick between 5A and 5B.

More info: vicfirth.com

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4» High-Tech Reed

Rico's Reserve Soprano Saxophone reeds are the result of a major investment project by the company to create a consistent saxophone reed. The soprano reeds are designed with 3-D modeling software and are made from high-density, lower-internode cane. MSRP: \$29.95 for five reeds.

More info: ricoreeds.com

5» Dark Tuning

Korg's Pitchblack portable, die-cast aluminum chromatic pedal tuner is designed to withstand the rigors of the road. The compact Pitchblack boasts a large LED display for visibility in many lighting conditions and from any angle. Equipped with true bypass, the Pitchblack keeps a player's tone intact, whether the tuner is used independently or in a pedalboard as part of a chain of effects. The tuner's 9 volt DC output jack makes it possible to cascade power to other pedals when chaining effects. The Pitchblack also features four different tuning modes and a broad detection range from E0 (20.6 Hz) to C8 (4,186 Hz). MSRP: \$150.

More info: korg.com



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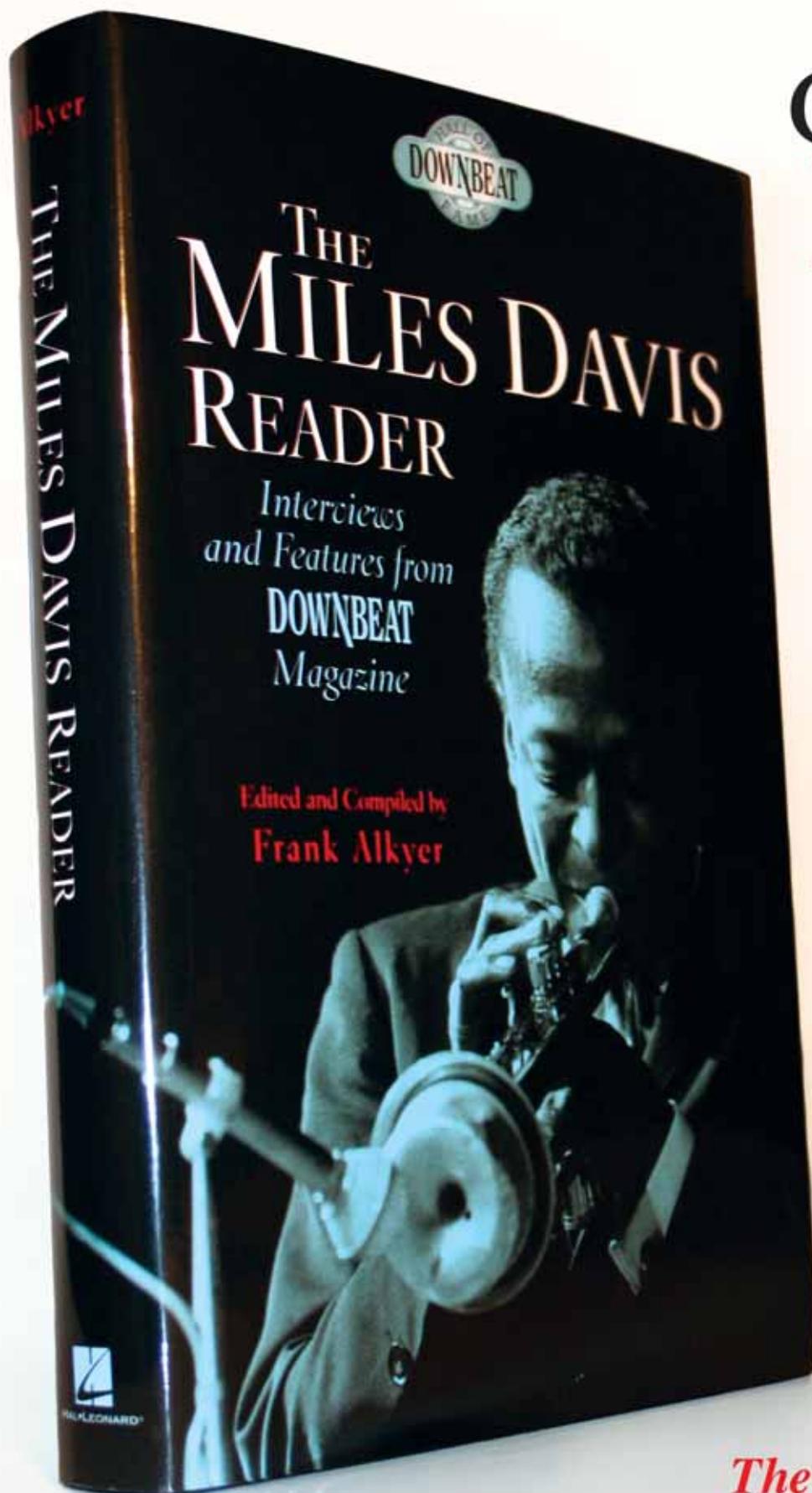
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6» Smart Soling

DigiTech's HarmonyMan Intelligent Pitch Shifter guitar effect pedal can automatically produce multipart guitar harmonies. By analyzing and remembering guitar chord progressions played before a solo, the device generates live three-part guitar harmonies over lead or solo playing. Players can perform favorite songs as they know them, and then hit the harmony foot switch at the start of a solo to render a multipart guitar backup. The HarmonyMan also features a built-in guitar tuner, 1/4-inch input with distortion send and return, and balanced stereo 1/4-inch outputs. MSRP: \$449.95.

More info: harmanpro.com



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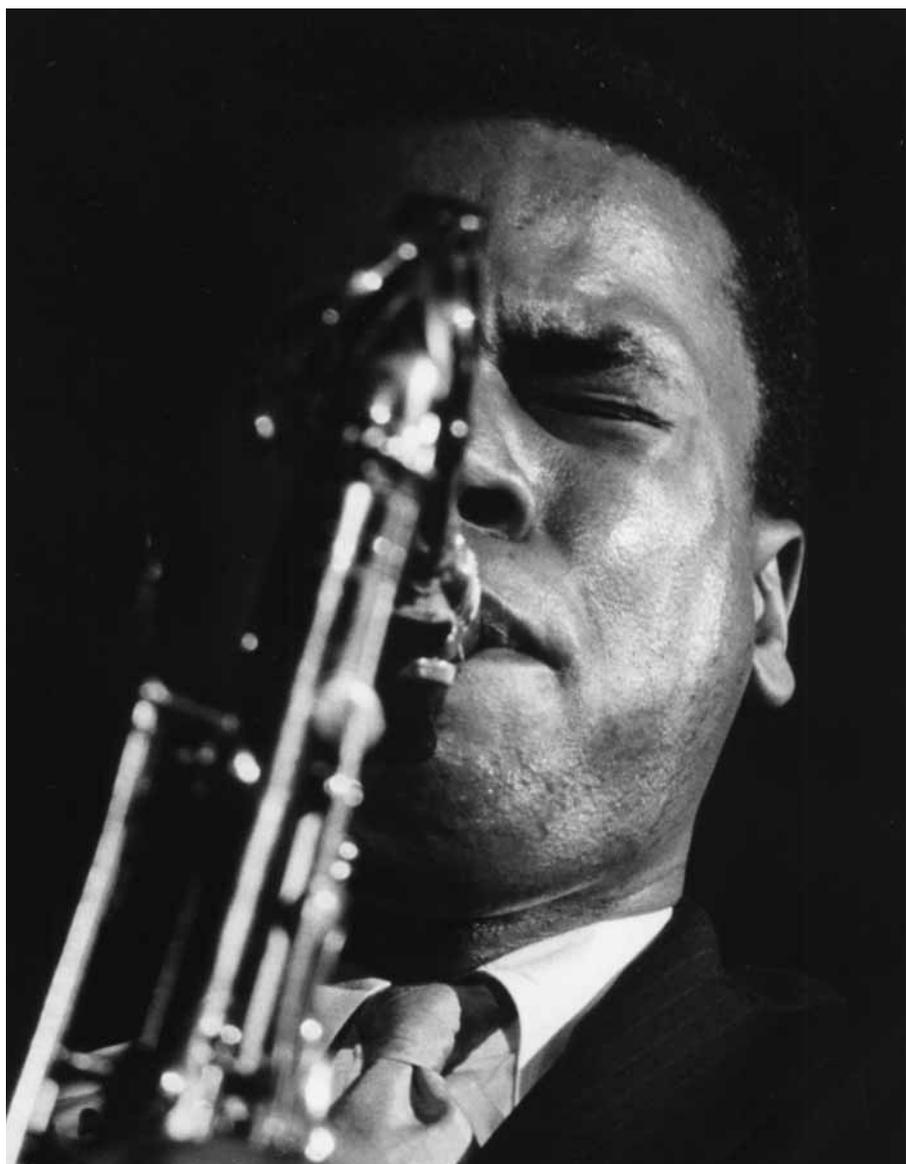
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VERY OAKLAND

Wayne Shorter's Quote-Filled Tenor Saxophone Solo On 'El Gaucho'

Wayne Shorter's improvisations often rely on the composition's melody to offer shape and coherence to his solos. Shorter constantly progresses, and he demonstrates new developments in his performances by manipulating ideas that are familiar; ideas that he has already sounded. He often does this by quoting passages from the tune's melody during his solos. While this is common practice for jazz improvisers, Shorter sometimes makes elaborate use of this approach.

On "El Gaucho" from *Adam's Apple* (Blue Note, 1966), his solo is a seven-chorus exploration of the implications of the song's melody. He almost proposes seven alternative melodies for the piece, each of which is separated by a

long pause (reflecting the four measures of melodic inactivity that conclude the performance of the original melody).

Each of the improvised choruses draw melodic ideas from the original line and reconsiders their implications. Shorter begins all seven choruses on the G concert pitch that begins the melody, often reproducing the general shape of the opening phrase. Further, in six of those choruses Shorter draws on the structurally significant idea found in measures 10 and 11 of the melody (where the harmony changes to C minor) with a more or less verbatim quote.

Performances like this suggest that Shorter's solos often explore the horizontal implications

of the melody, rather than only the vertical implications of its attendant harmony. This makes his line clear and easy to follow. It may also explain how attuned his accompanying musicians are on this performance. With Shorter playing such strong, coherent and in some ways almost inevitable ideas, the interaction between him and his rhythm section—most particularly pianist Herbie Hancock and drummer Joe Chambers—is less bewildering. Listen to Chambers at the beginning of the fifth chorus—his phrase is so attuned to Shorter’s you could be forgiven for thinking it was scored out.

This interactive music-making allows the form of the tune to become mutable; in the

fifth chorus (at measure 84 in the transcription) there is some confusion about the form and the band plays two additional measures on the Eb chord that precedes the change to C minor. Because the musicians are listening so intently, this doesn’t lead to a train wreck. Instead, it adds another surprising twist to the performance. Magic occurs when musicianship of this caliber is married to such imaginative playing.

DB

Norman Meehan is a jazz pianist and composer in Wellington, New Zealand. His albums are available from Ode Records and he teaches for the New Zealand School of Music.

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Slater Steps Down From North Texas

Neil Slater said he's now just an unemployed pianist looking for a few gigs. What he didn't say is his previous job makes finding such a gig much more difficult because he has been directly responsible for putting hundreds, if not thousands, of competing jazz musicians into the professional pipeline.

Slater, 77, officially retired on Aug. 31 as the longest-serving director of jazz studies at the University of North Texas in Denton, the storied jazz program with the nation's largest enrollment.

North Texas was the first public university to offer a jazz studies program, initiating its own in 1947, and it has since established an international reputation for itself and its lengthy and illustrious list of successful alumni, releasing three dozen albums, garnering Grammy nominations and touring widely.

"The jazz world is now familiar with the type of musicians the program has produced for so long," Slater said. "There's a dedication to professionalism that is as much a North Texas trademark as the high quality of musicianship. I'm proud to have been a small part of continuing that tradition."

In the course of his 27-year tenure at North Texas, Slater didn't just play a small part in perpetuating the school's identity. His leadership role was central to its success, as he expanded and embellished the jazz program at home while he created its reputation worldwide.

Slater was the second director of jazz studies at North Texas, following Leon Breeden, who took over the program in 1959 and led it for more than two decades. Slater had already demonstrated his ability to nurture a jazz program by serving as the founder and first director of jazz studies at the University of Bridgeport in Connecticut. But stepping into the North Texas scene required filling some big shoes.

"Leon's leadership put our school on the international jazz map," Slater said. "He had set such high standards for faculty and students that it required a constant commitment to excellence to live up to what is expected of you when you're part of this program."

But Slater raised those expectations higher. Drummer Ed Soph, an alumnus of North Texas



Neil Slater leading the UNT One O'Clock Lab Band

MICHAEL CLEMENTS

and its One O'Clock Lab Band, has spent more than 20 years on the school's faculty. He's seen the jazz program grow and prosper, and he's convinced much of its success comes from Slater's ability to adapt to new demands and situations while keeping its traditional focus.

"Neil has always been open to new ideas and new ways of doing things," Soph said. "His willingness to let the faculty explore and implement new concepts has kept the program moving forward, even during times when jazz itself wasn't doing well."

Slater, whose performing background includes work in the bands of Woody Herman, Mel Lewis and Stan Kenton, plans on remaining in the north Texas area. He's convinced that it's a thriving scene with a talent pool more than deep enough for his future endeavors, most of which will be continuing his work as a composer.

Although there will still be a few campus functions in recognition of his legacy, Slater has already staged his unofficial farewell party. He did it in signature style by leading the school's 20-member One O'Clock Lab Band on a European tour in July that played major festivals such as North Sea, Montreux and Umbria. One of Slater's first major undertakings as director was a similar European tour a quarter-century ago, so there was a symmetry to his final high-profile activity with the band. "It's always exciting to play for audiences who are passionate about the music as you are, and European fans personify that," Slater said. "Seeing the band perform in front of huge crowds who were already familiar with us from past tours and albums was great for everyone."

—Michael Point



Dan Dubow (left), Paige Fernandez, Nathan Graham and Artie "Blues Boy" White

Columbia Blues Jams: Columbia College's blues ensemble performed at the Jay Pritzker Pavilion in Chicago's Millennium Park on June 20 as part of the Great Performers of Illinois celebration for Buddy Guy. Singer Artie "Blues Boy" White joined the group onstage. Ensemble director Fernando Jones received the Keeping The Blues Alive Education Award from the Blues Foundation earlier this year. **Details:** colum.edu

Havana Bound: KoSA Canada has announced the program for its seventh annual KoSA Cuba Workshop and Fiesta del Tambor in Havana from Oct. 19–26. The immersion program will focus on teaching Cuban percussion, as well as meetings with Cuban musicians. **Details:** kosamusic.com

Berklee Salsa Two-Timers: Berklee's salsa octet, Juan Chavez y Arco Kema, performed twice at the Comcast San Jose Jazz Festival on Aug. 9. Violinist/singer Chavez leads the group, which includes students from across North America and Korea. **Details:** berklee.edu

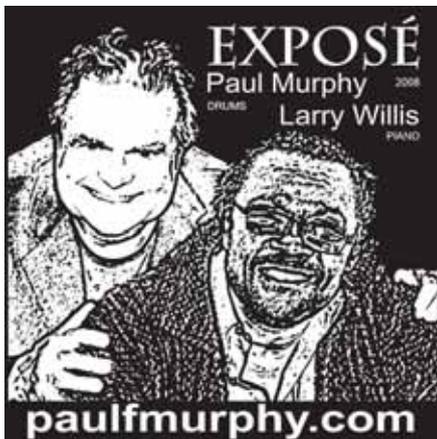
McNeely Meets DePaul: Pianist Jim McNeely sat in with the DePaul University Jazz Ensemble for the group's recent recording, *That Being Said* (Jazzed Media). **Details:** depaul.edu

Juilliard Honors Hill: The Juilliard Jazz Orchestra will perform Andrew Hill's compositions at the Peter Jay Sharp Theater on Oct. 16. **Details:** juilliard.edu

Dr. Smith: Saxophonist Tommy Smith received an honorary doctorate of letters degree from Glasgow Caledonian University in Scotland on July 2. **Details:** gcal.ac.uk

Students Mix With Blanding, Printup: About 50 junior high and high school students from Laporte, Colo., attended a sound check and discussion with Walter Blanding and Marcus Printup as part of the Jazz at Lincoln Center event in Fort Collins, Colo., on July 12. **Details:** downtownfortcollins.com

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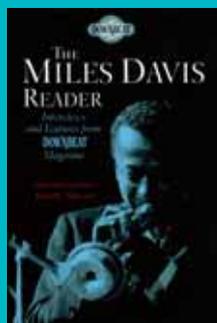
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“The reality is that it’s harder to tell trumpet players apart,” Randy Brecker said after his “Blindfold Test.” “The musicianship is so high, it doesn’t matter. We all study out of the same books, and a certain artistry prevails.” Still, no one sounds quite like Brecker, still at the top of his game and a deep influence on younger peers. He recently released *Randy In Brasil* (MAMA).

Marcus Printup

“Hot House” (from *Peace In The Abstract*, SteepleChase, 2006) Printup, trumpet; Greg Tardy, tenor saxophone; Kengo Nakamura, bass; Shinnosuke Takahashi, drums.

“Hot House,” which is no easy task to perform. A contemporary take, like something Russell Gunn might do. Good solo, lots of open space, a nice jazz trumpet sound. My second guess is Roy Hargrove, but not quite Roy’s sound. The tenor player had a little Joe Lovano. Both were excellent soloists, utilized the full range of their instruments, played great within the bebop tradition, with a hint of modernity within the arrangement. Nothing amazingly original, but well-done and swinging. 4 stars.

Enrico Rava

“Felipe” (from *The Third Man*, ECM, 2008) Rava, trumpet; Stefano Bollani, piano.

The trumpet player has a lovely, open sound, probably some classical training. A touch too much reverb. It might be an audiophile recording with one microphone in a large, open room. I like the pianist’s light touch and in-and-out harmonic sense. The tune is well-written—is it an original? 4 stars. (after) I played with Enrico in the ’60s, when we were heavily influenced by Don Cherry, and I remember him as a free player, less harmonic.

Tom Harrell

“Va” (from *Light On*, HighNote, 2007) Harrell, trumpet; Wayne Escoffery, tenor saxophone; Danny Grissett, piano; Ugonna Okegwo, bass; Johnathan Blake, drums.

Difficult changes. Sounds like an original composition. I like the trumpeter’s light, relaxed touch, influenced by Miles Davis. The recording is a little dry-sounding. I’m waiting for the changes to stop for a second. It’s a lot of chords, but they’re doing well. I like the tune, the melody, but I wouldn’t want to play on it. All three solos were good, but it was too locked in to tell who anybody was. Harmonically, I wish there was some kind of open section. 3½ stars.

Bill Dixon-Tony Oxley

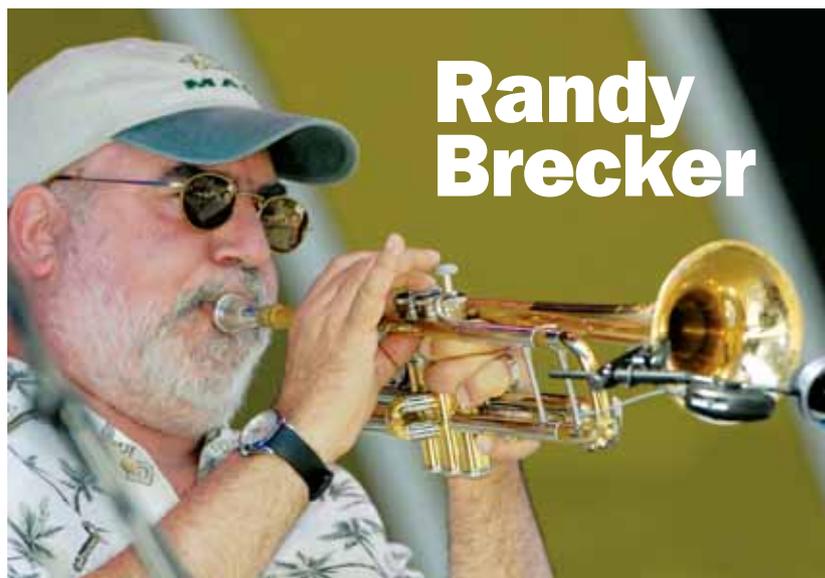
“Sine Qua Non #1” (from *Papyrus, Vol. 1*, Soul Note, 2000) Bill Dixon, trumpet; Tony Oxley, drums, percussion.

The drummer has lots of chops, but is streamrolling over the trumpet player. It doesn’t sound like they’re listening to each other. This might make a nice intro, but for a whole piece it’s wearing thin. Wild guess—Bill Dixon. I played with him a few times when I first came to New York. Ah, it’s getting more intense. Slow build. The drummer’s arms must be tiring. Dixon also pioneered the electronic sounds he’s doing. Now it sounds like they’re listening. But maybe the point was not to listen to each other. 2½ stars. It took too long to get into something, but it’s a different perspective when you’re playing like that. You lose time.

The Rodriguez Brothers

“Guayaquil” (from *Conversations*, Savant, 2007) Mike Rodriguez, trumpet; Robert Rodriguez, piano; Ricardo Rodriguez, bass; Antonio Sanchez, drums.

I like how they’re using the piano almost as a second horn; the right-hand piano line blended nicely with the trumpet melody. I like the chord pro-



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gression. Hard tune. The trumpeter is negotiating the changes wonderfully. Warm trumpet sound. I’m not sure who the trumpet player is. Something in the vibrato and tone struck me—a wild guess, Nicholas Payton, a younger guy. 3½ stars.

Dave Ballou

“Tenderly” (from *Regards*, SteepleChase, 2005) Ballou, flugelhorn; Frank Kimbrough, piano; John Hebert, bass; Randy Peterson, drums.

A pure, unfettered flugelhorn sound. No vibrato. Nailing it. The floaty, open, implied time by the rhythm section leaves lots of room for interpretation—Paul Bley used to play like this with his trio with Barry Altschul and Mark Levinson. Everybody listened hard. He ended on a high-E, I think—no easy trick on flugel. I’m impressed when someone that sensitive comes up with something new and original on a standard that’s been played a million times. 4 stars.

Nicholas Payton

“Fela II” (from *Sonic Trance*, Warner Bros., 2003) Payton, trumpet; Kevin Hays, keyboards; Vincente Archer, bass; Adonis Rose, drums; Daniel Sadownick, percussion.

A nice, polyrhythmic quality from the get-go. The trumpet player has good range and facility, a warm sound, good ideas. Generally, this piece reminds me of Miles Davis’ band, the *Bitches Brew* days, especially the sounds from the keyboard. It’s a little more metrically modulated than tunes were then. Everyone’s listening and responding well to each other. 3½ stars.

Ryan Kisor

“Deception” (from *The Dream*, Criss Cross, 2002) Kisor, trumpet; Peter Zak, piano; John Webber, bass; Willie Jones, III, drums.

That’s a hard head. The changes to “Cherokee.” Ryan Kisor. He’s too good. Exceptional facility. I’ve also heard Wynton play this tune, like, 50 choruses, so I figured if it wasn’t Wynton it might be Ryan, with whom I’ve often played in the Mingus Big Band. He’s exceptional in all realms—great lead player, great soloist, knows all the styles. He’s one of my favorites. 5 stars. I’ve heard “Cherokee” a million times, but never quite like that.

DB

The “Blindfold Test” is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

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