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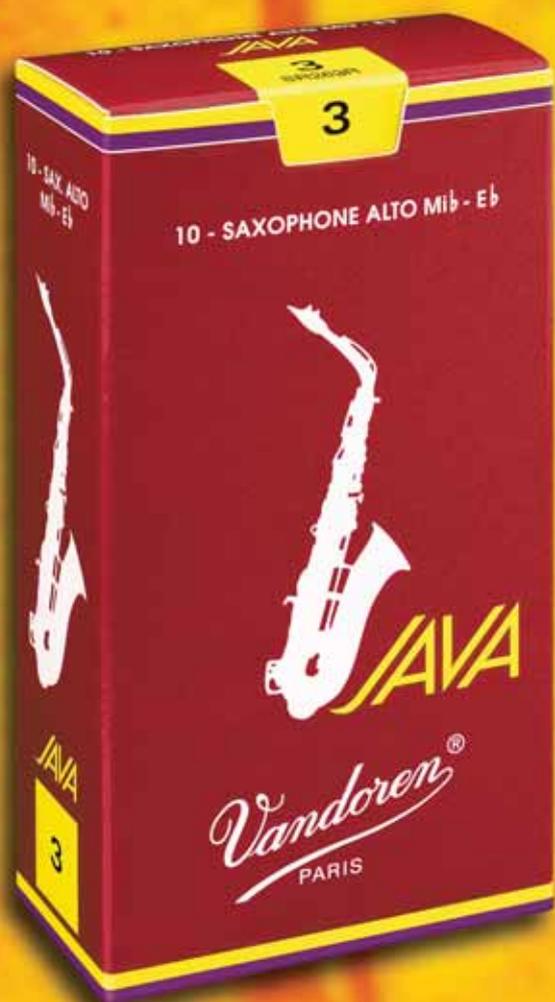
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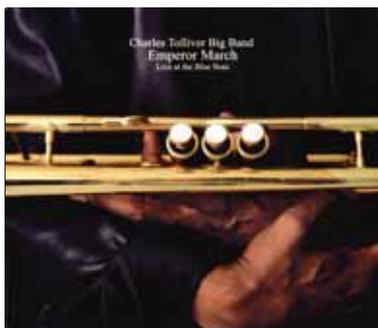
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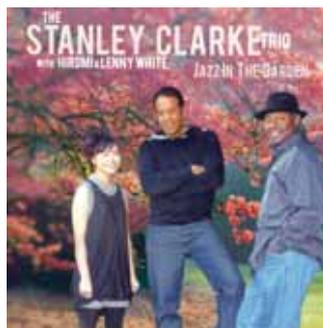
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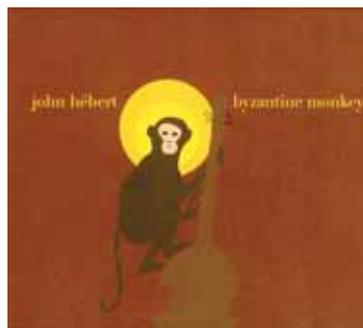
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**First Take**

**Forever Changed**

One sign of age is when your memories bump back another decade. What you remember happening 10 years ago becomes 20, and then 30, and then ...

Forty years ago, DownBeat published my first feature: "Defining Black Music: An Interview with David Baker."

Actually, my first encounter with DownBeat was attending the first (and only) DownBeat Jazz Festival in Chicago the summer of 1965. I'd been listening to jazz only for a couple of years. My first love musically was opera and Broadway, but in high school chem class, Dale, the kid next to me, and Tom, the kid behind me, were always talking about jazz. I remember them arguing who was hipper, Sonny Stitt or Miles Davis? I'd never heard of them and I didn't know what "hipper" meant. I wanted to hear this music, and one of them told me to get an album called *Time Out* by Dave Brubeck. I bought the LP at an A&P grocery store.

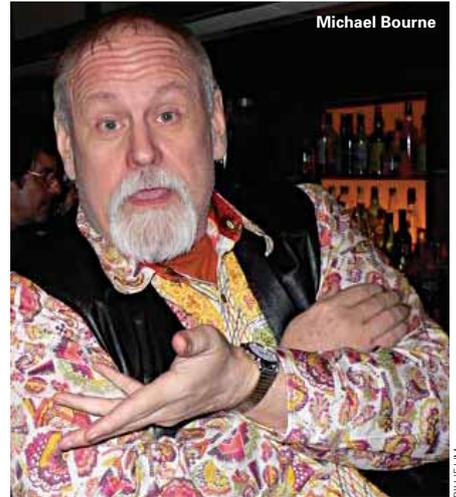
"Blue Rondo À La Turk," the first track, was wild, but I was enraptured by the second track, "Strange Meadowlark." Brubeck's impressionistic piano prelude was so beautiful, and then the alto sax of Paul Desmond floated up as if with wings. I picked up the needle and played that moment over and over. Before I heard the third track, "Take Five," my life was changed forever. I bought Brubeck's *Time In Outer Space* the next day, and soon the "hipper" Miles Davis. I became obsessed with jazz, and I subscribed to DownBeat.

I came to theater school at Indiana University in 1967. An underground newspaper was looking for writers, and, after I'd written reviews of theater and movies, the editor said if I wrote about music, I could get free records. I think all of us who become critics are first inspired to write because we get to enjoy what we love, free.

I interviewed the head of IU's jazz program, David Baker, and wrote it up on spec for DownBeat. Dan Morgenstern, then the editor, printed that first feature, and soon I was interviewing Thad Jones and Mel Lewis, Rahsaan Roland Kirk and Frank Zappa. I've lost count of how many words I've written over the years since then, but I remember best interviewing Brubeck at his piano, talking about growing up as a cowboy and playing the rhythms of a horse's hooves. He also played for me "Strange Meadowlark," the song that changed my life, and we broadcast a radio special of the DownBeat interview on WBGO.

Because I wrote for DownBeat, in 1972 I was asked to be a jazz DJ at the Indiana classical station, just as a fill-in for four weeks—which became 13 years at WFIU, and now 25 years at WBGO in Newark. Because I wrote for DownBeat, in 1986 I was asked to emcee the

By Michael Bourne, Guest Editor



Michael Bourne

Jazz Yatra festival in Bombay—where I fell in love with the world. Jazz enabled me to travel around the world, and I'm happiest traveling to Montreal.

Over lunch last year at Pizzedelic in Montreal, DownBeat publisher Frank Alkyer observed a confluence of anniversaries this year: the Montreal Jazz Festival's 30th, WBGO's 30th and my 40th of the magazine's 75 years. When he asked me to be Guest Editor, I said that I wanted as a centerpiece FIJM.

I've come to Festival International de Jazz de Montreal since 1992, and I've written about the festival from a variety of perspectives. What we've done in this issue is look at the jazzfest as a jigsaw of "scènes": reviews, interviews, and other moments of the festival. I was joined in this endeavor by WBGO's Josh Jackson, DB (and Montreal) regular Michael Jackson and returning editor Ed Enright.

I'm also feeling editorially retrospective. One of the first artists I interviewed was Frank Zappa, and I've reminiscenced with fellow Frank-freak Ed Palermo. Also, just to come full circle, I've asked Dan Morgenstern, my first editor, and David Baker, my first interviewee, the question "What endures?" About jazz, that is.

There have been so many changes in the 40 years I've written about jazz in DownBeat. Technologically, especially. What's always the same is the music's greatness. I'm still playing *Time Out* on WBGO, and jazz musicians who have come along in the last 40 years keep the music flourishing. I've asked two of the most open-eared (and flourishing) musicians I know, Steven Bernstein and Branford Marsalis, the same question about why jazz endures.

However many more decades (one hopes) each of us endures, the music we love will ... **DB**

At press time, DownBeat received news about the passing of the legendary guitarist and inventor Les Paul at age 94. A full feature article celebrating Paul's life and career will appear in our November issue.

—ed.

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## Chords & Discords

### Poll Praise

I was quite pleased by some of the results of the recent 57th annual Critics Poll (August). Two of the most pleasing results pertain to saxophone players. I was glad to see that Hank Mobley received enough votes for Hall of Fame to make the published list—he has been an underappreciated saxophonist and composer for far too long. I was also pleasantly surprised to see that the critics recognized Ken Vandermark, Mats Gustafsson and Dave Rempis, all of whom are outstanding on more than just the baritone sax. Thank you, critics!

*Craig Fernandez  
Columbus, Ohio*

### Jones Is Champ

Thank you for your article about Hank Jones ("Critics Poll," August). I recall a remark made by Andre Previn some years ago. When he was asked who he considers the greatest pianist, without reference to genre or music, but rather just the term "greatest," Previn responded, "Hank Jones."

*Donald Palke  
Hollow Rock, Tenn.*

### Canadian Invasion

In perusing the pages of the August issue of DownBeat, I could not help but note the many Canadian musicians who are deeply melded into the U.S. jazz scene. First was the Critics Poll where Darcy James Argue, Ingrid Jensen, Jane Bunnett, Seamus Blake, Diana Krall and Renee Rosnes (SFJAZZ Collective) were all featured as nominees. Then came the CD reviews where Darren Johnson, from Ontario, earned a wonderful rating across the Hot Box. Canadians Andy Milne, Quinsin Natchoff and Sophie Milman have also had recent DownBeat reviews. The tradition established way back by the likes of Oscar Peterson, Maynard Ferguson and Paul Bley is maintained as the United States' northern neighbor continues to be an active incubator for some pretty special jazz players.

*Bob Miller  
Hamiton, Ontario*

### Five-Star Disappointment

I write this as a long time admirer of the supreme talent of Sonny Rollins, but I was amazed in a recent issue that Rollins' new record, *Road Shows, Vol. 1*, was awarded five stars ("Reviews" February) and named jazz album of the year in the Critics Poll. His playing throughout displays a kind of sentimental exhibitionism, and his disregard for his sidemen betrays the interactive spirit of ensemble jazz. Enough already.

*Peter Finn  
table9.pepe@gmail.com*



### Akiyoshi's Gender Detector

Years ago, I could readily distinguish a West Coast player from an East Coast player. But by the gods of Miles Davis and Charles Mingus, how could the great Toshiko Akiyoshi readily distinguish (correctly) by ear, a female from a male composer ("Blindfold Test" September)?

*Norman Johnson  
Lynwood, Ill.*

### Davis Overrated?

This will be an unpopular statement in the jazz community, but I have always felt that Miles Davis was overrated as a trumpeter and jazz innovator. Davis never had the technical ability of a Dizzy Gillespie or Wynton Marsalis and he never invented any new type of jazz, as Gillespie and Charlie Parker did with bop. While many jazz critics have touted Davis' *Kind Of Blue* as the best jazz record of all time, I think the recording is mostly a dirge. If a dozen or so of today's top jazz trumpet players had the opportunity to be pitted against Davis in his prime, they would have blown him away.

*Jack Whitlinger  
Apollo, Penn.*

### Corrections

- > Michael Weiss should have been cited as the pianist on two ballads on Frank Wess' CD, *Once Is Not Enough* ("Reviews," August).
- > John Diliberto's name was misspelled and Lyn Horton was inadvertently omitted from the list of critics voting in the Critics Poll (August).  
DownBeat regrets the errors.

Have a chord or discord? E-mail us at [editor@downbeat.com](mailto:editor@downbeat.com).



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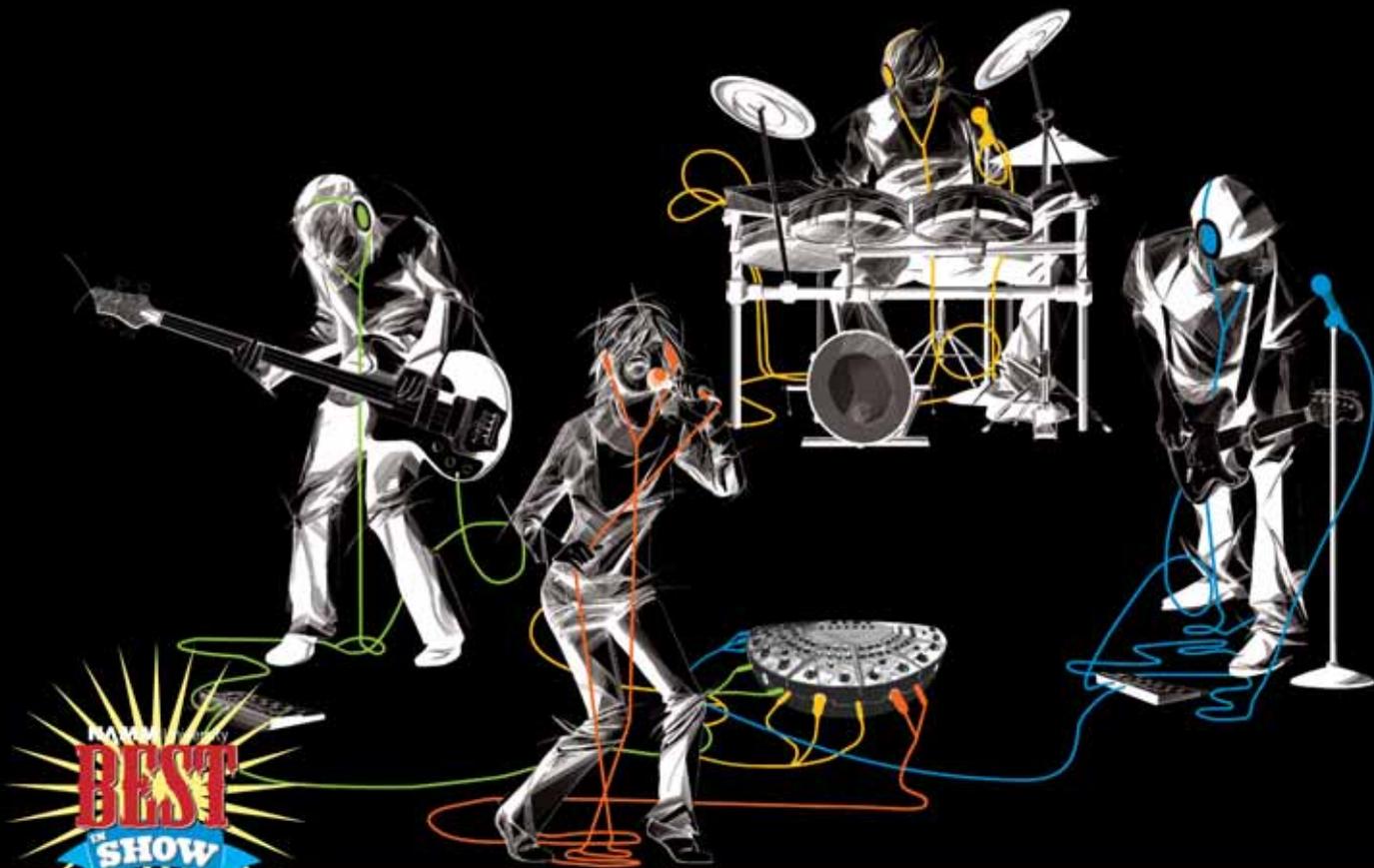
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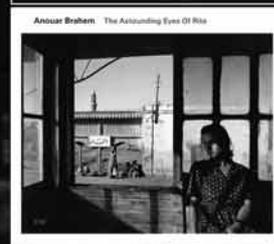
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*Patricia Barber*

## Philadelphia Launching Pad

*New organization celebrates city's jazz heritage while building current scene*



Trudy Pitts

SHIRAYUDKOFF

One of bassist Jymie Merritt's highlights during an awards program on July 12 at the University of the Arts was unexpected. Best known for his tenure with Art Blakey in the 1950s and early 1960s, the 83-year-old Merritt surprised almost everyone when he walked onstage with a six-string electric bass guitar and anchored a quintet whose free-jazz agenda was far removed from his hard-bop roots. The event itself, which was part of Philadelphia Jazz Fair 2009, was part of a new plan to celebrate Philadelphians like Merritt who have been creating music their own way.

The University of the Arts night, which honored Merritt and organ player Trudy Pitts, served as the inaugural event for the Philadelphia Jazz Heritage Project. The project was established in 2007 to document the city's jazz history, establish an archive and recognize contemporary artists with ties to Philadelphia. In addition to live music, the program included the screenings of two documentaries.

Philadelphia Jazz Fair also presented performances by the groups of violinist John Blake and pianist Don Glanden. The documentaries included Glanden's *Brownie Speaks* (2008), an 86-

minute feature chronicling the brief career of trumpeter Clifford Brown, a Wilmington, Del., native who performed frequently in Philadelphia. Bassist Charles Fambrough, saxophonist Tim Warfield and WRTI-FM radio personality J. Michael Harrison provided spoken tributes.

Glanden, one of the Heritage Project's founders, wants to consolidate the efforts of the city's various jazz organizations.

"There's an audience here for jazz," said Glanden, 58, who heads the University of the Arts' graduate jazz studies program. "But I think that there are painfully too few venues and places for people to play jazz. The Philadelphia Jazz Heritage Project could be a hub that pools the resources of all these different organizations that are doing all they can to create audiences, and to create events and get the word out. There's a tremendous potential to see a renaissance in Philadelphia."

A product of the city's jazz scene in the 1940s and 1950s, Merritt's peers included John Coltrane, Philly Joe Jones, Benny Golson and Jimmy Heath. He played in the blues and r&b bands of B.B. King and Bull Moose Jackson, and later lived in New York while performing

with Lee Morgan.

Merritt's group performed publicly for the first time at the July fair. The bassist adds that he's looking forward to having his group heard, and evolve, in Philadelphia venues. "It's been underground since the '60s," Merritt said of his band. "We think that we've got a different point of view. We're going to recruit younger players so that eventually we have as many players from the current generation."

Pitts was in the vanguard of soul jazz during the 1950s in Philadelphia alongside Jimmy Smith, Shirley Scott, Charles Earland, Jimmy McGriff and Richard "Groove" Holmes. During the program Pitts performed a solo piano tribute to Michael Jackson. Afterward, she conceded that Philadelphia's jazz scene comes up short when compared to its glory days. But, she added, this is the case in cities around the country.

"That sort of aura is lacking in jazz," said Pitts, a faculty member since 1991 at the University of the Arts. "I don't know what it will take to make it better. But the one thing I do know is it won't be as it used to be, and neither should we look for it to be as it used to be. Things move on and so has jazz." —Eric Fine

## Riffs



JIMMY RYAN

**HighNote Signs Pelt:** Trumpeter Jeremy Pelt (above) has signed with HighNote Records. He began recording his first disc for the label in August in anticipation of a January 2010 release.

Details: [jazzdepot.com](http://jazzdepot.com)

**Carter Class:** Ron Carter will present a clinic entitled "All Alone" at David Gage String Instruments in New York on Nov. 4. The event is open to the public, but advance tickets are required.

Details: [davidgage.com](http://davidgage.com)

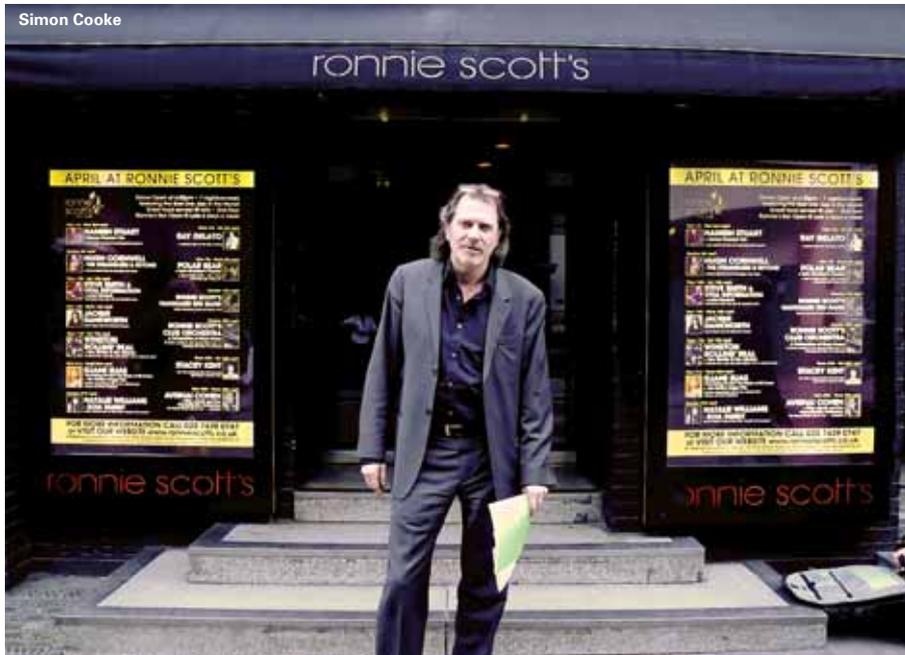
**Blue Eyed Box:** An upcoming 5-disc box set, *Sinatra: New York*, collects the singer's previously unreleased live recordings around the city between 1955 and 1990. The set includes four CDs and one DVD. Details: [sinatra.com](http://sinatra.com)

**Dr. Brubeck:** Dave Brubeck will receive an honorary doctorate from the Berklee College of Music during the Monterey Jazz Festival on Sept. 20. Brubeck's set that night will also celebrate the 50th anniversary of *Time Out*.

Details: [berklee.edu](http://berklee.edu)

**Jazz Book Back:** Joachim-Ernst Berendt's 750-page *The Jazz Book* has been expanded. Günther Huesmann revised the new edition and jazz trombonist Jeb Bishop translated the German text. Details: [lawrencehillbooks.com](http://lawrencehillbooks.com)

**RIP, Khan, Thompson:** Bengali sarod master Ali Akbar Khan died of kidney failure in San Anselmo, Calif., on June 18. He was 87. Khan, who started California's Ali Akbar College of Music, was a prominent ambassador for South Asian Music in the United States. Jazz pianist Earma Thompson died of heart failure in Chicago on July 14. She was 86. Thompson, who worked with Billie Holiday and Joe Williams, was a long-time proponent of her city's blues-based traditions. **DB**



DAVID SINCLAIR

## London's Ronnie Scott's Still Swingin' at 50

The biggest birthday of the year may be Kind of Blue. But candles are burning on Frith Street in London's Soho this October as Ronnie Scott's marks its 50th year of continuous operation, making it one of the world's oldest jazz club brands. The mood has been celebratory if not downright fanciful.

"I'm meeting tomorrow with one of the biggest agents," managing director Simon Cooke said, "to discuss some artists we can't afford."

Cooke said he hopes to program Herbie Hancock, Chick Corea, Pat Metheny, and—tapping his ruby slippers—Tony Bennett this fall. Branford Marsalis has already been set.

Should Bennett come to Ronnie Scott's, he will find a decidedly more swanky and far less funky atmosphere than the rather "shagged out" room he may remember from his previous stand in 1986. After London impresario Sally Greene acquired the club in 2005, it closed for several months, got an expensive makeover and reopened in June 2006 with a chic and stylish elegance its founders would never have imagined.

Ronnie Scott himself came to New York in 1947 at the age of 20, fell under bebop's magic and became a missionary of the new music in London. He and his partner, Peter King, opened Ronnie Scott's on Oct. 30, 1959, on Gerrard Street (a short walk from the present site), as a place where modern jazz fans could listen and jam. Their most lasting impact came when they persuaded the British Musician's Union to permit American musicians to play London without a one-for-one swap.

"The demand for British musicians was not very high in America," said Cooke. "Ronnie and Pete were the ones who changed that rule." Zoot

Sims became the first American artist to play the club in 1961, followed by Johnny Griffin, Coleman Hawkins, Ben Webster, Benny Golson, Stan Getz, Bill Evans and many more.

"Everyone except Miles Davis," said Cooke. "Aside from a TV recording, he never played the club. But he discovered Dave Holland here. Miles came in and was sitting in the audience when he heard Holland with some other group [singer Elaine Delmar]. After the set he went to his dressing room, told him he had a gig in New York on Saturday, and walked out. That's how Dave tells it."

The club moved to its current location at 47 Frith Street in 1965. After Scott's death in 1996, King continued to run it until the sale to Greene in 2005.

Ronnie Scott's is so perfectly placed, it fills up even on many weeknights. On a recent Wednesday the club was packed for Steve Smith and Andy Fusco, who remembered playing his first London gig at Scott's with Buddy Rich 30 years before. "It's artist-led," said Cooke, "but not entirely. We have a very good location in Soho. People just want to come here. It's the place to be."

But it can be expensive. So a second show-room upstairs has been running inexpensive jam sessions for more than a year. "We try to keep that cheap," said Cooke, who charges about \$7 there versus the typical main room admission of £36 (about \$54).

"We want to generate a younger crowd," Cooke said. "Soho is full of young people, and the University of London is a short walk away. But one of the things I noticed when I came here was the audience profile was quite old and fairly middle class, mainly because of price. I wanted to fix that." —John McDonough



# THE SMOOTH JAZZ CRUISE 2011

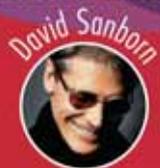
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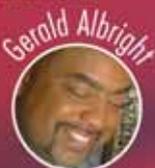
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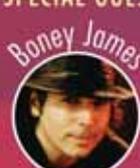
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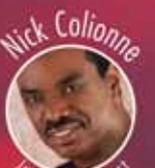
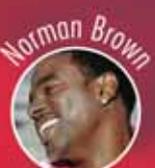
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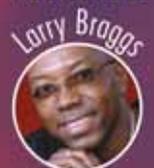
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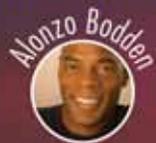
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# EUROPEAN SCENE

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 [europescene@downbeat.com](mailto:europescene@downbeat.com).

## Polish Not Two Label Ignores Tides to Steer Avant-Garde Course

When it comes to jazz, Marek Winiarski has never worried about the odds. Back in 1982 in Krakow, when the Iron Curtain still darkened Poland, the rabid fan decided to open a record shop. As he said, "The problem wasn't to sell something, the problem was to get goods to sell." Addicted to jazz since first attending the Warsaw Jazz Jamboree in 1972, he had developed an international network of contacts, and through such connections he was able to stock his shop with records never before available in the country.

Of course, Poland is free now, but the jazz business remains something of an enemy of capitalism, as putting out jazz recordings isn't a good way to make money. Winiarski's label Not Two, which he formed in 1998, has emerged as one of the most adventurous and reliable outlets for avant-garde jazz, with releases by the likes of Matthew Shipp, Joe Morris, ROVA Saxophone Quartet, Anthony



Braxton and Gebhard Ullmann.

"If one doesn't have ambitions to be a millionaire running an avant-garde label, everything is much easier," Winiarski said. "You lose money with one title, earn some with another, but all of the time you're just trying to follow your passion. As long as nobody subsidizes you, nobody can press you. That's freedom."

Winiarski started his first label GOWI with his friend, jazz drummer Zdzislaw Gogulski in 1988. They licensed an Art Blakey

recording to get started, and before long they were producing new albums by visiting artists like David Murray, Chick Corea and Joey Calderazzo with Polish backing bands. But the young label's greatest success came from recordings made by the Krakow band Milosc, which featured the fiery saxophonist Mikolaj Trzaska. When Gogulski declined to get involved with CD production, Winiarski launched the new imprint, taking its title from a Milosc album cut with Lester Bowie. He also notes that the label name reflects that he was no longer in a partnership.

While early Not Two releases were focused on local talent—including two albums by the Simple Acoustic Trio, now better known as ECM artists the Marcin Wasilewski Trio—Winiarski soon gravitated toward an international roster of envelope-pushers. Among his most fruitful and significant relationships is with Chicago reedist Ken Vandermark. Working with

the Krakow jazz club Alchemia, he proposed that a five-night stint by the Vandermark 5 be recorded in its entirety and released as a boxed set. "When I first talked to Ken about releasing all of the material in a 12-CD box, he said I was totally crazy," said Winiarski. "My idea was to show the band rehearsing, playing, jamming—10 sets plus some jams sessions."

For his part, Vandermark values the relationship. The label has released the new Vandermark 5 album *Annular Gift*, and in October the label is issuing another box set, chronicling Vandermark's large band Resonance Project, which Winiarski helped organize.

"Working with Marek is a pleasure because he puts the music and the musicians first," Vandermark said. "Any time I've indicated what I want to do artistically he has backed my decisions without hesitating, and his trust in me has made it easy to trust him." **DB**

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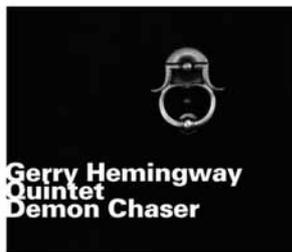
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## PBS Documentary Highlights American Latinos' Musical Contributions

Percussionist Bobby Sanabria said that a phone call from documentary filmmaker Daniel McCabe turned into a two-hour discussion on Latin jazz, which was just the beginning of a particularly informative exchange. McCabe and his crew then stopped by as Sanabria rehearsed his interpretation of Machito & The Afro-Cubans' *Kenya* with the Manhattan School of Music.

"I started whipping out Tito Puente, Machito, Tito Rodriguez, Mario Bauzá's 'Tanga,'" Sanabria said. "With every chart I played their jaws were dropping."

Vivid demonstrations of such lessons inform the four-part documentary *Latin Music USA*, which will air on public television (PBS) stations on Oct. 12 and 19. The series highlights U.S.-based Latinos' contributions to music in this country. Mambo and salsa heroes get their due, but it also shows how Latin rhythms have always run throughout jazz and rock 'n' roll. Along with footage of such bandleaders as Puente, musicians like Sanabria contribute much of the narration.

"I wanted depth so that it would appeal to people who already know the music and at the same time make it accessible to people who are



having their first encounter," said documentary co-producer Adriana Bosch.

While Bosch says that mainstream interest in Latin music in this country has often been cyclical, she finds enthusiasm for the culture growing throughout the U.S. in recent years. *Latin Music USA* also highlights the ways Spanish-speaking musicians have interacted across different ethnic lines. Sanabria adds how much he feels is riding on the general response to the project.

"This documentary represents a critical moment in history," Sanabria said. "Like when Chick Webb played against Benny Goodman or when Dizzy Gillespie premiered 'Manteca.'" —Aaron Cohen

## Legions of Acolytes Praise Russell's Music, Innovations

George Russell, a transformational figure in jazz, died on July 27 from complications with Alzheimer's in Boston. He was 86.

The impact of the theoretician, composer/arranger, educator and bandleader has been incalculable. His 1953 master's thesis, "The Lydian Chromatic Concept of Tonal Organization," helped to free jazz from what he called "the tyranny of chords." Through Dizzy Gillespie's 1947 recording of Russell's "Cubana Be, Cubana Bop," he introduced modality to jazz, and influenced Miles Davis to record the largely modal *Kind Of Blue* album in 1959. His own sessions (for Decca and Riverside, '58-'62) were showcases for John Coltrane, Bill Evans, Jon Hendricks, Paul Bley, Don Ellis, Sheila Jordan and Eric Dolphy.

Prior to Jordan's debut album, Russell recorded his landmark chart of "You Are My Sunshine" with the singer.

"His arrangement was full of so many dissonances that I had to really concentrate," Jordan said. "But it was so thrilling. George always found the best musicians—I never heard of Bill Evans until he recorded with George."

Beginning in 1960, Russell maintained a working and recording band. Trombonist-



turned-educator David Baker met Russell as a student at the Lennox School of Jazz.

"George was a visionary," Baker said. "His book is the only one that's a guidebook for everyone—no matter what kind of music you play. It doesn't tell you what to do; it just gives you tools to do what you want to do."

Russell went to Europe in 1964. He recorded with increasingly larger units and longer-form works like "Electronic Sonata For Souls Loved By Nature." He returned in 1969 and began teaching and leading a new generation of American players, including working at the New England Conservatory for 35 years.

"George and Gil Evans were the purest artists I've ever encountered," said trumpeter Lew Soloff, one of Russell's students. "The theoretical part of George isn't what made me love him and his music—it was his fire." —Kirk Silsbee

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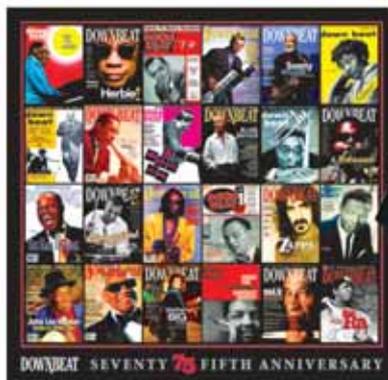
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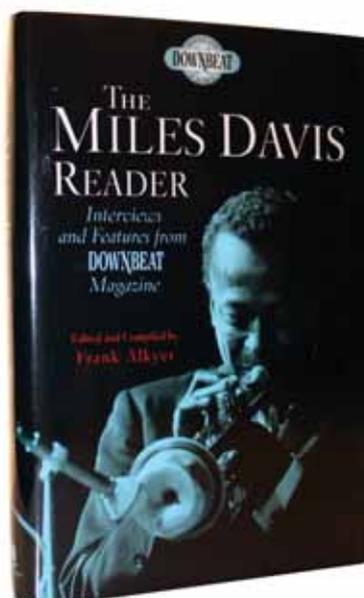
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# Backstage With ...

By Michael Jackson

Pianist/singer/songwriter Patricia Barber made her seventh appearance in a dozen years at the Montreal Jazz Festival in July at Théâtre Maisonneuve. Aside from vocal selections from her recent *Cole Porter Mix* (Blue Note), and a bittersweet treatment of "Triste" sung in Portuguese, Barber and her band with guitarist Neil Alger, bassist Michael Arnopol and drummer Eric Montzka also included expansive instrumentals, such as an inspired rendition of Lennie Tristano's "Lennie's Pennies."



You've played a lot in Paris and share Cole Porter's sympathy with the urbane qualities of the French ("C'est Magnifique"). Does that make the French-Canadian audience a natural fit?

The Canadians are embracing in the same way the Parisians are. They are open to new sounds. I wrote a more conservative set list for a gig in Quebec, but you never underestimate the audience in Montreal. You never dupe them or phone in a performance, never play it safe. You have to give them what you think is cool.

Was there an occasion at the festival that was especially good or bad, an amazing gig or a night when not so many people showed up?

There's never a night like that in Montreal. There's one night when I was a bitch, but I'm not sure that's what you are looking for.

Was it a noisy audience that set you off?

No, I wasn't a bitch onstage. It was Canadian Immigration. Usually I fly in the night before if it is a place I like, so I can sleep well and be rested. There was a flight mistake. I had to fly in day of and I got caught in immigration for literally four or five hours.

Did you take it out on the public?

No, I took it out on the Montreal Jazz Festival. I pulled a diva, which is not so common for me. I was tired, in a horrible mood and they didn't have French cognac, which is specified in my contract. You could hear from the dressing room a thousand people at Spectrum stomping their feet. But they didn't have the right cognac so I didn't go on. I had some poor guy running around Montreal looking for VSOP and I kept the audience waiting 30 minutes.

Were they angry?

They are never angry, they are so great. I felt so bad, I sent a letter of apology.

The Maisonneuve concert hall has a more formal vibe than the (now demolished) Spectrum. Would that affect your approach?

Sometimes at Spectrum you just had to go out and play to them, this and that, but nothing so confusing. Tonight there were a lot of confusing things, which is what I want. I've been working on getting this quartet lighter and more facile, able to move on a dime, change up the density.

Was that what was going on during the Chicago style blues you ended with, which went somewhere else?

That was Canned Heat's "On The Road Again," a big pop tune. I didn't let the guys play the stock licks, so that's why you didn't recognize it. I've sort of re-harmonized it, so it lays there in some nether world. You know it, but you don't know it. I love to do that with my originals, too; you know it, but you don't know it.

You started the set with a blues-based tune that had a splashy, abrupt ending. What is the title "Bumper To Bumper" all about?

I have a thing about car crashes. I was in a horrible one in Brazil four years ago. The tour van skidded down the highway at 85 m.p.h., turning over three times. A man on a motorbike was killed. I had to hold my bodyweight off the roof with my hands until we were rescued. One thing about the hospital in Brazil I remember: in the middle of checking us out, the doctor asked, "Would you like a drink?"

DB

# JACKIE RYAN

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## Jazz Festival Ljubljana's 50th Highlights Slovenian Tenacity, Talent

Slovenia's Jazz Festival Ljubljana (JFL), which ran June 29–July 4, claimed a high-century mark as it turned 50 this year. Building incrementally from presenting Yugoslavian musicians exclusively in its first editions, JFL has earned a place among the wide-spectrum festivals in Europe. After successfully negotiating its way around the previous regime, JFL now nimbly navigates the Slovenian capital's surprisingly competitive concert market.

Opening the same Monday night that other presenters put on Gilberto Gil and Balkan saxophone king Ferus Mustafov, JFL bypassed the splashy gala. Instead, the festival made a statement of purpose at Cankarjev Dom cultural center, combining the opening of "Tempo Comodo," a representative show of Han Bennink's art in one of the cultural center's galleries, with the drummer's rollicking duo concert with pianist Guus Janssen in the center's spacious club. The following night, JFL reinforced its street cred by presenting a searing Roscoe Mitchell Quartet and the high-amperage Powerhouse Sound (Ken Vandermark, Jeff Parker, Nate McBride and John Herndon) at the Gala Hall Summer Stage in the Metelkova arts enclave.

Beginning mid-week, JFL filled the Krizanke amphitheater for four nights of triple bills, its headliners evenly split between winsome Latin American artists (Paquito D'Rivera and



Lojze Krajncan, Nathan Allen and Ambrose Akinmusire in the KK Contemporary Jazz Ensemble

NADA ZGANK

Brazilian mandolin player Hamilton de Holanda) and ideological lightning rods (pianist Bugge Wesseltoft and saxophonist John Zorn). Much of the more surprising music, however, came early in the evenings, and frequently featured Slovenian musicians. Guitarist/oud player Igor Besget and saxophonist Lennart Krecic were integral to Statements, an incisive, compositionally fueled quintet with Reggie Workman, Gerry Hemingway and pianist Yayoï Ikawa. Drummer Kristijan Krajncan proved to be a deft helmsman and writer for his KK Contemporary Jazz Ensemble, which also featured Ambrose Akinmusire and Jimmy Greene. Slovenians also distinguished themselves in two orchestra settings. Pianist Kaja Draksler balanced power and finesse in her work with the European Movement Jazz Orchestra, a talented consortium of emerging German, Portuguese and Slovenian musicians. And it was the locally based Big Band RTVS (Radio TV Slovenia) that supplied fireworks and tropical fragrances required for D'Rivera's charts.

Other engaging threads ran through the

Krizanke concerts. Jewish melodies not only figured prominently in Avishai Cohen's Aurora-supporting set but also in the last two sets of the Zornathon that closed the festival (the first being a set of frequently incendiary improvisations): performed by Cyro Baptista, Joey Baron, Trevor Dunn, Marc Ribot, Jamie Saft and Kenny Wolleson, The Dreamers spanned schmoozy lounge music and spectral Morricone-like gestures, while Medeski Martin & Wood simply burned on compositions from *Book Of Angels*. Voices shaped Cohen's music as well as pianist Keith Tippett's compositions and arrangements of South African exile classics for Viva La Black, a project featuring a women's vocal quartet including Julie Tippetts, trumpeter Pino Minafra's MinAfric Orchestra and legendary South African drummer Louis Moholo-Moholo.

Throughout the week, the CD Club hosted afternoon and midnight concerts with equally diverse artists, including pianist Satoko Fujii's Ma-Do Quartet and Evan Parker's duo improvisations with the resourceful Slovenian percussionist Zlatko Kaucic. —Bill Shoemaker



Dave Holland

CHRIS CAMERON

## Vancouver International Jazz Festival Embraces the Peripheral

Getting to the essence of a musical program as vast and varied as the Vancouver International Jazz Festival (which ran June 26–July 5) can be tricky business. But mediating the fragile balance of the chancy and the populist has been a feat Vancouver has managed for many years.

Little epiphanies surfaced in surprising places at this summer's festival, like the Norwegian-Finnish band Delirium's appearance on the outdoor Gastown stage. There, during one of the regular free performances for the general public, the band issued its entertaining but also challenging Nordic twist on the early Ornette Coleman style, and the all-ages, all-demographics crowd soaked it up.

Impressive sounds from the left end of the jazz spectrum came from everywhere. Players from Vancouver's well-known adventurer scene

hooked up with European visitors at the venue known as the Roundhouse, including a concert titled "Ice Hockey: Canada vs. Sweden," featuring Canadian reedist Francois Houle and powerhouse bari sax-bearing Swede Mats Gustafson. Both players returned to the same stage to guest with the Dutch trio BraamdeJoodeVatcher—mostly improv, with smatterings of structure.

In a more remote corner of the festival, Delirium—headed by trumpeter Kasper Tranberg and saxophonist Mikko Innanen—showed up for two sets in the chancier late-night slot at the Ironworks, a renovated room in a rough-around-the-edges part of town. In the elaborate tourist-magnet zone of Granville Island, another free stage hosted Vancouver's eclectic trio Ugly Beauties and a flowing free session with bassist Torsten Müller, cellist Jakob

Riis and vibraphonist Kjell Nordeson. The trio's afternoon set summoned up a strong ensemble spirit, accenting collective rather than individual showcasing.

One of the strongest and more mainstream American acts on the program came via another festival: the so-called Monterey Quartet, an all-star unit with Dave Holland, Chris Potter, Gonzalo Rubalcaba and Eric Harland. This group was assembled to commemorate the Monterey Jazz Festival's 50th anniversary in 2007. No casual throw-together band, this gathering of extra-strength jazz players coheres with a special bond and collective power.

In his showing at the Orpheum Theatre, Sonny Rollins came out in high, probing style, delivering an exploratory solo on the opening "Body And Soul," breathing new life into this

hoary standard. At 78, Rollins is alive and awake, gracious and still searching. He warrants status as national treasure, partly because he doesn't let the hype distract his connection to his muse.

But the prized show of the festival came courtesy of the band/conceptual entity known as Monk's Casino, a prime example of the enlightened convergence of inside and outside ideas, of traditions reconfigured and viewed from new angles. Pianist Alexander von Schlippenbach's project, as documented on a three-disc album, presents a loving, provocative and sometimes avant-circus-like consideration of Thelonious Monk's songbook, as deconstructed and re-assembled by Axel Dörner, bass clarinetist Rudi Mahall, bassist Jan Roder and drummer Uli Jennessen.

—Josef Woodard

## North Sea Bounty Blows Away Careful Planning

The North Sea Jazz Festival in Rotterdam, the Netherlands, fosters frustration. For three days in July, multitudes of artists descend and perform 75-minute sets on 13 stages situated in a labyrinthine convention center that takes two days to master. The annoyance isn't with the programming, but the exasperating sense of missing out, no matter how adroitly a schedule is mapped.

For example, on opening night (July 10) of this year's 34th edition, I set out to catch Han Bennink's trio with guest Dave Douglas in the Missouri venue (all are named after major rivers). But at Nile, B.B. King's genuine heart-touching music had its share of loud, rocking fire and shake-your-booty funk. His singular guitar sound, even during a new spin on his hit "The Thrill Is Gone," came off sounding fresh. Throughout the show, he had a look of euphoria on his face, and he played as if he believed in every note. King's set proved irresistible even though it meant missing Bennink-Douglas.

Another highlight of night one was a superb concert from Ben Allison and Man Size Safe at Congo. Allison introduced a new tune—the measured, melancholic "Broke"—and dug deeper into lyrical, colorful tunes from last year's *Little Things Run The World*. Standouts included the rock-edged "Respira-tion" and the salient cover of John Lennon's "Jealous Guy," featuring the leader's funky and loose-limbed bass solo.

Saturday had its ups and downs. James Taylor's show in Maas was particularly disappointing as it was nearly identical to one from some 30 years ago. Best tune of the evening: his gutbucket, circa-early '70s original "Steamroller



Blues," which begs the question, why doesn't Taylor delve into that realm more often? Two other guitarists and their trios carried the evening: Kurt Rosenwinkel and Lionel Loueke. At Missouri, the former delivered a thoroughly captivating set of standards, including warhorses "Milestones" and "More Than You Know," with soft-toned extended solos. Loueke's Madeira show teemed with spirited, luminous tunes that, like the leadoff number, "Karibu," rhythmically rolled into pleasing wordless vocal-guitar journeys.

Sunday provided an opportunity to catch up with artist-in-residence John Zorn at Darling. His Cobra showcase featured exhilarating romps conducted by the madcap maestro in a red-visored baseball cap flashing placards to change improvisational directions abruptly from liquid lyricism to car-crash comedy. The evening also featured two revelations: guitarist Mary Halvorson's sonic range in Anthony Braxton's avant Diamond Curtain Wall Trio (at Madeira) and r&b vocalist Stephanie McKay's grooving songs (at Yukon) reminiscent of early '70s music with their keen sense of neighborhood and joie de vivre.

—Dan Ouellette

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## Dado Moroni

### Timeless Philosophy Behind the Beat

“Sometimes I feel like I am an older musician trying to do things to sound younger,” said Dado Moroni, who is actually in his latter 40s.

This sentiment encapsulates Moroni’s latest disc, *Solo Dado* (Abeat), a free-wheeling recital that features the Genoese pianist’s compositions, suffused with Mediterranean lyricism, as well as a handful of songbook chestnuts, deployed with sophisticated voicings, a nuanced touch, and orchestral conception.

Cedar Walton—one of Moroni’s friends since his periodic visits to New York throughout the ‘80s, before he relocated to the city in 1991 for a 10-year residence came to hear him play last June at Manhattan’s Kitano with bassist Marco Panascia and drummer Alvin Queen. Propelled by Queen’s snap-crackle pulse, Moroni swung hard, uncorking two-handed declamations that referenced a long timeline of piano strategies—touching on Walton, McCoy Tyner, Phineas Newborn, Bill Evans, Erroll Garner and Art Tatum. It was suggested to Moroni, his sound contained the essence of the New York piano school.

“For Europeans, there is always something magical about playing New York,” Moroni said. “It still represents some kind of dream, the city of jazz, where all the big changes happen and all the great musicians are.”

Moroni’s jazz initiation occurred in 1979, when trumpeter Franco Ambrosetti brought his teenage pianist to a job at the San Remo Jazz Festival.

“Franco’s music had a European avant-garde feel,” Moroni recalled. “Free jazz was au courant in Italy when I grew up, and I had listened to Cecil Taylor, Paul Bley and Dave Burrell. But my heart was into Fats Waller and the blues, because that’s what my parents listened to. I always liked to play different idioms, keep my ears open.”

After soundcheck, Moroni recalled, he remained at the piano, noodling on a blues, unaware that bassist Jimmy Woode, of Duke Ellington’s orchestra, was lurking backstage.

“Jimmy came out and said, ‘Young man, do you know that all you play comes from the black church?’” Moroni said. “He invited me to the jam session that night, and I played with Kenny Clarke, Sahib Shihab, Johnny Griffin and Toots Thielemans.”

Then living in Zurich, Woode hired Moroni to play in his trio at a local jazz room called the Wiederbar, where the guest stars included Freddie Hubbard, Arnett Cobb, Dizzy Gillespie, Buddy DeFranco and Eddie “Lockjaw” Davis.



ROBERTO CIFARELLI

“That began my gravitating towards the African-American tradition from the roots,” Moroni said. “I was used to playing with Italian rhythm sections, which then were not that great. I tended to carry all the weight. I’d rush. Jimmy said, ‘Man, relax—nobody’s chasing you.’ I spent a lot of time trying to understand the philosophy behind the beat. Jimmy’s buddies were Kenny Clarke, Clark Terry and James Moody. I didn’t spend much time with my grandparents; for me, these were my grandparents. They showed me a way to look at things which was sometimes also social and political. I even learned my English from them; sometimes I’m aware of using certain expressions. It was an interesting way to grow up, in Italy but also away from Italy. I try to pay respect and say thanks to those guys when I play. But as much as I can try to hide it, I am Italian. It’s going to come out in my music.”

Despite Moroni’s creative sensibility, amiable character and talent, he recorded infrequently as a leader during the ‘90s and early ‘00s.

However, *Solo Dado* is his fourth album in four years for Abeat, following *Live Conversations*, an improvised duo concert from 2006 with fellow Italian maestro Enrico Pieranunzi; *Humanity*, a 2007 duo with trumpeter Tom Harrell; and *The Cube*, from 2008, on which Harrell joins Moroni’s modernist Italian quintet. Forthcoming is a elegant trio date with vibraphonist Joe Locke and saxophonist Rosario Giuliani recorded in Perugia at this summer’s Umbria Jazz Festival.

“I do everything myself—no press agent, no manager,” Moroni said. “Also, I guess the combination of my personality and what I play seems so odd that people don’t know what to do with me. Many musicians now come out of schools, and grew up with ECM records—they concentrate on the music, but also on the sound. I played with older musicians, people born in the ‘20s, and I want to bring into the recording studio the spontaneity they brought to the stage. I don’t work well with frames around me. In that, I’m very Italian.”

—Ted Panken

## Eddie C. Campbell 🎸 West Side Mixmaster

Chicago blues singer and guitarist Eddie C. Campbell claims a West Side sound as his own. Though in conversation, he'll say this area also gave the world Jimmy Reed and Albert King, he doesn't need to add that, at 70, he's not just one of the neighborhood's inheritors, but also one of its few survivors. Campbell's hometown is finally catching on to his significance.

The Chicago Blues Festival in June recognized his status, with a high-profile Friday night headlining set billed as a birthday celebration. The locally based label Delmark also just released his new disc, *Tear This World Up*.

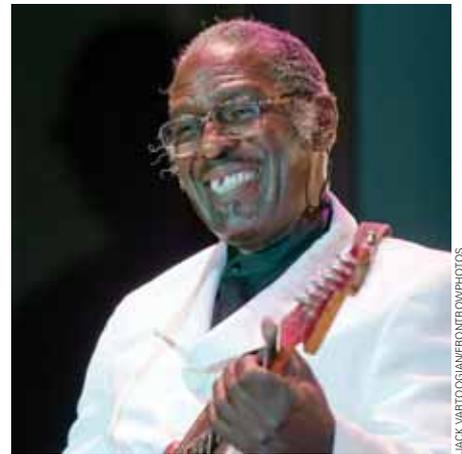
"Eddie's a master of the tradition, but he's also a stylist and an individual," said Dick Shurman, who produced the disc. "People who need to categorize what they're hearing don't know what to do with him. There are still purists who have a hard time when a blues musician does a James Brown song."

When Campbell, Magic Sam and Otis Rush were coming up in the '50s and '60s, their generation was old enough to have caught the last of the original blues artists but young enough to be influenced by r&b. Between the modernized influences and the local geography, this is what came to be known as West Side soul. That sound is all over the new CD: It's true to

Chicago's recognizable shuffle, but Campbell's inspired, offbeat songwriting is eclectic. His originals are almost a throwback to the '50s when r&b meant expressing a blues feeling without being chained to the 12-bar format. And Campbell's songs move beyond the usual man-loses-woman terrain into the introspective, spooky and surreal.

"I don't usually record until I'm sure I have enough songs," Campbell said. "They come up once a week and I put it down. When you get a catch to a song, like, 'The sky is crying, look at the tears roll down the street,' you just add to it. Catches always came to me because I lived on the West Side. Somebody's always doing something! You get a lot of people saying funny things."

Campbell has long been a fixture in the local clubs. When he wasn't playing venues under his own name, he sharpened his guitar skills by playing behind Howlin' Wolf, Reed and Little Walter. Despite his visibility on the local scene, his debut album (*King Of The Jungle*) didn't drop until 1977, after years of the occasional 45. And like many a Stateside blues/jazz musician, there was a period where he lived in Europe, returning to the United States in 1992, where he's remained a fairly constant



JACK VARTOGIAN/FROTHPHOTOS

presence. But his full-length albums have been relatively few—his previous studio disc, *Hopes & Dreams* (Rooster Blues), was released in 2000. Still, Campbell has the right idea about motivation.

"I've always been a little late," Campbell said. "I knew Jimi Hendrix well, I knew Magic Sam well. I should have gone along with them, but I laid around. I just didn't care for doing albums, because I was listening to Earl Hooker. He said that when you put out albums, people try to sound like you. But if somebody plays like you and gets big before you, it's a hurting feeling."  
—James Porter

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## Dave Frank Post-Tristano Solo Act

Dave Frank hasn't played a note with another musician since the mid-1990s. Yet the pianist remains particular about his gigs. He concentrates entirely on solo bookings while earning his income from teaching privately. Frank is the first to admit his niche is not for everyone. But it suits him just fine.

"It was a conscious decision partially based on where I felt jazz is right now," Frank said at his New York apartment. "The need for something unique and individual is primary in the world of jazz because of the overexposure of it. So that's when I felt that in order to accommodate that opinion, solo was the way to go."

Frank's first significant teacher, Lennie Tristano, with whom he studied from 1972 to 1978, served as a role model in this regard. Tristano's legacy includes a highly original approach to bop and also to jazz instruction, and he had a penchant for playing unaccompanied, live and on record. "He was very well known for his solo playing, and he evolved the art of solo piano playing," Frank said. "So it was always understood [among his piano students] that that was a viable option."

Frank, 53, gigged around New York before accepting a teaching position in 1987 at Berklee College of Music, though he returned to New York in 2005. But it was a 1994 tour of South Africa where he performed his first unaccompanied concerts.

"In one performance you can go through a whole range of emotions; you can go through a whole range of styles," he said. "And in and of itself the piano is capable of being a musical universe, and I found that that was where I wanted to spend my time."

Frank means this literally. He maintains a daily regimen of six hours, and rarely misses a

day. This is not as punishing as it sounds. He focuses on repertoire, recordings and transcriptions rather than anything purely technical. A small television sits on top of the grand piano that occupies half of his living room where he admits to regularly watching "Dr. Phil."

"I like having my mind run on two tracks simultaneously," Frank said. "I like playing with my brain loose while I'm learning something completely different."

The pianist has released four unaccompanied albums. On the most recent, *Turning It Loose!* (Jazzheads), his choice of songs typifies the so-called Tristano school. The set includes songbook standards ("Star Eyes," "All The Things You Are," "Indiana"), bebop ("A Night in Tunisia") and ballads ("Here's That Rainy Day"). He displays humor on "Indiana," throwing in an accordion lick from the song "The Daring Young Man On The Flying Trapeze." Mostly, though, Frank dazzles, particularly with regard to his ability to play double-time runs at fast tempos.

Frank also expands on the Tristano tradition of playing bass lines, rather than chords, with his left hand in a way that incorporates ostinatos, vamps and octaves. "The bass line was passed into my DNA from growing up in Lennie Tristano's living room," Frank said. "The pure concept of that is to improvise two lines at once,

which is something that doesn't make a lot of logical sense. Because how do you improvise two lines at once? But it is a human potential."

Because of Frank's insistence on performing unaccompanied and his refusal to accept cocktail gigs, he remains underexposed, but is hopeful that things will change.

"My focus in the music is daily absorption in the art itself," he said. "Performing is very important, and I do my best with the realities of the jazz world. There's only one thing left for me, and that is to be known as a performer. But I'm not in control of that." —Eric Fine



BORGES PHOTOGRAPHY

## Stacy Dillard Jazz Life Beyond Hoop Dreams



JACK WARTOGIAN/FROMPHOTOS

Stacy Dillard's luminous sound bursts out immediately on his third disc, *One* (Small's Records). Mostly playing tenor saxophone, he powers his vinegary tone through melodic improvisational passages that always retain a singing quality. Dillard plays with an assuredness that belies his 32 years, sounding already as if he's developed his own conceptual approach to the instrument. Still, when asked about that concept, the 32-year old hearty-sounding saxophonist turns elusive.

"I can tell how I don't approach the saxophone, which is from a highly theoretical standpoint," Dillard said. "Well, at least I'm not thinking that way while I'm playing, even when I practice. When I play and scat out the music, the things that come out are so personal and free but they make sense."

It's a technique that Dillard encourages to his students, adding, "I tell them to transcribe their own scatting but try to make sense out of what they are playing."

Dillard says that it took a while for him to develop that concept and that it, in part, informs how he composes.

"A lot of people think that composition is something that goes hand-in-hand with playing. That's not true," Dillard said. "It's coming from the same place but it's still exercising a different muscle. You have to spend an equal amount of time with the ink pen as you do with the instrument. I'm organized, don't get me wrong. But improvisation is all about the moment. In composition, you try to implement the moment to make the composition sound good."

Surprisingly, Dillard was a late musical bloomer. Originally more interested in cross-county track and basketball, Dillard didn't pick up the horn until he was in the 11th grade, while growing up in Muskegon Heights, Mich. One day, he was watching television and became mesmerized when he saw a saxophonist perform straight-ahead jazz, a rarity, he says, in his hometown. But when he asked his parents for a saxophone, his request was denied because they feared that he would follow the pattern of his older siblings, who discarded instruments after fickle musical aspirations.

Luckily, Dillard had a job at a local jewelry and electronics shop. While riding his bike from work, he noticed a shop that rented instruments for 90 days for \$90. He paid for the rental and a year later, after his parents saw his dedication to the instrument, they purchased the saxophone. "At this point, I was in the house all the time, playing, playing and playing," he recalls. "But I didn't love it, I was just highly interested."

The love didn't arrive until his parents bought him a soprano saxophone for his high-school graduation. It remains his favorite member of the saxophone family even though he concentrates more on the tenor on *One*. "If I had to play only one instrument for the rest of my life, it would be the soprano," he said. "But right now I'm still drilling myself on tenor."

Once Dillard asked himself about the longevity of a sports career versus that of a jazz artist, he decided to pursue music further, continuing his formal music education at Central State University in Wilberforce, Ohio. After a seven-year stay in the state, he landed a gig in Cherry Hill, N.J., with alto saxophonist Tony Williams, though it was pianist William Menefield who encouraged Dillard to move to New York.

Armed with keen music skills and a strong work ethic, Dillard landed high-profile gigs with musicians such as Winard Harper, Eric Reed and Mulgrew Miller.

"Being a sideman is something that I'm really good at; it shows how well I can pay attention and interact with others," Dillard said. "Band leading gets easier and easier for me once I find out the sound that I'm looking for."

—John Murph

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# Montreal Trifecta

By Ed Enright

**M**ontreal was the first jazz festival Joshua Redman played. In fact, the 1991 edition of the Festival International de Jazz de Montreal (FIJM) was one of the pedigreed saxophonist's very first professional gigs.

"I had just graduated college, and I played here with my father," remembered Redman, a fairly regular visitor to FIJM who returned this summer to perform a three-part Invitation Series of concerts featuring three different ensembles. "This year is the first time I can remember having been here for more than one night. It's a class act, and the audiences can be really fantastic here—hip and respectful, but not too cool."

Redman could hardly find a more receptive environment than Montreal in which to conduct his most recent explorations—the boldest of which is a double trio, as featured on his latest CD, *Compass* (Nonesuch). He regarded his extended stay here as a luxury, a chance to connect onstage with some of his favorite musicians and best friends, and maybe even catch a concert or two. But Redman also acknowledged the thrill and challenge of performing with a different group of musicians every night.

It was the maiden voyage for his new quartet with pianist Aaron Parks, bassist Matt Penman and drummer Eric Harland, which opened the series on July 4 in the festival's intimate Salle de Gesu. "We'll be figuring it out, truly, on the bandstand," Redman said earlier that afternoon, noting that the group (dubbed "JAME's Farm") aims to be an ongoing collaborative project with future gigs already in the works. "Aaron, you know we've never played together before. I've been a fan of his for some time. To me, he's a true improviser. When I hear him play, I never get the sense that he's playing anything that he's worked out. There are players who are completely in the moment and crafting their musical lines as they go along. There's a real storytelling aspect of it, this kind of spontaneous and fluid unfolding of their music. And that's what I feel when I hear Aaron, that sense of improvisational freedom."

The following night, Redman joined up with fellow tenor titan Joe Lovano in a quintet that included pianist Sam Yahel, bassist Reuben Rogers and drummer Gregory Hutchinson. "Getting to play with Joe, it's like getting to play with my father, being able to stand next to and play next to a master of the tenor saxophone," said Redman, who recorded the CD *Tenor Legacy* with Lovano back in 1994. "Two tenors can be a very exciting format; it also runs the risk of being a self-indulgent format. It's great but it can also be redundant, and it can be competitive sometimes. There's often a certain rivalry, but I don't respond to that. I've never approached music from a competitive standpoint. When I play with another tenor player, I want to have a conversation, I want to have a

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dialog. And with Joe it's always about having that conversation."

**R**edman is a conversant sort, both on and off stage. Relaxing in the lounge of the Montreal Hyatt, he talked at length about his double trio gig, which featured bassists Rogers and Larry Grenadier and drummers Hutchinson and Brian Blade on the final night of his Invitation concert series.

"That's the heart and soul of these concerts," he said. "Each of these musicians is so distinct, has such their own voice. Yet at the same time, at a certain level I feel all of us are kind of coming from a similar place. We've been influenced by a lot of the same stuff. So there's contrast, but there's also commonality. And tremendous camaraderie and mutual respect, which is the reason that this works. I can't see doing this double trio with a lot of other musicians."

Redman noted that the double trio had only done four prior performances together, including two nights at the Highline Ballroom in New York, a gig at the Berklee Performance Center and a gig in Albany, N.Y. A different combination of musicians (with Penman in for Rogers and Omer Avital in for Grenadier) was to play at Newport later in the summer. None of this seemed to bother Redman, who elaborated on how being somewhat unprepared for the performances was in keeping with the spirit of the project.

"With *Compass*, that spirit of unpreparedness and unpredictability was really part and parcel of the making of the record and extended into the way I approached the sessions," he said. "I've tended in the past to approach recording sessions with a little more of a plan. There was so little of a plan going into it, and that was something that felt riskier and more uncomfortable and more disorienting. It's one thing to be completely unpredictable in the moment when I'm improvising. I always feel like I've had that. But it's another thing approaching a record not having a sense of what I might be trying to achieve or express, not having a sense of how it might be organized or put together. Especially with the double trio stuff, we had no idea what it was going to sound like. Had I approached it with the conception of what I wanted it to sound like, with a vision for it, I think it would have been a failure."

"It was uncomfortable in certain ways. You can hear it—there are some aspects to the performances on the record that are maybe less strong, less in command than I'm used to, more vulnerable. Aspects that are maybe a little more rough, disorienting. Those add to the strength of the music. And it certainly adds to the uniqueness for me."

"It's not like in the past I've felt like I was holding back," Redman continued. "But maybe



DENIS ALIX

through this experience I realized that there was a deeper level of trust, there was more to let go of than I realized. There was a greater commitment that I think we were all able to give in this particular circumstance. There is always some sort of gap between the ideal and the execution, the theory and the reality. So I always had this attitude, but maybe I wasn't actualizing it, realizing it to the extent that I could, unknowingly, and with this project maybe I've closed that gap a little more.

"The spirit of jazz is the spirit of the moment. It's embracing the moment, and embracing the surprise, the unpredictability of the moment. The more I try to script things as a jazz improviser, the less genuine, the less honest I am and the less potential there is for me to make a statement, to be expressive and say something meaningful."

"I almost feel like it's a professional responsibility for me to maintain that, and it's difficult night after night when you're working in the same group and playing some of the same repertoire to stay committed to the freshness and the unpredictable, to not get complacent. That's something you have to struggle to preserve. I'm not doing my job if I'm dialing it in, if I'm planning it out and falling back on what I know."

Now 40, Redman said that his music has become "deeper, more complex, more subtle, more patient, more textured, but also stronger" with age and experience. "More vulnerable, somehow, but also more confident," he added.

"One of the great things about middle age is that you have to come to terms with your limitations," Redman concluded. "When you're young you feel like you can do anything. You have a lifetime to accomplish all of your dreams. And at a certain point you realize that you have half a life to accomplish a few of your dreams. There's something beautiful about embracing that, that sense of limitation, that sense of not having limitless potentiality. It's actually empowering. It might sound depressing, but for me it has been very liberating."

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# Montreal

## Best of the Fests

By Michael Bourne (with Joshua Jackson and Michael Jackson)

*Bigger!  
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The 30th anniversary of the Festival International de Jazz de Montreal (Montreal Jazz Festival) offered quantity and quality aplenty from June 30–July 12. More than 20 free outdoor and ticketed indoor stages around Place des Arts in the heart of Montreal. More than 600 performances by more than 3,000 performers from around the world.

Even a journalistic juggernaut—more than 500 reporters from five continents and broadcasters from Paris, Mexico, California and Newark—could not have attended *all* of the festival. Present for the duration of the midsummer event, DownBeat appreciated some of the extraordinary pieces of the musical mosaic that is FIJM.



# Stevie Sings Michael

Rain fell through much of this year's jazzfest in Montreal, but usually only for a few minutes and rarely with a downpour enough to stop shows. Rain quit just in time for Stevie Wonder to open the festival on the GM stage of the new Place des Festivals, an entire street alongside Place des Arts that has become a permanent walkway and festival grounds. Though the festival offered no official count opening night, local papers estimated the crowd for Wonder's free show from 150,000–200,000, almost all of them standing, many of them watching everything close-up on giant TV screens.

Wonder at the outset dedicated the show "to celebrate the life and legacy of Michael Jackson," and, after expressing his disgust for all the commercial exploiters of Jackson's passing the week before, Wonder encouraged everyone to keep buying Jackson's music to "keep the life and spirit of this man's music alive forever."

Wonder performed several of Jackson's hits, and even played some of Jackson's actual records during the show. Wonder's performance of the Beatles song "Michelle" (or in this case, "Michele") was most touching, as was his own "Knocks Me Off My Feet." "This is a jazz festival," he said, and, with the most recognizable sound on a harmonica this side of Toots Thielemans, he played "All Blues." Wonder also breezed through "Giant Steps" before burning everyone in the band through solos on a fiery "Spain."

Wonder is working now on an album with Tony Bennett—"a real jazz album," Bennett said during the festival—and mixed in several standards on his set, including "Our Love Is Here To Stay" and his daughter Aisha singing a haunting "I'm Gonna Laugh You Right Out Of My Life," among his Motown hits. "You like the Little Stevie songs," he shouted, and he played plenty. "Don't You Worry 'Bout A Thing" and "Overjoyed" were highlights, but the climax was "Superstition" with everyone ecstatically dancing in the streets.

Before ending, Wonder remembered Jackson again, and a medley of the late superstar's hits resounded from speakers all around the Place des Festivals. Wonder sang along while all at once the rain came down hard—as if the heavens were weeping.

Stevie Wonder

DENIS AULX

Jamie Cullum

# The Charlie Parker of Pop

When we come to Montreal," said Jamie Cullum, "the level of wine and cheese just goes up." He likes the food. He loves the jazzfest. He's been five times to FIJM and said at his concert in the Wilfrid-Pelletier, "If you invite me back, I'll come the next hundred years."

That he *plays* at the jazzfest is *le mot juste* (the true verb) of every Jamie Cullum performance. He's having fun. Though he said he was about to turn 30, he looks 15 and often acts younger, bounding (and rebounding) all across the stage in a black T and sneakers.

He plays piano prodigiously. Colorful chords. Cool counterpoints. Or he plinks keys as if pinball flippers. When he sings Nina Simone's "Be (Your) Husband," he slaps a groove all around the piano—and bongs on the strings *in tune!* He also dances on the piano.

Jamie Cullum is hellzapoppin' as an entertainer. He's the most animated performer I've seen on a stage since, coincidentally, Michael Jackson. And he sang "Thriller" as a sweetly funky tribute. Cullum sings, really, everything. He bops. He rocks. He hips. He hops. He'll sing a tender "What A Difference A Day Makes," but more often he's sanguine romantically, especially in his own cheeky songs—except for, as he said, "the first love song I've written without a joke in it."

Cullum sang one of the standards he's recorded with the Count Basie band, and, standing on the back of someone's seat in the audience, he sang an a cappella "Caravan" as if calling the hip to prayer. He whimsically remembered meeting Clint Eastwood and being asked to write the title song for the movie *Gran Torino*—surprisingly lyrical for a song about a macho Ford. He climaxed with a rocking "And The Wind Cries Mary," and for an encore he charmingly sang Bob Dorough's "But For Now."

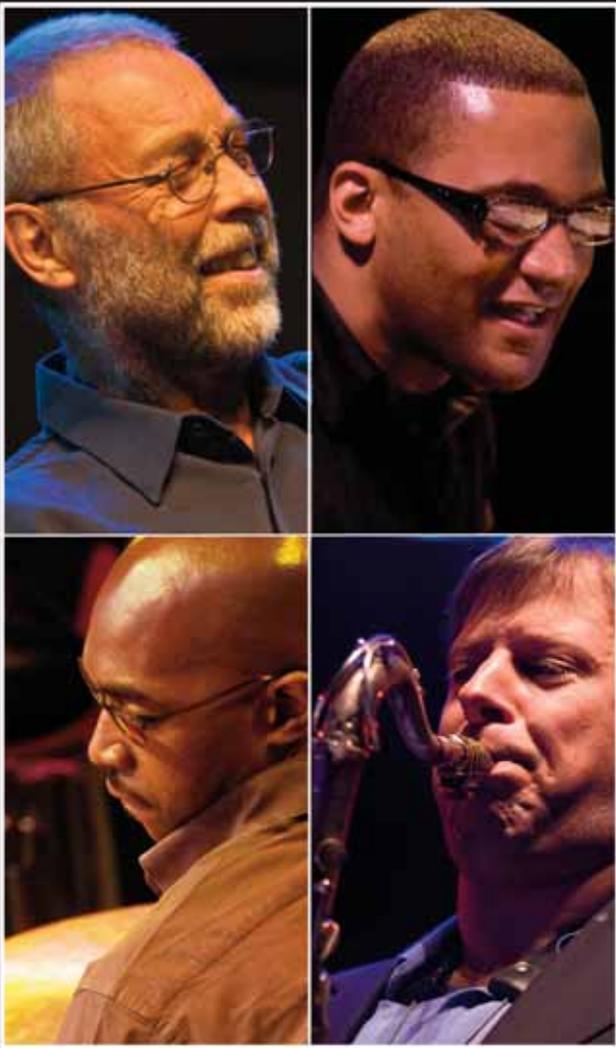
What's most remarkable about Cullum's crissing and crossing of music across all styles and generations is that it all connects as if naturally, that he's so seamlessly kaleidoscopic. It reminds me of something that Dizzy Gillespie once said to me: that when he first heard Bird, he heard all the music come together. Michael Jackson was the King of Pop, but Jamie Cullum is the Charlie Parker of Pop.

DENIS AULX

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## Scènes du Festival

### Most Delightful Singer(s)

China Forbes, Melody Gardot, Susie Arioli and Molly Johnson all played the jazzfest again. I heard them all first in Montreal and have loved them all ever since. I already knew **Hilary Kole**, and we've worked on several shows together, so I especially enjoyed that the audience enjoyed Kole's FIJM debut, complete with a standing O at the W-P.

My favorite of the Quebecoise singers also returned. Terez Montcalm, a Bonnie Raitt-ish pop rocker, sings with a voice too sweet to be called raspy—more like fuzzy—and sings deeper into lyrics like “Close Your Eyes” and “For Heaven’s Sake” than most Anglophones.



### Most Memorable Concert

The Branford Marsalis Quartet is a fifth and powerful entity, beyond the four compelling personalities the ensemble comprises. They're now as powerful (and more so) with Justin Faulkner, a new drummer as uniquely explosive as Jeff “Tain” Watts was for an eon. Eric Revis on the bass was solid as an anchor yet also a propeller. Marsalis played tenor fiercely on “The Return Of The Jitney Man.” At the piano Joey Calderazzo played always at the edge and beyond; on several solos he seemed as if a ballplayer hitting a double to the gap and shocking the fielders when he runs for third and slides just inside the tag. And then he steals home.

### Most Surprising Singer

Pink Martini was joined by an entire symphony orchestra for two concerts of multi-culti pop. “*Tout les musiques! Tout les langues!*” heralded the introducer. And indeed, whirling gracefully in a blue gown, **China Forbes** sang charmingly in oodles of *langues*, including Turkish. Most surprising, she showed full-tilt diva-tude with the dramatically gorgeous aria from the opera *La Wally*.

**WBGO's FESTIVAL BLOG:** Sharing a 30th anniversary with FIJM, jazz radio station WBGO 88.3FM, Newark, N.J., broadcasted from Montreal's new Maison du Festival. Jazz 88's online blog includes audio and video highlights of concerts, photos, stories and interviews with Dave Brubeck, Lee Konitz, Esperanza Spalding, Susan Tedeschi, Erik Truffaz, Luciana Souza, Baptiste Trotignon, Dave Holland, The Bad Plus, Oliver Jones, Maria Schneider, Enrico Rava, Julian Lage and Stevie Wonder at [wbgo.org/blog](http://wbgo.org/blog).

## Most Surprising Group

It happens again and again in Montreal: suddenly encountering a really cool group on one of the outdoor stages. Les Paiens, jazz-rockers with a trumpeter amped within a power guitar trio, sounded like Freddie Hubbard Meets Cream.



## Most Surreal Moment

Thousands stood in the Place des Festivals as child phenom **Nikki Yanofsky** channeled Judy Garland singing "Over The Rainbow" in a rainstorm. Someone reported a tornado was sighted, but no flying monkeys.



## Most Delightful Evening in the "Jesus Room"

"We're going to play some nice tunes," said **Bill Charlap** (left) at the Salle de Gesu, and, with **Houston Person** (right), they did. Mostly beautiful ballads: "Namelly You," "Once In A While" and other romantic songs everyone knew and loved that much more. All were duets except for Person's soulful "Please Send Me Someone To Love" and Charlap's strideful solo take on "Tea For Two."



## Most Flabbergasting Chops

**Renaud Garcia-Fons** bounced the bow of his 5-string bass, creating percussive rhythms within a spinning globe of melodies, on three Invitation concerts at the Gesu: one with a flamenco dancer, one with a musette accordionist, one with his Mediterranean whirlwind of a quartet from the album *La Linea Del Sur*, all breathtaking.

## Most Poignant Moment

**Len Dobbin** (right, with *FIJM's* Marie-Eve Boisvert), Montreal jazz journalist, broadcaster and true believer, died of a stroke at the club Upstairs. Everyone who knew Dobbin said that listening to the music he loved at his favorite jazz joint was the perfect way to go.



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# Artistic Direction

**A**ndre Menard is the co-founder and artistic director of the Montreal Jazz Festival.

**MICHAEL BOURNE:** *About half the festival's life ago, you said that you wanted the Montreal jazzfest to become as well-known around the world as Mardi Gras.*

**ANDRE MENARD:** I think it has an identity of its own. We used to have our role models, things we could look up to, but I think by now the jazz festival in Montreal has made its own statement in the music world. I'm pretty happy about it.

**MB:** *Was there a moment when one of you said, "Hey, let's put on a jazz festival?"*

**AM:** I've known [festival co-founder and president] Alain Simard since the early '70s, and by 1974-75 there was already in his head the possibility that there should be a jazz festival in Montreal. It materialized when we went to have a legal company under the Montreal Jazz Festival name. And then it took two years for us to find the financing to start the first one. It was a process. In the meantime, we were jazz promoters. We were doing lots of jazz and blues presentations. We had an ambition for the festival, but we could not have envisioned what happened. This festival is way bigger than we thought it could be.

**MB:** *July 2-10, 1980, was the first fest. Who played?*

**AM:** The first show was Ray Charles. The closing concert was Gary Burton and Chick Corea. And in between there were smaller shows with Ramsey Lewis and bands from Montreal. It was like eight shows, and about 15,000 people came. For the first year we were quite happy for that, but when we moved the festival downtown to the Latin Quarter in 1982, there it really took off as a street festival. Urban animation and all that. We opened a second site in 1986 at Place des Arts, and then we concentrated around Place de Arts as of 1989. It always did grow pretty organically.

**MB:** *You have this year 20 or so venues around and in walking distance of Place des Arts.*

**AM:** In that respect it's easy to reinvent the festival every year. There are venues we use year in and year out, some we use just once in a while. There's lots of possibilities in the neighborhood. There's a splendid theater that we never use called the Imperial, which we might use in the future.

**MB:** *Guinness said the festival is the world's biggest in 2004. And it keeps getting bigger.*

**AM:** The thing is not the size. We really try to keep it significant and relevant. We try and refine the formula every year. We try to find new ways. It has to do with the art of presentation. We're not artists, we're not creators, but we do creative packaging, let's say, and this is the thing we take

the most pride in. First and foremost, it's the artists who do the shows. But when you give them the right context, when the surroundings are nice, when the intentions are good, I think it makes for a better show, and it makes for a better experience for the public as well.

**MB:** *When an artist like Jamie Cullum says he wants to come back for a hundred years, that must be satisfying.*

**AM:** Jamie is one of the guys. We're always told that most of the legends are gone. We have a few, like Tony Bennett and Dave Brubeck, but I think there are some fine new artists. Who could have said 20 years ago that Diana Krall would be doing what she did?

**MB:** *You and the programmers look year-round for newcomers and stars you can mix and match.*

**AM:** I would say it's almost obsessive. We like to travel. We like to go to shows. We like to listen to records. It's a great job. Sometimes I feel like I'm living the same life I was leading when I was 16 years old.

**MB:** *Who have you not gotten at the festival?*

**AM:** Joni Mitchell. From year one, we've been trying. We got started the year after the Shadows and Light tour with [Jaco] Pastorius and [Pat] Metheny. We've been asking and asking, building offers, contexts where she could come. It's not like she's difficult. Last time I talked with her, after I described to her everything we wanted to do with her, she says, "That would be so nice, but basically I'm retired." I've heard that Leonard Cohen's success on the road is making her think twice about the way to assess your legacy. When you have such a great repertoire, a great bunch of records, go on the road.

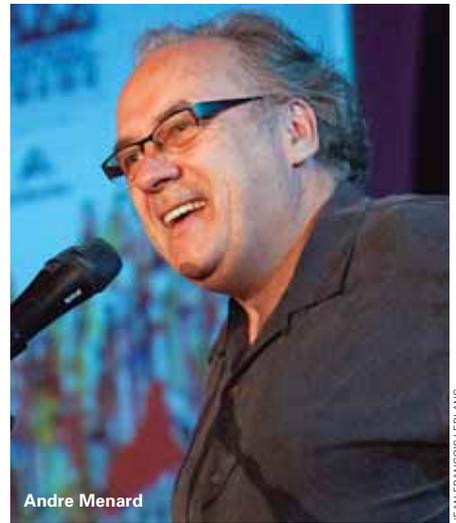
**MB:** *I know you want Willie Nelson.*

**AM:** I was at the two nights when Willie and Wynton recorded at the Allen Room [of Jazz at Lincoln Center]. I'd like to do something special along that line. It's pretty trendy to do a whole album concert, so I'd like him to select two or four legendary albums he could reproduce on the stage—legendary or lesser-known albums, like the gospel record he made with his sister, an extraordinary record. I'd like to do that in a church. This is my pet project for next year. I hope it comes true.

**MB:** *I have to ask about favorites of the festival's 30 years.*

**AM:** My first big exciting moment was when we had Miles in '82. I just could not believe I was in the presence of Miles Davis—from my seat in the hall, let alone meeting him at the hotel. I was very intimidated. It was the first time I'd come across what I would call a concrete aura. It was like cement around him. And the eyes, they would look through you. This was quite memorable.

And then when Ella sang for us in '83 and in



Andre Menard

JEAN-FRANCOIS LEBLANC

'87. In '87 it was special circumstances. My father had died during the jazz festival. She did the closing night. There were some things so magical. Even if she was a bit diminished by her illness at the time, it was a beautiful concert. This I will remember forever.

And then two great moments: Pat Metheny at the 10th anniversary, the big street concert, and Prince was pretty cool.

In this festival, obviously, I was looking forward to seeing Stevie Wonder in the street. But for me to see Houston Person and Bill Charlap in the Gesu will be a total delight. I love the record. I'll be there. I'm gonna sit down.

There are many great moments that I've been through, but I'm not much about nostalgia. I'd rather look to the future. My partner is a nostalgic guy. Each time with an anniversary, he'd like to do a tribute to the past of the festival and bring back artists. I said not this time. At the 25th I could agree, but not the 30th. I thought that we should look ahead. We have the new Maison du Festival, new spaces. We should project the festival into the future and not glorify its past.

**MB:** *Have you ever considered exporting the festival beyond Montreal?*

**AM:** We've been asked many times if we wanted to do something in Paris. People have wanted to partner with us. The festival, as it is, reflects what Montreal is. It's a very peaceful, civilized city where you can stop cars and have music, where a main commercial street is closed for 15 days to have a music festival. I'm not sure if any other city in North America could accommodate something like this, or even in Europe. We could do something elsewhere, but for now we've never found the time or the courage to do so.

**MB:** *You're busy enough as FIJM keeps getting bigger.*

**AM:** I don't think bigger. We're working on better.

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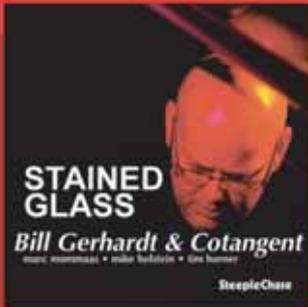


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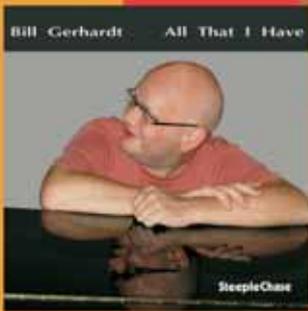
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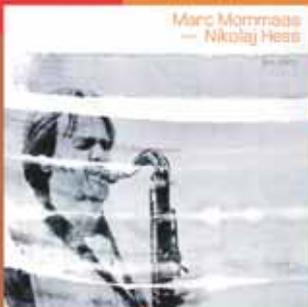
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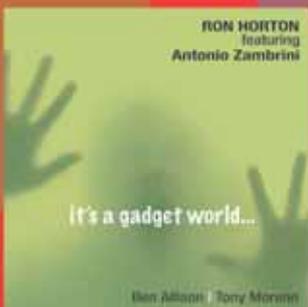
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# The Masters

It's the greatest jazz festival in the history of the world," said Tony Bennett at the local restaurant Pizzedelic after his sixth performance at FIJM. "They're the greatest audiences. I could've sung until 6 in the morning, and they would've stayed."

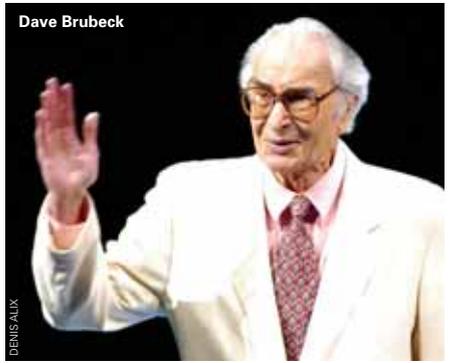
I've heard Bennett countless around the world, and he sings better in Montreal than anywhere. He especially enjoys performing in the enormous (yet somehow intimate) Salle Wilfrid-Pelletier of Montreal's Place des Arts. "They don't make theaters like this anymore—they make filing cabinets," he said during the show, and he filled the hall with his signature mic-free performance of "Fly Me To The Moon." "But Beautiful" and several other duets with guitarist Gray Sargent were also treats.

After 60-plus years of *bel canto* vocal exercises, even at 82 Bennett's chops are powerful. "Maybe This Time," sung with Puccinian passion, earned him a standing ovation, one of seven during the show. "It's a joy," he said, "to come here and celebrate the art of jazz."

Dave Brubeck, who appeared the next night at the W-P, also plays with that same joyousness at FIJM. "It's a jazz audience," he said when asked why he enjoys playing Montreal. "Right there, you're a step ahead of a lot of audiences. Here, you better realize that you've got a lot of sharp minds out there."

Brubeck's Montreal concerts often have been events. He performed a trio concert last year, his first in decades, and re-created his octet only the second time in 40 years. This year's concert, his 10th in the 30 years of FIJM, was called "Take 50" and was meant to celebrate the 50th anniversary of his album *Time Out*, the first gold album of jazz.

Brubeck intended to re-create the album for a concert at his alma mater, the College of the Pacific, but he was ill and his son Darius filled in at the piano. He couldn't re-create *Time Out* himself in Montreal. "I've been on the road with no time to rehearse with my group," he said. "One of the tunes, 'Pick Up Sticks,' I haven't ever played except on the recording."



Dave Brubeck

Tony Bennett

The Dave Brubeck Quartet—with bassist Michael Moore, drummer Randy Jones and saxophonist Bobby Millitello—played two tunes from *Time Out*, "Three To Get Ready" and the inevitable "Take Five." They opened with Duke Ellington, Billy Strayhorn and Harold Arlen classics, most happily with Millitello's flute featured as if a bedazzled bird flying "Over The Rainbow." Matthew Brubeck, Dave's cellist son who's usually on the road with the likes of Sheryl Crow or the Dixie Chicks, joined the quartet for Brubeck's "Sermon On The Mound" and another classic from Brubeck's *Time* albums, "Unisphere."

FIJM co-founders Andre Menard and Alain Simard came out after the finale and thanked Brubeck for being "a wonderful friend of the festival." They presented him with a portrait of Louis Armstrong that Tony Bennett painted for a festival serigraph. Armstrong's face appears as if etched into brown wood. "Right there," said Brubeck, looking at Bennett's Pops, "he's captured the history of jazz."



**'ANIMATION' GIGS:** 135 performers of every stripe, from actors and costumed dancers to jugglers, fire-eaters, clowns, magicians and puppeteers entertained outdoor audiences during the festival. Ranging from single performers to troupes of four or more, they were divided into 57 "animations" or stations throughout the festival site. —M.J.

MICHAEL JACKSON

# French Connection

Love this festival, because it's so big and so free," says French trumpeter Erik Truffaz. "It's a kind of feeling that people are cool. There is a big organization, but when people catch you at the airport they smile."

Openness is part of the unspoken ethos among Equipe Spectra, the team behind the Montreal Jazz Festival. The bienvenue of cultural handshakes extends from personal communication to the meta role of creating a programming monster with a set of tap shoes. It's large, but it sure knows how to dance.

Every year, the festival invites selected musicians to perform an extended Invitation series, effectively handing them the keys to the Salle de Gesu on Rue de Bleury. When artistic license meets carte blanche, interesting projects unfold in the womblike intimacy of the Gesu, arguably the festival's best acoustic environment. This year, Eric Truffaz (one of several FIJM Invitation Series artists) implemented the soundscape of three distinctly different places—Benares, Mexico and Paris—over the course of three nights.

Truffaz's "Rendez-vous" presentation is a cross-collaborative process in pulse music. Think Don Cherry's MultiKulti meets the minimalist ambience of trumpeter Jon Hassell and the maximalist emphasis of electrified Jimi Hendrix. Truffaz matched rarefied electric trumpet sonics with tabla and a Hindustani singer one night, a Mexican electronic composer on another, and a human beatbox on the final evening.

"Music takes time," says Truffaz of Benares, a collaboration that took well over a year to complete. "I'm not a quick man. If you want to make sounds like this project, you have to absorb the culture and the music."

Part of the Truffaz slow burn extended to the live performance of his music. Benares builds as a trumpet raga. The only thing missing was Pandit Hariprasad Chaurasia's bansuri to deepen the spiritualist connection to the groove.

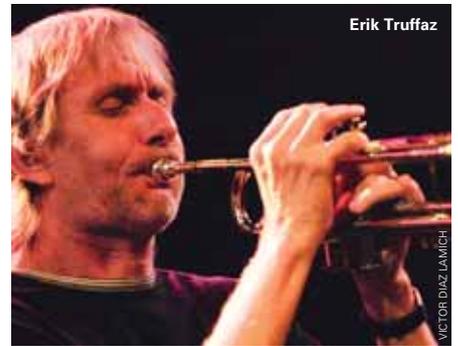
Mexico included muted trumpet and human vocal tracks (Truffaz himself) awash in reverb and integrated into the delicate electronic canvas of composer Fernando Corona, a.k.a. Murcof. The combination makes for a rugged and intoxicating audio portrait of the landscape around Baja California and Tijuana—the canyons, the cerros and the intense heat.

"My music is really atmospheric and precise," says Truffaz. "It's not like if I played standards, and I can have a new rhythm section in every town. I need the same musicians."

Many of the musicians from Truffaz's *Rendez-vous* CD joined him at the Gesu, including Sly (the Mic Buddha) Johnson, an extroverted human beatboxer with a penchant for Motown soul, a multi-range voice à la Bobby McFerrin and a gift of hip-hop flow from his early work in Saian Supa Crew.

After two nights of Truffaz and his spatial music, the last evening took electronic art music into a different binary mode—not of 1s and 0s, but of improvisational bits that had loosened themselves from a mutually exclusive state. When the trumpeter and Johnson closed in on "Don't Stop," from Bryan Ferry and Roxy Music, the audience at Gesu couldn't agree more.

—Joshua Jackson



Erik Truffaz

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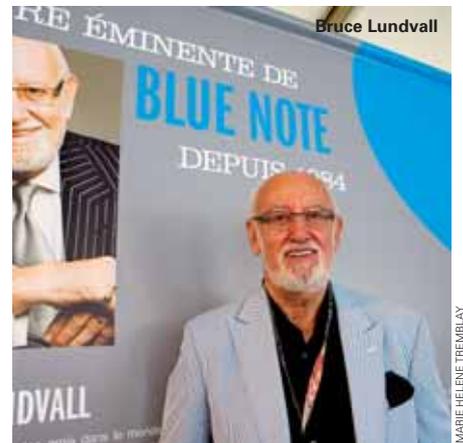
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Bruce Lundvall

MARIE HELENE TREMBLAY

## Les Prix

It's cool when you get an award. It's cooler when you get an award *named* after you. "I can't believe it," said Bruce Lundvall, first to be honored with the jazzfest's Prix Bruce Lundvall. Meant to spotlight someone who's not a musician but who has contributed greatly to jazz, the prize celebrates Lundvall's work as a recording executive, for many years at Columbia, then as president of Blue Note, the definitive jazz label that Lundvall resurrected. "After 49 years in the business, 25 years with Blue Note," said Lundvall, "I think this is a Survivor's Award."

While he's been commercially savvy and successful, Lundvall has always been devoted to jazz. He's especially proud to have signed the homecoming Dexter Gordon in the mid-'70s. "He was my hero," said Lundvall. "From the time I was a young kid, I bought his 78s on Dial and Savoy. We made a lot of records and became friends." Miles Davis, Wynton Marsalis, Norah Jones, Willie Nelson—a who's who of jazz and pop have recorded under Lundvall's executive wing. Another of his favorites, pianist Gonzalo Rubalcaba, he signed at the Montreal jazzfest—where Cuban musicians always have been booked.

"It's the greatest jazz festival on Earth," said Lundvall. "I've been to most of them, and this is the festival that's always been true to the music. They support true artists, like Erik Truffaz. You won't find artists like him on most festivals. And they support a lot of local artists. [Festival president] Andre Menard is a real fan. He and Alain Simard have done an amazing job. This festival is a world event."

Lundvall's prize is the newest created by the festival. Stevie Wonder was presented the Festival Spirit prize, honoring a great singer/songwriter. Other annual prizes this year came with the concerts of Toots and the Maytals (Prix Antonio Carlos Jobim for a world artist), Susie Arioli (Prix Oscar Peterson for a Canadian artist), John Pizzarelli (Prix Ella Fitzgerald for a jazz singer) and Ornette Coleman (Prix Miles Davis for a jazz lifetime).

# The 49th Parallel

**M**ontreal created its first annual award for its 10th anniversary in 1989. Prix Oscar Peterson is meant “to salute a Canadian musician who has made outstanding contributions to jazz in this country.” Peterson himself was the first honoree, and his long-time friend, pianist Oliver Jones, got the second Prix OP in 1990.

Jones “retired” in 2000, but he’s come back every year, and this year he played the festival’s first gig in the new club L’Astral with his quartet and singer Rancee Lee. He also guested with another Peterson prizewinner, pianist Lorraine Desmarais.

Desmarais and Jones also highlighted the festival’s finale in a concert called “Montreal Variations” with eight of the city’s best at the pianos, each playing impressions to the same video of the Montreal Metro. James Gelfand’s solo was the most musically in sync with the train’s tempos. They also played to black-and-white photos of themselves in Montreal neighborhoods. Guy Dubuc was the liveliest, photographed at a favorite hot dog stand.

Ironically, even the best musicians of Montreal and from elsewhere in Canada don’t play much below the 49th Parallel.

Vic Vogel, the best-known Canadian big band leader, won the Peterson in 1992. He’s the only artist to have played all 30 years of the jazzfest, including this year’s tribute to Duke Ellington, Dizzy Gillespie and other jazz masters on the big GM stage, but I can’t remember him playing New York in all these years. And what about pianist Francois Bourassa (OP 2007), saxophonist Yannick Rieu (OP 2006), drummer Guy Nadon (OP 1998), or the wonderful bassist Michel Donato (OP 1995)? All extraordinary artists. All playing again this year at FIJM. When have they last played in the U.S.?

Diana Krall (OP 2004) is one of the few Canadian artists with an actual American career. “Diana Krall didn’t just come down,” said this year’s Peterson honoree, singer Susie Arioli. “She spent a long time down there. She paid her dues down there, like a seven-year investment. It’s not really what I want to do.”

“That border is a tough nut for [us] Canadians to crack,” said saxophonist Jennifer Bell. “Essentially, it’s almost bureaucratically impossible and prohibitively expensive for Canadian musicians to work in the States.”

Each year’s jazzfest includes a competition of groups from across Canada (I was a judge), and this year’s winner was the modernistic quartet of Vancouver pianist Amanda Tossoff. She won money, studio time, a record deal with the label Effendi, a gig next year at the jazzfest—and, if FIJM can export some of the festival’s best, maybe gigs down yonder. “We’re trying to push Canadian musicians to have careers in the U.S., especially some local

musicians,” said artistic director Andre Menard. “We’re committed now to work with Susie Arioli.”

Curiously, said Arioli herself, it’s also tough sometimes for artists of Francophone Quebec to get gigs in otherwise Anglophone Canada.

“Canada,” said the jazzfest’s honored Canadian, “has a funny attitude: If you’re still here, what good are you?”



Susie Arioli

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MOUTHPIECES FOR CLARINETS AND SAXOPHONES

# Street Life

Streetnix can play anywhere, and do. Second weekend at the jazzfest they set up at the small stage on Rue Ste. Catherine next to the block with the tattoo and sex shops at the edge of Place des Arts. They've more often through the years performed on the plaza near where kids have a playground and get their faces painted like cats. There's always a kid or two dancing at their shows. There's always someone shooting video or clicking a phone camera.

Like every day of the jazzfest, about a hundred folks listened for an hour on the last Sunday afternoon, some on folding chairs, some squatting on the ground, or standing around. Maybe two or three hundred walked by, lingered for a tune or several, listened with a beer or a great hot dog from the street grill, and then meandered on as the band played on. Groups play around the



free outdoor stages of the festival, especially New Orleans style, or maybe a swing band, a string band, a blues band, or standards singers, but Streetnix is a perennial delight at FIJM.

"We started the band 23–24 years ago when we were fresh out of university," said saxophonist Jennifer Bell, co-leader with her husband, trumpeter Bill Mahar, "and pitched it to the jazz festival." They became so identified with the outdoor scene every year that during the 25th

anniversary, Streetnix celebrated the jazzfest's history on a symbolic concert at an abandoned sports venue leftover from the Olympics. They played then, as now ... damn near everything. "Pick Up The Pieces." "Tuxedo Junction." A jazz tune like Wayne Shorter's "One By One." A rock song like "Black Dog." "We like to say," said Bell, "we play everything from Adderley to Zeppelin."

Bell's alto sax and Mahar's trumpet are

# Presidential Vision

Meeting with DownBeat in the brand-new, multipurpose Salle De Presse on the second floor of the Blumenthal Building, opposite the demolition site of what was once the venue Spectrum, Alain Simard, president and co-founder of the Montreal Jazz Festival, enthused triumphantly about the strides made in expanding resources for the event in time for its 30th anniversary. As well he might.

"The festival grew up squatting in open-air parking lots and abandoned buildings, including this one," recalls Simard. FIJM used to use several of the floors at 305 rue Sainte-Catherine Ouest as a warehouse, where they painted banners and constructed stage sets. Now, after a major renovation, they have the whole building and at last a permanent base of operations, dubbed the Maison du Festival.

"Three or four years ago we were looking at all the land we were going to lose for the festival site because of real estate development downtown," said Simard. "We realized that if nothing was done for the 30th anniversary we would have lost over 50 percent of our space."

There are 28 venues in about one-half a square kilometer from St. Catherine to St. Denis, and the festival proper features 10 outdoor stages and 12 indoor concert halls. But it wasn't always thus. "We do not have, as in many American cities, the doughnut hole problem," commented Simard. "But Montreal used be a city that was underdeveloped economically. They demolished everything to put up these office buildings, and at night downtown there was nobody."

The Jazz Festival was a catalyst in creating an exceptionally lively inner city entertainment district, and the event alone nets \$100 million in

tourist revenue annually. With non-for-profit status, the festival and its producers, Spectra, who have a year-round staff of 360, are self-sustaining, with income from the 110 points of sale for merchandise and food and beverage financing all outdoor free events as well as the Maison du Festival. The latter edifice received a \$10 million grant from the Cultural Affairs Department of the Province of Quebec, and an additional \$7 million necessary for the development came from long-term sponsors Rio Tinto Alcan, a Canadian aluminum company, and Astral Media, who financed the new 350-capacity nightclub in the facility, L'Astral. This sponsorship also permitted the building of Le Balmoral Bistro, which is the new home for festival jam sessions, previously held in the Hyatt bar.

"On the second floor, we will have a Hall of Fame opening one year from now," said Simard, "and all the archives from the festival will be housed there and also the jazz archives of the city of Montreal. We have about 1,000 hours of audio visual recording, 300,000 pictures, records, books, articles, all of which will be available to the public." The press office will double as a gallery space with an exhibition of new and classic work from photographer Herman Leonard opening in October.

The rue Jeanne-Mance between boulevard De Maisonneuve and rue Sainte-Catherine has become a precinct area for pedestrian access for all the festival events, the first stage in an ambitious initiative to create a Quartier des Spectacles, due for completion in 2012. "The economic crisis doesn't show too much in Montreal," claimed Simard. "The federal government has invested more so they could maintain tourist levels." The rumors about the with-



drawal of sponsors GM hurting the festival budget are also unfounded. "GM merely completed their 10-year contract with us this year and in fact paid us in advance for the 30th celebration, and we have secured a healthy new sponsor in Toronto Dominion, a large commercial bank who have been unscathed by the recession."

Despite the impressive innovations the Montreal Jazz Festival is making to hold fast to its reputation as arguably the world's biggest and best, Simard insists on retaining the atmosphere of an event of humane proportions, bent on promoting and advancing the music. "Preserving our free-spirited philosophy is essential. We organize security and advertising in such a way that visitors feel safe and nothing is a trap on them. There is no screaming about what beer to drink or what T-shirt to wear. We aim to promote a ceasefire in normal behavior, where people can feel more open and curious, willing to dance with people they don't know."

—Michael Jackson

joined by the trombone of Dave Grott and the tuba of Christopher Smith in the front line. Jim Doxas whips up a second line for "La Vie En Rose" on drums small enough to pull apart quickly when rain comes.

They recorded an album in 2001 called *Our Roots Are Showing* with mostly trad and swing classics like "Struttin' With Some Barbecue" and "Sing, Sing, Sing," plus Raymond Scott novelties like "Powerhouse." "We wanted with that album to revisit music we grew up loving," said Bell. By next summer's jazzfest they hope to "do a 180" and record rocking Streetnix.

"Essentially, the band was born in the street, and I think that's where our music speaks best," said Bell. "It's an opportunity for us to connect with people at the most basic grass-roots level. People who don't know a thing about jazz can come hear us play—I don't think they realize they're hearing some pretty serious music. It's just fun for them."

They'd be wonderful on Times Square.

## Pere George

**I**ncroyable!" said George Wein during his FIJM concert. "Pere George," he was called in the Montreal newspapers, "Father of the Jazz Festival."

Wein first produced the Newport Jazz Festival 55 years ago. Wein sold his Festival Productions a couple years ago, but the company went bust without him, and this summer, the first since Wein brought Newport to New York in 1972, New York was *sans* jazzfest. Wein said he'll have a New York festival happening again, and he's already back with a Newport Jazz Festival—even though he doesn't own the name for now. "I'll get it back next year," he said before his Montreal gig.

"I'm not a pianist," Wein said, not wanting to count himself among the piano masters he's loved and presented all these years. "I just play piano." He was obviously having fun doing so in the theatre named for Montreal's great actor Jean Duceppe. Wein was especially happy to have drummer Lewis Nash on hand to perform with his Newport All-Stars. "Let's let Lewis blow!" he said, and watched smiling as Nash played some of the crispiest breaks and solos. Wein featured himself charmingly on "I Thought About You."

"We're supposed to play 90 minutes according to the contract," he said, with a laugh to the audience, "but you're still here." So they played on, including a Wein vocal of "Nobody Knows You When You're Down And Out"—dedicated to festival co-founders Andre Menard and Alain Simard.

When the idea of FIJM was germinating, Simard came to New York and asked Wein's advice. "You said, 'You'll lose your shirts!'" Simard remembered at Wein's press conference.



**DEBRIS-FREE:** Three clean-up teams work three separate shifts 24 hours a day during FIJM to keep all of the streets and outdoor stages clear of trash. These hard-working sweepers and shovelers are post-high school CEGEP students. —M.J.



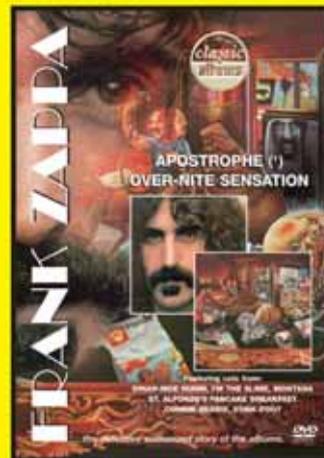
Menard said that he envisioned FIJM as if Wein's New York and New Orleans jazzfests were folded together.

Wein was asked, as the father of the jazz festival, if he feels a parental pride when he sees what his entrepreneurial sons have created in Montreal. "What you guys have done here," he said, "to take over a world-class city, to have an entire city devoted to jazz ... you have to have guts to do it. You have to devote your lives to it."

Just as the Borgias were patrons to the Renaissance, banks, cars, beers and the aluminum of Rio Tinto Alcan are the lifeblood of Montreal's jazzfest, and Wein congratulated the festival for getting TD Bank as a sponsor the next five years. One other essential for the future is that jazz needs a new audience—and new stars. Wein is certainly encouraged by the new generation. "There's such an energy now with young musicians, all doing different things, always searching," he said. What worries him is how to get jazz popular again with the general public—but he's hopeful when he sees the countless folks listening around Place des Arts.

"I looked out the window of the hotel, and it's just marvelous!" said Pere George. And as he said at the finale of his gig: "Une fete magnifique!"

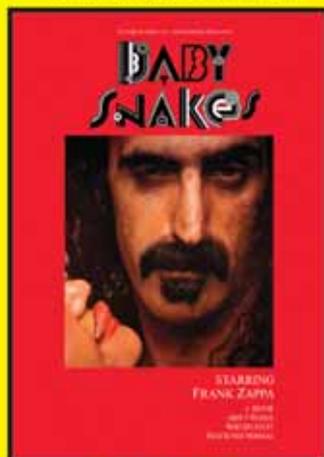
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By Michael Bourne

## ED PALERMO BIG BAND

# Obsessed With Zappa



Both Ed Palermo and I have almost obsessively loved the music of Frank Zappa. Actually, there's nothing "almost" about Palermo's feelings for all that Frank created. He has recorded three albums of big band Zappa: *The Ed Palermo Big Band Plays The Music Of Frank Zappa* in 1997, *Take Your Clothes Off When You Dance* in 2006 and the new *Eddy Loves Frank*. When the albums have come out, he's come on WBGO with me for a radio interview—although mostly we reminisce about our favorite Zappa songs and stories.

Palermo's Zappa gigs usually happen at Manhattan's Iridium only once in a while (like an upcoming performance on Oct. 21). Just as the new album was released this spring (on Cuneiform via palermobigband.com), the show at Iridium reminded me of a Mothers concert. Not in the sound of his band. It's a swinging New York jazz orchestra with hip sectional interplay and spotlighted solos. More in what I'd call the Zappa consciousness of Palermo's arrangements.

Songs segue suddenly and yet seamlessly, just like Zappa used to. "Plastic People" became "Oh No." "Be-Bop Tango" became "Echidna's Arf." A blast of horns was all at once interrupted by an electronic keyboard sounding like a surreal toy piano. And just as Zappa sometimes played an interlude of something ... else—like at an Indiana University concert I attended when Zappa conducted an audience sing-along of the prelude to Act III of Wagner's *Lohengrin* simultaneously with "In-A-Gadda-Da-Vida"—so too will Palermo, as when guitarist Bruce McDaniel sang "My Friends," a love song to razors from Sondheim's *Sweeney Todd*.

*Eddy Loves Frank* covers songs from all across Zappa's life's work. "Night School" from the album *Jazz From Hell*. "Regyptian Strut" from the album *Sleep Dirt*. "Dupree's Paradise" from the Boulez-conducted "classical" album *The Perfect Stranger*. And the album artwork, with a cartoon of Palermo beamed by an apple thrown by a tree annoyed that he's carved "Eddy Loves Frank" in its

bark—is quite Frank-ly funny.

Palermo does much more musically than Zappa-nomics. He's been fronting a big band 30 years, and now in the works is an album of his big band tribute to the blues of Paul Butterfield and Michael Bloomfield. He's worked as an alto saxist or arranger for a who's who of jazz and pop: Aretha Franklin, Lena Horne, Tony Bennett, Tito Puente, among stellar others. Palermo was the arranger for last year's Hollywood Bowl celebration of James Brown. He's teaching nowadays at the Hoff/Barthelsson Music School in Scarsdale, N.Y.

But none of his other work we ever talk about. All that we ever talk about is why Eddy loves Frank.

**ED PALERMO:** Zappa's music is incredible. There's so much to work with. There's a lot of room for jazz musicians, which I do have in my band, to solo. There's so much great stuff that I can actually restructure the music, which I've done more on this new CD than I've ever done before. Some songs

in the past I was more faithful to the original Zappa version and just wanted to make bigger with the big band, but on this new CD I juggle around the structure. Like, one of the songs, "Don't You Ever Wash That Thing," Zappa does a huge ending, but I take his ending and use it as my intro. There are so many fun things you can do with this music as an arranger.

**MICHAEL BOURNE:** When were you first excited by Zappa's music?

**EP:** I saw the Mothers for the first time back in 1969, at a club in Philadelphia called The Electric Factory, and it changed my life. It was the most amazing music I'd ever heard. They started off with "Uncle Meat." That album wasn't out yet. He was working off *Ruben And The Jets*, an album of doo-wop songs. Zappa was a huge doo-wop fanatic. But the concert consisted of this groundbreaking stuff, like "Uncle Meat" and "King Kong," coupled with these old doo-wop songs he loved to do. It was a very strange, surreal experience seeing Zappa in the late '60s.

**MB:** You were a saxophonist, and



PHOTOS: BERNARD BENTE

back then he'd let the saxophonist, Bunk Gardner, go nuts. Like real jazz solos.

**EP:** I don't think Zappa liked bebop all that much. I know that he loved Oliver Nelson's "Stolen Moments." He eventually covered that. He loved Mingus. This is according to stuff that I read in interviews.

**MB:** I bought the first album, *Freak Out*, because on the LP cover he listed his influences: Igor Stravinsky, Eric Dolphy, Johnny Guitar Watson, all these very different musicians. I wanted to know what this music sounded like.

**EP:** Every album that he did, particularly in the early days, was totally different from the one he did prior.

**MB:** Did you ever meet him?

**EP:** I never met Frank Zappa. I'm just a fan. This music I play is a loving tribute to someone who happened to be, in my opinion, the greatest musician who ever lived.

**MB:** I remember he said that all of his music was as if one piece, his life's work. Wagner called it *gesamtkunstwerk*, one "total artwork." I wrote a 5-star review of *Just Another Band From LA* and

kicked off with a smart-ass sentence about Zappa's "inexorable odyssey toward *gesamtkunstwerk*." I'll never forget backstage in Cincinnati, the dressing room was a sports locker room, and when I saw him I asked him, "So, how's your *gesamtkunstwerk*?" And he said, "Fine, according to *Down Beat*." I said that I wrote that, and he looked up, and he gave me, almost, something like a nod. I've always been proud of that moment.

**EP:** He called it his conceptual continuity. His music was all a part of his big life concept, his "project/object." I'm not about to pretend that I know exactly what that was about, but, what I get out of it, and I've realized this from arranging his music, is that there's so much you can take of one piece and throw it into the arrangement of another piece. I do that all that time. It creates havoc when you record and you have to say to the record company, "Oh, by the way, this other song is in this piece, so you may have to pay extra publishing for that." Because of the publishing problems that creates, I

don't do that much on the CDs. If you want to hear that particular concept of arranging, you have to come hear us live.

**MB:** I hung out with the band at several gigs when they toured with John McLaughlin and Mahavishnu, in Chicago and in Cincinnati, in the early '70s. I was surprised that the Mothers played first. Zappa was the bigger name than than McLaughlin. I asked him why, and Zappa said, "When I play first, he gets used minds."

**EP:** There's a great interview with Zappa drummers on the internet. Terry Bozzio is leading it. Ruth Underwood was [on that tour] and she said that during the sound check or the show, Zappa would hear this unbelievable music coming from Mahavishnu. She said it had a great influence on Frank. I don't think he ever said it, but soon Zappa was writing songs like "Don't You Ever Wash That Thing" and another song on my new CD, "Echidna's Arf."

**MB:** It's one thing to have been inspired by this music 40 years ago. It's another thing to devote so much

of your own music to Zappa's. When did you first want to do big band Zappa?

**EP:** The genesis was when I heard the great arrangements of Thad Jones. And another guy, Les Hooper. I used to play his charts when I was in college, and I eventually joined his band. I was never really a big band guy, and I have to tell you the truth: I used to abhor the rock big band music that Maynard Ferguson did, even some of the things Stan Kenton did. I heard him do "Hey Jude," and I thought, "Oh, my God!" Buddy Rich, too. These were great artists, much greater than me, but their rock music I found corny and just wrong.

One of the things I do now when I arrange rock tunes is to try not to sound like those bands did. Music is subjective. When you arrange music or do your own music, you try to make it your own personality. You leave out the things you can't stand and you throw in the things you love.

**MB:** On your first album, *Ping Pong*, you play jazz tunes of Horace

*Silver, Wayne Shorter and Jaco Pastorius, but also rock tunes of Emerson, Lake and Palmer, Edgar Winter, Steely Dan and The Beatles.*

**EP:** I've never stopped embracing my roots. I know I'll anger some people—I love Duke Ellington, listen to Duke Ellington all the time, and I could never do that in a million years, but it's not really my music. My music is the music of the '60s. The things I learned from Duke I incorporate, but the songs, I'd much rather hear Procol Harum than I would Duke or Gershwin. Sorry, folks.

**MB:** And yet, just as jazz players always do their own thing on Gershwin's changes, you're doing your own thing on Zappa's changes.

**EP:** Bob Mintzer played a couple of solos on my first Zappa album. One is on one of my favorite Zappa songs, "Toads Of The Short Forest." He's one of the greatest saxophone players alive, and I won't say that he had any trouble with it, because he nailed it, but he said, "Wow, I've never seen chord

changes like this before."

Another thing about Zappa was that his rhythms shift so much. That's one of the first things I got when I first heard him live. They'd be doing some groove, and he'd put five fingers up, and all of a sudden, *boom*, on a dime the band was in 5/4.

**MB:** He'd sometimes shift from something really rocking to, all at once, very lyrical.

**EP:** I love that in his music. It almost sounds like bad editing. You want to make it seamless, but you want to make it surprising at the same time. When we play live, expect to hear a lot of that.

**MB:** I'm surprised that I haven't heard Zappa played more often by jazz cats. Mike Mainieri recorded "King Kong." David Kikoski did "Oh No." Javon Jackson did "Zoot Allures." Zappa himself arranged Jean-Luc Ponty's album King Kong. Not many others.

**EP:** People ask me if Zappa is appreciated in the jazz community, and I'd say no, not really. Number one: It's really hard. I have people in my band who don't like Frank's

versions of it. They like playing my versions of it.

**MB:** So, what exactly is your own thing on Zappa's thing?

**EP:** My concept is that when you're doing a tribute to someone, you want to make the songs recognizable. I get the melodies right. If the harmonies are interesting, and Zappa's harmonies are always interesting, I'll incorporate them, but I like to restructure his music. That's how I put my own stamp on his music, and then I throw in my own countermelodies. As an arranger, no matter if you're doing an Ellington tune or a Mingus tune or a Zappa tune, once you arrange it, it ceases to be the emotional expression of the original composer. Now, it's your baby. This is my loving tribute to Zappa's music, but these are my babies.

**MB:** How often do your babies get to play?

**EP:** About three or four times a year, usually at Iridium, but that gives me time to write a completely brand new show every time.

**MB:** Actually, the first time I heard

*you live, you and Rob Pappozzi were doing a big band tribute to Paul Butterfield and Michael Bloomfield.*

**EP:** Rob is an amazing singer and harmonica player. He's got his own new album out [*Etruscan Soul*]. Every summer, we play an outdoor concert at Echo Park in Mountain-side, N.J. It's a beautiful event. Rob and I, and Jimmy Vivino when we can get him, we really love that stuff, particularly the Bloomfield music when he was with Electric Flag.

I have other projects, one with Edgar Winter's first album, called *Entrance*. Edgar is an amazing jazz musician and one of my greatest influences on the alto sax, along with Cannonball Adderley and Phil Woods—and Bird, of course. I'm trying to get a concert with Edgar himself, but somehow it never can happen.

**MB:** So many projects. So few gigs.

**EP:** I'd like to give a little advice to any young musicians who want to put together a big band: If you're looking for a way to lose money, this is a great way to go. **DB**

The advertisement features a purple background on the left with white and red text. On the right, a photograph shows Anne Drummond, a young woman with long blonde hair, wearing a red dress and playing a saxophone. She is smiling and looking towards the camera. The background of the photo is dark with warm, bokeh lights.

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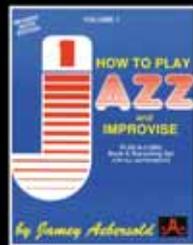
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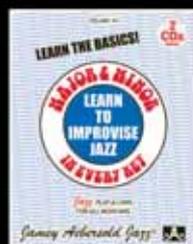
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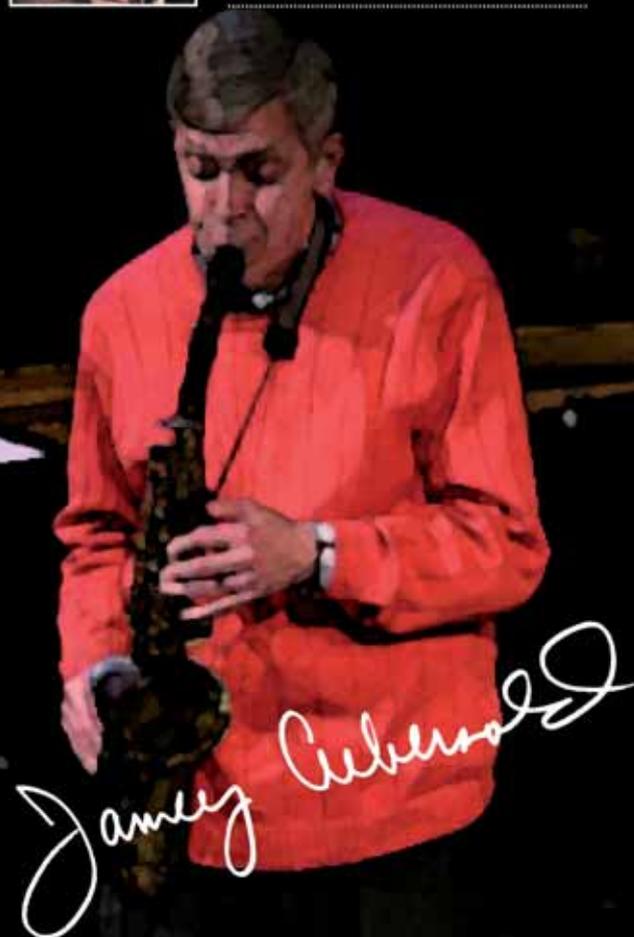
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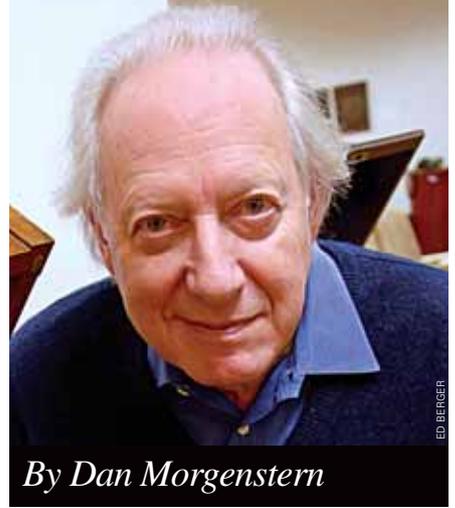
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By Dan Morgenstern

# Why Jazz Endures

What is it about jazz that endures? That cadenza Pops plays to open “West End Blues” is still breathtaking. Jazz classics always sound fresh. And, especially obvious at the Montreal fest, jazz changes and is redefined yet the fundamental things apply.

Saxophonist Branford Marsalis plays a music that he admits doesn't sell, but he loves it and it fulfills him. Dr. David Baker is teaching a music that is historic but not antique, passing the music along to each generation. The Institute of Jazz Studies, headed by former *DownBeat* editor Dan Morgenstern, is not just preserving a music but observing a music that continues to evolve. Trumpeter Steven Bernstein plays tunes from before he was born that sound like tomorrow. Really, the question is: Why is there a magazine devoted to a music that hasn't been popular for 50 years?

—Michael Bourne

What endures about jazz, first and foremost, is that it is a musical language so challenging, appealing and adaptable that it continues, after its first century or so of remarkable creativity, to attract gifted young musicians, while those who have been at it for a lifetime never tire of it ... have you met Hank Jones?

More than any other branch of music, jazz lets you speak the sounds in your own voice—lets you tell your own story, as they used to say. And its rich legacy offers many roads to that goal. It is still possible for players to find inspiration and pleasure in traditional styles and dress them in fresh garb. Going for yourself is one way, but there are other kicks, such as playing in a section, blending with your peers and getting together on the same page (writing good stuff to be read there is yet another way). Be it big band or small group, one of the beauties of jazz is that togetherness is what allows the individual voice the greatest freedom.

There is, of course, wonderful music made by great classical string quartets, for example, but jazz offers matchless spontaneity (a much better term than “improvisation” is “spontaneous composition”—that is what a jazz musician does when creating a meaningful solo statement). And speaking of classical music, never before has there been as much interaction and mutual respect between that branch and jazz. Or so many women playing leading roles. Nor has there ever been such an influx of gifted players from so many parts of the world becoming active on American turf. There is something called World Music, I know, but to me, that label belongs to jazz. (Wait until China gets going—there are things happening there.)

What makes jazz endure is that it offers endless possibilities, as long as the music keeps in touch with its roots. The advent of jazz coincided with the introduction of the phonograph, and that was what made it all happen: trumpeting the message of Louis Armstrong world-wide, and making it possible to still hear that message, which has lost none of its freshness to receptive new ears. That, and some other immortal stuff, is our sacred text, from which all that follows flows. No need to quote Keats! Jazz speaks for itself, for life and togetherness and continuity, and it will endure so long as this planet of ours holds together. Oh, yeah!



By David Baker



By Steven Bernstein



By Branford Marsalis

When I was asked to describe what is enduring about jazz, four points came immediately to mind.

First, jazz is timeless. At any given moment, every style and form of jazz is being played somewhere on the planet.

Second, jazz brings people together. Regardless of their country of origin, the language they speak, their age, or their gender, jazz performers can play together because of their shared knowledge of the compositions, harmonic progressions, improvisational practices and other elements that make up this great music.

Jazz brings listeners together, too. People can enjoy it together regardless of their cultural and ideological differences. It is no accident that jazz music and musicians have been among the best cultural ambassadors for this country that the State Department and other governmental agencies have sent all over the world.

Third, jazz is, as Whitney Balliett wrote so eloquently, “the sound of surprise.” Using the same set of fixed elements on any given tune—among them its melody, harmonic progression, form and rhythm—each improviser creates a singularly personal improvisation that is uniquely his or her own. More than that, each player creates new improvisations on that tune each time he or she performs it. There is a wonderful sense of anticipation on the part of both players and listeners alike, knowing that each performance—whether live or recorded in the studio—will present spontaneously created music combining elements of the familiar and the unexpected in new and exciting ways.

Fourth, and most important of all, jazz is synonymous with freedom. Jazz embraces all that freedom stands for. There is the freedom to create on the spot that is given to the individual soloist. There is the freedom created within a group of talented individuals coming together, each approaching his or her respective role with a creativity that results in a whole greater than the sum of its parts. But perhaps the greatest representation of jazz as freedom is reflected in the way jazz is viewed throughout the world. Think Willis Conover and the Voice of America. Jazz musicians not only bring their great art to the populations of the globe, they bring the concept of freedom that is the very foundation on which this music was created. That is what endures.

Sometimes it seems like the things I love about this music—the fire of Hot Lips Page, the sound of Bill Harris, the phrasing of Jimmy Nottingham and Jerome Richardson, the subtle swing of Ray Lucas, the magic and mystery of Lester Bowie—are all part of a forgotten past that nobody cares about. I like to use the example of my high school days, where nobody was really a jazz fan, but everybody could sing the Tonight Show theme. Somewhere in their head was a swinging lead trumpet laying down some sweet phrasing. Now we live in an auto-tuned world full of one-bar loops and Pro-Tooled “live” recordings. The music business is another story: There aren’t really jazz divisions at major labels anymore, and sometimes it feels like you’re trying to feed a dinosaur.

Then, I’ll have a really good week. On a recent Saturday night, for example, I was playing outdoors in Bolzano, Italy, jamming on Charlie Shaver’s “Undecided” alongside Italian pianist Franco D’Andrea, an Austrian saxophonist, a German drummer and a super swinging Italian bassist. The audience was really feeling it, and Dave Douglas’ Brass Ecstasy were in the peanut gallery. It was one of those moments where I could actually play that slide trumpet. Even a blind chicken gets a piece of corn every once in a while.

Later that week, I was outdoors in New York’s Battery Park with the Millennial Territory Orchestra and special guests Bernie Worrell, Vernon Reid, Dean Bowman, Martha Wainright, Sanda St. Victor and Shilpa Ray playing all new arrangements of the music of Sly Stone, which referenced Don Redman, Cecil Taylor and everything in between. Worrell is a true chromatic improviser and doesn’t see barriers in different styles of music; it was amazing to hear him blending with clarinet, saxophones, violin, trombone and acoustic bass ... and we rocked. A few days later, I was alongside Howard Johnson and Erik Lawrence playing Nat Adderley’s “Cyclops” with Levon Helm at his Midnight Ramble in Woodstock.

I realize this music is everywhere, it’s just not where you might expect it. The beauty and mystery of jazz may not have as strong a presence in popular culture anymore, but there is music everywhere, and jazz is one part of that big mosaic. Jazz is everywhere now—it’s all how you hear it.

Some say jazz is dead, some say it’s more alive than ever. I say, jazz is jazz, nothing more or less, and as long as there are musicians who have the courage to play it the way it was meant to be played, it will be fine.

The American experiment in social narcissism has contributed to a narrowing of intellect in our country. How it affects jazz is, whereas the music used to be a cultural celebration of group unity, it has become a celebration of the self, embodied in the solo. When I came to New York as a 20-year-old converted r&b sax player, I was quickly confronted with the reality that I basically knew nothing about jazz. I was blessed to be in the presence of some of the greats of the music, some well known and some who were less known. They all helped me, bit by bit, to become as close to a complete musician as I have ever been.

Ron Carter taught me to concentrate on the undertones in a note to help me get a fuller sound. Red Holloway told me to learn how to incorporate the blues into my playing. Walter Davis encouraged me to concentrate on the emotional elements of music. Ray Drummond kicked my ass when he heard me play a song incorrectly, not allowing me to hide behind the “personal expression” clause. Art Blakey basically challenged me on every single point in my jazz development: tone, projection, ballad playing, rhythmic phrasing, you name it. I slowly grew into the understanding that so much of what makes jazz great has nothing to do with the one thing we all spend too much time focusing on: my solo. It has been a mission of mine to carry on the ideals of these and all of the other great musicians who have influenced me in person or through their recordings.

This is a tough time to value these ideals. NPR stations, once a refuge for the arts in general, continue their push towards 24-hour news and talk formats, leaving jazz and classical music in the dust. Even PBS uses its arts programming to showcase yesterday’s pop groups, or Irish dancers. Add to that, most of the people who self-identify as playing jazz sound more like funksters or rockers than jazzers. Yet, for some of us, the music endures. And as long as there is that handful who get it, choose to play the music on its own merits, and focus on how to sell or market it lastly, as opposed to primarily, the music will be all right.

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# Reviews

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

54 Jazz  
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69 Books



## Willie Nelson

### *American Classic*

BLUE NOTE 67197

★★★

Willie Nelson's phrasing is one of pop's great idiosyncrasies. Thirty years ago, when my friends and I were absorbing his early '60s recordings, the thing we couldn't get our heads around was the crazed pauses between the lyrics: "I ... let ... my mind ... wander ... and what did it ... doooooo?" Now pretty much everyone knows the deal. A Django zealot who adores the leeway provided by singing in a spur-of-the-moment manner, Nelson has always been a free range vocalist. One reason last year's romp with Wynton Marsalis felt so right was the fact it was so loose-limbed. Willie's voice could go almost anywhere.

*American Classic*, a return to the Tin Pan Alley songbook that earned Nelson's *Stardust* so much acclaim 30 years ago, and a decidedly polite jazz combo session flecked by a handful of Johnny Mandel arrangements, would seem restrictive in comparison. But the 12-song program is concocted as a song cycle, with a romantic hush becoming the overarching mood. Happily, within that mood, nuance does its job, and all sorts of singular subtleties bubble up. "Ain't Misbehaving" has a soft jaunt; "Angel Eyes" boasts a shadowy noir; "Baby, It's Cold Outside" is built on playfulness. With producer Tommy LiPuma at the helm, elegance is central to the plan. There's a plush vibe at work here, and making those vocal idiosyncrasies fit, Nelson's heartfelt croak creates a nice tension against the rich instrumentation. At certain points he sounds like a grizzled gold prospector wrapped up in a fur coat.

As his high-vis work with Diana Krall suggests, everything is measured in LiPuma's world, and there are occasions where the flow of medium tempo tunes and ballads gets a little snoozy. Mandel's cotton candy strings add some appreciated texture to "I Miss You So," and a curt flourish of horns aids an otherwise limp "Because Of You." A couple more bounces like "On The Street Where You Live" would have enhanced the atmosphere.

Nelson's two guests manage to crack things open a bit. Norah Jones' coo is a welcome visitor while playing coy on "Baby, It's Cold Outside," and Krall's flowing whisp is a nifty contrast to Nelson's chiseled delivery. Willie may know all about living the whiskey river life, but he sounds quite comfy sipping champagne in LiPuma's penthouse.

—Jim Macnie

**American Classic:** The Nearness Of You; Fly Me To The Moon; Come Rain Or Come Shine; If I Had You; Ain't Misbehaving; I Miss You So; Because Of You; Baby, It's Cold Outside; Angel Eyes; On The Street Where You Live; Since I Fell For You; You Were Always On My Mind. (45:33)

**Personnel:** Willie Nelson, vocals; Mickey Raphael, harmonica; Joe Sample, piano; Christian McBride, bass; Lewis Nash, drums; Anthony Wilson, guitar (4); Diana Krall, piano, vocal (4); Norah Jones, vocal (8).

» Ordering info: [bluenote.com](http://bluenote.com)

## Dizzy Gillespie All-Star Big Band

*I'm BeBoppin' Too*

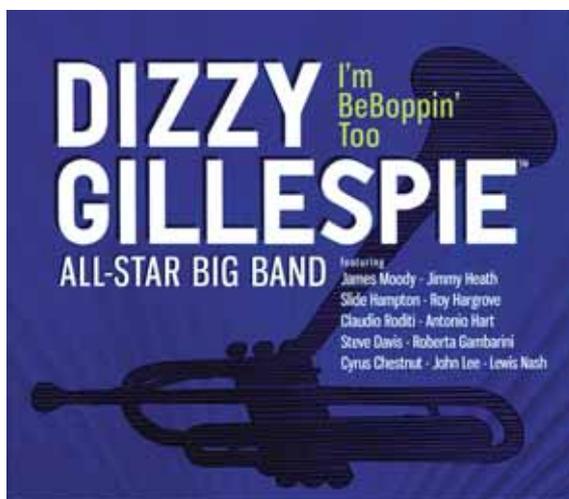
HALF NOTE 4540

★★★★

The Gillespie brand and its tunes provide the framework but by no means the blueprint for this crackerjack band, which clearly intends to have a life of its own, if only now and then. With nobody obliged to play to the past, Gillespie's presence is one of suggestion, not direction. Moreover, its all-star character, which is no exaggeration, means two things. Its players have brands of their own to present. And as a group they're too expensive for this ever to become to a real working band, the occasional special gig notwithstanding.

Still the carry-over from the band's last CD, *Dizzy's Business*, is impressive. Mark Gross is in for Frank Wess, Cyrus Chestnut for Mulgrew Miller and Lewis Nash for Dennis Mackrel. That, plus a couple of changes in the trombone section, leaves substantially the same lineup in place, including vocalist Roberta Gambarini, who brings something to the mix that no Gillespie big band ever had. One infers they're all here because they want to be.

The scores come from many points in time, from Tadd Dameron's original 1946 chart on



“Cool Breeze” to more recent material by Slide Hampton, Gil Fuller and others. Thus, the music's inherent continuity holds the pieces together easily. It never sounds like a mosaic or anthology. Nor does it exude nostalgia. There's not a lot of room in bebop for sentimentality. While it's of its period, in its youth it seemed to resist the sort of mass embrace that tends to nail more popular music down in time.

While Roy Hargrove is an imposing “guest” at any party, this is not a showcase for him, nor is he a proxy for Gillespie. The band is the star, and its performance is clean and professional. Hargrove solos on only five tunes, including a

vocal on the title tune, while section mates Greg Gisbert and Claudio Roditi get their shots as well. James Moody and Gambarini, sounding remarkably like Ella Fitzgerald, share a cute scat duet on “Cool Breeze.” She also glides confidently through an intimate “Round Midnight” and a fast “Lover Come Back,” where she trades with Hargrove, Jimmy Heath and others with a clever grace.

The reed section is rich in resources. They sound especially commanding on “Dizzy's Blues” and “One Base Hit,” which features bassist John Lee and saxophonist Antonio Hart, who tosses off nicely embedded quotes from “Flying Home” and “Let's Fall In Love.” If you don't let the “all-star” banner beguile you with

transformative expectations, you should find this collection well up to the sum of its distinguished parts.

—John McDonough

**I'm Be Boppin' Too:** I'm Be Boppin' Too; Cool Breeze; 'Round Midnight; Manteca; Birks' Works; If You Could See Me Now; Dizzy's Blues; Una Mas; I Can't Get Started; One Bass Hit; Tin Tin Deo; Lover Come Back. (68:17)

**Personnel:** Frank Greene, Greg Gisbert; Roy Hargrove, Claudio Roditi, trumpets; Jason Jackson, Steve Davis, Michael Dease, Douglas Purviance, trombones; James Moody, Jimmy Heath, Antonio Hart, Mark Gross, Gary Smulyan, saxophones; Cyrus Chestnut, piano; John Lee, bass; Lewis Nash, drums; Roberta Gambarini (2, 3, 6, 12), vocals; Slide Hampton, musical director.

» Ordering info: [halfnote.net](http://halfnote.net)

## Joey DeFrancesco

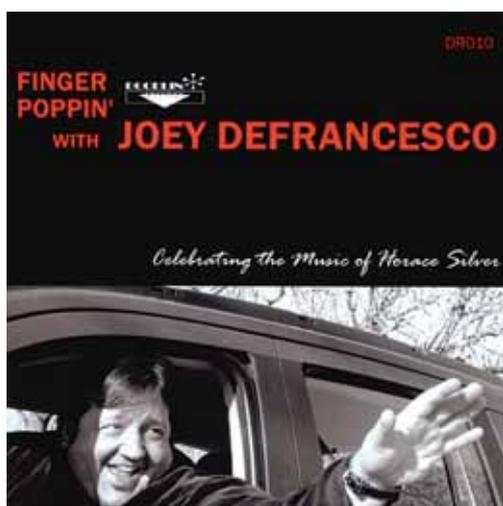
*Finger Poppin': Celebrating  
The Music Of Horace Silver*

DOODLIN' RECORDS 010

★★★★½

Here's a nice idea. Open a folio of Horace Silver tunes—not the usual suspects—play them on organ, instead of piano, and add a third line to the traditional horns for a deliciously orchestral sound. Then find a Silver alum like Tom Harrell to help out on flugelhorn.

That's the formula for the latest Joey DeFrancesco album, and its rich and delightful sound will tickle your ears from track one. That would be “Strollin',” played nice 'n' easy, Basic-like, behind the beat, with a touch as smooth and refreshing as a brandy alexander. Tenor sax man Tim Warfield brings a tough, soulful bite to his thoughtful thematic development, here and elsewhere, and a nice use of space; Harrell is in fine form—crisp, eloquent, spare and logical. And DeFrancesco, usually a note nut, often reins himself in before tearing off to the races. The man is a master of all those B-3 sounds—milky quavers in the middle, sudden squeals up top and bubbling, hollow hums below. And his walking bass! This



guy's foot puts bass players out of business.

On the jukebox jiver “The Jody Grind” Warfield swashbuckles, all elbows, as DeFrancesco roasts marshmallows of sound. There's more jive on “Filthy McNasty,” rendered playfully, with tight ensemble and serious swing—thanks to DeFrancesco's foot and drummer Byron Landham's ride. On “Let's Get To The Nitty Gritty,” Warfield lumbers in slowly, like Dexter Gordon, as Harrell slyly develops the theme. But the pièce de resis-

tance is the ballad “African Queen,” a mysterious, minor descent with a spooky bass line. Flugelhorn and tenor saxophone go impressionist as DeFrancesco billows a two-chord vamp, then takes his time on a solo, stretching out. Landham speaks here, too, lightly tapping his toms, Ed Blackwell-spare, no-nonsense.

The album falters on a ridiculously uptempo “Finger Poppin',” where the band can't catch up to DeFrancesco's galloping bass. And there was really no good reason to include two versions of “Swingin' The Samba,” since the master take—choppy, snackety, with a gorgeously articulated Harrell solo—is just fine. The alternate is slipped in at the end as an unlisted “ghost track,” which is confusing. Apparently the band ran out of studio time. It also sounds like they ran out of steam, as the penultimate track, “Peace,” is weak.

But hey, there's a lot of great listening here, and “Strollin'” is worth the price of admission.

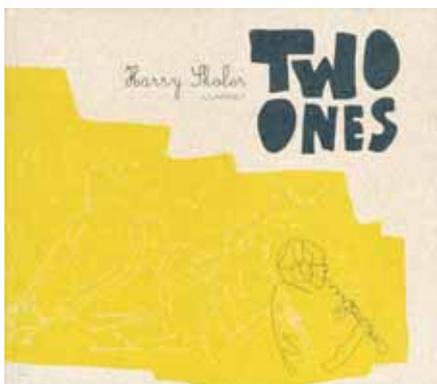
—Paul de Barros

**Finger Poppin':** Strollin'; Swingin' The Samba; The Jody Grind; Finger Poppin'; Let's Get To The Nitty Gritty; African Queen; Filthy McNasty; Peace; Swingin' The Samba (alternate take). (60:57)

**Personnel:** Joey DeFrancesco, Hammond B-3 organ; Tom Harrell, flugelhorn; Tim Warfield, tenor saxophone; Byron Landham, drums.

» Ordering info: [doodlinrecords.com](http://doodlinrecords.com)

# The HOT Box



## Harry Skoler

*Two Ones*

SOLILOQUY 2091

★★½

Underneath the gentle touch and soft delivery, Jimmy Giuffre's music carried immense power, a sort of oceanic depth-charge. Clarinetist Harry Skoler studied with Giuffre in the '80s, and he clearly recognized the calm surface, but the maestro's deeper complexities don't feel like they left much of a mark. Skoler's sound is clear and pretty, and he's intentionally understated; he'll sometimes flutter and coo like a mourning dove (his sole eccentricity), otherwise sticking to the attractive natural range of the instrument.

It's a strategy of being undemonstrative, but so much so that it risks being bland. And much of the time, that's what *Two Ones* is: dull in the name of being reserved. If the title "Joyful Sorrow" suggests an oxymoronic orientation, the lilting compositions lean sentimentally on the first term, lacking darker or heavier emotions. The clarinet/flute combo on seven quintet tracks, which make up the first half of the disc, lacks enough friction to generate heat, a task the toned-down rhythm section certainly doesn't pick up. On four tracks with Saindon on vibes, there's a little more harmonic pep, though the writing is sporadic in general.

The problem in the quintet is not only Skoler's pieces or the over-sweetened winds, but Saindon's inconsistent piano playing, which can surprise and disappoint within a matter of one solo, offering a hint of something secret or unforeseen, then burying it in a pedestrian harmony. After the enervating ensemble pieces, there's the prospect of eight piano/clarinet duets. This section has its moments, as in the lovely "Don't Say Words" and "Jenna's Voice," which make good on the music's basic premise, with intimate dialogue and some charming clarinet playing. —John Corbett

**Two Ones:** Leaves Of Autumn; Two As One; Alpine Sunset; Joyful Sorrow; Giorgio's Theme; Piazzolla; Silent Serenity; Dad's Clarinet; Song For Jessie; Life's Dreams; Two Onederful; Jenna's Voice; Joyful Sorrow; Don't Say Words; Hope. (74:08)  
**Personnel:** Harry Skoler, clarinet; Ed Saindon, vibes (1, 2, 5, 7), piano; Matt Marvuglio, flute (1-7); Barry Smith, bass (1-7); Bob Tamagni, drums (1-7).

Ordering info: [harryskoler.com](http://harryskoler.com)

CDs	CRITICS »	John McDonough	John Corbett	Jim Macnie	Paul de Barros
<b>Willie Nelson</b> <i>American Classic</i>		★★★	★★	★★★	★★★★
<b>Dizzy Gillespie All-Star Big Band</b> <i>I'm BeBoppin' Too</i>		★★★★	★★½	★★★	★★★
<b>Joey DeFrancesco</b> <i>Finger Poppin'</i>		★★★½	★★★½	★★★	★★★½
<b>Harry Skoler</b> <i>Two Ones</i>		★★	★★½	★★★½	★★

## Critics' Comments

### Willie Nelson, *American Classic*

Nelson's flat, matter-of-fact delivery and quavering voice combine into one of the most powerful emotional packages in popular music. The killer track here, "You Were Always On My Mind," highlights his superior comfort level with country over Great American Songbook material, but, like Chet Baker, Nelson makes you hear the pathos in every lyric. —Paul de Barros

What this has going for it is exclusive Willie Nelson. His phrasing. His style. His vibrato. (Actually a bit too much of that sometimes.) But from the song selection and orchestration to the duets, nothing provides much to work with. This "It's Cold Outside" is an essay in lack of communication. —John Corbett

The great thing about the American Songbook is that it bends to the voice. So if Louis Armstrong could do "Ain't Misbehaving," why not Willie Nelson? In this overdue return to the place of his greatest success (the standard), the scale is small and intimate. The songs roll easily with the twang, and the two duets have a simple unfussy charm. —John McDonough

### Dizzy Gillespie All-Star Big Band, *I'm BeBoppin' Too*

Some treats scattered across this date: the thick Tadd Dameron arrangement on "Cool Breeze," A. K. Salim's rarity "Dizzy's Blues," Gambarini nailing "If You Could See Me Now" with Jimmy Heath's tenor. The overall feel isn't particularly natural, and through all the polish it seems to lack impetus or urgency. —John Corbett

All-star, indeed, with original Gillespie alums James Moody and Jimmy Heath dueling on tenor. This is vivid, raucous, angular music with a nice mix of beboppin' nostalgia, instrumental virtuosity, vocal exuberance and sparkling new arrangements by Heath and co-director Slide Hampton. A few duds, but overall, the spirit is right. —Paul de Barros

Diz came on like a storm, and this crisp date definitely captures that zest, as well as approximating a chunk of his charisma. The charts burst with punchy exclamation, and a stream of scatting brings some fun, too. If there's any quibble, it's that the remarkable band cohesion might be responsible for music that feels a tad too pat. —Jim Macnie

### Joey DeFrancesco, *Finger Poppin'*

The organist sets a fine table of well-chosen Silverware and invites Harrell and Warfield to dig in. It's a strong front line and produces one of DeFrancesco's better recent discs. Although "African Queen" tends to get lost in its length, there's much to compensate. Harrell is steady and burnished; Warfield, armed with a raucous poise. —John McDonough

In general things are a bit staid on this hat-tip to the great pianist, but when the lightning comes, it comes hard. DeFrancesco chose the right tenor player for the date, that's for sure—Tim Warfield rips it up time after time, especially the title cut. And the organist should give his right hand more leeway; it's a weapon of mass destruction when it wants to be. —Jim Macnie

Producer is auteur here—Pete Fallico conceived the project, chose the band, selected tunes. Participants are top drawer, so we rely on them to breathe life into the rather casual session, and Harrell is the silver bullet, his velvety sound and great ideas a foil for the funk. —John Corbett

### Harry Skoler, *Two Ones*

These tepid, sometimes sentimental chamber ballads don't do much for me, especially in the quintet setting, where the band blends poorly. The piano/clarinet duets—peaceful and pretty—sound better, though Skoler's matte-finish clarinet is a little dull. —Paul de Barros

It's nice when a little charmer like this sneaks up and pulls on your coat. The unusual front line, the casual nature of the tunes, the inspired notion of balancing the full-group tracks with the duo setting ... it all adds up to a minor jewel. If it gets noticed, Skoler should get busy with a follow-up. —Jim Macnie

Much talk about emotion and inspiration here. But the sheer tranquility of Skoler's pretty pastels keep the passions at an extremely low flame, as one piece slides into the next with no noticeable shift in tempo, temperament—or inspiration. Thoughtful and lyrical music, but made invisible by its languid loveliness. Like the sketch on the cover. —John McDonough

## Marc Copland

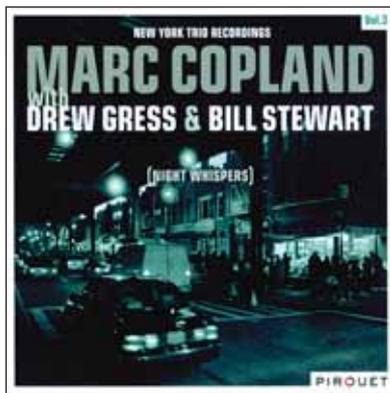
New York Trio  
Recordings Vol. 3 *Night  
Whispers*

PIROUET 3037

★★★★½

My first exposure to Marc Copland came via his trio album *Haunted Heart And Other Ballads* (hatology), and his unique and personal music has haunted me ever since. *Night Whispers*, the strongest top to bottom and most poetic album I've heard in a while, finds Copland, bassist Drew Gress and drummer Bill Stewart in top form through this stirring mix of originals and standards. As occasionally happens on his recordings, Copland disperses three varied solo takes of one tune, this time placing Johnny Mandel's "Emily" in the spotlight. All three are gorgeous, with the second, recalling a Chopin "Impromptu," standing out. "I Fall In Love too Easily" fittingly closes the album with its combination of introspective melancholy and optimism; its brief coda brands the song, and the album, as Copland's.

Copland may possess the most recognizable and individual piano approach going, which makes everything he plays his. "So What," led off by a probing Gress solo, may be Miles'



new harmonies altogether. The foreign notes in his melodic lines provide sharp contrast, a slight edge, and give his faster flurries a shimmering quality. His generous, but never harsh, use of dissonance weaves a sonic tapestry that subtly sparkles. But Copland's not the lone contributor to this kodachrome soundscape: Stewart's drums are deep, his cymbals radiate overtones and Gress' bass is dark, solid and woody. Copland and company have delivered a special album.

—Chris Robinson

**New York Trio Recordings Vol. 3:** *Night Whispers*: Emily (take one); The Bell Tolls; *Night Whispers*; Emily (take two); So What; Like It Never Was; Space Acres; Emily (take three); Scattered Leaves; I Fall In Love Too Easily. (58:54)

**Personnel:** Marc Copland, piano; Drew Gress, bass; Bill Stewart, drums.

» Ordering info: [pirouetrecords.com](http://pirouetrecords.com)

## Nomo

*Invisible Cities*

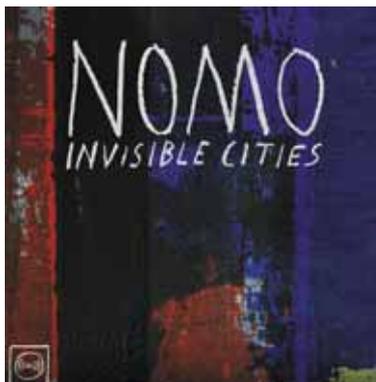
UBIQUITY 250

★★★★½

The title track from Nomo's sixth album begins in typical Afrobeat fashion: Tight horns illustrate a pungent shape, bass and drums drive circular rhythms, Nomo leader Elliot Bergman snorts a soulful tenor solo. But beneath the standard Afrobeat-isms, almost subliminally, Nomo re-contextualize the song: A luminous electric kalimba swells, distorted guitar clutters the left channel, ripping sounds and chirping crickets erupt from the right. Finally, nothing remains but the gamelan tones of the electric kalimba.

*Invisible Cities* repeats such clever compositions throughout its nine tracks, updating Fela Kuti's innovations with electronics, junk instruments and novel arrangements and ideas This Ann Arbor-based tentet has been entertaining the Midwest since 2004's *Nomo*, attracting everyone from college hipsters and crate diggers to Afrobeat purists.

*Invisible Cities* is the sound of an experienced, creative outfit in their prime, combining



radiant electric piano coiling over space rock drumming and a cacophonous horn section. "Nocturne" explores five electric kalimbas, a hypnotic vocal chant and a freak electronic solo. "Waiting": Afrobeat party groove meets free jazz tenor madness. *Invisible Cities*—implying impermanence and imagination—is an apt title for such a beautiful, nearly perfect album.

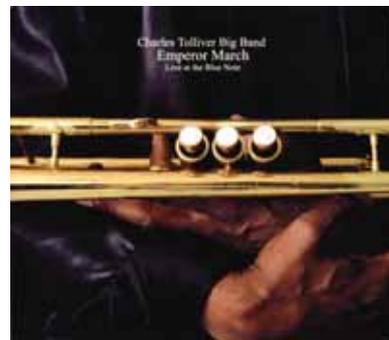
—Ken Micallef

**Invisible Cities:** *Invisible Cities*, Bumbo, Waiting, Crescent, Patterns, Ma, Banners On High, Elijah, Nocturne. (42:32)

**Personnel:** Elliot Bergman, tenor saxophone, Fender Rhodes, synth, electric kalimba; Erik Hall, guitar; Jamie Register, bass; Quin Kirchner, congas, drums, percussion; Dan Piccolo, drums, percussion; Dan Bennett, baritone saxophone, percussion; Justin Walter, trumpet; Joey Dosisik, alto saxophone; Ingrid Racine, trumpet, percussion; Warren Defever, electric kalimba, percussion.

» Ordering info: [ubiquityrecords.com](http://ubiquityrecords.com)

tune, but this rendition is fully Copland's. The voicings of his two block-chord responses to Gress' famous questions and his subsequent solo are trademark Copland: Thick, mildly dissonant note groupings, which ring from his heavy use of the sustain pedal, colorfully enhance the tune's chords or imply



## Charles Tolliver Big Band

*Emperor March*

HALF NOTE 4539

★★★★

The crippling expense and logistical difficulty of maintaining a big band these days (or at any point over the last five decades) is old news, but it becomes even more daunting when someone oversees a group like the one trumpeter Charles Tolliver has, against all odds, managed to keep alive since the middle of the current decade. While the personnel of his big band has changed rapidly—less about defection and unavailability when you're dealing with such high-caliber players—the leader has kept the quality high. His latest salvo was cut live (although the superb recording belies this fact) at New York's Blue Note on a couple of July evenings in 2008 with an exceptionally well-rehearsed 18-strong band.

The title track, inspired by the reproductive instincts of the titular animal on display in the documentary *March Of The Penguins*, is the only new composition here, but with such a rich songbook it makes plenty of sense that Tolliver would recast some of his older, sadly overlooked originals, like the opening "On The Nile," originally recorded when he was a member of Jackie McLean's band in 1965. The piece gets an epic reading, with the dense, modular arrangements propelling the extended solos of tenor saxophonist Marcus Strickland—appropriately tapping into a fierce Coltrane/Henderson vibe—pianist Stanley Cowell (who shares the chair with Anthony Wonsey throughout the album) and the leader himself. The only non-original is a tender spin on "I Want To Talk About You," with tenor great Billy Harper offering a tune-long improvisation. The album delivers another notch in the progressive big band belt, with Tolliver aptly demonstrating what a collection of musicians like this can achieve, as each arrangement makes dynamic shifts with every verse.

—Peter Margasak

**Emperor March:** On The Nile; I Want To Talk About You; Emperor March; Chedlike; In The Trenches; Toughin'. (61:36)

**Personnel:** Charles Tolliver, composer; Bill Saxton, Bruce Williams, Todd Bashore, Billy Harper, Marcus Strickland, Jason Marshall, saxophones/woodwinds; Cameron Johnson, Michael Williams, Keyon Harrold, David Weiss, trumpets; Mike Dease, Jason Jackson, Stafford Hunter, Ernest Stewart, Aaron Johnson, trombones; Stanley Cowell, Anthony Wonsey, piano; Reggie Workman, bass; Gene Jackson, drums.

» Ordering info: [halfnote.net](http://halfnote.net)

## Stanley Clarke Trio

### Jazz In The Garden

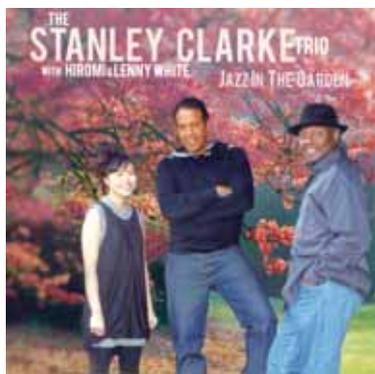
HEADS UP 3155

★★★

Listen to Stanley Clarke at the outset of his recording career and one thing is unmistakable: He somehow managed to balance the twin, sometimes overlapping

worlds of acoustic and electric basses. His two important albums from the 1970s, *Journey To Love* and *School Days*, clearly demonstrate Clarke's passion for all kinds of musical possibilities, which kept him mixing up his personnel as well as formats. And somehow, he managed to keep it all sounding like Stanley Clarke.

A departure from those heady days, *Jazz In The Garden* is his first acoustic jazz trio release, featuring longtime colleague Lenny White on drums and pianist Hiromi Uehara. While *Journey To Love* sported a variety of acoustic settings, including energetic trio music with John McLaughlin and Chick Corea, the purpose of that record seemed more about showcasing Clarke's versatility in different settings with different styles. (*School Days* was more focused on



the electric bass but still jumped around a more pop record, with varying personnel.) *Jazz In The Garden*, on the other hand, focuses on what it's like to play trio jazz, period. The album starts out promisingly, Clarke's "Paradigm Shift" and the traditional Japanese folk song "Sakura Sakura" offering simple, almost elegant mood

pieces, sidestepping flash for feeling and subtle expressiveness. And while each song finds Clarke's bass popping up (in a sense, soloing through the songs), the style is naturally integrated, less the predictable style found with a traditional jazz-trio approach.

The bass lines to "Paradigm Shift" and "Sakura Sakura" are mesmerizing in their simplicity (recalling Clarke's penchant for memorable lines found on *Journey To Love*). His arco style first surfaces on Uehara's sad, lonely "Sicilian Blue," another relatively simple tune that once again showcases the trio without flash or an excessive display of chops. Uehara's influences include Ahmad Jamal and Chick Corea, Jamal's more subdued style the more ascendant of the two in her playing here. "Take The

Coltrane" is a rare Ellington cover that finds Clarke leading the charge, driven by White's punctuated swinging, with Elvin Jones-like phrases (White's "Jones" resurfaces later with the jangly, bluesy fun of "Isotope"). Alas, with Clarke's beboppish "3 Wrong Notes" the trio lands firmly in established jazz trio territory, affecting a more forgettable, generic sound.

More forums for Clarke's distinctive playing come with a serene "Someday My Prince Will Come" and his imaginative "Bass Folk Song No. 5 & 6." As for the program's dead-ends, it's when the music sticks to a conventional jazz-trio game plan (e.g., a sleepy "Solar," "3 Wrong Notes") that it remains earthbound. By way of contrast, "Global Tweak," an improvised duet with Uehara, floats and leaves room for the imagination. The album ends with a remake of the Red Hot Chili Peppers' "Under The Bridge," Clarke's fingers popping the strings à la *School Days*, his pluck bouncing off Uehara's choppy chords and White's firm backbeat. It's a throwback that works.

—John Epland

**Jazz In The Garden:** Paradigm Shift (Election Day 2008); Sakura Sakura; Sicilian Blue; Take the Coltrane; 3 Wrong Notes; Someday My Prince Will Come; Isotope; Bass Folk Song No. 5&6; Global Tweak; Solar; Brain Training; Under The Bridge. (61:15)

**Personnel:** Stanley Clarke, acoustic bass; Hiromi, piano; Lenny White, drums.

» Ordering info: [headsup.com](http://headsup.com)

# SACHAL VASANDANI

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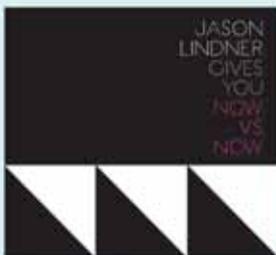
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### Jason Lindner Now Vs Now

Produced by Meshell Ndegeocello and mixed by Bob Power (The Roots, Erika Badu), this is the debut recording of

innovative keyboardist and composer Jason Lindner's *Now Vs. Now*. This explosive trio (with Mark Juliana on drums and Panagiotis Andreou on bass) seamlessly melds Funk, Rock and Jazz into a simmering cosmic groove driven by the poetry and rhythms of New York. Featuring performances by beatboxer/emcee Baba Israel, Avishai Cohen, Pedrito Martinez, Kurt Rosenwinkel, Anat Cohen, Yosvany Terry and Meshell Ndegeocello. ANZ4102 Available in stores 10/20.

## JAZZ

by Fred Bouchard

### New Croons

**Jackie Allen: *Starry Night* (Avant Bass 1705; 65:04) ★★½** Crooner Allen tackles a dream project: an ambitious star-blown set fronting the Muncie (Indiana) Symphony's 30-piece chamber group in Ball State's Sursa Hall. Such grand scope proves daunting: Jackie's gauzy voice often shines low in a galaxy of 11 florid, over-the-top charts by seven arrangers. Her hooty smears and breathy histrionics swoop over clouds of strings and woodwinds. Overwriting and giddy interpretation, undermining "Lost In The Stars" and a Jobim classic, work fine for "Vincent" and a ¾ Wilder lullaby medley. Simplicity—voice opposite French horn—finally scores on "Stardust." Guitar interplay and piano solos add tads of swing.

Ordering info: [jackieallen.com](http://jackieallen.com)

**Jo Lawry: *I Want to Be Happy* (Fleurieu Music; 62:15) ★★★★★½** Petite Aussie Jo Lawry's modest voice houses wondrous jazz chops and wiry curiosity; she winnows pizzazz out of stuff new (Sting's "Until") and old ("I'm Old Fashioned"). She floats over raw samba on "I Could've Danced All Night" (pandeiro duo) and a frenzied "Loro," and nails "I Only Have Eyes For You" to the sky with a cosmic "millions of people pass by." Brimming with gleeful adventure and inner glow, Lawry freshly reimagines tunes that conjure Dominique Eade's exploratory dynamics (scat-wise "In A Spin"), Carmen McRae's fearless eclecticism (tabla-tinged "Can't Smile Without You") and her own intuitive narrative gift (Dar Williams' nuanced "February").

Ordering info: [jowlawry.com](http://jowlawry.com)

**Greta Matassa: *I Wanna Be Loved* (Resonance Records 1010; 62:13) ★★★★★½** Snappy, boppish, conversational—Greta Matassa is totally with her gutsy bandmates on this packed set of tight octet charts. She's a snarly scatter and gritty blueser, complete with twists and risks. Her rich-toned contralto rubs head to head time and again with tenor guy Steve Wilkerson in earnest, hearty, robust takes on "Broadway" and the title scorcher. She conjures Bob Dorough's love-crazed fun on "Nothing Like You" and Ernestine Anderson's weary wisdom on "Would You Believe." Matassa often flips to the sultry, cosseted in strings, purring black anthems ("Chan's Song," "Save Me") and white hopes ("You'll See," "Two For The Road"). Both sound and music are live and up-close.

Ordering info: [resonancerecords.org](http://resonancerecords.org)



Greta Matassa: bop conversations

PATRICK SCHNEIDER

**Roberta Gambarini: *So In Love* (EmArcy 06025 179 601-0 7; 59:16) ★★★★★** Gambarini is suave and sophisticated, relaxed yet poised in this intimate studio set. An immensely gifted and diligent student of The Jazz Book, she unfurls aching, arching phrases with pinpoint intonation and split-second timing. Ready colorists James Moody (tenor sax) and Roy Hargrove (trumpet) quietly spice an array of all-star trios, both on her silky "This Is Always." Comfortable at any tempo, Roberta delivers a heady "Estate" in sumptuous Italian, arresting ballads (title track and "Golden Slumbers") and fluent scat on "From This Moment On" and a closing blues.

Ordering info: [jazzhead.com](http://jazzhead.com)

**Kat Edmondson: *Take To The Sky* (Convivium CR-0901; 43:12) ★★½** Over solemn ostinato, Edmondson slurs a smoky "Summertime," unveiling her raw amalgam of Eartha Kitt, young Lady Day, Blossom Dearie, and bird chirrups, oddly juxtaposed by Ron Westray's distant plunger-muted trombone. Drone bass and tap-tap drumbeats set up nine stiff tracks exposing Kat's ageless mowl. Complex drum and ostinato piano works on "Charade" because a lighten-up bridge and John Ellis' bass clarinet offer contrast. Minimalist deadpan style, quaintly cute yet emotionally flat, may become an acquired taste. Edmondson's voice-only hidden track "Spring Can Really Hang You Up" raises promise: limpid clarity, dead-on pitch, zero affectation. Stay tuned.

Ordering info: [conviviumrecords.com](http://conviviumrecords.com)

DB

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## Brad Shepik

### Human Activity Suite

SONGLINES SA1576

★★½

*Human Activity Suite* represents the other side of the old reviewer's cliché about a record being more than the sum of its parts; this is a collection of parts that are less satisfying in aggregate than they are in isolation. Great playing abounds. Trumpeter Ralph Alessi ventures fluent elaborations upon Shepik's melodies, which owe as much to Balkan and South American indigenous music as they do to jazz. The leader's more exotic stringed instruments and Versace's keyboards add intriguing colors and international spice to the music.

And yet the record is as satisfying as an egg roll dinner, leaving one yearning for more satisfying and substantial fare. All of those well-executed sections are grafted onto compositions that feel lighter than air, especially when Versace essays lush, pastel-pretty piano lines in unison with Shepik's guitar lines. Maybe that lightness is intentional. The album's title refers to the root cause of global warming, so if "Carbonic" is intended to make the listener reflect upon his or her own carbon footprint, it certainly models an eco-friendly lack of impact. But even when the playing gets brisk, it feels so restrained that the music leaves no mark.

—Bill Meyer

**Human Activity Suite:** Lima (South America); Blindspot (North America); Human Activity; Stir (Antarctica); Not So Far (Australia); Current; Carbonic; Blue Marble (Africa); By A Foot (Europe); Waves (Asia). (65:52)

**Personnel:** Brad Shepik, electric and acoustic guitars, tambura, electric saz; Ralph Alessi, trumpet; Gary Versace, piano, organ, accordion; Drew Gress, bass; Tom Rainey, drums.

» Ordering info: [songlines.com](http://songlines.com)



## Rudder

### Matorning

NINETEEN-EIGHT RECORDS 1009

★★★★½

Reclaiming the improvisational supergroup mantle, New York City quartet Rudder draws from a wealth of influences then mashes them into a gleeful jazz-funk pulp on *Matorning*. Drummer Keith Carlock is the supreme mover and shaker here, kicking second-line madness under bassist Tim Lefebvre's oozing riffs or pushing tortuously displaced funk through keyboardist Henry Hey's comedy-strewn lines.

Rudder drives a rush hour vamp on the Brecker Brothers-ish "Tokyo Children." The group intimates a quiet storm mood on the mellow "Lucy," confusing the listener with smooth jazz dread before Carlock's big beat kicks in and the soul majesty takes hold. Rudder is really at its best when the message is wide open and fully engaged as in the bullet-train drubbing of "One Note Mosh" (more Brecker intonations), which features the wah-wahed saxophones of fourth member Chris Cheek, or the noise collision and effects playground of "Innit," which segues from computer manipulation to down 'n' dirty B-3 Hammond organ smoldering. Like a band of merry pranksters performing the soundtrack to some Manhattan *After Hours* ride, Rudder hijacks the bus and makes a detour to New Orleans, Memphis, Mars and beyond.

—Ken Micallef

**Matorning:** 3H Club, Tokyo Children, Lucy, One Note Mosh, Jackass Surcharge, Innit, Lucky Beard, Daitu, Neppe, CDL. (50:20)

**Personnel:** Chris Cheek, saxophones; Henry Hey, keyboards; Keith Carlock, drums; Tim Lefebvre, bass.

» Ordering info: [ruddermusic.com](http://ruddermusic.com)



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## Briggan Krauss' H-Alpha

Red Sphere

SKIRL 009

★★★★

Saxophonist Briggan Krauss was part of a small coterie of Seattle musicians who moved to New York in the early '90s. Before relocating he played in a raucous, frenetic trio called Babkas (with guitarist Brad Shepik and drummer Aaron Alexander), but in the Big Apple he gained his greatest notoriety as the (relative) straight man to trumpeter Steven Bernstein in the calculatedly outrageous Sexmob; he remains a member. In both of those contexts, Krauss displayed his range and wild energy, but he's never sounded as sharp and adventurous as he does in this improvising trio with drummer (and old Seattle pal) Jim Black and the singular laptopper Ikue Mori.

All 17 tracks, most of them less than two minutes long, take their names from the scientific designation of different stars. Some shimmer quietly, while others scream like supernovas. The quieter pieces find Black creating his trademark, stuttering clatter, scraping and dragging things across his kit, while Mori shapes liquid squiggles and gurgles and Krauss uncorks terse little blurts and diaphanous quivers. One of the greatest feats of H-Alpha is the steady variety it brings to an album that's essentially concerned with sounds and textures. —Peter Margasak

**Red Sphere:** Sun; Alpha Centauri; Barnard's Star; Wolf 359; Lalande 21185; Sirius; Luyten 726-8; V1216 Sagittarii; HH Andromedae; Epsilon Eridani; Lacaille 9352; Fi Virginis; Ez Aquarii; Procyon; 61 Cygni; Struve 2398, Groombridge 34. (56:53)

**Personnel:** Briggan Krauss, alto and baritone saxophone; Ikue Mori, laptop; Jim Black, drums, percussion.

» Ordering info: [skirlrecords.com](http://skirlrecords.com)



## John Hébert

Byzantine Monkey

FIREHOUSE 12 04-01-010

★★★★

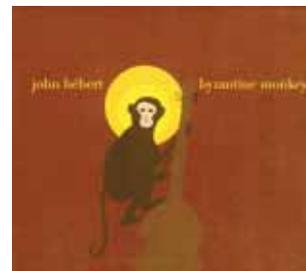
New Orleans native John Hébert has steadily made a name for himself as an increasingly trusted bassist in New York over the last decade. On his first album as a leader he displays a sonic vision that's all his own, even while sticking mostly to a support role. The album opens with an old Cajun tune called "La Reine de la Salle," which incorporates a sample of singer Odile Falcon taken from an old field recording; from her pleading voice the band kicks in with a kind of gospelized amble that suggests Albert Ayler's music.

But Hébert's excellent band never really goes out into the stratosphere. The leader has written nine lovely themes, some ebullient, some sorrowful, some fragile, and he directs his cohorts to elucidate and dance around the melodies with a mix of freedom and communicativeness. In particular, the intertwining lines of Tony Malaby, brawny and fat, and Michaël Attias, lithe and stinging, provide an exuberant dance on contrast. Hébert locks in with drummer Nasheet Waits and percussionist Satoshi Takeishi, and the bassist's muscularity allows the beat-makers to take extended excursions into the land of texture. —Peter Margasak

**Byzantine Monkey:** La Reine de la Salle; Aerid Landscape; Run For The Hills; Blind Pig; Ciao Monkey; Cajun Christmas; Fez; For A.H.; Fez II; New Belly. (60:24)

**Personnel:** John Hébert, bass; Tony Malaby, tenor and soprano saxophone; Michaël Attias, alto and baritone saxophone; Nasheet Waits, drums; Satoshi Takeishi, percussion; Adam Kolker, flute, alto flute, bass clarinet.

» Ordering info: [firehouse12.com](http://firehouse12.com)

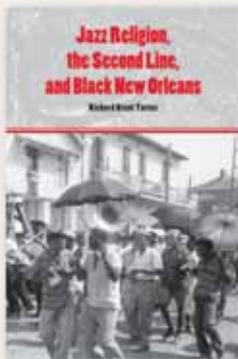


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**BLUES**

by Frank-John Hadley



Naomi Shelton & The Gospel Queens: looking heavenward

DULCE PINZON

**Ride Back To The Basics**

**Louisiana Red: *Back To The Black Bayou* (Ruf 1149; 39:04) ★★★** Raised on 1950s Chicago blues with a mentor named Muddy Waters, Red perseveres as one of the last of the guys still able to wed conviction to technique and get over on more than nostalgia. Joined in a Norwegian studio by a band fronted by Euro-American guitarist Little Victor and by American visitors like harmonica men Kim Wilson and Bob Corritore, he revisits songs he recorded decades ago with a rough-and-tumble vigor that celebrates, not pulverizes, the human spirit. Listen for the invigorating two-guitar interplay.

Ordering info: [rufrecords.de](http://rufrecords.de)

**Seasick Steve: *Dog House Music* (Bronze Rat 04; 54:19) ★★★½** Steve's been a big deal in England since 2007 and now the eccentric transient eyes his home country in hopes of making inroads with the alternative-blues gang and anyone else open to his solo music for the 2 a.m. of your soul. He sings and works out guitar strings with a raw directness, the words and his bare-knuckles-scraped-on-gravel blues retaining the weight of his emotional involvement with the hobo life he has lived. His performances have the power to hush a barroom, sometimes providing the voltage of a third rail.

Ordering info: [bronzerat.co.uk](http://bronzerat.co.uk)

**Hans Theessink & Terry Evans: *Visions* (Blue Groove 1720; 54:31) ★★★** Recorded in two days with no more than two takes, the Dutch guitarist teams up with the Mississippi-born soul blues singer for an acoustic set of well-traveled songs, like "Talk To Your Daughter" and "Trouble In Mind." Evans is the standout, possessing a strong and mellifluous church-trained voice that renders lyrics poignant. His commanding treatment of "Vicksburg Is My Home" (wishful thinking by songwriter Theessink) is reason enough to recom-

mend the album.

Ordering info: [terryevansmusic.com](http://terryevansmusic.com)

**Charles Wilson: *Troubled Child* (Severn 0048; 41:27) ★★★** Singer Wilson makes a bid to break out of the Southern soul belt into the blues mainstream by matching his affirmative-sounding voice to intelligent soul-cum-blues production. Framed by handsome horn and string arrangements from the estimable Chicago soul man Willie Henderson, Wilson displays a natural talent for locating the emotional center of Ronnie Earl's "I Want To Shout About It" and good new songs from bassist Steve Gomes—but does so without the decisiveness of a top-tier singer like his uncle Little Milton.

Ordering info: [severnrecords.com](http://severnrecords.com)

**Naomi Shelton & The Gospel Queens: *What Have You Done, My Brother?* (Dap 016; 39:30) ★★★** What marks Shelton out from the leading blues singers of the current time is a passion that she has for the Man Upstairs (no, not Ike Turner). Looking heavenward, too, on new or timeless gospel favorites (plus secular Sam Cooke's "A Change Is Gonna Come") are her backup singers and a blues band with Jimmie Hall on organ. If you take communion with Blind Boys of Alabama, then get busy swaying and shaking in Shelton's pews.

Ordering info: [daptonerecords.com](http://daptonerecords.com)

**The Homemade Jamz Blues Band: *I Got Blues For You* (Northern Blues 0055; 55:09) ★★** On their second album, the three Perry kids attempt to bring new immediacy to tired blues tropes but too often settle for the routine because they lack a distinguishable personality. No help that their father, Renaud, hands them so-so songs. On the plus side, guitarist Ryan expands his expressive ability in "Heaven Lost An Angel" and finds his own groove singing "Hobo Man."

DB

Ordering info: [northernblues.com](http://northernblues.com)



Vince Mendoza and The Metropole Orchestra  
**EL VIENTO**  
The García Lorca Project



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## John Hollenbeck

*Rainbow Jimmies:  
The Music Of John  
Hollenbeck*

GPE RECORDS 2543

★★★

## John Hollenbeck Large Ensemble

*Eternal Interlude*

SUNNYSIDE RECORDS 1220

★★★½



Even in the most improvisation-oriented situations, such as Tony Malaby's cello trio, drummer John Hollenbeck plays like a composer. On these two albums, he gives that side of his talents free rein. *Rainbow Jimmies* comprises two sections in which Hollenbeck and his confederates address a specific organizing concept, each followed by a track featuring him with the Claudia Quintet. Best comes first with the seven-part "Gray Cottage Studies," a series of inquiries into violin technique that was funded by a Guggenheim Fellowship. According to Hollenbeck's notes, violinist Todd Reynolds handled every challenge the composer handed him with aplomb. Certainly it's his fluent execution of Hollenbeck's melodic and textural specifications rather than their difficulty that commands notice. Reynolds' long tones blend fluidly with the vibraphone, while the exchanges between his flinty pizzicato and Hollenbeck's drumming are alive with compelling movement.

"Sinarsi," the first Claudia Quintet track, is less compelling. It is based on a Turkish pop song to which Hollenbeck applied cut-and-paste techniques to find a new tune, but the joints show and the music seems to switch from part to part without ever really going anywhere. The two "Zigurrats," each recorded with a different percussion ensemble, reflect Hollenbeck's interest in architecture with their sharp angles and carefully presented lines. "Zigurat (exterior)" evokes the racket and exertion of outdoor con-

struction with cross-hatched rhythms and lusty massed cries, but it's the interlocking saxophone figures, reminiscent of the late eccentric composer Moondog's use of canonical structures, that really registers. The "(interior)" piece lays out a series of intriguing textures with schematic precision.

Hollenbeck indicates that the title track, which features guitarist Mark Stewart guesting with Claudia Quintet, was inspired by ice cream sprinkles, but it sounds like an effort to combine sounds from the '70s prog rockers King Crimson, minimalist composer Steve Reich—with the remorseless skipping repetition of '90s electronic musicians like Oval. Despite a lot of twitching, it's a Frankenstein creation that never gets off the table.

While *Eternal Interlude* is also composed of outside commissions—only the brief final air lacks a sponsor—presents a unified front. It's telling that Hollenbeck doesn't call his group a big band, because even though he marshals up to 19 musicians and has come up with some bracingly high-impact horn charts, the music unfolds with a clarity and liveliness that one might expect from a smaller combo, reflecting his effort to think "small-group or chamber-group or wind ensemble" when he was putting the it all together. While each piece is episodic and filled with contrasts, they sustain an impressive narrative flow. "Foreign One" opens with a piano-led charge that brings to mind the sort of

film scores Lalo Schifrin developed for cop shows in the '70s, then throttles back for some more Reichian action, then opens up to give one of the tenor players room to blow.

While there's some impressive soloing, especially Ellery Eskelin's heroic turn on "Perseverance" and Hollenbeck's nimble ornamentation over lush flutes on "Guarana," what the album is engaging for over an hour is the composer's thoughtful application of luxuriant and varied timbres to clearly articulated themes. Only "The Cloud," with its preciously deployed woodwinds and whistling choir scattering sonic petals before solemn recitations of mystical texts, seems too rich, and even that tune has its luminous moments. This misstep aside, *Eternal Interlude* advances big band writing in exciting and distinct fashion.

—Bill Meyer

**Rainbow Jimmies:** Gray Cottage Study #1 "lost in fog"; Gray Cottage Study #2 "getting chilly"; Gray Cottage Study #3 "my deer"; Gray Cottage Study #4 "healing and gratitude"; Gray Cottage Study #5 "dustish"; Gray Cottage Study #6 "jazz hands"; Gray Cottage Study #7 "tax penalty payment approaching"; Sinari (acoustic remix); Zigurat (exterior); Zigurat (interior); Rainbow Jimmies. (65:01)

**Personnel:** John Hollenbeck, drums (3, 4, 6-8, 11); vibraphone (7); Todd Reynolds, violin (1-7); Matt Moran, vibraphone (1, 2, 4-8, 11); Drew Gress, bass (8, 11); Chris Speed, clarinet and tenor saxophone (8, 11); Ted Reichman, accordion, organ (8, 11); Mark Stewart, guitar (11); The Youngstown Percussion Collective and Saxophone Quartet (9); The Ethos Percussion Group (10).

» Ordering info: [johnhollenbeck.com](http://johnhollenbeck.com)

**Eternal Interlude:** Foreign One; Eternal Interlude; Guarana; The Cloud; Perseverance; No Boat. (70:08)

**Personnel:** John Hollenbeck, drums, composition; JC Sanford, conduction; Gary Versace, organ, keyboard, piano; Matt Moran, mallet percussion (1, 3, 4); John Ferrari, mallet percussion (2, 5, 6); Ben Kono, flute, soprano, alto sax; Jeremy Viner, clarinet, tenor sax; Tony Malaby, tenor, soprano sax; Dan Willis, tenor, soprano sax, flute, English horn; Bohdan Hlilash, clarinet, bass clarinet, contra-alto clarinet; Ellery Eskelin, tenor saxophone (5-6); Rob Hudson, Mike Christianson, Alan Ferber, trombone; Jacob Garchik, trombone, tenor horn (2); Tony Kadlec, Jon Owens, Dave Ballou, Laurie Fink, trumpet/flugelhorn; Kermit Driscoll, acoustic and electric bass; Theo Bleckmann, voice.

» Ordering info: [sunnysiderecords.com](http://sunnysiderecords.com)

## J.D.Allen

*Shine!*

SUNNYSIDE 1225

★★★½

Thirtysomething Detroitier J.D. Allen came up under Betty Carter, and his own music imparts that

canniness Carter had, a knowingness that hovers above the status quo, examining options.

Rudy Royston's rambunctious polyrhythms kick off the intense two-and-a-half-minute "Esrel," heralding an unusual multiphonic volley from Allen's tenor. The leader's strong rhythmic impetus then makes itself evident, suggesting the thrust of Kenny Garrett, Sonny Rollins' "Bridge" period and Branford Marsalis'



mercurial talent for teasing a phrase, all at once. The hardcore Marsalis trio ethos is an unavoidable reference point, but these three have an explosive power all their own.

Gregg August's heavy pedal points on "Sonhouse" mean business, and he and Royston create a nice contrapuntal, stereo opposition. Butch Morris' "Conjuration Of Angles" is the only non-original here, bisected by fierce, sticky, splashy drumming. "Marco Polo" seems apposite, given Allen and August's expeditionary, if not archeological, approach to the busy Trnish changes. The music is densely packed, so Allen keeps tracks punchily short. The title cut is more porous. Download the liners for expansive riffs on the connotations of the word "Shine" from Ben Waltzer, who seems to have the inside

scoop on Allen.

"The Laughing Bell" reverberates enigmatically. There's something haunting about Allen's insistent refrain, which he tucks in back when August takes a mini-solo (generally, soloistics are subjugated to a tri-lateral assault during this disc). The bouncy "East Boogie" recalls Charles Lloyd's upbeat ditties. Inclusion of off-the-cuff conversation preceding "Teo" hints at the unfastidious modus operandi here, but it isn't until the oasis of "Se'Lah" that you begin to sense where Allen's extra-musical feelings lie with this material.

—Michael Jackson

**Shine!:** Esrel; Sonhouse; Conjuration Of Angles; Marco Polo; Shine!; The Laughing Bell; East Boogie (Kolby's Theme); Ephraim; Angel; Teo (Ted's Theme); Se'Lah; Variation. (44:48)

**Personnel:** J.D. Allen, tenor saxophone; Gregg August, bass; Rudy Royston, drums.

» Ordering info: [sunnysiderecords.com](http://sunnysiderecords.com)

## New Releases Shed More Light on Sinatra, Rushing

In May Concord Records announced an agreement with Sinatra Enterprises to release some of the singer's Reprise albums in somewhat gussied up editions under the banner, The Frank Sinatra Collection, including a 40th anniversary edition of his 1969 album, *My Way* (Concord 31404; 41:16) ★★★, which has never been out of the catalog, and a previously unreleased 1988 concert, *Live At The Meadowlands* (Concord 31331; 1:17:36) ★★★★★½, that finds Sinatra in terrific form with a New Jersey home field advantage.

As anyone who has ever drilled into the Sinatra discography knows, there is a well-spring of concerts and other "unreleased" material in existence—and circulation. This Meadowlands performance is part of that underground traffic, but it is new to probably all but graduate-level Frankaholocs. All the material is familiar except "L.A. Is My Lady," a custom tailored Sinatra item that perhaps tried a little too hard and just never took root. He talks warmly to his giddy audience, and is respectful to the composers and arrangers—but selectively. He is inclined to credit those writers his audience would know (Rodgers and Hart, Arlen, etc.). But what about Ervin Drake? Or Joe Blackburn?

At 72, Sinatra is a great voice, even when he milks "New York, New York" just a tad. And it's too bad he didn't do the verse on "Someone To Watch Over Me." But he ends with the kind of emotional polarity that left crowds gasping, as the quiet melancholy of "One For My Baby" slides into the imperial strut of Frank Foster's "Mack The Knife" chart.

*My Way* was the best Sinatra album in an otherwise dim period when the kind of adult music in which he worked was eclipsed by a preponderance of singer-songwriter amateurism. The title piece, though it lacks the pedigree of a serious song, became Sinatra's show-stopping toast to his own life and cannot be ignored or resisted. But the album tends to decline as the tempos rise. "Yesterday" (his first foray into Lennon-McCartney territory), "All My Tomorrows," "Fool," and "Didn't We," which he completely cleanses of its country twang, leave one only to wonder what possibilities he might have seen in "Hallelujah" and "Mrs. Robinson." Even with his tongue in his cheek and Don Costa's diversionary



Frank Sinatra:  
home field his way

DOWNBEAT ARCHIVES

fire, Sinatra was not born to sing "hey, hey, hey." The album's original 34 minutes are padded with a truncated "My Way" from a 1987 concert and an interesting session rehearsal on "For Once In My Life." But even at 41 minutes, this is a scrawny CD.

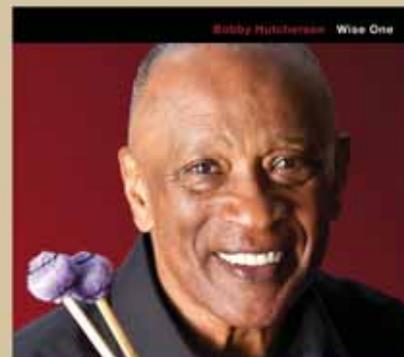
Ordering info: [concordmusicgroup.com](http://concordmusicgroup.com)

Coming down to more terrestrial levels of fame, though not artistry, the great Jimmy Rushing was caught in the mid-'60s in *The Scene: Live In New York* (High Note 7196; 52:46) ★★★★★ When Rushing rose to fame with Count Basie in the '30s, he became one of the few blues singers to make a major mark in the swing era. It was a reputation that served his sandpaper tenor well, and perhaps he saw little reason to tamper with it. So in his later years his performance repertoire tended to shrink to a handful of blues, giving his live recordings a constructed and repetitive familiarity. That's the one cautionary flag I raise about *The Scene*, a collection of otherwise vibrant club performances with Al Cohn and Zoot Sims. Presumably from New York's Half Note in the mid-'60s, the CD notes are cagey about exact sources and whether it's new material or among the Rushing Half Note air checks that surfaced on LP in the '70s and '80s.

Aside from these uncertainties, though, it's delightful. If Rushing is fairly predictable in his blues staples, he's wonderfully liberated on "I Can't Believe That You're In Love With Me" and pumps plenty of hard swinging juice into "I Cried For You." Both are the kind of express track treatments ideal for Zoot Sims and Al Cohn's keen jousting as they serve as fierce foils to the singer. **DB**

Ordering info: [jazzdepot.com](http://jazzdepot.com)

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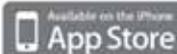
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## Rondi Charleston

*In My Life*

EMMAMUSE 002

★★★

A well-trained singer with a clear alto voice, admirable projection and accurate pitch, Rondi Charleston is accompanied on *In My Life* by a fine Bruce Barth-directed ensemble that gives excellent rhythm section work and sensuous string arrangements. The program is generally well chosen—a mix of jazz standards, show tunes, pop and Brazilian songs, with an obscure gem or two. With an unmistakably “legitimate” delivery, Charleston’s singing shows a greater affinity for the theater than the jazz club.

The net result is neither fish nor fowl: a musical theater/cabaret singer with jazz accompaniment, but few jazz instincts. Intensity is an almost ubiquitous quality in Charleston’s work. Her head tones are almost always sung forcefully. While she swings respectably on a bright treatment of Carole King’s “Beautiful,” a scat-and-sax chorus reveals a forced quality on her part. The open-throated ballad “Until” might have used a relaxed interlude for relief. The Brazilian treatment of “Someone To Light Up My Life” similarly could have stood some more relaxed phrasing.

But give Charleston material points: How many present-day jazz singers dig as deep as the seldom-sung Johnny Mercer–Jimmy Rowles ballad “Baby Don’t You Quit Now”? Joel Frahm delivers a couple of pithy solos and discreet-but-pointed obbligati, upping the jazz quotient throughout. A well-directed DVD of a Charleston live show is included. As professional as the production values are, she rushes the beat even more.

—Kirk Silsbee

**In My Life:** CD: Beautiful; Until; In My Life; Someone To Light Up My Life; Bewitched, Bothered And Bewildered; Ancient Steps; I’m Old Fashioned; I Believe In You; Baby Don’t You Quit Now; Estate; Shall We Dance; Waltz For Debby; Telescope; Fragile As A Song. (58:41) DVD: In My Life; Beautiful; Someone To Light Up My Life; Bewitched, Bothered And Bewildered; Telescope; Waltz For Debby; No More Blues; Baby Don’t You Quit Now; Estate; Shall We Dance; I’m Old Fashioned; Meet Rondi Charleston—A Video Profile by the Artist. (55:22)

**Personnel:** CD: Rondi Charleston, vocals; Hadar Noiberg, flute; Joel Frahm, tenor saxophone; Adam Rogers, guitars; Bruce Barth, piano and arrangements; Erik Charlston, vibes; Barbara Allen, harp; Meg Okura, Tanya Kalmanovitch, Antoine Silverman, Mary Wooten, strings; Sean Smith, bass; Clarence Penn, drums. DVD: Charleston, vocals; Noiberg, flute; Frahm, tenor saxophone; Rogers, guitars; Barth, piano; Smith, bass; Alvester Garnett, drums; Emma Charleston Ruchesky, background vocals (5).

» Ordering info: [rondicharleston.com](http://rondicharleston.com)

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## Derrick Gardner's Jazz Prophets +2

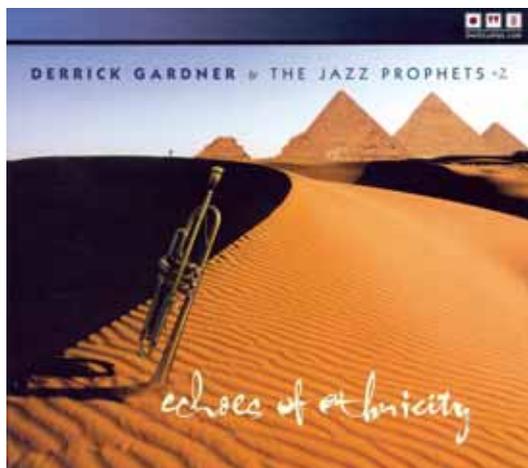
*Echoes Of Ethnicity*

OWL 129

★★★

If you like your jazz played with zest, with smart arrangements and snappy soloing, trumpeter/flugelhornist Derrick Gardner's *Echoes Of Ethnicity* is a good place to start. The trumpeter's Jazz Prophets are "+2," a sextet enlarged to an octet on 10 mostly brisk boppers with standard instrumentation all around.

The writing can be clever and fun, the playing most often spirited. Take the opener, a blend of Miles Davis' "Four" with a nod to Sonny Rollins on Gardner's fleet "4 Newk." Also gleaned from Lee Morgan's "Haina," the reference to "Four" recalls Davis' recording of the tune with Rollins from the 1950s. "4 Newk" is a tribute to Newk and his style of playing with everyone here getting into the act. Throughout *Echoes Of Ethnicity*, there's an airtight sense of everyone knowing where they belong, nothing out of place. At times it might recall a TV stage band, arrangements nestled up around soloists, as when



tenorist Rob Dixon is sandwiched between horn lines only to be followed in similar fashion by pianist Rick Roe on Gardner's medium-tempo swinger "Afros & Cubans." A song that incorporates a Latin pulse in service to the swing, "Afros & Cubans" also features percussion and some nice drumming from Donald Edwards as they accompany Roe on the tag.

Joining the rest of the Prophets—bassist Gerald Cannon and brother Vincent Gardner on trombone—are altoist Brad Leali and Jason Marshall on baritone. The combined heft of all

these horns adds to the charts, at times giving off a big-band sound but with a small-group feel as with another medium-tempo swinger, Dixon's "We Jazz June." Covers include an easygoing, funky 4/4 take on the '60s-era Aretha Franklin waltz hit "Natural Woman" and a standard stroll with "Autumn In New York" (a Gardner feature on trumpet), both songs played at cooler temperatures and offering respites from more typically hard-charging Prophets sound. Speaking of cool, "Crystal Stair" may be perky but it carries a serene feel as the band cruises across the two-chord vamp in a more subdued setting.

Heavy on the charts with what sometimes feels like mandatory playing all around, *Echoes Of Ethnicity* occasionally exudes a cluttered feel with little sense of the unexpected. Still, Gardner's project brims with an appealing energy that lets you know these guys are having a good time. —John Ephland

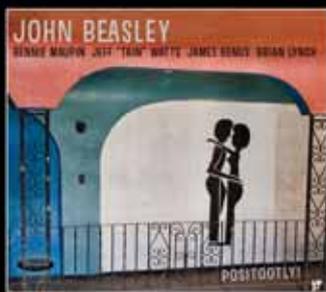
**Echoes Of Ethnicity:** 4 Newk; Afros & Cubans; We Jazz June; Natural Woman; Mercury Blvd.; The Melting Pot; Autumn In New York; Crystal Stair; The Blackamoor; Miss'ippi Man. (73:37)  
**Personnel:** Derrick Gardner, trumpet, flugelhorn; Vincent Gardner, trombone; Rob Dixon, tenor saxophone; Rick Roe, piano; Gerald Cannon, bass; Donald Edwards, drums; Brad Leali, alto saxophone; Jason Marshall, baritone saxophone; Kevin Kaiser, percussion; Brandon Meeks, bass.

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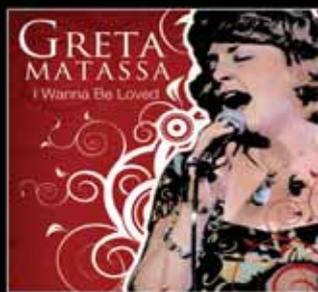
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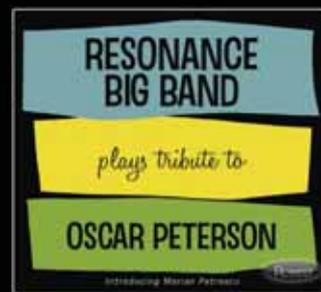
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## Far-Out Anniversaries

**John Lennon: *Live In Toronto '69* (Shout! Factory 826663; 50:00) ★★★** With the Beatles on the rocks, stage-frightened Lennon performs here in concert for the first time since the Fab Four conquered, and left, San Francisco three years earlier. He and the hastily organized Plastic Ono Band, with his wife Yoko Ono and Eric Clapton, show affection for old r&b numbers before taking a bizarre "high art" direction with "Cold Turkey" and "Give Peace a Chance." Run for cover—Ono emerges from a big white bag to shriek and freak. Before Lennon, the D. A. Pennebaker film has Bo Diddley, Jerry Lee Lewis and Little Richard—one song each, with their own bands—displaying the raucous energy that got Lennon hooked on rock 'n' roll in the first place.

Ordering info: [shoutfactory.com](http://shoutfactory.com)

**Sly & The Family Stone: *The Woodstock Experience* (Epic 88697; 50:18/ 41:42) ★★★★★**

Of all the many artists playing the three-day festival, Sly Stone's integrated gang delivered the most uplifting set. Heavy on mind-blowing enthusiasm, they cut a swath through the hippie hordes with psychedelic r&b dance music of the flat-out hedonistic ("Dance To The Music,") or socially aware ("Everyday People") kind—six of nine tracks appear for the first time. The Bay Area band dawdles in spots, as they do during the overextended instrumental "Sex Machine" on their otherwise excellent 1969 studio album *Stand!*—part of this commemorative package.

Ordering info: [legacyrecordings.com](http://legacyrecordings.com)

**Jimi Hendrix Experience: *Paris/Ottawa 1968* (Experience Hendrix 02517; CD 61:31/LP 33:00) ★★★★★** A warm-up to the breakthrough North American tour, Hendrix's recorded Parisian show is a blues-dominated piece de resistance. His treatment of "Red House" is truly inspired, bringing a tonic freshness to fluid, inventive phrasing that has a dramatic shape worthy of Freddy King. Frenetic "Killing Floor" and fairly calm "Catfish Blues" are almost as killer. "Little Wing" soars on lyricism. Three added tracks, including repeats of "Fire" and "Purple Haze," from a Canadian gig almost two months later, sound somewhat routine behind the pyrotechnics, tour pressures apparently affecting the great guitarist. *Live In Paris 1967*, a colored LP that's also part of this music/T-shirt "fan pack," contains seven songs from an earlier visit to



Jimi Hendrix:  
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France—missing are amazing versions of "Wind Cried Mary" and "Catfish Blues."

Ordering info: [jimihendrix.com](http://jimihendrix.com)

**Woodstock: 40 Years On: *Back To Yasgur's Farm* (Rhino 519761; 78:18/79:39/79:18/77:27/77:44/78:55) ★★★**

Fascinating in its 6-CD, 77-song, 28-acts-and-stage patter sprawl, this new box set holds your attention throughout. For one listen anyway—glorious music (many tracks unreleased until now) shares space with rancid tripe. Hendrix famously revolutionizes "The Star-Spangled Banner" and Joe Cocker applies his screwy energy to "With A Little Help From My Friends." Laudable performances, too, come from Joe Cocker, Sly Stone (see above), the Jefferson Airplane, Johnny Winter, Arlo Guthrie, the Who, Johnny Winter, Janis Joplin ("Work Me, Lord," despite her lousy band), Creedence Clearwater Revival (shut out from the 1970-71 soundtrack albums, worth the wait) and wild card-with-sitar Ravi Shankar. But there's no fun in the mud from blues atrocities Canned Heat and Paul Butterfield's Band or the laughably bad Bret Sommer, Quill, Melanie and Mountain. Crosby, Stills & Nash and Country Joe McDonald get too many tracks, plus it's sacrilegious to leave off fast-fingered Alvin Lee's performance of "I'm Going Home." With enough Woodstock music to fill two dozen more CDs, the love-in/bummer for 400,000 is far from over. **DB**

Ordering info: [rhino.com](http://rhino.com)



### Corey Wilkes & Abstrakt Pulse *Cries From Tha Ghetto*

PI 29

★★★★

It's no secret that musicians listen to all kinds of music, so it's ridiculous to think they're interested in playing only one style as well. Chicago trumpeter Corey Wilkes made his debut as a leader last year with *Drop It* (Delmark), a slick, groove-based record that seemed more interested in presenting polished soul and cool ambience than hard-hitting improvisation; despite its lack of depth, I have no reason to believe that the trumpeter wasn't totally invested in the album. But you can hear much more of his personality on his terrific follow-up, *Cries From Tha Ghetto*.

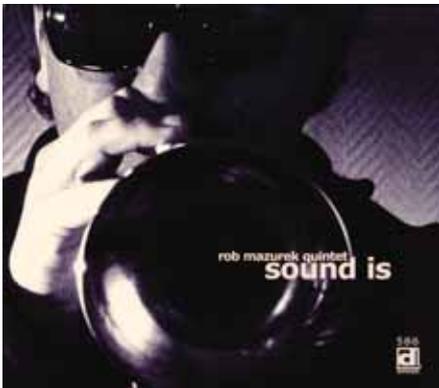
Cut with a crew of adventurous musicians who have emerged from the weekly jam sessions at Fred Anderson's Velvet Lounge—tenor saxophonist Kevin Nabors, guitarist Scott Hesse, bassist Junius Paul and drummer Isaiah Spencer—the new record dwells in the vicinity of the associations that first got Wilkes noticed: as a member of Roscoe Mitchell's Note Factory and as the eventual replacement for the irreplaceable Lester Bowie in the Art Ensemble of Chicago. Wilkes isn't as progressive as those cats yet, but by ripping through sturdy originals clearly inspired by some of the boldest artists on Blue Note during the '60s—Jackie McLean, Freddie Hubbard, Bobby Hutcherson—and employing woolly free-jazz trademarks along the way, he more than lives up to his reputation.

"SICK JJ" captures the band at its most explosive, with a roiling dose of free improvisation, while the brisk "Levitation" sounds like an outtake from Eric Dolphy's *Out To Lunch*. At the same time, a ballad like "Rain" reveals a tenderness to the trumpeter. His tone isn't as plush and round as Bowie's was, but he has a similar drive and sense of humor, and you can hear his melodic gifts clearly on a reading of Bowie's "Villa Tiamo," the only non-original on the album. Wilkes is clearly delivering on his promise. —Peter Margasak

***Cries From Tha Ghetto***: First Mind; Abstrakt #1; SICK JJ; Levitation; Rain; Cries From Tha Ghetto; Abstrakt #2; Visionary Of An Abstrakt; Abstrakt #3; Villa Tiamo; Abstrakt #4; Chasin' LeRoy. (59:22)

**Personnel**: Corey Wilkes, trumpet, flugelhorn; Kevin Nabors, tenor saxophone; Scott Hesse, guitar; Junius Paul, bass; Isaiah Spencer, drums; Jumaane Taylor, tap dance.

» Ordering info: [pirecordings.com](http://pirecordings.com)



## Rod Mazurek Quintet

**Sound Is**

DELMARK 586

★★★

Given that Rob Mazurek has just presented a collaborative large band with Roscoe Mitchell and that the name of this album resembles that of Mitchell's debut on Delmark, it's fair to look for connections between that record and this one. There's certainly no overt sonic similarity between the stark and thorny *Sound*, which was recorded 43 years ago, and the far more lush and melodic *Sound Is*. And as artistic statements, they aren't on the same level; Mitchell's effort was a game-changing re-imagining of what musicians can do if sound, not genre or style, is their essential material. On the other hand, if you've followed Mazurek's Chicago Underground and Exploding Star Orchestra recordings, there's not a lot here to surprise you, just a solid effort by a new band of old friends.

But Mazurek, like his fellow former Chicagoan, does select carefully from the contemporary zeitgeist and put his personal spin on his pet ideas. This record, unlike his several all-electronic efforts, sounds like jazz; there's a lithe, melodic cornet line up front, swinging rhythms at the roots and interwoven piano, vibes and bass figures swirling and tightening in between. The leader is also the principal soloist, even when he's not soloing; whenever the spotlight falls on another player, it sounds like they're working harder to fit into Mazurek's sound concept than they are to assert their own identity.

While *Sound Is* generally sounds like a live performance, close listening reveals plenty of computer-enabled intervention. On "Microraptogonafly," Jason Adaseiwicz's bowed vibraphone melts into digitally elongated tones that function like a shimmering blue screen against which Mazurek's brass exhortations dip and turn. And just as Mitchell's concepts showed a keen awareness of free-jazz and the classical avant-garde, Mazurek taps into alternate approaches to broaden his options; "Beauty Wolf," with its minimalist pulse, swelling electronic tones

and spasmodic percussion interruptions, crosses over into realms of sound art and underground rock. And "The Field," with Adaseiwicz in the lead and Mazurek's horn mixed so low it sounds like it's down the hall from the rest of the band, is straight-up instrumental pop that manages never to sound like dread pop-jazz.

Not everything on *Sound Is* works; in particular, a closing collage of electronically mulched sounds and a child playing at the piano offers nothing to sustain interest once

you get past saying, "Aw, isn't she cute." But for most of its length it is graceful and involving.

—Bill Meyer

**Sound Is:** As If An Angel Fell From The Sky; The Earthquake Tree; Dragon Kites; The Star Splitter; The Hill; Le Baiser (The Kiss); The Lightning Field; Cinnamon Tree; The Dream Rocker; Beauty Wolf; Microraptogonafly; Aphrodite Rising; The Field; Nora Grace. (71:30)

**Personnel:** Rob Mazurek, cornet, synthesizer, piano; John Herndon, drums, percussion, tenor-on; Matthew Lux, bass guitar; Josh Abrams, acoustic bass, piano; Jason Adaseiwicz, vibraphone.

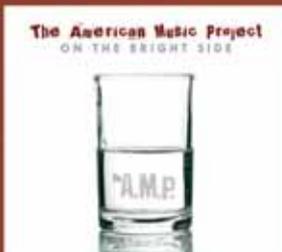
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## Neil Cowley Trio

*Loud ... Louder ... Stop*

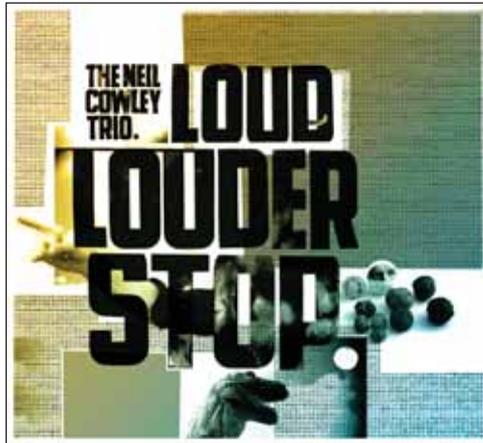
CAKE 78551

★★★½

A quick way to reference the Neil Cowley Trio is to imagine Ben Folds 5 without the vocals. That's close to what Cowley and company put forth: piano-based songs, all of them fairly short, none of them too challenging but each one quirky and imaginative in its conception, propelled by a simpatico rhythm section.

The longer this album plays, though, the more this music flourishes on its own. Though Cowley has a fluid technique, his approach is to underplay, to pare down to basics when he does extemporize, and to make sure that everything he and his colleagues do serves the song. "Scaredy Cat" unfolds over a slow, steady backbeat and a gradual crescendo as Cowley stretches his solo patiently, from single notes to rumbling, heavily pedaled tremolos that color the chord movement like clouds darkening the sky.

This is the band's approach as well on "Ginger Sheep," which begins as a jumpy boom-chuck dance with Middle Eastern insinuations, melts into a B section in which the rhythm persists in a more toned-down, filmy transition, and then hops back to the opening feel as Cowley and bassist Richard Sadler jab out the low-register theme in unison and Evan Jenkins playfully adds a surf-rock double-snare pattern to the groove. The shifts from one section to the next continue through the tune, always with a character that's closer to composition than improvisation.

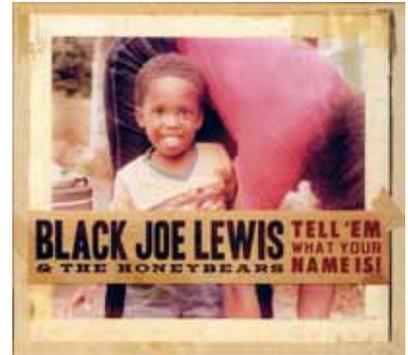


As a writer, Cowley moves smoothly from gentle dissonances to consonant chords, threaded by restless, ongoing melodies that delay any sense of premature resolution. On "We Are Here To Make Plastic" the trio blazes through a complex theme, presented in groups of 16th notes from the piano but interrupted by frequent pauses transforming into a pointillistic boogie-woogie before giving way to the album's most extended improvised piano passage. All of this ends abruptly; like a waiter snatching a delectable dish too quickly from the table, it leaves the listener wondering what might have been savored had it been left before us a little longer. —Robert L. Doerschuk

**Loud ... Louder ... Stop:** His Nibs; Dinosaur Die; Scaredy Cat; Ginger Sheep; Clumsy Couple; Captain Backfire; Well; We Are Here To Make Plastic; Synaesthesia Traffic; Streets Paved with Half Baguettes Pt. 2. (54:49)

**Personnel:** Neil Cowley, piano; Richard Sadler, bass; Evan Jenkins, drums.

» Ordering info: [candidrecords.com](http://candidrecords.com)



## Black Joe Lewis & The Honeybears

*Tell 'Em What Your Name Is!*

LOST HIGHWAY B0012522

★★★

Loud, proud and profane, Black Joe Lewis and his brash attack band The Honeybears blast out a unique sort of cross-pollinated 21st century soul with relentless energy and reckless abandon. The horn-powered Austin, Texas, aggregation is a high-volume vehicle for the fresh and in-your-face R&B approach of singer/songwriter/guitarist Lewis, and its debut album effectively showcases both his raw genius and the band's primal power.

Clocking in at just a half-hour or so, the album rips through 10 songs with an engaging intensity that often owes more to punk rock than classic soul. But the beat is aimed at funky feet, and the updated garage-soul sound The Honeybears masterfully generate has its sensibilities firmly rooted in an R&B foundation.

Lewis' singing is more visceral than virtuoso and it creatively contrasts and complements the skillfully synchronized interplay of the horn section, a hard-riffing unit borrowed from fellow Austin party band Grupo Fantasma. There are notable instrumental nods to the Bar-Kays and Archie Bells & the Drells to open the record and echoes of everyone from Son House to Swamp Dogg ricochet through Lewis' vocals elsewhere.

As a soul-shouting bandleader the easy comparisons should be James Brown, Otis Redding and the like, but Lewis is very much his own man and he's fervently living in the present, something persistently driven home by his post-hip-hop lyrics and aggressively contemporary music. *Tell 'Em What Your Name Is!* fulfills its title as it serves as an entertaining introduction to Lewis' intriguing take on modern soul music.

—Michael Point

**Tell 'Em What Your Name Is!:** Gunpowder; Sugarfoot; I'm Broke; Big Booty Woman; Boogie; Master Sold My Baby; Get Yo Shit; Humpin'; Bobby Booshay; Please Pt. Two. (30:34)

**Personnel:** Joe Lewis, lead guitar, vocals; Zach Ernst, rhythm guitar, lap steel guitar (6); Bill Stevenson, bass; Matthew Strmiska, drums; Ian Varley, organ, clavinet (2), Fender Rhodes (3), Wuritzer (9); David McKnight, tenor saxophone (10); Officer Tiny Tony, vocals (7); Jim Eno, drums and percussion; Grupo Fantasma Jewmex Horns, Gilbert Elorreaga (trumpet), Leo Gauna (trombone), Josh Levy (baritone saxophone).

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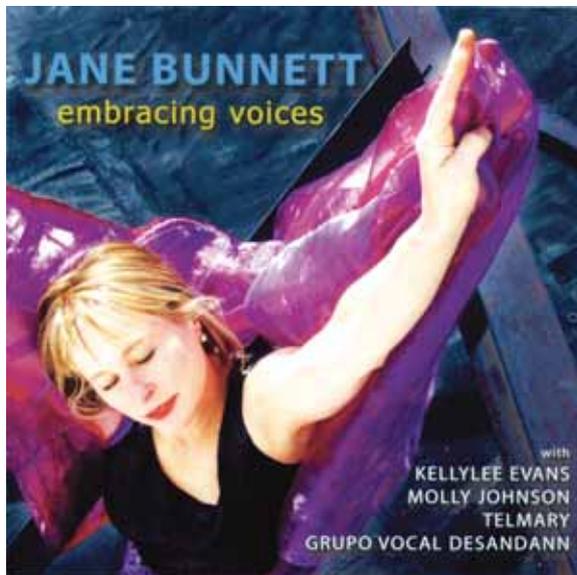
**Jane Bunnett**

**Embracing Voices**

SUNNYSIDE 1209

★★★★½

Canadian flautist/saxist Jane Bunnett and trumpeter Larry Kramer have pooled resources from their favorite island, Cuba, since the early 1990s, and they have it down. This project is a departure for Bunnett as it emphasizes vocals, notably the versatile African gospel/creole choir from Camaguey, Grupo Vocal Desandann, whose mahogany harmonies abruptly open this CD. Canadian singer Kellylee Evans is a key collaborator here with a voice that echoes the purity and sincerity of Lizz Wright. Evans pens lyrics, including those to Bunnett's asymmetrical lullaby "Sway." The booklet should show more photos of the other musicians involved, given the large cast assembled, which includes Canadian institution Don Thompson (playing all manner of instruments) and gruff voiced Molly Johnson, who emotes on a protracted version of Jacques Brel's playful "If You Go Away."



with McCoy Tyner-ish sprinklings from David Virelles, classy, centered flute playing from Bunnett plus Pablosky Rosales channelling George Benson on the tres; "Chen Nan Ren" recalls Hugh Masekela's joyful protests. Though several pieces sound through-composed, everything breathes beautifully and there is subtle stylistic variety in the approach of Grupo Desandann, who access Africa through Haitian heritage. Earnest vocals from Evans on "Kaleidoscope" morph into a cooking clave-driven descarga. Bunnett's soprano on Thompson's plaintive "Egberto" whiffs of Dexter Gordon's rare forays on the straight horn, and her sound is poignantly parched alongside Thompson's piano on "Pa Gen Dio (There's No Water)," preceding a gorgeous spiritual postscript from the chorus of Desandann. —Michael Jackson

Given the solid rhythmic rug provided by the young Cuban musicians, including pithy bassist Yunior Terry, Bunnett's sporadic flute and soprano are afforded nice spaces in which to dance. On the rumba-rap "Pancho Quinto" the flute adapts nimbly to the tempo change, and the relaxed mix of bata drums and assorted percussion is generously played out.

"I Hear Voices" has a John Coltrane vibe,

**Embracing Voices:** Sway; Kaleidoscope (sic); Wongolo; Serafina; If You Go Away; Pancho Quinto; I Hear Voices; Chen Nan Ren; Egberto; A Nu Danse; Pa Gen Dio; The Only One. (68,23)

**Personnel:** Jane Bunnett, soprano sax, flute; Larry Kramer, trumpet, flugelhorn; David Virelles, piano, marimba; Don Thompson, vibes, piano, marimba, bass; Yunior Terry, acoustic bass; Jorge Torres, bata and percussion; Frank Durand, drums, marimba; Pablosky Rosales, tres guitar; Barry Schiffman, viola; Grupo Vocal Desandann; Kellylee Evans, vocals; Molly Johnson, vocals; Telamary, vocals.

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## VINYL

by Bob Gendron

### Legacy's Audiophile LPs Bring out Davis, Hancock's Nuances

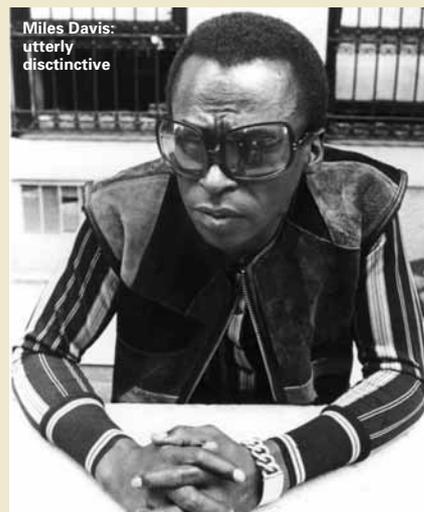
"Hear What You've Been Missing." In other words: "Sorry, our bad." Indeed, the slogan to Sony Legacy's vinyl campaign is as close to an apology as music lovers will receive from major labels, which tried to kill off LPs before recently reversing course as interest in analog skyrocketed. Legacy's vinyl rollout began last summer and includes four remastered Miles Davis classics and a Herbie Hancock favorite.

Audiophiles accustomed to specialized pressings might quibble with Legacy's efforts—the packaging is rather minimalist—but the five titles reviewed here feature relatively quiet playback. They're also pressed on 180-gram vinyl, a medium noticeably less warped than Legacy's standard offerings. And in nearly every instance, they best the fairly good CD remasters (but lack the latter format's bonus tracks and liner notes).

Fifty years on, Davis' *Sketches of Spain* (740414; 41:19) ★★★★★½ still sounds utterly distinctive. The mélange of jazz, classical, blues and traditional Spanish melodies relies on a groundswell of dynamic contrasts that, collectively, reject the argument that the album equates to little more than exaggerated elevator music. Such subtleties come to fore with spectacular clarity on LP. Specifically, colors and shades are richer and more pronounced; on "Concierto de Aranjuez," you can hear and feel the air move through Davis' horn. The prancing flamenco "Solea" gains from improved instrumental pace and tonal decay, and lends the somewhat dry recording added warmth.

With 1967's *Nefertiti* (740412; 39:15) ★★★★★½, Davis created a small-scale masterpiece. Tenor saxophonist Wayne Shorter and pianist Herbie Hancock stand out, but the real celebrities are the cool-headed compositions—pleasant mood pieces that come across with sublime smoothness on LP. The bass is a tad undefined on "Hand Jive" and a faint brittle quality surfaces during select softer passages. But these slight deficiencies are nothing that a volume boost won't cure. Offset by Hancock's staggered lines, drummer Tony Williams' cymbal taps during "Fall" reel you into the song in a mesmerizing manner that's exclusive to analog.

*In A Silent Way* (740415; 38:10) ★★★★★ is a glorious transition into atmospheric nir-



Miles Davis: utterly distinctive

DOWNBEAT ARCHIVES

vana. The 1969 affair remains a gateway to the interstellar world of electric fusion—and all of its associated impressionistic language, which is still being deciphered by so-called "post-rock" bands and experimental collage artists. On LP, the ensemble's playing is more vivid, upfront, palpable, immediate and flavorful. "In A Silent Way/It's About That Time" is especially airy, with Davis' trumpet creamy and bold; in the midst of the 20-minute epic, John McLaughlin's luscious guitar tones gracefully hover, contributing to an aura that is simultaneously enveloping and freeing.

Due to its piecemeal construction, *Bitches Brew* (740407; 94:11) ★★★★★ doesn't benefit from vinyl's natural acoustic properties. While it's impossible to discern everything happening amidst the noisy proceedings, the double-LP set does a better-than-average job of revealing the sonic depths, nooks, crevasses and textures that give the landmark statement thematic consistency. Equally impressive, the pitch-shifting echoes at the start of the title track seemingly drift into infinity. Yet the pressing doesn't bestow the ultimate in oomph or presence; the laidback character may owe to the cut-and-paste production.

Apart from presenting the indispensable space-age cover art in its intended size, Hancock's funky *Thrust* (740406; 48:01) ★★★★★½ sounds brilliant on LP, simmering with cohesive images and free-for-all verve. Yes, the ARP synthesizer banks are a love-it-or-hate-it proposition, and the keyboard-drenched tunes scream mid-'70s. Yet the drums have requisite punch, bass lines are round and fat, and beats kick with a streetwise strut. As they percolate, the grooves sweat on LP; on disc, they merely perspire.

DB

Ordering info: [legacyrecordings.com](http://legacyrecordings.com)

## Eric Lindell

### Gulf Coast Highway

ALLIGATOR 4928

★★★

Eric Lindell's unassuming blue-eyed soul stylings are permeated with New Orleans rhythms on his third album. They serve his purpose well, surrounding and supporting his voice in fine fashion while also expanding and embellishing the signature simplicity of his songwriting.

Lindell doesn't attempt anything dramatic on the album, preferring to simply roll through 15 concise compositions, a half-dozen of which clock in under three minutes. He contributes guitar work to the proceedings but it's his distinctive vocal approach, a sort of simmering soul colored by an assortment of Gulf Coast blues and country influences, that is both the music's main ingredient and its primary attraction.

Eight tracks feature the supple genius of the Galactic rhythm section of drummer Stanton Moore and bassist Robert Mercurio, so its Crescent City flavorings are both obvious and authentic. Despite the presence of a horn section and an assortment of soloists, Moore may be the most prominent musician on the album and he



receives a satisfying showcase on "This Love Is Gonna Last."

The only non-originals have country roots, but they're creatively cross-pollinated with other genres in Lindell's remakes. The Buck Owens classic "Crying Time" is rhythmically energized out of its original beer joint weeper mode while the Waylon Jennings and Willie Nelson tune "I Can Get Off On

You" is taken on a funk romp through the streets of the Crescent City. Lindell also effectively covers "Here Comes The Blues Again," a song by his most direct comparison, Texas roadhouse R&B star Delbert McClinton. —Michael Point

**Gulf Coast Highway:** If Love Can't Find A Way; Willin' And Able; Love And Compassion; This Is Gonna Last; Turnin' It Out; It's A Drag; Lullaby For Mercy Ann; The Look; I Can Get Off On You; Country Livin'; Dirty Bird; I'll Be Around; Here Comes The Blues Again; Crying Time; Raw Doggin'. (46:16)

**Personnel:** Eric Lindell, vocals, guitars, electric piano (11); Marc Adams, Hammond B3 organ, piano (7, 9, 13, 14); Jimmy Carpenter, tenor saxophone, baritone saxophone (8, 10, 11, 12); Derek Huston, baritone saxophone, tenor saxophone (1, 4, 5, 6, 8, 9, 13, 14, 15); Robert Mercurio, bass (2, 3, 4, 7, 8, 10, 11, 12); Aaron Wilkinson, bass (1, 5, 6, 9, 13, 14, 15); Stanton Moore, drums (2, 3, 4, 7, 8, 10, 11, 12); Chris DeJohn, drums (1, 5, 6, 9, 13, 14, 15); Chris Mule, resonator guitar (1, 5, 9, 13), electric guitar (6, 14, 15); Sean Carey, harmonica (1, 6, 13), backing vocals (1, 9, 13, 14); Sheila Sanders, backing vocals (4, 8, 11); Tana Doughty, backing vocals (4, 8, 11).

» Ordering info: [alligator.com](http://alligator.com)

## Fred Hersch Pocket Orchestra

### Live At Jazz Standard

SUNNYSIDE 1222

★★★★

If "Pocket Orchestra" sounds like something hawked by Ron Popeil in a late-night infomercial, the impression isn't entirely inapt. While Fred Hersch's latest ensemble is far more elegant than a commercial spiel, it shares with many a Ronco product the ability to conceal a stunning diversity of assets within a compact package. It may not slice and dice, but the bassless quartet is at turns intimate and expansive, playful and delicate, folksy and refined. *Live At Jazz Standard* captures a casual, sprightly performance, a seemingly shoes-off, collars-loosened affair—all the more remarkable in that this was only the group's second-ever gig together.

Hersch has long approached the musicians in his units as separate colors on a palette, and the absence of a bassist combined with the bright, pliant voice of Jo Lawry allows him to mix his elements onto a vibrant and multi-hued canvas. The Aussie-born singer adds a blissful airiness to "Child's Song" and an unselfconscious campfire singalong quality to the folksy



"Down Home," then seems to lose herself in the transcendent humming of "Canzona," with Richie Barshay's atmospheric percussion here at its most evocative.

For the most part, Hersch employs Lawry's voice as a melodic instrument, though he has her recite and sing Mary Jo Salter's poem "Light Years" and revives two songs from his collaboration with Norma Winstone.

Where Hersch dances with Lawry, he genially tussles with Ralph Alessi. The two are hardly strangers to one another, and their history is evident in their comfortable camaraderie. The opening track, "Stuttering," one of Hersch's most playful tunes, finds the pair engaging like two brothers—teasing, one-upping, uniting with a shorthand ease. Hersch's penchant for gorgeous melodies and lyrical flights can be found throughout this disc, but where much of his work follows an introspective muse, this is a far more communal work suffused by an inner warmth. —Shaun Brady

**Live At Jazz Standard:** Stuttering; Child's Song; Song Without Words #4; Duet; Light Years; Down Home; Invitation To The Dance (Sarabande); Lee's Dream; Canzona; Free Flying; A Wish (Valentine). (71:01)

**Personnel:** Fred Hersch, piano; Ralph Alessi, trumpet; Jo Lawry, voice; Richie Barshay, percussion.

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## ILAD

*Here/There*

SYJIP RECORDS 003

★★★



*Here/There* is the third CD by the Richmond, Va., quartet ILAD, a band that uses conventional instrumentation plus studio accoutrement to create a flowing, sometimes dreamy pastiche of progressive post-rock. Balancing formal song structure with loose-limbed grooves, ILAD showcases plenty of musical heft to back up their hushed vocals and ambient resonances. Although the vocal work here is lacking distinctiveness, guitarist Clifton McDaniel and keyboardist Gabe Churray still provide a wide array of cosmic sounds with layers and layers of smart overdubs. Beyond that, it is really the intuitive rhythm section of bassist Cameron Ralston and drummer Scott Clark that allows this band to bounce from quirky pop to roots-rock to freaky-folksy Americana or simply morph into a lengthy jazz-fusion instrumental.

Fans of Tortoise will go for the taut-but-subtle tensions of "Wish For A Flood," and the album has numerous oddball highlights including urgent tracks like "Magazine," the ultra-bluesy "Black Gold" and the kaleidoscopic shifts of sounds in "Mexico." Clever rocking tunes like "Lou Dobbs" will also catch some attention, as ILAD have all of their instrumental bases covered and they seem to be having a good time doing it.

—Mitch Myers

**Here/There:** TV Sutra; Conservation; Magazine; Mexico; Black Gold; I Just Stopped By; Wish For A Flood; Lou Dobbs; I'm Not Mean; Everyone Hurts (Everyone); Extraordinary Machine; Everybody; December; Tiny Dream; Church. (63:50)

**Personnel:** Clifton McDaniel, guitar; Gabe Churray, keyboards, electronics; Scott Clark, drums, percussion; Cameron Ralston, bass.

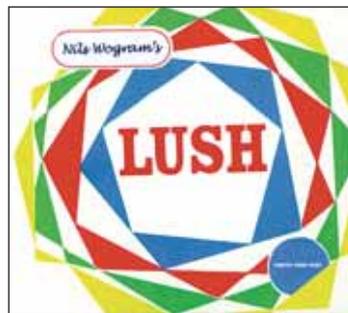
» Ordering info: [iladmusic.com](http://iladmusic.com)

## Nils Wogram's Lush

*Pretty Good News*

UNIT 4216

★★½



Over the last decade, German trombonist Nils Wogram has established himself as one of the most exciting and versatile improvisers in jazz. At the core of all of his multifarious projects is a deep understanding of jazz fundamentals and rich, fat tone.

*Lush* is a sextet with Swiss musicians—where the trombonist is based these days—serving up a kind jazz-pop fusion with some heavy funk overtones. The rhythms served up by drummer Kaspar Rast (who also plays in Nik Bärtsch's Ronin) and electric bassist Wolfgang Zwiauner are nimble and groove-driven—if a little overactive—and here and there Tilman Ehrhorn drops electronic textures and noises, often superfluous.

The real activity comes from the front line. Wogram, who seems to be shooting for a late Steely Dan vibe with the project, wrote all of the music, but the melodies generally lack the catchiness of those indelible Fagen/Becker tunes. The trombonist fares much better when he solos, demonstrating a dazzling ease with the fast-flying funk patterns. Colin Vallon, one of Switzerland's most promising young pianists, sticks largely to Fender Rhodes here, dropping in vibrato-heavy vamps, but his improvising is a bit too refined and grit-free for this setting. —Peter Margasak

**Pretty Good News:** *Pretty Good News*; *Into The Warmth*; *Hung-re-You*; *I Will Be Fine*; *Unveiled Depths*; *Thinking Of You*. (61:03)

**Personnel:** Nils Wogram, trombone, melodica; Simone Vollenweider, vocals; Colin Vallon, piano, Fender Rhodes; Wolfgang Zwiauner, electric bass; Kaspar Rast, drums; Tilman Ehrhorn, electronics.

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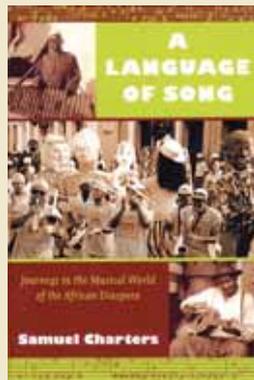
## BOOKS

by Frank-John Hadley

### Samuel Charters Remains the Watchful Traveler

No garden-variety writer about music, Samuel Charters deserves a respectful bow from anyone who values roots music. His books *The Country Blues* (1959) and *The Blues Makers* (1981) should be required reading for the same folks. Written after he made many field recordings in the South, *The Country Blues* was responsible for generating interest in forgotten prewar bluesmen like Furry Lewis and Skip James. In the '60s, Charters mined gold producing the compilations *Chicago/The Blues/Today!*, which gave big boosts to the flagging careers of Buddy Guy, Otis Rush and other Chicago-style blues worthies.

The new *A Language of Song: Journeys in the Musical World of the African Diaspora* (Duke University Press) finds Charters in the interconnected roles of an uncommonly alert travel writer and an analytical, yet easily understood, ethnomusicologist. Over five decades, he took notes on his excursions to hear African-influenced music and the results highlight the sense of the potential in a musician's human nature.



Charters' first-person writing—straightforward, flowing, quietly passionate, seldom dry, never afflicted by self-absorption or scholarly denseness—provides proof of his gift for understanding various types of African-derived music that he encountered on his travels. He's knowledgeable and then some, tracing a style's history back to mother Africa and reporting on the political

and social climes that nurture or hinder indigenous music creatively. Well into his book, he off-handedly mentions his great knack for "looking around and getting the feel of a place." True, indeed.

Originally from Pittsburgh, a former resident of New Orleans and New York, and long based in Sweden, Charters creates masterly evocations of the music-rich locales. In West Africa to record a griot-storyteller, he basks in his colorful surroundings: "Processions of drummers swept through the streets, followed by lines of serious-faced men and women swaying in time to the music. Beside a gritty wall a trio of ragged musicians playing slim, curved native flutes entertained shrieking crowds with suggestive acrobatics." Smitten with the Afro-European dance music he hears on a radio at home, he ventures to the Canary Islands and attends a concert of canarios music. He also turns up in the Bahamas (where he encounters guitarist Joseph Spence), Trinidad (calypso king Mighty Sparrow), Jamaica (reggae eccentric Augustus Pablo) and Brazil at Carnival time. Any reader beginning an investigation of this or that music discussed would be wise to spend time with *A Language of Song*. Readers already hip will find new information and appreciate Charters' fresh enthusiasm over the golden sounds.

Also important to the scope and depth of this wonderful book are the sections concerning original American music—the tub-and-washboard pre-blues of south Alabama, Scott Joplin's ragtime in St. Louis, Harlem's gospel, New Orleans brass bands, Louisiana zydeco and the slavery spirituals of the Georgia Sea Islands. Always present in Charters' writing is concern for fresh musical affirmations of life. **DB**

Ordering info: [dukeupress.edu](http://dukeupress.edu)

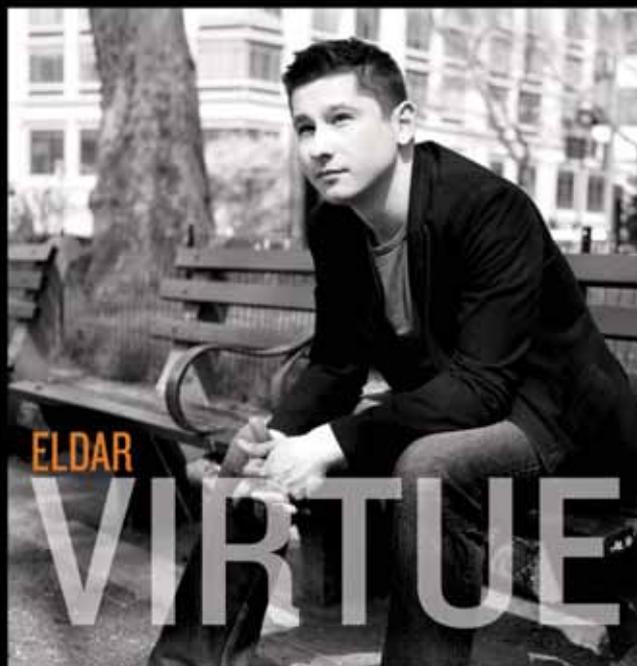
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*Where to Study Jazz 2010*

# STUDENT

## MUSIC GUIDE



# Wynton Marsalis

*Better Methods for Teaching Jazz*

Hey, Freshmen!  
Prepping for the  
College Experience

Search Party  
Finding a Program  
that Fits

Engineering  
Opportunities

Post-Graduate  
Challenges

New England  
Conservatory



Loyola University of New Orleans Jazz Band 2

# Jazz Journeys Across Campus

You've spent the time practicing your instrument and refining your art, alone and with your friends. You've listened to countless hours of your favorite artists' recordings and transcribed their solos. Now it's time for you to take your musical education to a higher level as you enter college.

The schools featured in this guide can help you take one of the biggest and most important steps towards becoming a professional musician. The jazz programs range in size and focus; great teachers and schools can be found all across North America and abroad. Remember that while one college may be an ideal fit for one student, another student may thrive in an entirely different environment. So it's important to explore the range of programs featured in this guide. Use our comprehensive listings to get a sense of what the schools offer, but ultimately it's up to you to contact the colleges and universities, visit campuses and get yourself the right kind of information.

DownBeat can help you with your jazz education journey, and now it's up to you to dig deep into your musical soul and find your own voice.

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*Jazz Musicians Offer Their Tips*

By Eric Fine

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By Wynton Marsalis

100 **Hey, Freshmen! Friends Today Are Networks Tomorrow**

By Miles Osland

102 **New England Conservatory Celebrates 40 Years of Jazz**

By Frank-John Hadley

106 **Hey, Freshmen! Preparation, Patience and Confidence Starts Now, Lasts Forever**

By Rufus Reid

120 **Engineering's Endurance**

*Education in Studio Technology Rises Above Recession*

By Yoshi Kato

130 **Higher Learning**  
*The Work and Rewards in Obtaining a Post-graduate Degree*

By Aaron Cohen



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## EAST

### **Berklee College of Music**

*Boston, Massachusetts*

Student Body: 4,054 students.

Tuition: \$29,700/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. Visit: [berklee.edu/admissions/general/audition\\_interview.html](http://berklee.edu/admissions/general/audition_interview.html).

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

Scholarships: Available. Contact office of scholarships and student employment: (617) 747-8681; [scholarships@berklee.edu](mailto:scholarships@berklee.edu); or visit [berklee.edu/scholarships](http://berklee.edu/scholarships).

Application Deadline: Fall semester early action deadline: Nov. 1; auditions take place August-December.

Regular action deadline: Jan. 15; auditions take place August-March. Spring semester deadline: July 1; auditions take place March-July. Summer semester deadline: Dec. 1, auditions take place August-January.

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

### **Carnegie Mellon University**

*Pittsburgh, Pennsylvania*

Student Body: 175 undergraduate music majors.

Tuition: \$40,300/year.

Jazz Degrees: None.

Jazz Bands: Jazz Ensemble, Jazz Vocal Ensemble.

Faculty: By instrument or studio.

Auditions: Jazz Ensemble auditions open only to Carnegie Mellon students at the start of each school year.

Financial Aid: Available.

Scholarships: Not available.

Application Deadline: Dec. 1.

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

### **City College of New York (CUNY)**

*New York, New York*

Student Body: 300 music majors, 150 jazz majors.

Tuition: Undergraduate, in-state: \$2,300 per semester; out-of-state: \$4,980 per semester; graduate, in-state: \$3,680 per semester; out-of-state: \$6,900 per semester.

Jazz Degrees: Bachelor's of Fine Arts in jazz studies; Master's of Arts in jazz studies.

Jazz Bands: Big Band, Latin Band, World Music Ensemble, Hard Bop Ensemble, Free Jazz Ensemble, Brazilian Music Ensemble.

Faculty: Full-time jazz faculty include John Patitucci, Dan Carillo, Scott Reeves, Mike Holoher, Suzanne Pittson, Ray Gallon, Ron Carter.

Notable Alumni: John Benitez, Eliot Zigmund, Tom Varner,

Adam Nussbaum, Deanna Witkowski.

Auditions: October for spring admission, March for fall admission. Audition live or by CD.

Contact [sreeves@ccny.cuny.edu](mailto:sreeves@ccny.cuny.edu) for details.

Financial Aid: Pell and other grants available.

Contact financial aid office.

Scholarships: Academic Scholarships: Honors College & Kaye Scholarships, [cuny.edu](http://cuny.edu); Music Scholarships: awarded at BFA auditions. Ensemble coaching assistantships available for graduate students.

Application Deadline: U.S. citizens: Nov. for spring admissions, April for fall admission; International students: recommend applying six to nine months prior to start of semester.

Contact: Undergraduate jazz students: Scott Reeves, [sreeves@ccny.cuny.edu](mailto:sreeves@ccny.cuny.edu); graduate students: Chadwick Jenkins, [musicgrad@ccny.cuny.edu](mailto:musicgrad@ccny.cuny.edu).

### **College of Saint Rose**

*Albany, New York*

Student Body: 200 undergraduate music majors/45 graduate; 30 in jazz program.

Tuition: Undergraduate, \$22,324; graduate, \$626 per credit hour.

Jazz Degrees: Music Industry/Jazz Performance Minor.

Jazz Bands: Instrumental Jazz Ensemble, Vocal Jazz Ensemble, combos.

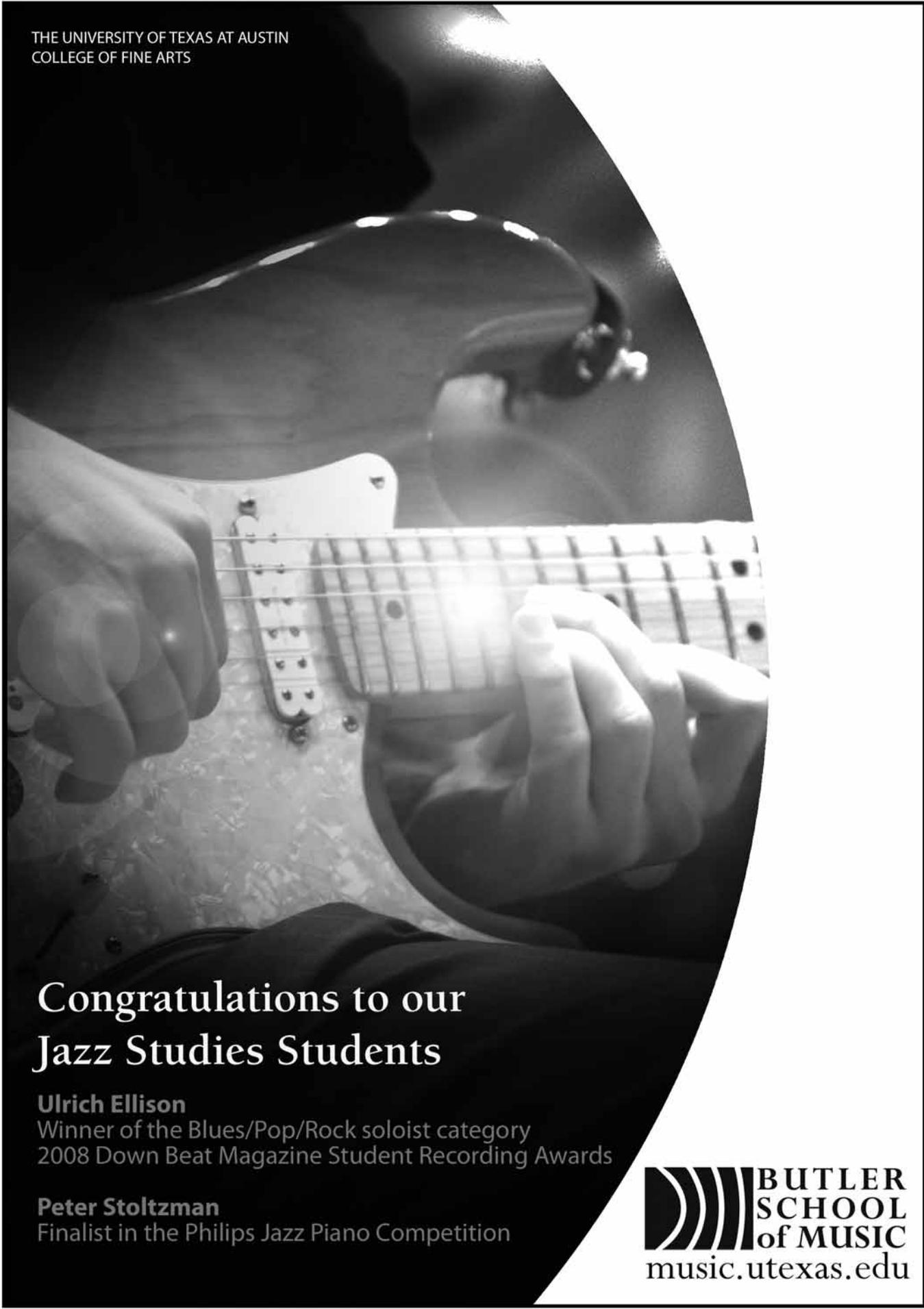
Faculty: Paul Evoskevich, Matt Cremisio, Paul Quigley, Gary Kelly, Cliff Brucker, Lee Shaw, Michael Levi.

Notable Alumni: Brian Patneaude, Scott Weinholt, Jack Fragomeni.

Auditions: Dec. 12, Jan. 16, Jan. 23, Jan. 24, March 20, April 17. The ability to read music notation is required for all instrumentalists and vocalists. All students may be asked to demonstrate their sight-reading abilities during their audition. Visit [strose.edu](http://strose.edu).

Financial Aid: Available upon receipt of completed application.

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Scholarships: Available upon receipt of completed application and audition.

Application Deadline: Audition must take place prior to Feb. 1.

Contact: Justin Hadley, hadleyj@strose.edu.

## Eastman School of Music

*Rochester, New York*

Student Body: 60 jazz students.

Tuition: Undergraduate, \$37,879; graduate, \$1,100 per credit hour.

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 Snieder, Dave Rivello, Walt Weiskopf, Mark Kellogg.

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: \$36,900/year.

Jazz Degrees: Visual and Performance Arts Bachelor's, Music Education.

Jazz Bands: Two small groups.

Faculty: Brian Torff, John Fumasoli, George Naha, Chris Morrison.

Notable Alumni: Matt Geraghty, Bernie Reilly.

Auditions: CDs if possible.

Financial Aid: Available.

Scholarships: Donnelly Music Scholarship.

Application Deadline: January 2010 for fall admission.

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 Mymit, Gerry Sautler.

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 complete auditions. Merit and special scholarships are awarded based on other criteria.



New Jersey City University students jamming at New York's Blue Note

Application Deadline: Rolling.

Contact: (631) 656-2110, downbeat@ftc.edu; ftc.edu.

## Hartford Conservatory

*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, Bil Susan Mazer, Justin Ottaviano, Marshall Brown.

Notable Alumni: Jack Sonni, Betty Allen, Theresa Stich-Randel, Angela Bofill, 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: Laurie L Ludwig, lludwig@hartfordconservatory.org

Scholarships: Available.

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

Contact: Laurie L Ludwig, (860) 246-2588 x 12; lludwig@hartfordconservatory.org.

## Howard University

*Washington, D.C.*

Student Body: 35 jazz students, 48 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, Gery Kunkle, Connaitre Miller, Chris Royal, Charlie Young.

Notable Alumni: Geri Allen, Benny Golson, Eddie Henderson, Cora Coleman, Michael Bearden, Roberta Flack, Donny Hathaway, Wallace Roney, Antonio Parker, Andrew White.

Auditions: For requirements and information visit:

coas.howard.edu/music/admissions/auditions.html

For vocal auditions: Connaitre Miller, (202) 806-7097; millerconnaitre@hotmail.com.

For instrumental auditions: Fred Irby, (202) 806-7077; firby@howard.edu

Financial Aid: Available. Visit howard.edu/financialaid/.

Scholarships: Available. Contact Mark Mauldin, (202) 806-7099; mmauldin@howard.edu.

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

Contact: Visit coas.howard.edu/music or call (202) 806-7082.

## Ithaca College

*Ithaca, New York*

Student Body: 20 jazz students, 670 music students.

Tuition: \$32,060/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, Chiel Minucci, Kim Nazarian.

Auditions: Dec. 12, Jan. 30, Feb. 13 and Feb. 27.

Videotaped auditions accepted, on-campus auditions preferred.

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

Scholarships: Available. Visit ithaca.edu/admission.

Application Deadline: Feb. 1.

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

## The Juilliard School

*New York, New York*

Student Body: 37 Jazz Studies majors.

Tuition: \$30,500 per year; 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 (artistic consultant), Eddie Henderson, Rodney Jones, Frank Kimbrough, Christian McBride (artist-in-residence), Joe Temperley, Steve Turre, Kenny Washington, Joe Wilder, Ben Wolfe.

Notable Alumni: Adam Birnbaum, Freddy Cole, Miles Davis, Dominick Farinacci, Sir Roland Hanna, Jon Irabagon, Andy LaVerne, Hubert Laws, Lage Lund,

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## FINDING THE RIGHT PROGRAM

By Eric Fine

With fewer venues and mentoring opportunities these days, conservatories and college music programs have become the rite of passage for young jazz musicians. So how do students go about choosing the right school? To this end, DownBeat surveyed a number of professional musicians and instructors, who singled out the importance of sympathetic teachers and programs that match a student's aptitude and goals. All agreed the suitability of a particular program far outweighs the school's profile or reputation.



**John Abercrombie:** It sounds cold, but the money has to be a consideration. Basically, students should really be aware that there are good programs at state schools and smaller places where they can still learn a lot and not break the bank.

Schools in New York, Boston, Chicago, Los Angeles or someplace that has a music scene are far more appealing, because not only do you have your friends and good teachers, but you can hear really good local people play. And, you can go hear your favorite jazz artists because they'll come through town.

If you're in a major city, the opportunity is also there to meet some of these great musicians who you admire ... and maybe they'll get to hear you play—that's of course a foot in the door. That won't happen in a small town as much.

**George Garzone:** If you need more training, go to a school that gives you the nuts and bolts of what you need for improvisation. If students go to a school that's over their heads, that school is going to hurt them. The level of competition at all these schools is ridiculous. I've seen even good players audition for these major schools but not get in because the level was so high above them that they were pushed out.

Wynton Marsalis, Christian McBride, Tito Puente, Nina Simone, Erica VonKleist.

**Auditions:** February 26–March 5.

**Financial Aid:** Application required, need- and merit-based financial aid is available.

**Scholarships:** Available.

**Application Deadline:** Dec. 1.

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

### Kutztown University

*Kutztown, Pennsylvania*

**Student Body:** Approximately 10,000 students.

**Tuition:** In-state: \$14,464.60; out-of-state: \$22,756.30.

**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, Scott Lee, Allison Miller, Adam Kolker, Cathy Chemi, Dave Cullen, Dan Nuenschwander, John Metcalf.

**Auditions:** Audition dates are Dec. 12, Jan. 30, Feb. 20 and March 20.

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

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

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

### Long Island University

*Brooklyn, New York*

**Student Body:** 45 jazz students.

**Tuition:** \$28,000/year.

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

**Jazz Bands:** Small instrumental and vocal 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, (718) 488-1668; robert.aquino@liu.edu.

**Financial Aid:** Available. Call (718) 488-1037.

**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 for fall semester, Nov. 15 for spring.

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

### Manhattan School of Music

*New York, New York*

**Student Body:** 100 jazz students.

**Tuition:** \$31,400/year.

**Jazz Degrees:** Bachelor's of Music, Master's of Music, Doctorate of Musical Arts in Jazz Arts Advancement.

**Jazz Bands:** MSM Jazz Orchestra, MSM Afro-Cuban Jazz Orchestra, MSM Jazz Philharmonic.

**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, Jim McNeely, Jason Moran, Scott Wendholt and Steve Wilson.

**Notable Alumni:** Ron Carter, Todd Coolman, Herbie Hancock, Stefon Harris, Bob Mintzer, Jane Monheit,

Jazz student at Rutgers



Jason Moran, Chris Potter, Steve Turre, Phil Woods, Miguel Zenón.

**Auditions:** One audition period held Feb. 26–March 5; prescreening materials required of all jazz majors; live audition by invitation only. Visit msmnyc.edu for application and admission information.

**Financial Aid:** Available. Visit msmnyc.edu/fa or e-mail at finaid@msmnyc.edu.

**Scholarships:** Available. Visit msmnyc.edu/fa or e-mail at finaid@msmnyc.edu.

**Application Deadline:** Dec. 1.

**Contact:** Megan Siebenhar, admission@msmnyc.edu; (212) 749-2802 x 2.

### Moravian College

*Bethlehem, Pennsylvania*

**Student Body:** 1,600 undergraduates; 100 music majors, 15 enrolled in jazz program.

**Tuition:** \$30,735/year.

**Faculty:** Neil Wetzel, Tony Gairo, Al Gaumer, Lou Lanza, Pete Smyser, Gary Rissmiller, Frank Giasullo, Paul Rostock, Skip Wilkins, Byron Landham, Dave Roth.

**Jazz Degrees:** Bachelor's of Music in Performance, Bachelor's of Music in Music Education, Bachelor's of Arts in Music.

**Jazz Bands:** Moravian College Big Band, Jazz Combo I, Jazz Combo II, Jazz/Rock Fusion, Jazz Vocal.

**Auditions:** Visit moravian.edu.

**Financial Aid:** Visit moravian.edu.

**Scholarships:** Visit moravian.edu.

**Application Deadline:** Visit www.moravian.edu.

**Contact:** James P. Mackin, (610) 861-1320; mackinj@moravian.edu.

Continued on page 82

Sound makes the movie.



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**ZOOM**

# Jazz Is Life Music

By Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

In the past 30 years, I have had the good fortune to teach thousands of bands and an incalculable number of students in diverse settings. Though each situation is unique, students share many of the same concerns in pursuit of a more profound relationship with music and with life through music. Every style of music presents distinct challenges that demand the development of different skills. Jazz requires creativity, communication and community. Through improvising we learn to value our own creativity; through swing we coordinate our communication with others; and through the blues we learn to find and celebrate “meaning” in the tragic and absurd parts of life that afflict every community. Certainly three things worth learning.

I believe jazz revolutionized the art of music by vesting the individual musician with the authority to “tell their story” and by positing that an even larger “story” could be told, by choice, by a group of equally empowered musicians. Our educational system has yet to be retooled to accommodate that revolution. Of course there are some educators pointing the way, but many still view this music as exotic, mysterious and un-teachable. Some jazz lovers believe the music can’t be taught in schools when, truth is, it can’t be taught *the way we are teaching* it. How many decades must we watch these faulty methods fail? It’s time to begin an earnest national effort to teach our kids the glories of jazz. Not a way to play scales on harmonies, or some jazzy misrepresentation of rock tunes, but an engagement with the stories, songs, rhythms and the lives of those who made this music so vital—from the inspired dancers who blanketed this country in the 1930s to the many earnest and eager kids now in jazz programs all over the world, to the local musicians playing their hearts out in small clubs everywhere. Jazz is life music and education is not anti-life.

To achieve greater success in producing students who play inside the reality of this music, the modern teacher should consider combining various methods of instruction:

**1) The gradual, graded, literature-based method employed in most traditional music education.** Students should perform music of the great composers

and arrangers, from Bill Challis to Don Redman, Duke Ellington to Gil Evans and Charles Mingus and so on. A selected and graded canon makes the compositional victories of the music obvious and provides a practical way to assess progress; performing the “best of” of all eras creates a more informed, sophisticated and technically proficient musician who is better equipped to influence the tastes of listeners as well as to develop and defend a comprehensive art.

**2) A method that focuses on the substance of all periods of jazz instead of segregating them by decade and arbitrarily assigning greater value to later styles.** In this way, free expression (which encourages experimentation and the focusing of personal intentions) and early New Orleans music (which is rich in melody, danceable groove and triadic harmonies) is taught concurrently to beginners. More structured and/or rigorous harmonic and thematic material is covered later. The initial instruction should be entirely aural in imitation of how we learn to speak our mother tongue. (By the time we study the mechanics of English, we have employed them for years). Teaching jazz is sometimes confused with teaching theory. Instead of learning what scales to play on which chords, we should be thinking about *hearing* ideas in the context of harmonic progressions and understanding what those ideas mean.

**3) A method that teaches vernacular grooves and dance as integral to jazz.** For example: a New Orleans two groove is different from a Texas two, or the Kansas City two or a Nashville two. The 12/8 blues-rock shuffle is different from the Afro-American church 12/8 ... on and on. Each groove has its own characteristic, meaning and dance. I call this “root groove” teaching. Many of these grooves were achieved after years of distillation. It’s a shame to discard cultural victories in lieu of grooves that machines can play, or old-timely, corny reductions of the actual groove, or no groove at all. A jazz musician should be able to convincingly play a wide cross section of American vernacular music. Let’s teach our kids how to play the most essential part of our music—the rhythm—with authority and feeling, and let’s encourage all kids to improvise. Of course, most are shy at first because it sounds so bad, but any activity (playing ball or singing or doing almost anything) takes time for little ones to develop. The seeds are always there. It’s up to us to tend to them with love, concern and intelligence.



Wynton Marsalis jams with students during Jazz at Lincoln Center’s Essentially Ellington High School Band Competition.

In all of my years of teaching, I have encountered all types of directors. Regardless of philosophical differences, I have found them to be principally concerned about the education of their students. They often ask me to comment on the most common problems confronting the modern jazz ensemble (after improvisation). These are a few suggested solutions to issues I have encountered with bands throughout the world:

**1) Implement good listening habits.** If students don’t listen to the type of music they play in band, there is no way they will sound good playing it. You want your students to develop their musical taste as well as their playing. At the beginning of each rehearsal



AVAND HISA

have the students listen to a great piece of music. Assign weekly listening and put aside time to discuss what was heard.

**2) The band is just too loud!** The median volume of a jazz band today is a soft *f*. It should be an intense *mp*, with a powerful and dramatic *f*. Rehearse the band at *pp* so they become accustomed to hearing each other while playing. Also, the acoustic bass and rhythm guitar are a great check to balance the power of drums. Checks and balances in the rhythm section were developed over decades of playing. Why should they be discarded so easily for a less favorable result? Jazz is constant communication. Above a certain volume communication becomes very difficult.

**3) Teach a piece of music when rehearsing.**

Students should know how we get from one theme to the other and what musical devices are used for what effect. Knowledge of form and function leads to a much more listenable performance. Furthermore, improvised solos require detailed listening because you are required to respond with some degree of appropriateness to music as it's being invented. After playing a piece, ask members of the band to recall what the soloists played, then have the soloists explain what they were doing.

**4) Embrace the dance beat orientation of jazz.** There is such a proliferation of non-swinging styles bearing the name of jazz; it's hard to know what to teach. Samba has a principal rhythm, mambo has a rhythm,

rock has a rhythm, jazz has one too: swing! It is such an elegant, supple and dynamic rhythm constantly evolving; it must be tended to with care in the same way the most serious Latin musicians tend to the clave.

**5) How to make students want to learn ...** hmmm ... My father used to say, "You can bring a horse to water but you can't make him thirsty." The best way I've found to combat the haze of uninspired participation that engulfs some of our young is for the director to be aggressively inspired. Yeah, that's what we need to do out here: Stay inspired no matter what. And be encouraged that we are not alone. **DB**

## New England Conservatory of Music

*Boston, Massachusetts*

**Student Body:** 100 jazz studies majors.

**Tuition:** \$32,900/year.

**Jazz Degrees:** Bachelor's of Music, Master's of Music, Doctorate of Musical Arts, Undergraduate Diploma, Graduate Diploma, Artist 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, George Garzone, Billy Hart, Fred Hersch, Dave Holland, Cecil McBee, John McNeil, Bob Moses, Danilo Pérez, Ken Schaphorst, Miguel Zenón.

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

**Auditions:** Preliminary audition tapes required for all majors. Qualified applicants will be invited to do an in-person audition in Boston. Visit [newenglandconservatory.edu/apply/index.html](http://newenglandconservatory.edu/apply/index.html).

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

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

**Application Deadline:** Dec. 1.

**Contact:** Ken Schaphorst, (617) 585-1388; [KSchaphorst@newenglandconservatory.edu](mailto:KSchaphorst@newenglandconservatory.edu); [newenglandconservatory.edu/degrees/majors/jazz.html](http://newenglandconservatory.edu/degrees/majors/jazz.html).

## New Jersey City University

*Jersey City, New Jersey*

**Student Body:** 60 jazz students.

**Tuition:** Undergraduate, in-state: \$10,000/year, out-of-state: \$16,000/year; graduate, in-state: \$520/credit, out-of-state: \$895/credit.

**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, Lab Band, Jazz Vocal Ensemble, Afro-Cuban Ensemble, Brazilian Ensemble, Jazz Combos.

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

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

**Auditions:** Dec. 15, Feb. 27 and April 17.

**Financial Aid:** Graduate assistantships available.

**Scholarships:** Music Department Scholarships, Jazz Scholarships.

**Application Deadline:** Nov. 15 for spring 2010; April 1 for fall 2010.

**Contact:** Edward Joffe, (201) 200-3091; [ejoffe@njcu.edu](mailto:ejoffe@njcu.edu).

## New School for Jazz and Contemporary Music

*New York, New York*

**Student Body:** 287 undergraduate students.

**Tuition:** \$32,860/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 members, including Jane Ira Bloom, Joanne Brackeen, Cecil Bridgewater, Andrew Cyrille, Adam Holtzman, Vic Juris, Junior Mance, Andy Milne, Jimmy Owens, Bernard "Pretty" Purdie, Bobby Sanabria, Charles Tolliver, Doug Weiss, Reggie Workman and Rachel Z.

**Notable Alumni:** Marcus Baylor, Peter Bernstein, Walter Blanding Jr., Avishai Cohen, Robert Gasper, Aaron Goldberg, Larry Goldings, Gilad Hesklesman, Susie Ibarra, Virginia Mayhew, Brad Mehldau, Bilal Oliver, John Popper, Maeve Royce, E.J. Strickland, Marcus Strickland, Jamire Williams, Sam Yahel.

**Auditions:** October 2009 for spring; February and March 2010 for fall.

**Financial Aid:** Available through submission

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jazz studies



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Application Deadline: Jan. 1 for fall 2010.

Contact: Teri Lucas, [lucast@newschool.edu](mailto:lucast@newschool.edu);  
[newschool.edu/jazz](http://newschool.edu/jazz).

## New York University

*New York, New York*

Student Body: 140 jazz students.

Tuition: Undergraduate: \$36,586/year;  
graduate: \$1,203/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 and 30 small groups, including Joe Lovano  
Nonet, John Scofield Quintet, Kenny Werner Quintet,  
Brian Lynch Nonet, Lenny Pickett Block Party Band,  
Wayne Krantz Quintet and Jim McNeely Jazz  
Composers Ensemble.

Faculty: John Scofield, Joe Lovano, Kenny Werner,  
Peter Bernstein, Jean-Michel Pilc, Chris Potter,  
George Garzone, Wayne Krantz, Dafnis Prieto,  
Lenny Pickett, Ralph Alessi, Brian Lynch,  
Billy Drummond, Robin Eubanks, Stefon Harris.

Notable Alumni: Wayne Shorter, Todd Coolman, Brian  
Lynch, Dave Pietro, Dave Lalama, Brad Shepik,  
Teodross Avery, Andrew Beals, Keith Loftis, Melvin  
Butler, Sherrie Maricle, Brad Shigeta, Michael Zilber,  
Terence Goss, Vincent Cutro, Adam Stoler, Geoff  
Countryman, John Beaty, Joe Beaty.

Auditions: One live undergraduate audition date in  
November; all other auditions by DVD.

Financial Aid: Available. Call (212) 998-4444 or e-mail  
the office of financial aid at [financial.aid@nyu.edu](mailto: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: Visit [steinhardt.nyu.edu/music](http://steinhardt.nyu.edu/music).

Contact: Dr. David Schroeder, NYU Steinhardt Jazz  
Studies, director (212) 998-5446; [ds38@nyu.edu](mailto:ds38@nyu.edu);  
[steinhardt.nyu.edu/music](http://steinhardt.nyu.edu/music).

## Princeton University

*Princeton, New Jersey*

Student Body: 35 jazz students.

Tuition: \$49,800/year.

Jazz Degrees: Bachelor's of Arts in Music; Certificate in  
Musical Performance (jazz concentration).

Jazz Bands: Concert Jazz Ensemble (big band), Jazz  
Composers Collective, Afro-Latin Ensemble, Ornette  
Coleman Ensemble, Cross Borders Improvisational  
Music Ensemble, Pat Metheny Ensemble,  
Monk/Mingus Ensemble, New Voices Collective,  
Jazz Messengers Ensemble.

Faculty: Ralph Bowen, Michael Cochrane, Bruce  
Arnold, John Arrucci, Brian Glassman, Anthony  
Branker (director).

Notable Alumni: Stanley Jordan, Barry Miles,  
Terry Silverlight, Jonny King, Scott DeVeaux.

Auditions: CD or on-campus audition in  
support of application.

Financial Aid: Available. Call (609) 258-3330 for details.



College of St. Rose  
Summer Jazz  
Program

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](mailto:gsmith@princeton.edu). Or visit [princeton.edu/~puje](http://princeton.edu/~puje).

## Purchase College

*Purchase, New York*

Student Body: Approximately 85 jazz students  
(undergraduate and graduate).

Tuition: Undergraduate, in-state: \$4,970,  
out-of-state: \$12,870; graduate in-state: \$8,370,  
out-of-state: \$14,250.

Jazz Degrees: Bachelor's and Master's of Music in Jazz  
Studies, one- and two-year Performer's Certificate or  
Artist's Diploma.

Jazz Bands: Jazz Orchestra, Latin Jazz Orchestra,  
Jazz Endeavor, Lab Band, 15 small jazz combos.

Faculty: Jon Faddis, John Abercrombie, Randy  
Johnston, Doug Munro, Charles Blenzig, Pete  
Malinverni, Arturo O'Farrill, Todd Coolman, Richie  
Morales, Kenny Washington, Eric Alexander, Steve  
Wilson, John Riley, David Hazeltine, Mark Vinci.

Notable Alumni: Richie Morales, Jay Azzolina,  
Javon Jackson, Pete Malinverni, Bobby Avey,  
Sam Newsome, Noah Haidu.

Auditions: Pre-screening MP3s. See web site for current  
deadlines. On-campus auditions pending successful  
pre-screening round, by invitation only, held Feb. 19-20.

Financial Aid: Available. Contact financial aid office.

Application Deadline: See web site for current  
application deadline.

Contact: Beatriz Martin-Ruiz, (914) 251-6702;  
[beatriz.martin-ruiz@purchase.edu](mailto:beatriz.martin-ruiz@purchase.edu). Visit  
[purchase.edu/academics/music/jazz](http://purchase.edu/academics/music/jazz).

## Queen's College

*New York, New York*

Student Body: 45 jazz students.

Tuition: In-state: \$6,400/year, out-of-state: \$500/credit.

Jazz Degrees: Master's of Arts in Jazz Performance  
or Composition.

Jazz Bands: One big band, several combos,  
vocal jazz ensemble.

Faculty: Michael Philip Mossman, Antonio Hart,  
David Berkman, Gene Jackson, Vince Chericco,  
Sheila Jordan, JD Walter, Luis Bonilla, Steve Turre,  
John Blake, Leon Lee Dorsey, Lonnie Plaxico,  
Pablo Aslan, Paul Bollenbach, Howard Brofsky.

Notable Alumni: Antonio Hart, David Berkman, George  
Colligan, Jeb Patton, Arturo O'Farrill Jr., Conrad  
Herwig, Darren Barrett, Diego Urcola, Lage Lund.

Auditions: On-campus by appointment; tapes accepted.

Contact Michael Mossman,  
[michael.mossman@qc.cuny.edu](mailto: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 for fall.

Contact: Michael Mossman, (718) 997-3823;  
[michael.mossman@qu.cuny.edu](mailto:michael.mossman@qu.cuny.edu).

## Rowan University

*Glassboro, New Jersey*

Student Body: 40 jazz students.

Tuition: In-state: approximately \$9,300,  
out-of-state: \$16,100.

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.

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## FINDING THE RIGHT PROGRAM

By Eric Fine

**Chris Byars:** We have the ultimate responsibility to teach ourselves. So this can happen anywhere. Of course I'm in New York, so I'd recommend a music

school in New York first and foremost. But also anywhere in the U.S. where there is an established tradition and also instructors who have had their own personal relationship with the music for, let's say,

more than 30 years. The ideal school will include a combination of a demanding curriculum and the freedom to pursue one's own direction as it evolves. When visiting a prospective college, also interview the students and look for humility and accessibility as well as talent.

**Carl Allen:** Sometimes a program is more intense than a student is really willing to deal with. And the students have to be honest with themselves. But also, what is it that they're looking to get out of a program? How much playing will they get a chance to do? How much private instruction will they receive?

Over the past few years, I've realized that these questions are more important than I thought, after having spoken with a number of students who told me of their experiences at schools they've been looking at, or schools that they're currently attending. You want to be in a program where you're having consistent one-on-one time by way of private instruction. You also have to ask the question: Of the people who are listed for programs, how often are they there? The students have to be honest with themselves. Are they OK studying with someone that they may see one week, and then five or six weeks will go by before they see them again? In any situation like this, you have to learn to manage your expectations. Because if you have an idea what you're looking to get out of, I think you'll have a better chance at succeeding.



**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.

**Contact:** Jazz performance: Denis DiBlasio, (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:** 46 student enrolled in jazz program.

**Tuition:** Contact Lois Fromer, fromer@rci.rutgers.edu; mgsa.rutgers.edu/admissions/aud\_music\_ugr\_jazz.html; mgsa.rutgers.edu/admissions/aud\_music\_grad.html.

**Jazz Degrees:** Bachelor's of Music, Master's of Music.

**Jazz Bands:** Rutgers Jazz Ensemble 1 (big band), Rutgers Jazz Ensemble Too (big band), 10-12 jazz chamber ensembles.

**Faculty:** Ralph Bowen, Stanley Cowell, Conrad Herwig, Vic Juris, Victor Lewis, Mike Richmond, Jim Rotondi, Christopher W. Brown.

**Notable Alumni:** Regina Bell, Ralph Bowen, Terence Blanchard, Thomas Chapin, Kenny Davis, Sean Jones, Michael Mossman, Steve Nelson, Earl McDonald, Ralph Peterson, Harry Pickens, Jerry Weldon, Terrell Stafford.

**Auditions:** Visit mgsa.rutgers.edu/admissions/aud\_music\_ugr\_jazz.html;

mgsa.rutgers.edu/admissions/aud\_music\_grad.html. Undergraduate audition dates: Nov. 13, all instruments for spring 2010 admission only; Feb. 6, all instruments except Jazz Drums and Jazz Guitar; Feb. 11, Jazz Drums and Jazz Guitar; Feb. 13, all instruments except Jazz Drums and Jazz Guitar. Graduate audition dates: Nov. 13, all instruments for spring 2010 admission; Feb. 5, all instruments except Jazz Drums and Guitar; Feb. 11, Jazz Drums and Guitar; Feb. 12, all

instruments except Jazz Drums and Guitar.

**Application Deadline:** Nov. 1 for spring, Feb. 1 for fall.

**Financial Aid:** Available. Contact Lois Fromer, fromer@rci.rutgers.edu.

**Scholarships:** Available. Contact Lois Fromer, fromer@rci.rutgers.edu.

**Contact:** scowell@rci.rutgers.edu.

### Rutgers University at Newark

*Newark, New Jersey*

**Student Body:** 25 jazz students.

**Tuition:** In-state: \$560/credit; out-of-state: \$833/credit (36 credits required to graduate).

**Jazz Degrees:** Master's in Jazz History and Research.

**Jazz Bands:** 10-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, Ratzo Harris, Leo Johnson, Kenny Berger, Chris Meeder.

**Auditions:** Applications accepted at any time. April 1 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.

**Scholarships:** Available.

**Application Deadline:** Rolling admission.

**Contact:** Lewis Porter, (973) 353-5600 x 30; lporter@andromeda.rutgers.edu; rutgers-newark.rutgers.edu/gradnwk/jazz.

### 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:** Brett Lemley, Mark Cook, Nathan Lincoln-DeCusatis, Mark McCoy, 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:** \$1,550 (two-week summer program June 26-July 10).

**Jazz Degrees:** College credit available.

**Faculty:** Bill Cunliffe, Todd Coolman, Dennis Mackrel, Pat LaBarbera, Bobby Shew, Curtis Fuller, John LaBarbera, Hal Miller.

**Notable Alumni:** Jonathan Batiste, Christian Scott, Walter Smith, Kendrick Scott, Troy Andrews.

**Financial Aid:** Not available.

**Scholarships:** Limited scholarships available; contact Maria McColl, (518) 580-5595; mmccoll@skidmore.edu.

**Application Deadline:** March 1.

**Contact:** (518) 580-5595; skidmore.edu/summer.

## **State University of New York (SUNY) Fredonia**

*Fredonia, New York*

**Student Body:** 78 jazz students.

**Tuition:** In-state: \$4,350/year; out-of-state: \$10,600/year.

**Jazz Degrees:** Jazz concentration available for all music majors and jazz minor available for non-music majors.

**Jazz Bands:** Two big bands, two Latin jazz ensembles, vocal ensemble, seven small groups; student-run ensembles: two big bands, vocal group, 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 from January-April 2010; Long Island and Albany area auditions during January 2010.

**Financial Aid:** Available. Call financial aid office, (716) 673-3253.

**Scholarships:** Available. Contact Barry Kilpatrick, kilpatrb@fredonia.edu.

**Application Deadline:** May 1.

**Contact:** Bruce Johnstone, (716) 673-3720; bruce.johnstone@fredonia.edu.

## **SUNY New Paltz**

*New Paltz, New York*

**Student Body:** 92 music students, 20-45 jazz studies majors.

**Tuition:** Visit [newpaltz.edu/student\\_accounts/tuition.cfm](http://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.



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**Marcus Belgrave**  
*visiting professor of jazz trumpet*

**Peter Dominguez**  
*professor of jazz studies and double bass*

**Robin Eubanks**  
*associate professor of jazz trombone*

**Robert Ferrazza**  
*associate professor of jazz guitar*

**Billy Hart**  
*assistant professor of jazz percussion*

**Dan Wall**  
*associate professor of jazz piano*

Majors in jazz performance (saxophone, trumpet, trombone, piano, guitar, percussion, and double bass) and jazz composition; courses in music theory, music history, and liberal arts courses in the College of Arts and Sciences; jazz aural skills, jazz keyboard, jazz theory, basic arranging and composing techniques, improvisation, the history of jazz, and Technology in Music and the Related Arts (TIMARA).

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**Michael Manderén**  
*Director of Admissions*

**David H. Stull**  
*Dean of the Conservatory*

**Notable Alumni:** Carlo De Rosa, Geoff Gersh, Jason Finkleman, Roberto Noriega, Murali Coryell.  
**Auditions:** Every fall, spring, and summer. Visit [newpaltz.edu/music](http://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](http://newpaltz.edu).  
**Scholarships:** Available, see [newpaltz.edu](http://newpaltz.edu).  
**Application Deadline:** Varies, visit [newpaltz.edu](http://newpaltz.edu).  
**Contact:** Mark Dziuba, director of jazz studies, (845) 257-2711; [dziubam@newpaltz.edu](mailto:dziubam@newpaltz.edu); Edward Lundergan, department chair, (845) 257-2701; [lunderge@newpaltz.edu](mailto:lunderge@newpaltz.edu); Annette Lawrence, secretary, (845) 257-2700; [lawrencea@newpaltz.edu](mailto:lawrencea@newpaltz.edu).

**SUNY Potsdam**  
*Potsdam, New York*

**Student Body:** 600 undergraduates.  
**Tuition:** In-state: \$4,970/year; out-of-state: \$12,870/year.  
**Jazz Degrees:** Minor in Jazz Studies.  
**Jazz Bands:** Jazz ensemble, jazz band, Latin ensemble, combos.  
**Faculty:** Bret Zvacek, Christopher

Creveston, John Geggie, Jim Petercsak.  
**Notable Alumni:** Gary Smulyan, Glenn Drewes, Renee Fleming, Sandy Feldstein, Paul Tynan, Stephen Jones.  
**Auditions:** Visit [potsdam.edu/crane](http://potsdam.edu/crane).  
**Financial Aid:** Available. Visit [potsdam.edu/financialaid](http://potsdam.edu/financialaid).  
**Scholarships:** Available. Visit [potsdam.edu/crane](http://potsdam.edu/crane).  
**Application Deadline:** Visit [potsdam.edu/crane](http://potsdam.edu/crane).  
**Contact:** (877) 768-7326; [crane@potsdam.edu](mailto:crane@potsdam.edu); [potsdam.edu/crane](http://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](http://vpa.syr.edu/index.cfm/page/undergraduate-admissions).  
**Financial Aid:** Available. Contact (315) 443-1513; [finmail@syr.edu](mailto:finmail@syr.edu).  
**Scholarships:** Available. Contact (315) 443-1513; [finmail@syr.edu](mailto:finmail@syr.edu).  
**Application Deadline:** Visit [vpa.syr.edu](http://vpa.syr.edu).

**Contact:** Joe Riposo, (315) 443-2191; [jriposo@syr.edu](mailto:jriposo@syr.edu); [vpa.syr.edu](http://vpa.syr.edu).

**Temple University**  
*Philadelphia, Pennsylvania*

**Student Body:** 75 jazz students.  
**Tuition:** In-state: \$11,032; out-of-state: \$20,778.



Lesson at Skidmore Jazz Institute

# PRINCETON UNIVERSITY

# Jazz

## program

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**"Outstanding Performance, Jazz Soloist" (pianist, Julia Brav)**

- **Outstanding performing groups** such as the Concert Jazz Ensemble, Jazz Composers Collective, Crossing Borders Improvisational Music Ensemble, Wayne Shorter Ensemble, Afro-Latin Ensemble, Fusion Ensemble, Ornette Coleman Ensemble, Ellington/Strayhorn Ensemble, Jazz Messengers Ensemble, Avant Garde Ensemble, John Coltrane Ensemble, Swingtet, Ensemble X, and Monk/Mingus Ensemble
- **Past residencies, master classes, and guest soloists** have included Clark Terry, Phil Woods, Slide Hampton, Jimmy Heath, Jon Faddis, Conrad Herwig, Oliver Lake, Frank Foster, Omar Sosa, Joanne Brackeen, Bill Frisell, Dr. Billy Taylor, Benny Carter, Victor Lewis, Ted Curson, Terence Blanchard, Bob Mintzer, Ralph Peterson, Steve Nelson, Antonio Hart, Roy Hargrove, Stanley Jordan, Bobby Watson, Hugh Masekela, James Williams, Jonny King, Bryan Carrott, Michael Philip Mossman, Ralph Bowen, Mark Gross, Clifford Adams, and Guilherme Franco
- **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)
- **Visiting Jazz Faculty in 2008-2009:** saxophonist Ralph Bowen (Jazz Performance Seminar)
- **Bachelor of Arts in Music/Certificate Program in Musical Performance**
- **Courses** include Jazz Theory I (Bebop Paradigm), Jazz Theory II (Modality), Evolution of Jazz Styles, Projects in Jazz Performance, Jazz and American Culture Seminar

**For more information: Anthony D.J. Branker, Director**  
Phone: 609.258.4241 | Fax: 609.258.6793; Email: [branker@princeton.edu](mailto:branker@princeton.edu)  
[www.princeton.edu/~puje](http://www.princeton.edu/~puje)

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**Jazz Degrees:** Bachelor's of Music in Jazz Performance, Bachelor's of Music in Jazz Arranging and Composition, Bachelor's of Music in Music Education/Jazz, Bachelor's of Music in 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, Terell Stafford, 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 for fall semester.

**Contact:** Kristi Morgridge, (215) 204-6810; music@temple.edu; www.temple.edu/boyer.

## 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, Bob Quaranta, Steve Count, Sheryl Bailey, Vince Cherico, Mark Flynn, Adriano Santos, Kim Plainfield, Jason Gianni, Pedro Martinez.

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

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

**Financial Aid:** Available.

**Scholarships:** Available. Contact admissions.

**Application Deadline:** Two months prior to each semester.

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

## Towson University

### *Towson, Maryland*

**Student Body:** 48 students enrolled in jazz program.

**Tuition:** Undergraduate, in-state: \$5,180 per year, out-of-state: \$15,994; graduate, in-state: \$309 per unit, out-of-state: \$649 per unit.

**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. 9, Feb. 6, March 27.

**Financial Aid:** Available. Contact Mary Ann Criss, (410) 704-2836; mcriss@towson.edu.

**Scholarships:** Available. Contact Mary Ann Criss, (410) 704-2836; mcriss@towson.edu.

**Application Deadline:** For Jan. 9 audition date, application must be received by Dec. 21; for Feb. 6 audition date, application must be received by Jan. 25; for March 27 audition date, application must be received by March 15.

**Contact:** Mary Ann Criss, assistant to the chairperson, (410) 704-2836; mcriss@towson.edu.

## University of Connecticut

### *Storrs, Connecticut*

**Student Body:** 200 undergraduate music students, 15 enrolled in jazz program.

**Tuition:** Undergraduate, in-state: \$7,632; out-of-state: \$23,232.

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711 Elgin Road  
Evanston, Illinois 60208-1200  
847/491-3141  
musiclife@northwestern.edu

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Victor Goines, *program director; jazz saxophone and clarinet*

Carlos Henriquez, *jazz bass*

Willie Jones III, *jazz drums*

Christopher Madsen, *ensembles and course work*

Peter Martin, *jazz piano*

Elliot Mason, *jazz trombone*

John P. Moulder, *jazz guitar*



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*[www.music.northwestern.edu](http://www.music.northwestern.edu)*

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## FINDING THE RIGHT PROGRAM

By Eric Fine



**Regina Carter:** In the case of jazz string players, the program has to be open to them. Maybe the program has to think of them as jazz players rather than string players wanting to play jazz. The minute you think of yourself as a string player, rather than going in and wanting to learn the language, you handicap yourself. If a string player has had little or no experience, such a musician may need a school where there is a jazz string instructor on faculty because of the bowing and the phrasing.

Some people are great teachers. But at some point I think it's beneficial to study with someone who is touring and living the life. They're going to give you so much more in terms of the reality of the lifestyle. You can learn from their experiences.

**Ron Carter:** Several ways to look at what kind of college jazz program you want to enter into would be, No. 1, what kind of experience the faculty has both in teaching and performing; No. 2, what courses the program offers, how much theory it offers, how much piano it offers, how much harmony; No. 3, what are the student's chances to be involved in big band playing and small group playing; No. 4, what kind of private-lesson schedule does the program have (are students scheduled for a lesson a week for a 16-week semester, or are they at the whim of a teacher's travel schedule?) and No. 5, is there a chance to start their own small group or jam-session situation at that particular college?



**Jazz Degrees:** Bachelor's of Arts with Jazz Emphasis.

**Jazz Bands:** UConn Jazz 10tet, jazz lab band, four jazz combos, faculty group.

**Faculty:** Earl MacDonald, Gregg August, Bill Reynolds, John Mastroianni, Louis Hanzlik.

**Notable Alumni:** Gary Versace, Mark Small, Matt Janiszewski, Jim Oblon.

**Auditions:** On-campus auditions are preferred.

Visit [music.uconn.edu](http://music.uconn.edu) for dates.

**Financial Aid:** Available. (860) 486-2819, [financialaid.uconn.edu](http://financialaid.uconn.edu), [financialaid@uconn.edu](mailto:financialaid@uconn.edu).

**Scholarships:** Available, based on auditions and departmental needs. Visit [admissions.uconn.edu/scholarships](http://admissions.uconn.edu/scholarships).

**Application Deadline:** Oct. 1 for spring semester, Feb. 1 for fall semester; early action, Dec. 1 (applications received after Feb. 1 will be considered on a space-available basis).

**Contact:** Deb Trahan, (860) 486-3731; [music@uconn.edu](mailto:music@uconn.edu).

### University of Hartford

*West Hartford, Connecticut*

**Student Body:** 600 students enrolled in music school, 40 jazz majors.

**Tuition:** \$27,750/year.

**Jazz Degrees:** Bachelor's of Music.

**Jazz Bands:** Concert Jazz Ensemble, combos.

**Faculty:** Kris Allen, Chris Casey, Steve Davis, Richard Goldstein, Eddie Henderson, Randy Johnston, Andy LaVerne, René McLean, Eric McPherson, Shawnn Monteiro, Nat Reeves, Edward Rozie, Gabor Viragh, Peter Woodard.

**Notable Alumni:** Kris Allen, Abraham Burton, James Burton, Steve Davis, Mike DiRubbo, Dezron Douglas, Wayne Escoffery, Jimmy Greene, Tony Leone.

**Auditions:** For fall 2010 entrance: Dec. 5, Jan. 29, Jan. 31, Feb. 12, Feb. 13. Live auditions preferred, recordings accepted from students living more than 300 miles from Hartford. Visit [hartweb.hartford.edu/adm-how-ug-aud-aca.asp](http://hartweb.hartford.edu/adm-how-ug-aud-aca.asp); students should prepare contrasting pieces from the standard jazz repertoire (to include blues and songbook standards) and demonstrate improvisational skills within these forms.

**Financial Aid:** From FAFSA results.

**Scholarships:** Talent awards, based on the audition.

**Application Deadline:** Jan. 13.

**Contact:** Neal Humphreys, Admissions Coordinator; (860) 768-4465; [hartadm@hartford.edu](mailto:hartadm@hartford.edu);

### University of Maine at Augusta

*Augusta, Maine*

**Student Body:** 85 jazz students.

**Tuition:** In-state: \$6,955/year; out-of-state: \$15,475/year.

**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: Cafe Jazz ensemble, large Latin ensemble, Jazz On Tour ensemble.

**Faculty:** Russ Lombardi, Bill Moseley, Richard Nelson,



Don Stratton, Steve Grover, Bob Thompson, Pam Jenkins, Norm Bergeron, Gary Clancy, Matt Fogg.

**Notable Alumni:** Tony Gaboury, Steve Grover, Bill Street.

**Auditions:** On campus by appointment; tapes also accepted.

**Financial Aid:** Available. Call (207) 621-4455.

**Scholarships:** Available. Contact Richard Nelson, (207) 621-3214; [richardn@maine.edu](mailto:richardn@maine.edu).

**Application Deadline:** Rolling admission.

Apply early for financial aid and scholarships.

**Contact:** Richard Nelson, music department coordinator, (207) 621-3185; [uma@maine.edu](mailto:uma@maine.edu).

### University of Massachusetts at Amherst

*Amherst, Massachusetts*

**Student Body:** 45 jazz students.

**Tuition:** In-state: \$20,008/year;

out-of-state: \$31,505/year.

**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, Steven Sonntag.

**Notable Alumni:** Avery Sharpe, Chris Merz, David Pope, Steve LaJoie, Tsidii Leloka.

**Auditions:** On-campus preferred, or CD may be submitted. Contact Christopher Thornley, (413) 545-6048; [cthornley@music.umass.edu](mailto:cthornley@music.umass.edu). Visit [umass.edu/music](http://umass.edu/music) for detailed audition information, dates and online audition application.

**Financial Aid:** Available (need-based). Call (413) 545-0801.

**Scholarships:** Available. Contact Christopher Thornley,

(413) 545-6048; cthornley@music.umass.edu.

Application Deadline: Undergraduate: Jan. 15;  
graduate: Feb. 1.

Contact: Jeffrey Holmes, (413) 545-6046;  
jwholmes@music.umass.edu; umass.edu/music.

## University of Massachusetts at Lowell

### Lowell, Massachusetts

Student Body: 350 music students.

Tuition: In-state: \$10,681/year; out-of-state:  
\$22,701/year. (Including room and board: \$19,000  
and \$31,000, respectively).

Jazz Degrees: No specific jazz degree. Bachelor's of  
Music in Performance, Music Studies (five-year  
with Master's), Sound Recording Technology,  
Music Business.

Jazz Bands: Jazz Lab ensemble, Small Jazz Ensemble,  
Studio Orchestra, Jazz Rock Big Band.

Faculty: Fred Buda, Charles Gabriel, James Lattini,  
Mark Michaels, Walter Platt, Ken Reid, Stuart Smith,  
Rick Schilling, Jon Wheatley.

Notable Alumni: Tom McGurk, Steven Piermarini.

Auditions: Four on-campus auditions in spring. Tapes  
accepted if distance is prohibitive. To set up an  
audition appointment, call (978) 934-3850. Visit:  
uml.edu/College/arts\_sciences/music/Prospective\_  
Students/audition.html.

Financial Aid: Available. Call (978) 934-4220.

Scholarships: Limited. Contact Department of Music,  
(978) 934-3850.

Application Deadline: Feb. 15 for fall semester, and Dec. 1  
for spring. Visit: uml.edu/admissions/admissions\_  
process/Application\_deadlines.html.

Contact: Department of Music, (978) 934-3850;  
uml.edu/dept/music.

## University of the Arts

### Philadelphia, Pennsylvania

Student Body: 265 jazz majors.

Tuition: \$30,700/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies,  
Master's of Music in Jazz Studies, Master's of Arts  
in Teaching in Music Education.

Jazz Bands: Two full big bands, one "small" big band,  
25 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, numerous additional vocal ensembles.

Faculty: Gerald Veasley, Chris Farr, Don Glanden, John  
Swana, Ben Schachter, Rick Lawn, Matt Gallagher,  
John Blake, Ron Kerber, Marc Dicciani.

Notable Alumni: Stanley Clarke, Gerry Brown,  
Kenny Barron, Lew Tabackin.

Auditions: In-person audition strongly recommended.  
Videotapes/DVDs accepted for those residing more  
than 500 miles from Philadelphia.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Priority deadline for scholarship is  
March 15. Application must be received at least two  
weeks prior to audition. Visit uarts.edu.

Contact: admissions@uarts.edu or (215) 717-6049;  
School of Music can be reached at (215) 717-6342.

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[www.juilliard.edu/jazz](http://www.juilliard.edu/jazz)

*Photo: Jazz Bassist, alumnus, and Juilliard Jazz  
Artist-in-Residence Christian McBride performs with  
student Eddie Barbash, on alto sax.*

*Photo: Hiroyuki Ito*

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Benny Golson  
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*Trombone*  
Steve Turre

*Trumpet*  
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Joseph Wilder

*Guitar*  
Rodney Jones

*Piano*  
Kenny Barron  
Frank Kimbrough

*Drums*  
Carl Allen  
Billy Drummond  
Kenny Washington

*Bass*  
Ron Carter  
David Grossman  
Ben Wolfe

## Western Connecticut State University

*Danbury, Connecticut*

**Student Body:** Approximately 200 music majors and 50 undergraduate jazz students.

**Tuition:** In-state: \$8,408; New England regional: \$10,280; out-of-state: \$18,100.

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

**Jazz Bands:** Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble and Jazz Combos I-X.

**Faculty:** Dan Goble (department chair),

Jamie Begian (Jazz Studies coordinator), Andrew Beals, Lee Metcalf, Chris Morrison, David Ruffels, Dave Scott, Jeff Siegel, Peter Tomlinson and Deborah Weisz.

**Notable Alumni:** Ed Sarath, John Blount, Chris Morrison, Chris Parker.

**Auditions:** Held December through March. Visit [wcsu.edu/music](http://wcsu.edu/music).

**Financial Aid:** Available. Contact Nancy Barton, (203) 837-8588.

**Scholarships:** Available. Contact Dan Goble, (203) 837-8354; [gobled@wcsu.edu](mailto:gobled@wcsu.edu).

**Application Deadline:** Dec. 15 for scholarship consideration; March 15 for regular decision.

**Contact:** Dan Goble, (203) 837-8354; [gobled@wcsu.edu](mailto:gobled@wcsu.edu); [wcsu.edu/music](http://wcsu.edu/music).

## Westfield State College

*Westfield, Massachusetts*

**Student Body:** 100 students enrolled in music program.

**Tuition:** In-state: \$13,500; out-of-state: \$19,600; New England Regional Student Program: \$14,000.

**Jazz Degrees:** Bachelor's of Arts in Jazz Studies.

**Jazz Bands:** WSC Big Band, Jazz Combo I, Jazz Combo II, Jazz Quartet, Vocal Jazz Ensemble.

**Faculty:** Jim Argiro, Tim Atherton, Pete Courtsouridis, Jeff Dostal, Joe LaCreta, Ted Levine, Ed Orgill, Steve Sonntag, Ralph Whittle.

**Auditions:** Dec. 19, Feb. 18, Feb. 20, Feb. 27, April 10. Visit [wsc.ma.edu/music](http://wsc.ma.edu/music).

**Financial Aid:** Available. Call (413) 572-5218.

**Scholarships:** Available. Call (413) 572-5218.

**Application Deadline:** For spring admission: Nov. 15; for fall admission: Feb 1.

**Contact:** Karen Ducharme (413) 572-5356, [kducharme@wsc.ma.edu](mailto:kducharme@wsc.ma.edu). Audition information and on-line audition form: [wsc.ma.edu/music](http://wsc.ma.edu/music).

## William Paterson University

*Wayne, New Jersey*

**Student Body:** 65 undergrad jazz majors, 18 graduate students.

**Tuition:** In-state: \$6,700; out-of-state: \$17,600; room/board total cost approximately \$6,600/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, Jazz Studies/Music Education, Jazz Studies/Classical Performance (new next year).

**Jazz Bands:** 24 small jazz groups, Jazz Orchestra, Latin Jazz Ensemble.

**Faculty:** Mulgrew Miller; David Demsey, Coordinator; Richard DeRosa, Tim Newman, Jim McNeely, Harold Mabern, Armen Donelian, Vincent Herring, Rich Perry, Gene Bertocini, Steve LaSpina, Horacee Arnold, Bill Goodwin, John Mosca, Nancy Marano.

**Notable Alumni:** Carl Allen, Bill Stewart, Johnathan Blake, Tyshawn Sorey, Mark Guiliana, Eric Alexander, Bill Evans, Tony Malaby.

**Auditions:** CD or tape only (no MP3s or DVDs, please). See website 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 (graduate and undergraduate).

**Contact:** [musicadmissions@wpunj.edu](mailto:musicadmissions@wpunj.edu); (973) 720-3466; [wpunj.edu](http://wpunj.edu);

[wpunj.edu/coac/music/programs/jazz.html](http://wpunj.edu/coac/music/programs/jazz.html).



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*trombone and ensembles*

Richard Goldstein  
*guitar*

Eddie Henderson  
*master teacher in trumpet*

Randy Johnston  
*master teacher in guitar*

Andy LaVerne  
*piano*

René McLean  
*saxophone, history and ensembles*

Eric McPherson  
*percussion*

Shawnn Monteiro  
*voice*

Nat Reeves  
*double bass and ensembles*

Edward Rozie  
*ensembles*

Gabor Viragh  
*trumpet*

Peter Woodard  
*jazz theory and chair*



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## FINDING THE RIGHT PROGRAM

By Eric Fine

**Connie Crothers:** I studied privately, and my mentor was Lennie Tristano. If I had it to do all over again, I would study privately for two reasons, the obvious one being that [Tristano] was such an extraordinary, great teacher. But the other one is that I feel that the one-to-one relationship is better for teaching improvisation, rather than the classroom situation. But having said that, I realize that right now people are really looking for accreditation, and this is important. So students should locate the great individual in the school. If someone wants a degree, I say find an institution that has some openness. But go with the instructor rather than the reputation of the school.



**Amir ElSaffar:** Basically, the most important thing is who's on the faculty—in particular, finding people whose playing you admire or would like to emulate. In general, this music is passed down

through a kind of mentor relationship between the student and a master. The student not only is learning in the lessons, but hopefully will have an opportunity outside the lessons to spend time with the teacher when they're performing or in a social environment.

Any kind of program can work. It depends on the person and their situation. The profile of the school is not as important as what's actually going on at that school. If nobody's heard of the school, but they have a great faculty and a high level of musicianship among the students, you're going to be surrounded by peers and teachers who are going to challenge you and push you forward. If an aspiring student has a chance to visit the university, see if the big band sounds great, because that's an indicator there's some great musicians there.

Terence Blanchard with students at the University of Virginia at Arlington



## SOUTH

### East Carolina University

*Greenville, North Carolina*

**Student Body:** 340 music majors, 60 jazz students.

**Tuition:** In-state: \$4,407; out-of-state: \$15,241.

**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 V. Dashiell Jr., Jeff Bair, George Broussard, Ernest Turner, Jon Wacker.

**Auditions:** Dec. 5, Jan. 23, Feb. 13, March 20, April 10.

A live audition is strongly recommended.

Tapes are accepted.

**Financial Aid:** [ecu.edu/financial](http://ecu.edu/financial).

**Scholarships:** Available.

**Application Deadline:** Separate applications with the School of Music and the University Admissions Office are required. Visit [ecu.edu/admissions](http://ecu.edu/admissions).

**Contact:** Christopher Ulfers, 252-328-6851; [ulfersj@ecu.edu](mailto:ulfersj@ecu.edu); [ecu.edu/music](http://ecu.edu/music).

### Florida International University

*Miami, Florida*

**Student Body:** Approximately 30 jazz majors.

**Tuition:** Visit [fiu.edu](http://fiu.edu) for more information.

**Jazz Degrees:** Bachelor's of Music, Master's of Music in Jazz Performance

**Jazz Bands:** Jazz combos, studio jazz band, Latin and contemporary jazz ensemble, jazz guitar ensemble.

**Faculty:** Gary Campbell, Michael Orta, Jamie Ousley, Tom Lippincott, Rodolfo Zuniga, Eroll Rackipov, Jim Hacker.

**Auditions:** Visit [music.fiu.edu](http://music.fiu.edu).

**Financial Aid:** Visit [music.fiu.edu](http://music.fiu.edu).

**Scholarships:** Available.

**Application Deadline:** See [music.fiu.edu](http://music.fiu.edu).

**Contact:** Gary Campbell: [gary.campbell@fiu.edu](mailto:gary.campbell@fiu.edu).

### Florida State University

*Tallahassee, Florida*

**Student Body:** 40 jazz students.

**Tuition:** Visit [fsu.edu](http://fsu.edu).

**Jazz Degrees:** Bachelor's of Arts in Music (jazz track), Master's of Music in Performance (jazz studies).

**Jazz Bands:** Three large jazz ensembles, one jazz/pop ensemble, numerous chamber music (jazz combo) groups.

**Faculty:** Leon Anderson Jr., Brian Gaber, Rodney Jordan, William Kennedy, Paul McKee, William Peterson, Marcus Roberts, Scotty Barnhart.

**Notable Alumni:** Marcus Roberts, Martin Bejerano, Etienne Charles, Fareed Mahluli, Kevin Bales, Jason Hainsworth, Wayne Goins.

**Auditions:** Jan. 23, Feb. 13, Feb. 27. Visit [music.fsu.edu/auditions.htm](http://music.fsu.edu/auditions.htm).

**Financial Aid:** Available. Contact admissions for details.

**Scholarships:** Available. Contact admissions for details.

**Application Deadline:** Dec. 1.

**Contact:** (850) 644-6102; [musicadmissions@fsu.edu](mailto:musicadmissions@fsu.edu).

### Georgia State University

*Atlanta, Georgia*

**Student Body:** 60 jazz majors.

**Tuition:** Undergraduate, in-state: \$3,500/semester, out-of-state: \$13,000/semester; graduate: in-state: \$4,000/semester, out-of-state: \$15,000/semester.

**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 Frackenpohl, 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 is preferred. Visit [music.gsu.edu](http://music.gsu.edu).  
**Financial Aid:** Available. Contact financial aid office.  
**Scholarships:** Available. Contact David Smart, (404) 413-5955. Graduate assistantships available.  
**Application Deadline:** Visit [music.gsu.edu](http://music.gsu.edu).  
**Contact:** Gordon Vernick, coordinator of jazz studies, (404) 413-5913; [gvernick@gsu.edu](mailto:gvernick@gsu.edu).

## LeMoyné-Owen College

*Memphis, Tennessee*

**Student Body:** 45 jazz students.

**Tuition:** \$11,455/year.

**Jazz Degrees:** Bachelor's of Arts in Jazz Studies.

**Jazz Bands:** Jazz ensemble, contemporary music ensemble, combos, African drumming ensemble.

**Faculty:** Dave Lisik.

**Auditions:** Begin Nov. 1 and March 1.

On-campus audition preferred.

**Financial Aid:** Available.

**Contact:** Dave Lisik, (901) 435-1310; [david\\_lisik@loc.edu](mailto:david_lisik@loc.edu).

## Loyola University New Orleans

*New Orleans, Louisiana*

**Student Body:** 30 jazz majors.

**Tuition:** \$28,770/year.

**Jazz Degrees:** Bachelor's of Music in Jazz Studies,

Jazz minor available to music majors.

**Jazz Bands:** Two or more bands.

**Faculty:** Tony Dagradi, Jason Mingledorff, Larry Sieberth, Brian Prunka, Wayne Maureau, John Vidacovich, Jesse Boyd, John Mahoney. The Thelonious Monk Institute of Jazz Performance is now located at the Loyola University College of Music and Fine Arts.

**Notable Alumni:** Antonio Garcia, Mark Mullins, Rick Margitza, Clarence Johnson III, John Hebert, Stanton Moore, Brian Blade, Jon Cowherd, Chuck Bergeron.

**Auditions:** Dec. 5, Jan. 16, Feb. 6; 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](mailto:mahoney@loyno.edu).

## Miami Dade College

*Miami, Florida*

**Student Body:** 35 jazz students.

**Tuition:** In-state: \$78.24/credit-hour, out-of-state: \$282.27/credit-hour.

**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](http://mdc.edu/wolfson).

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University of West Florida

## Middle Tennessee State University

*Murfreesboro, Tennessee*

**Student Body:** Approximately 300 music majors, of whom roughly one-fourth participate in the jazz program; 15 jazz majors.

**Tuition:** Approximately, in-state: \$5,278/year, out-of-state: \$15,500/year.

**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, director, Jamey Simmons, Jim Ferguson, David Loucky, Lalo Davila, Tom Giampietro, Pat Coil.

**Notable Alumni:** Jim White, Shawn Purcell, Mark Douthit.

**Auditions:** Jan. 25, Feb. 16, Feb. 29; tapes accepted, live audition preferred. Visit [mtsumusic.com](http://mtsumusic.com).

**Financial Aid:** Available. Call (615) 898-2469.

**Scholarships:** Available. Call (615) 898-2469.

**Contact:** Don Aliquo, (615) 904-8362; [daliquo@mtsu.edu](mailto:daliquo@mtsu.edu); [mtsumusic.com](http://mtsumusic.com).

## North Carolina Central University

*Durham, North Carolina*

**Student Body:** Undergraduate students: 45; graduate students: 22.

**Tuition:** Undergraduate, in-state: \$6,948/semester, out-of-state: \$11,983/semester; graduate in-state: \$2,529/semester, out-of-state: \$7,760/semester.

**Jazz Degrees:** Bachelor's of Music in Jazz Performance,

Florida State Jazz Ensemble I



Master's of Music in Jazz Performance and Composition.

**Jazz Bands:** Jazz Ensemble I, Jazz Ensemble II, Jazz Combo I-IV, Vocal Jazz Ensemble, Guitar Ensemble.

**Faculty:** Ira Wiggins, Baron Tymas, Arnold George, Lenora Zenzalai Helm, Robert Trowers, Damon Brown, Ed Paolantonio, Brian Horton, Thomas Taylor, Albert Strong. Artists-in-Residence: Branford Marsalis and Joey Calderazzo.

**Notable Alumni:** Grady Tate, Alvin Atkinson, Eve Cornelius, Chip Crawford, Ameen Saleem, Leon

Pendarvis, Jeremy Clemons, Jonovan Cooper, Mavis Poole, Brian Miller, Harold Greene, Stanley Baird, LeRoy Barley, Albert Strong, Brian Horton.

**Auditions:** Oct. 10, Nov. 14, Feb. 20, March 20.

Performance and recorded compositions required. Visit [ncu.edu/music](http://ncu.edu/music).

**Financial Aid:** Sharon Oliver, Director of Scholarships & Financial Aid.

**Scholarships:** Contact Ira Wiggins (see below).

**Application Deadline:** Nov. 1 (spring semester), July 1 (fall semester).

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 Marc Fields, *trombone*  
 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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 Master of Music in Jazz Studies

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iwiggins@nccu.edu.

### **Oklahoma State University** *Stillwater, Oklahoma*

**Student Body:** 40 students in jazz program.  
**Tuition:** Undergraduate, in-state: \$15,430/year, out-of-state: \$25,100/year; graduate, in-state: \$154/hour, out-of-state: \$602/hour.  
**Jazz Degrees:** None.  
**Jazz Bands:** Two.  
**Faculty:** Dr. Jonathan Martin, Prof. Paul Compton.  
**Auditions:** Aug. 15, sight-read with ensemble.  
**Financial Aid:** Available, contact OSU Financial Aid Office: okstate.edu/finaid.  
**Scholarships:** Available.  
**Application Deadline:** May 1.  
**Contact:** Dr. Jonathan Martin, jonathan.martin@okstate.edu.

### **Shenandoah University** *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, 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.  
**Application Deadline:** Rolling.  
**Contact:** Robert Larson, rlarsen@su.edu.

### **Texas Christian University** *Fort Worth, Texas*

**Student Body:** 75 jazz students.  
**Tuition:** \$28,500/year.  
**Jazz Degrees:** None.  
**Jazz Bands:** Three big bands, several combos.  
**Faculty:** Curt Wilson, Joe Eckert, Joey Carter, Dr. Brian West, Tom Burchill, Kyp Green.  
**Notable Alumni:** Leon Breeden, Jose Diaz, John Giordano, Morris Repass, Mario Cruz, Dr. Moe Trout.  
**Auditions:** Jan. 23, Feb. 6, Feb. 20 and March 6. 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.

### **Tulane University** *New Orleans, Louisiana*

**Student Body:** Approximately 80 students in various jazz programs.  
**Tuition:** \$38,664/year.  
**Jazz Degrees:** Bachelor's of Arts in Jazz Studies.  
**Jazz Bands:** Tulane University Jazz Orchestra, five small combos.  
**Faculty:** John Joyce Jr., John Doheny, John Dobry, Jesse

Mcbride, Leah Chase, Geoff Clapp, Kevin O'Day, Allan Dejan, Jim Markway.  
**Notable Alumni:** Tony Dagradi, Evan Christopher, Victoria Dolceamore, John Dobry, John Doheny, Lauren Guidry, Shannon Lee.  
**Auditions:** Taped auditions accepted. Combo placement auditions held during orientation week, 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. Fall semester only.  
**Contact:** Dianne Banfell, (504) 862-3214; dibanfel@tulane.edu. John Doheny, (504) 865-5299.

### **University of Alabama** *Tuscaloosa, Alabama*

**Student Body:** 15 jazz majors, 31 in jazz ensembles/combos.  
**Tuition:** Visit cost.ua.edu.  
**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



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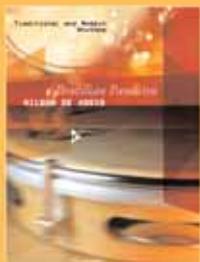
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- Dariusz Terefenko, theory
- Rich Thompson, drum set
- Walt Weiskopf, saxophone

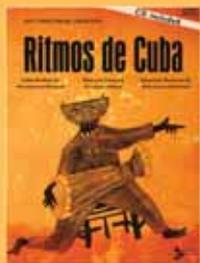
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# Hey, Freshmen!

By Miles Osland

## Friends Today are Network Tomorrow

Hello, Freshmen! You are about to embark on the beginning of your career. You are going to make new friends, many of whom you will stay in touch with the rest of your life, so it is essential that you start networking from day one. Your classmates will be people who you will perform with throughout your college career, and many will become those who you will hire, or will hire you, for future gigs. As a college freshman, networking is an immediate responsibility.

A music degree is a four-year curriculum filled with classes in music theory, history, ensembles, studio instruction, master classes, jazz studies and electives. As a music major, you begin the study of your major music classes in your first semester. Almost all other degree programs will not begin their “major” classes until the latter part of their sophomore year or until one has attained junior status. So if you don’t do well in your music classes your first semester, and you have to re-take a class, it could put you behind for an entire year. I always advise my incoming freshmen to avoid this pitfall.

Most non-music majors will concentrate solely on their university studies or general education courses for the first two years. But remember, you have four years to complete those courses. You are a music major. Give priority to the lessons, ensembles and other music courses that you’re going to school for in the first place. The general education classes can be spread out over four years, or during the summer, so as not to overly tax any particular semester.

It’s extremely important that all incoming freshmen become acquainted with their major instrument’s studio professor and the director of jazz studies (or the director of the jazz ensemble). This contact should happen prior to your audition for the different ensembles, combos and studio instruction/ placement. Do not be shy or intimidated by these professors. We are people who want to help and teach you—that’s why we got into this business in the first place.

Be ready for the audition process. This audition will place you where you will be for a full semester (and sometimes a year). You always want to put your best foot forward, and your audition is the best time and place to prove yourself. Usually, there is a prepared piece and sight-reading. Get your



Miles Osland

hands on the prepared piece as soon as it is available. Ask if there is a recording of it. This is especially handy if the prepared piece is a transcribed solo. Know what to expect in an audition. Ask upperclassmen who you have already started networking with for advice. Most of the time, they’ll lead you down the right road.

Here’s some additional advice from a couple of my students:

Sophomore Nathan Treadaway: “Create a balance between ‘school’ and ‘fun.’ Make friends with everyone—future connections. It’s always better to be over prepared than under. Become involved in organizations: music fraternities and sororities. Don’t be afraid to ask questions.”

Junior Jonathon Holmes: “The key for me was to make goals. Although being a freshman in any program can be overwhelming, I wanted to do everything I possibly could to make myself a good addition to the program. Practicing was an obvious must, but even with ridiculous practice routines, it was still hard to push past the freshmen mistakes. I constantly compared myself to upperclassmen and I could see that the biggest difference was their ability to transfer the practiced material into their performance. I did everything I could to learn from them.”

Whatever happens, don’t get discouraged. Hang in there, and have confidence in the path that you have chosen. **DB**

Miles Osland is director of jazz studies and professor of saxophone at the University of Kentucky. He can be reached via his web site, [milesosland.com](http://milesosland.com).

Band, UA Jazz Standards Combo, various combos.  
**Faculty:** Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Demondrae Thurman, Jon Whitaker, Eric Yates.

**Auditions:** Call (205) 348-7112 or visit jazz.ua.edu.

**Financial Aid:** Available.

**Scholarships:** Available.

**Application Deadline:** Rolling.

**Contact:** Chris Kozak, Director of Jazz Studies, (205) 348.6333; ckozak@music.ua.edu.

### University of Central Oklahoma Edmond, Oklahoma

**Student Body:** Approximately 275 music majors, 115 students enrolled in jazz studies.

**Tuition:** Undergraduate, in-state: \$122.70 per credit hour, out-of-state: \$214.30 per credit hour; graduate, in-state: \$162.15 per credit hour, out-of-state: \$246.70 per credit hour.

**Jazz Degrees:** Music Performance, Music Education, 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, Graduate Jazz Combo, Vocal Jazz Ensemble, Civilized Tribe Dixieland Ensemble.

**Faculty:** Brian Gorrell, Lee Rucker, Jeff Kidwell, Danny Vaughan, Clint Rohr, David Hardman, Karl Nelson,

Kris Maloy, James Klages, Dr. Kent Kidwell.

**Notable Alumni:** Chris Hicks, David Gibson, Bobby Brewer, David Anderson, John Moak, Sharel Cassity, Vince Norman, Clyde Conner, Mitch Bell.

**Auditions:** Jazz Merit Scholarship Auditions Scheduled by Brian Gorrell. Requirements/format: two jazz standards (one lyrical and one technical) plus sight-reading.

**Financial Aid:** Sheila McGill, Director of UCO Financial Aid, (405) 974-3334.

**Scholarships:** Contact Brian Gorrell, briangorrell@ucojazzlab.com, to schedule jazz scholarship auditions.

**Application Deadline:** Aug. 15 for fall semester (undergraduate and graduate), Jan. 9 for spring semester (undergraduate and graduate).

**Contact:** Brian Gorrell, Jazz Studies Division Head, (405) 359-7989 x 3; briangorrell@ucojazzlab.com.

### University of Kentucky Lexington, Kentucky

**Student Body:** 400-plus music students, 50 jazz students.

**Tuition:** In-state: \$3,548/year; out-of-state: \$7,448/year.

**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 Miles Osland.

**Scholarships:** Available. Call Miles Osland.

**Application Deadline:** Call Joanne Filkins, (859) 257-8181.

**Contact:** Miles Osland, (859) 257-8173;

mosax@uky.edu.

### University of Louisville Louisville, Kentucky

**Student Body:** 50 undergraduate jazz students, 10 graduate.

**Tuition:** Undergraduate, in state: \$3,972, out-of-state: \$9,636; graduate, in-state: \$4,311, out-of-state: \$9,252.

**Jazz Degrees:** Master's of Music Performance with a Concentration in Jazz, Master's of Music in Jazz Composition and Arranging, Bachelor's of Music in Jazz Performance, Bachelor's of Arts with a Jazz Emphasis.

**Jazz Bands:** Two jazz ensembles, three repertoire ensembles (jazz repertoire, Brazilian, contemporary), international combo, six combos, guitar ensemble.

**Faculty:** John La Barbara, Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Craig Wagner, Jim Connerley, Tyrone Wheeler, Jason Tiemann, Mike Tracy.

Continued on page 104

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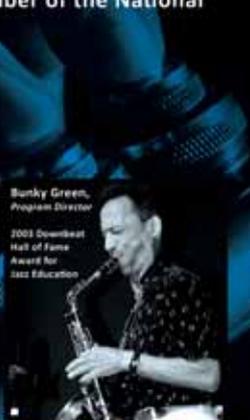
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**Lynne Arriale**, piano  
**Dr. Marc Dickman**, trombone/euphonium/tuba  
**Barry Greene**, guitar  
**Danny Gottlieb**, drumset  
**Dr. Clarence Hines**, trombone  
**Dennis Marks**, bass  
**J.B. Scott**, trumpet  
**Dr. William Prince**, Professor Emeritus

For more information on the UNF Jazz Studies Program, contact:  
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Bunky Green,  
Program Director

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## Jazz at New England Conservatory Celebrates 40 Years of Individual Expression

By Frank-John Hadley

Gunther Schuller retired from his position as president of the New England Conservatory in 1977, but his deep imprint remains as the jazz department he founded now celebrates its 40th anniversary.

"What's struck me thinking about the 40 years was how farsighted Gunther was in seeing the need for this," said Ken Schaphorst, the presiding jazz chair, seated in his office with Allan Chase, a music history teacher and jazz chair from 1996–2001. "It goes beyond jazz. It includes the relationship between jazz and classical and also world music. Going back to the very beginning, Gunther had a vision for the department—jazz as art, an art that stands right up to Beethoven."

As part of this celebration, Schaphorst has a variety of events on tap in Boston from October 18–24, as well as next March in New York City. This fall's concerts include an all-star faculty and alumni concert at Jordan Hall and a performance featuring the Wayne Shorter Quartet with the NEC Philharmonia.

Schaphorst said that the Shorter group's performance with classical musicians is the perfect fit for the occasion. "Gunther's vision of the interrelationships between jazz and classical music is as relevant and as rich with potential as it ever was. That's one of the strongest legacies of Gunther's presidency, in addition to starting the jazz program, of course."

According to Chase, "The story of the department goes back a long way to the whole identity of the NEC being not only the first European-style conservatory in the country, founded in 1867, but also a place that has always, somewhat on the underground side, nurtured experimental American music. There's always been a radical side."

In 1967, as antiwar demonstrations and racial riots roiled the country, Schuller first began blazing a trail in higher education.

"I thought it was absolutely terrible and unbelievable that one of the major music schools still didn't have a jazz department," Schuller said at his home outside Boston. "I know there was some jazz at North Texas and at Indiana University, with David Baker, and at the Berklee School with Herb Pomeroy and John LaPorta, but there was no degree program. My first act as president, the minute I took office, I declared that I was going to form a full-degree undergraduate and graduate program in jazz."

A composer and French horn virtuoso, Schuller was so esteemed in classical music and jazz (his friends included the Modern Jazz Quartet, Miles Davis, Dizzy Gillespie and John Coltrane) that he swept aside any protests by hidebound classicists and nightclub-schooled jazz musicians wary of academia. "I have to tell you, there was hardly any resistance," he said. "No one could mount any resistance to it because it was apparent on the face of it that this was something that had to be done. This music, well, they were even playing jazz in Russia by that time."

Two years later, the jazz program was up and running—and it's held its own ever since, enjoying equal footing with the classical and contemporary improvisation (formerly called Third Stream) departments. Schuller, 83, said he was equally proud of helping integrate the school.

"There were no black students there in the school at all," Schuller said. "What I did in order to populate the department with students was I went into the black communities here in Boston with one of my black faculty persons, Carl Atkins. My first convert



Hankus Netsky



Ken Schaphorst

was Ricky Ford, an incredible tenor player."

Schuller sought out brilliant mavericks for the faculty, including the late George Russell, whose service to the school earned him an honorary doctor of music degree in 2005.

"It was a great experience for students to play George's great pieces—from the 1956 Jazz Workshop music through 'All About Rosie' to his later pieces like 'The African Game'—directed by him every week," Chase said. "Through his life's work, he showed students what it means to make a lifetime commitment to a musical vision."

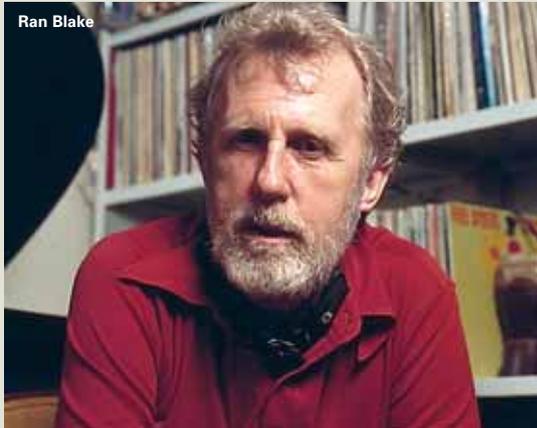
Pianist Ran Blake has been a pillar of the NEC community since 1969. Blake launched the Third Stream Department in 1974 and defined the Schuller-coined term as an "improvised synthesis" of African-American jazz and European avant-garde music. Today, Blake teaches his long-term harmonic memory course and performs highly anticipated campus concerts, often involving film, such as an upcoming musical salute to Sidney Lumet's 1965 movie *The Pawnbroker*.

Blake is more inclined to praise his students and his colleagues or remark on memorable past residencies by Gerald Wilson, Jimmy Heath and Sun Ra than talk about himself, though he did say, "I brought in the school thing of ear-singing the pieces and not reading the score," as he sat surrounded in his studio by shelves storing records, CDs, DVDs and books. The pianist said he misses Steve Lacy, who ended a 33-year stay in France to teach at the school in 2002. "Steve could be a prodding teacher, he could kick, but he had a diplomatic way and a wonderful way of organizing lessons. I felt he'd be here for 30 years and we would retire together, but he was only here two or three years. Steve's memorial packed Jordan Hall."

Klezmer and jazz trumpeter Frank London, who attended the school in the mid-1980s, often works in New York with NEC grads of various ages. "The main thing I got from Ran, Jaki Byard and the jazz depart-



Ran Blake



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ment was this: On one hand, we are constantly students of music, trying to respect it, learn it, sing it back, broaden our horizons, but simultaneously we're trying to learn about ourselves as individuals—who are we as musicians? Where's Frank London in this music? So we were constantly triangulating—here's the text, here's me and then here's the new music that's coming out."

Dominique Eade, head of the vocal branch of the jazz department since its start in 1984, said about her program, "There's a real openness to music across the genres. And it's rigorous, putting equal value on the ear as on the academics. The fact that the conservatory is small [720 students with about 100 jazz majors] keeps the engagement between the student, their voice and the art form right up front."

Hankus Netsky chaired the jazz department between 1986 and 1996, then Chase kept it on a steady, sure course before handing off to Schaphorst, who has a special interest in jazz composition and arranging. Over the past eight years, he's made a few curriculum changes, like requiring courses in rhythm and piano jazz harmony, and he's reached out to aspiring musicians from the greater Boston area and elsewhere in southern New England to form the acclaimed Youth Jazz Orchestra. Miguel Zenón has also signed on as an instructor, and Fred Hersch has returned to the school.

"Gunther's spirit is completely at the conservatory now," Netsky said. "It's funny: For years, the school was always saying, 'Oh, Gunther's vision! We shouldn't be coasting on Gunther's vision.' And I think the school is finally ready for his vision. What's really going on now is what Gunther put in place in the 1970s, but the world wasn't quite ready back then. We had guys like Joe Maneri, Ran Blake and Peter Row doing music that wasn't fixed in one genre and was really about the individual." **DB**



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**Notable Alumni:** Delfeayo Marsalis, Jim Walker, Jim Lewis, Colby Inzer, Chris Fitzgerald, Pat Harbison, Mike Tracy.

**Auditions:** On campus Jan. 10, Feb. 13, Feb. 27. Others arranged by appointment. CD or DVD acceptable, however individuals are strongly encouraged to visit campus.

**Financial Aid:** Available. Toni Robinson, (502) 852-6907; [louisville.edu/financialaid](mailto:louisville.edu/financialaid).

**Scholarships:** Available. Toni Robinson, (502) 852-6907; [louisville.edu/music/future-students/undergraduate/scholarships.html](http://louisville.edu/music/future-students/undergraduate/scholarships.html).

**Application Deadline:** March 1 for scholarship consideration (audition must be completed).

**Contact:** Available. Toni Robinson, (502) 852-6907, [gomusic@louisville.edu](mailto:gomusic@louisville.edu); or Mike Tracy, [miketracy@louisville.edu](mailto:miketracy@louisville.edu).

### University of Memphis

*Memphis, Tennessee*

**Student Body:** 400 undergraduate and graduate music majors.

**Tuition:** Undergraduate, in-state: \$3,064/semester, out-of-state: \$8,857/semester; graduate, in-state: \$3,699/semester, out-of-state: \$9,492/semester.

**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 combos, jazz singers, Birth of the Cool.

**Faculty:** Joyce Cobb, Jack Cooper, Tim Goodwin, Howard Lamb, Chris Parker, Ed Murray, David Spencer, Michael Assad.

**Notable Alumni:** Mulgrew Miller.

**Auditions:** Visit [memphis.edu/music/audsched.php](http://memphis.edu/music/audsched.php) and [memphis.edu/music/audreq.php](http://memphis.edu/music/audreq.php).

**Financial Aid:** Available. Undergraduate contact:

Kay Yager, (901) 678-3766;

[kayyager@music.memphis.edu](mailto:kayyager@music.memphis.edu). Graduate contact:

Joyce Gordon, (901) 678-3532;

[mjgordon@music.memphis.edu](mailto:mjgordon@music.memphis.edu).

**Scholarships:** Available. Undergraduate contact:

Kay Yager. Graduate Contact: Joyce Gordon.

**Application Deadline:** [memphis.edu/music/timeline.php](http://memphis.edu/music/timeline.php).

**Contact:** Jack Cooper, (901) 678-2547;

[jcooper1@memphis.edu](mailto:jcooper1@memphis.edu).

### University of Miami

*Coral Gables, Florida*

**Student Body:** 105 jazz students.

**Tuition:** Undergraduate: \$35,540;

graduate: \$1,480/credit hour.

**Jazz Degrees:** Bachelor's of Music, Master's of Music, Doctorate of Musical Arts.

**Jazz Bands:** Three jazz ensembles/bands, three jazz vocal ensembles, jazz guitar ensemble, numerous small jazz ensembles, jazz sax ensemble, bebop ensemble, Horace Silver ensemble, Monk-Mingus 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 Dollahon.

**Notable Alumni:** Pat Metheny, Bruce Hornsby, Jon Secada, Maria Schneider, Bobby Watson, Will Lee,

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**Auditions:** Undergraduate auditions held on campus and at 12 regional sites in the United States and five sites in the Far East. Contact the music admission office at (305) 284-2241 for details. For information on graduate auditions, contact the graduate office at (305) 284-2241.

**Financial Aid:** Available. Contact the University of Miami Financial Aid office at (305) 284-5212.

**Scholarships:** Teaching assistantships are available for graduate students.

**Scholarships:** Available, merit-based.

**Application Deadline:** Dec. 1.

**Contact:** Karen Kerr, (305)-284-2241; kmkerr@miami.edu.

## 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 Blancq, Brent Rose, Delfeayo Marsalis, Roland Guerin, Troy Davis, Leah Chase-Kamata, Hank Mackie, Cindy Scott, Evan Christopher, John Rankin, 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, Derek Douget.

**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.

**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:** In-state: \$1,900, out-of-state: \$7,500.

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

**Jazz Bands:** Six small groups, two big bands.

**Faculty:** John Salmon, Chad Eby, Steve Haines, Mitch Butler, Greg Hyslop, Thomas Taylor.

**Auditions:** Contact Chad Eby, ceeby@uncg.edu; CDs or DVDs accepted.

**Financial Aid:** Available. Call (336) 334-5702.

**Scholarships:** Available. Call Chad Eby, (336) 334-3237.

**Application Deadline:** March 1.

**Contact:** Chad Eby, ceeby@uncg.edu; jazz.uncg.edu.

## University of North Carolina at Wilmington

*Wilmington, North Carolina*

**Student Body:** 100 music students, 30 jazz students.

**Tuition:** In-state: \$4,710, out-of-state: \$15,600.

**Jazz Degrees:** Bachelor's of Music in Performance/Jazz.

**Jazz Bands:** Big band, Saxtet, combos, Jazz Percussion, Jazz Guitar Ensemble.

**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.

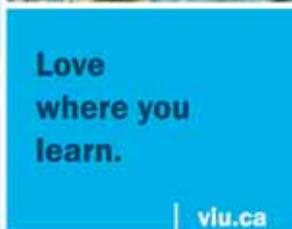
**Auditions:** Auditions by appointment (uncw.edu/music/admissions-audition.html).

**Financial Aid:** Contact financial aid office, (910) 962-3177.

**Scholarships:** Cape Fear Jazz Scholarships, Department of Music Scholarships, Music Talent Award.

**Application Deadline:** April 1.

**Contact:** Dr. Frank Bongiorno, (910) 962-3395; bongiornof@uncw.edu; uncw.edu/music.



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# Hey, Freshmen!



Rufus Reid

By Rufus Reid

## Preparation, Patience and Confidence Start Now, Last Forever

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Preparation is the key to success. So you want to make a career as a musician? Great! Now, the most important thing to remember is that you must be successful at one thing before spreading your wings. You must chart a course for yourself for the realities of life after college, and as a freshman, you should know by now if you and your musical capabilities are in the right zone. If you do not have that sense of certainty, obtained through constant and intense playing and listening, you probably should seek other avenues for a career. This does not mean you must leave the music world completely. There are many other ways to be involved besides performance, like such areas as management, audio technology, ethnomusicology and composition. If you're unsure if you want to be a full-time musician, I suggest broadening your horizons and at least look into these other areas to see how you fit.

One of the big mistakes young players make is putting fame as a priority. Let other people "toot your horn" about how good you are. Become the best you can be. Always play with people better than you. You never know who is listening, so always play your heart out each and every opportunity. Let your music speak for you.

Yes, you are young and have time to get it together, but you do not have time to waste. With myriad excellent jazz programs around today, you should be playing at the professional level by the time you are a senior. Remember, sustaining this level throughout your life is a full-time job. Jazz musicians are never satisfied to just play good. We are always striving to become better.

Jazz musicians are also intelligent individuals who usually have many other interests. Invest in yourself. Explore your other interests and see how they can complement what you already do well. In the past 10 years, composition has become an important addition to my life as a professional performer and educator. I am totally smitten with the entire process of composition. Why now at a later point in my career as a performing bassist and teacher? It was time. Isn't it too late, you may ask? No! If you are hungry for it, go for it whenever it happens. The craft of sculpting memorable melodies, fresh harmonic movement, and the architecture of the structure is thrilling to me even at age 65. I have never studied composition formally. I just buy books and study on my own for my own pleasure. Doors have opened up to me that would never have appeared had I not taken the time to deepen my study of composition. If it can happen to me, it can happen to you too, in any subject. **DB**

Bassist Rufus Reid is the author of the book/DVD *The Evolving Bassist*. He can be reached via his web site, [rufusreid.com](http://rufusreid.com)

## University of North Florida

*Jacksonville, Florida*

**Student Body:** Approximately 250.

**Tuition:** Visit [unf.edu/dept/controller/cashier/tuition.htm](http://unf.edu/dept/controller/cashier/tuition.htm).

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

**Jazz Bands:** UNF Jazz Ensemble I, UNF Jazz Ensemble II, UNF Jazz Ensemble III, jazz combos and jazz guitar ensemble.

**Faculty:** Bunky Green, Michelle Amato, Lynne Arriale, Dr. Marc Dickman, Danny Gottlieb, Barry Greene, Dr. Clarence Hines, Dennis Marks, J.B. Scott.

**Notable Alumni:** Marcus Printup, Vincent Gardner, Doug Wamble, Jennifer Krupa, Steve Lesche.

**Auditions:** Live auditions preferred. Tapes accepted.

Audition dates for 2010 are Oct. 3, Feb. 13, Feb. 27 and March 6. Call (904) 620-2961 or visit [unf.edu/coas/music/jazzstudies](http://unf.edu/coas/music/jazzstudies).

**Financial Aid:** Available.

**Scholarships:** Available.

**Contact:** Call (904) 620-2961 or visit [unf.edu/coas/music/jazzstudies](http://unf.edu/coas/music/jazzstudies).

## University of North Texas

*Denton, Texas*

**Student Body:** About 300 jazz students.

**Tuition:** Approximately \$3,600/semester in-state, \$7,800/semester out-of-state.

**Jazz Degrees:** Bachelor's and Master's of Music in Jazz Studies (three tracks).

Jazz Students at Texas Christian University



**Jazz Bands:** Nine lab bands, guitar ensemble, repertory, Jazz Singers, Zebras (electric keyboards and horns), Latin jazz ensemble, 25 small group ensembles.

**Faculty:** Ed Soph, Stefan Karlsson, Mike Steinel, John Murphy, Fred Hamilton, Lynn Seaton, Steve Wiest, Jay Saunders, Tony Baker, Brad Leali, Rosanna Eckert, Tim Brent.

**Notable Alumni:** Tom "Bones" Malone, Lyle Mays, Bob Belden, Tim Ries, Billy Harper, Lou Marini, Mike Williams, Ari Hoenig, Jim Snidero, Jim Totondi, Frank Greene, Conrad Herwig, Tony Scherr, Alan Baylock, Sara Jacovino.

**Auditions:** Visit [music.unt.edu](http://music.unt.edu) and [jazz.unt.edu](http://jazz.unt.edu).

**Financial Aid:** Available. Call (940) 565-2302 or visit [unt.edu](http://unt.edu).

**Scholarships:** Available. Call (940) 565-3743.

**Application Deadline:** Visit [unt.edu](http://unt.edu) and [music.unt.edu](http://music.unt.edu).

**Contact:** (940) 565-3743; [jazz.unt.edu](http://jazz.unt.edu).

## University of South Carolina

*Columbia, South Carolina*

**Student Body:** Music program total: 360 undergraduates, 130 graduates.

**Tuition:** Undergraduate, in-state: \$8,438/year, out-of-state: \$22,508/year; graduate, in-state: \$9,436/year,

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**Jazz Degrees:** Bachelor's of Music with Emphasis in Jazz Studies, Master's of Music—Jazz Studies (Composition), Master's of Music—Jazz Studies (Performance).  
**Jazz Bands:** Left Bank Big Band, various jazz combos, jazz strings.

**Faculty:** Bert Ligon, Dr. Craig Butterfield, Kevin Jones.  
**Notable Alumni:** Joe Henson, Hans Tueber, Paul Rucker, Heather Bennett.

**Auditions:** In-person auditions strongly encouraged.

Registration info and requirements at

music.sc.edu/audition.

**Financial Aid:** Available. sc.edu/financialaid/.

**Scholarships:** Music scholarships available. Out-of-state students earning USC scholarships are eligible for reduced tuition rates. Contact Jennifer Jablonski, Director of Music Admissions, (803) 777-6614; jjablonski@m Mozart.sc.edu.

**Application Deadline:** Undergraduate applicants should apply by Dec. 1 for fall 2010 entry. Transfers should apply the semester before they hope to enter.

Graduate admissions deadlines vary.

**Contact:** Undergraduates: Jennifer Jablonski, Director

of Music Admissions, (803) 777-6614;

jjablonski@m Mozart.sc.edu. Graduate admissions:

Traci Hair, (803) 777-4106; thair@m Mozart.sc.edu.

## University of Tennessee

*Knoxville, Tennessee*

**Student Body:** 50 jazz majors.

**Tuition:** Undergraduate, in-state: \$6,850, out-of-state: \$20,246; graduate, in-state: \$7,748, out-of-state: \$21,844.

**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. Call (865) 974-3241 for specific dates.

See web site for audition repertoire.

**Financial Aid:** Available. Call (865) 974-3131

**Scholarships:** Available. Call (865) 974-3241

**Application Deadline:** Dec. 1 for fall 2010.

**Contact:** Mark Boling, (865) 974-3241; mboling@utk.edu; music.utk.edu/jazz.

## University of Texas at Arlington

*Arlington, Texas*

**Student Body:** Approximately 28,000 students.

**Tuition:** \$4,100 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 I-IV, Latin Jazz Ensemble.

**Faculty:** Tim Ishii, Dan Cavanagh, Adonis Rose, Ken Edwards, Brian Mulholland.

**Auditions:** Tapes accepted if on-campus audition is not feasible. Visit uta.edu/music/jazz.

**Financial Aid:** Available.

**Scholarships:** Available. Jazz graduate teaching assistantship is also available for graduate students obtaining the Master's of Music Performance degree.

**Application Deadline:** Audition before May 15 for fall 2010 and by Nov. 15 for 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.

**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, Alternative Improvisation Music Ensemble.

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Jazz student at the University of South Carolina

**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.

**Auditions:** Nov. 14, Dec. 5 (Los Angeles and New York City), Dec. 12 (Chicago), Jan. 23, Jan. 30, Feb. 6, Feb. 20 (graduates only).

**Financial Aid:** Available. Contact student financial services, (512) 475-6282; [finaid.utexas.edu](http://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: Dec. 1; graduate: contact the School of Music graduate admissions office, (512) 471-0799.

**Contact:** Jeff Hellmer, (512) 471-0744; [jhellmer@mail.utexas.edu](mailto:jhellmer@mail.utexas.edu); [music.utexas.edu](http://music.utexas.edu).

### University of Virginia at Arlington Arlington, Virginia

**Student Body:** About 60 enrolled in the jazz program.

**Tuition:** In-state, \$9,870; out-of-state: \$31,870.

**Jazz Degrees:** None.

**Jazz Bands:** UVA Jazz Ensemble (extended big band), five combos, vocal jazz ensemble.

**Faculty:** John D'Earth, Jeff Decker, Bob Hallahan, Mike Rosensky, Pete Spaar, Robert Jospe, Stephanie Nakasian, Scott DeVeaux.

**Notable Alumni:** John Wittman, Kait Dunton, Lisa Mezzacappa.

**Auditions:** Auditions held at the beginning of each semester.

**Financial Aid:** Available; contact the admissions office.

**Scholarships:** Available for private lessons; contact your private teacher.

**Application Deadline:** Contact the UVA Music Department at (434) 924-5252 for more information.

**Contact:** John D'Earth at [trumpetdearth@aol.com](mailto:trumpetdearth@aol.com), or UVA Music Department, (434) 924-5252.

# Betty Carter's JAZZ Ahead

March 15–28, 2010  
The John F. Kennedy Center  
for the Performing Arts,  
Washington, D.C.

Dr. Billy Taylor,  
Artistic Director for Jazz



Photo by Margot L. Schulman

*Betty Carter's Jazz Ahead* is an intense, two-week-long residency program for international jazz musician-composers age 30 and under. Participants refine their composing and performance skills under the tutelage of jazz mentors, then perform original jazz compositions on the Kennedy Center Millennium Stage.

**APPLICATION DEADLINE IS NOVEMBER 20, 2009.**

For more information, visit [kennedy-center.org/jazzahead](http://kennedy-center.org/jazzahead)

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**Application deadline is February 12, 2010.**

For more information, call (202) 416-8811 or visit [kennedy-center.org/womeninjazzworkshop](http://kennedy-center.org/womeninjazzworkshop)

Photo of Mary Lou Williams courtesy of Rutgers Institute of Jazz Studies



The Kennedy Center



## FINDING THE RIGHT PROGRAM

By Eric Fine

**Chico Hamilton:** It all depends on what you want to do, what you have in mind. If you want to learn how to read jazz music, then you go to a school or instructor that specializes in that. The most difficult thing for young jazz students is to learn how to swing, how to keep a beat, as opposed to playing everything you know on one bar, playing all the hot licks.



Unfortunately, all the young drummers that I've heard recently, they can play their keisters off, but they can't keep time. It depends upon what aspect of jazz you want to know about. Basically, my conception is it takes all kinds of music to make music. If it's happening, it's happening. I do think and believe that students regardless of their instruments should consider learning all the rhythm patterns before getting into harmony and the melodic structure of a composition.

**Javon Jackson:** It's based on the individual's needs. I went to Berklee because I wanted to study with saxophonist Billy Pierce, because I wanted to work with Art Blakey and the Jazz Messengers. If Billy Pierce was teaching in Alaska, I would have gone there. I just based it on what I wanted as an individual, and that's what the person coming out of high school needs to look at. No matter how great the institution is, what is it that the individual is looking for?



Sometimes it's more so than just picking a school. The individual has to be clear about what he or she wants, what their goals are, or how far they want to take this thing. Are they looking to go into performance? Are they looking to go into education? Once you formulate that, then you start to formulate where you want to be.

### University of West Florida

*Pensacola, Florida*

**Student Body:** 90 music majors.

**Tuition:** [uwf.edu/catalog/tuition.cfm](http://uwf.edu/catalog/tuition.cfm).

**Jazz Degrees:** Bachelor's of Music

Performance/Jazz Specialization.

**Jazz Bands:** UWF Jazz Band, UWF Jazz Combo, several jazz combos.

**Faculty:** Joseph T. Spaniola, Richard Glaze, Hedi Salanki, Lynne Lauderdale, Leonid Yanovskiy, Sheila Murphy, Blake Riley.

**Notable Alumni:** Dave Shelander, Bob Maksymkow, Cheryl Jones, Steve Ferry, Chip Cothran.

**Auditions:** Visit: [uwf.edu/music](http://uwf.edu/music).

**Financial Aid:** Available.

**Scholarship:** Available.

**Contact:** Dr. Joseph T. Spaniola, [jspaniola@uwf.edu](mailto:jspaniola@uwf.edu). General information: (850) 474-2147; [uwf.edu/music](http://uwf.edu/music).

### Virginia Commonwealth University

*Richmond, Virginia*

**Student Body:** 67 jazz students.

**Tuition:** In-state: \$7,117;

out-of-state: \$20,749.

**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 Gailes, Antonio Garcia, Bob Hallahan, Darryl Harper, Bryan Hooten, Brian Jones, J.C. Kuhl, Adam Larrabee, Tony Martucci, Randall Pharr, Doug Richards, Rex Richardson.

**Notable Alumni:** Steve Wilson, James Genus, Clarence Penn, Victor Goines, Alvester Garnett.

**Auditions:** January and February dates are available.

**Financial Aid:** (804) 828-6669; more than 70 percent of VCU students receive financial aid.

**Scholarships:** Academic and music, (804) 828-1166.

Academic scholarships: must apply, audition and be accepted by end of February. Music scholarships: awarded based on audition and then grades; SATs are considered if recommended at the time of audition. Must audition, have all application materials in and be accepted by the last audition date in February in order to receive a scholarship.

**Application Deadline:** By Jan. 1 is best, later dates are possible.

**Contact:** (804) 828-1166, [music@vcu.edu](mailto:music@vcu.edu), [vcujazz.org](http://vcujazz.org).

### West Virginia University

*Morgantown, West Virginia*

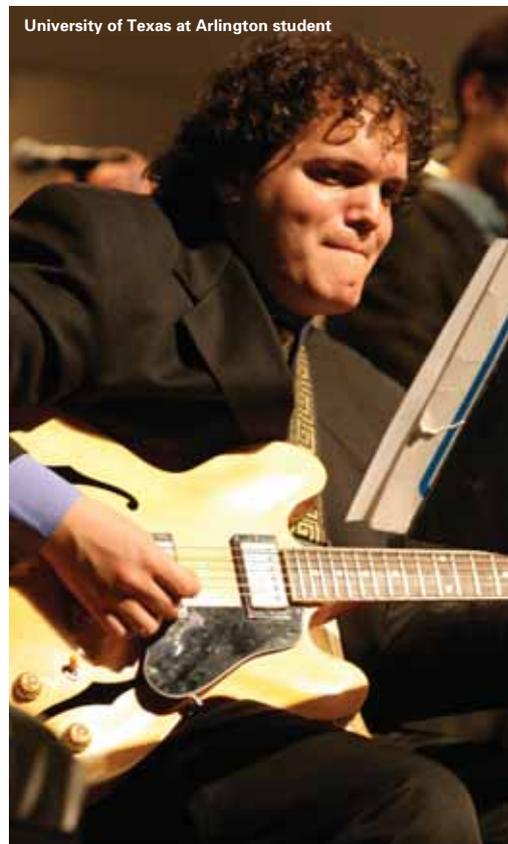
**Student Body:** 190 undergraduates, eight in Jazz Studies Program.

**Tuition:** Undergraduate, in-state: \$5,100, out-of-state: \$15,770; graduate, in-state: \$5,612, out-of-state: \$16,270.

**Jazz Degrees:** Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Pedagogy.

**Jazz Bands:** Little big band, big band, Latin jazz ensemble, Soundpainting Ensemble, piano trio,

University of Texas at Arlington student



straightahead quintet, free-jazz ensemble, fusion band.

**Faculty:** Paul Scea, James Miltenberger, Al Wrublesky, Scott Elliot, Keith Jackson.

**Notable Alumni:** Dan Effland, Dale Posey, Arthur White, Josh Musselwhite, James Moore, Matt Rippetoe, Alison Miller, Daniel Bain, Jay Chattaway.

**Auditions:** Feb. 6-7, March 13. Visit: [music.wvu.edu/](http://music.wvu.edu/).

**Financial Aid:** [finaid.wvu.edu/](http://finaid.wvu.edu/).

**Scholarships:** [music.wvu.edu/](http://music.wvu.edu/).

**Application Deadline:** WVU operates on a rolling admissions basis, beginning Sept. 15 of each year, but encourages applicants to apply early.

**Contact:** Dr. Michael Vercelli, [Michael.Vercelli@mail.wvu.edu](mailto:Michael.Vercelli@mail.wvu.edu).

### Xavier University of Louisiana

*New Orleans, Louisiana*

**Student Body:** 3,600 students, 26 enrolled in jazz.

**Tuition:** \$25,500/year with room and board.

**Jazz Bands:** Xavier University Jazz Ensemble, Traditional Jazz Combo, Mainstream Jazz Quintet, X.U. Brass Band.

**Jazz Degrees:** Bachelor's of Arts, Bachelor's of Music in Performance, Bachelor's of Music Education, no jazz-specific degrees.

**Faculty:** Timothy R. Turner, Marc Ballard, John Ware.

**Auditions:** Auditions required and on-campus preferred. Videotape, CD or DVD auditions accepted until May 30.

**Financial Aid:** Available. Call (504) 520-7597 or (504) 520-6738.

**Application Deadline:** Feb. 5.

**Contact:** Timothy Turner, [tturner5@xula.edu](mailto:tturner5@xula.edu). Department of Music: (504) 520-7597.

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Trent Kynaston

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Trent Kynaston, *sax* • Scott Cowan, *jazz orchestra, advanced jazz combo, brass*

Steve Zegree, *Gold Company, piano* • Duane Davis, *vocal jazz* • Keith Hall, *drums*

Fred Hersch, *visiting artist, piano, combos* • Billy Hart, *visiting artist, drumset, combos*

John Campos, *Western Sound Studios* • Michael Wheaton, *Gold Company II*

### Grad Assistants:

Jeff Utter • Mark Jackson • Martez Rucker • Ashley Kirby

Christy Ledden • Nelson Oliva

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## MIDWEST

### Augustana College

*Rock Island, Illinois*

**Student Body:** 2,500 total students, 50-60 in jazz program.

**Tuition:** \$38,000/year.

**Faculty:** Joe Ott, Steve Grismore, James Dreier.

**Jazz Degrees:** Bachelor's of Music, Minor in Jazz.

**Jazz Bands:** One big band, several combos.

**Auditions:** Auditions for scholarships only; placement in fall.

**Financial Aid:** Scholarships available to all majors and non-majors.

**Scholarships:** Margaret Ellis, (309) 794-7333.

**Application Deadline:** January.

**Contact:** Margaret Ellis, recruitment coordinator, margaretelis@augustana.edu; augustana.edu/academics/music/department.

### 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 (approximately 450 undergraduates), 50 students in jazz program.

**Jazz Degrees:** Bachelor's of Music and Master's of Music.

**Jazz Bands:** Two big bands, five or six combos, two vocal jazz ensembles.

**Tuition:** Undergraduate, in-state: \$9,044, out-of-state: \$16,352; graduate, in-state: \$11,434, out-of-state: \$18,742.

**Faculty:** Jeff Halsey, Chris Buzzelli, Roger Schupp, Charles Saenz, David Bixler.

**Notable Alumni:** Tim Hagans, Rich Perry, Chris Berger, Tim Cummiskey.

**Auditions:** Dec. 4, Jan. 15, Feb. 6, Feb. 27, Apr. 17. Students may schedule an audition online by visiting bgsu.edu/music.

**Financial Aid:** Available, contact Dr. Kathleen Moss, Music Admissions: kmoss@bgsu.edu.

**Scholarships:** Available, contact Dr. Kathleen Moss, Music Admissions: kmoss@bgsu.edu.

**Application Deadline:** Varies, based on audition date selected.

**Contact:** Dr. Kathleen Moss, Music Admissions: kmoss@bgsu.edu.



Christian Scott with Columbia College students

### Capital University

*Columbus, Ohio*

**Student Body:** 80-90 jazz/music business-technology majors.

**Tuition:** Undergraduate: approximately \$28,000 per year. Summer master's program: approximately \$600 per hour.

**Jazz Degrees:** Bachelor's of Music in Jazz Studies-Performance, Music Industry, Music Technology; Master's of Music Education with Jazz Pedagogy Emphasis; Bachelor's of Arts in Music Technology and Music Industry.

**Jazz Bands:** Big Band, MIDI Band, Fusion band, Rock Ensemble, Jazz Consort, Birdland, Savoy, Vanguard, Jazz Percussion Ensemble, Guitar Workshop, Jazz Guitar Ensemble, World Music Ensemble.

**Faculty:** Dr. Lou Fischer, Robert Breithaupt, Stan Smith, Ray Eubanks, Mark Lochstampfor, Mark Flugge, Scott Belck, Ryan Hamilton, Roger Hines, Nate Anders, Eric Paton.

**Notable Alumni:** Matt Billingsley, Kirk Schoenherr, Vince Andrews, Tom Wolfe, Lee Hill, Larry Spencer, Brian Fullen.

**Auditions:** On-campus only, per scheduled audition dates throughout the year. Visit capital.edu.

**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, Heather Massey at hmassey@capital.edu.

**Auditions:** Various. Visit capital.edu.

**Contact:** capital.edu.

### Cardinal Stritch University

*Milwaukee, Wisconsin*

**Student Body:** 25 music students, 8 jazz students.

**Tuition:** \$21,290/year.

**Jazz Degrees:** Bachelor's of Music in Jazz Studies and Performance.

**Jazz Bands:** University jazz combo groups.

**Faculty:** Dr. Dennis King, Mark Davis, Paul Silbergleit,

David Bayles, Jamie Breiwick.

**Auditions:** Open Enrollment.

**Financial Aid:** Available, contact Wes Shaver at (414) 410-4528 or wshaver@stritch.edu.

**Scholarships:** Available, contact Wes Shaver at (414) 410-4528 or wshaver@stritch.edu.

**Application Deadline:** Open enrollment.

**Contact:** Wes Shaver, (414) 410-4528; wshaver@stritch.edu.

### Columbia College

*Chicago, Illinois*

**Student Body:** 60 jazz students.

**Tuition:** \$18,490/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 combos, Latin jazz ensemble.

**Faculty:** Richard Dunscomb, Scott Hall, Bobbi Wilsyn, Frank Dawson, Geoff Bradfield, Peter Saxe, Mimi Rolfing, Dan Anderson, Tom Hipskind, Diane Delin, Bill Boris, Barry Winograd, Peter Lerner, Jarrad Harris, Ruben Alvarez.

**Auditions:** By appointment only; contact music@colum.edu or (312) 369-6149.

**Financial Aid:** Available. Student financial services, (312) 369-7140; colum.edu/sfs.

**Scholarships:** Audition required. Visit music.colum.edu.

**Application Deadline:** Rolling; Nov. 15 for spring and May 1 for fall.

**Contact:** Scott Hall, Director of Jazz Studies, (312) 369-6322; 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 (206) 987-4256.

**Application Deadline:** Aug. 1.

**Contact:** Steve Enos, [stephen.enos@tri-c.edu](mailto:stephen.enos@tri-c.edu);  
(216) 987-4256; [tri-c.edu](http://tri-c.edu).

## DePaul University

*Chicago, Illinois*

**Student Body:** 410 total students at the School of Music, 70 jazz students.

**Tuition:** Undergraduate: \$29,630; graduate: \$14,630.

**Jazz Degrees:** Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Performance or Jazz Composition.

**Jazz Bands:** Three big bands, 10 combos.

**Faculty:** Bob Lark (Director of Jazz Studies), Timothy Coffman, Mark Colby, Kirk Garrison, Thomas Matta, Larry Novak, Bob Palmieri, Ron Perrillo, 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 each weekend in February. Requirements are listed on [music.depaul.edu](http://music.depaul.edu). All undergraduate jazz students must also complete a classical audition.

**Financial Aid:** Available. Contact Director of Admission, Ross Beacraft, [musicadmissions@depaul.edu](mailto:musicadmissions@depaul.edu), (773) 325-7444.

**Scholarships:** Available. Contact Director of Admission, Ross Beacraft, [musicadmissions@depaul.edu](mailto:musicadmissions@depaul.edu), (773) 325-7444.

**Application Deadline:** Jan. 15.

**Contact:** Ross Beacraft, Director of Admission, (773) 325-7444; [musicadmissions@depaul.edu](mailto:musicadmissions@depaul.edu).

## DePauw University

*Greencastle, Indiana*

**Student Body:** 30 students in jazz program.

**Tuition:** \$32,800/year.

**Jazz Degrees:** Minor in Jazz Studies.

**Jazz Bands:** Jazz Band, Jazz Combos.

**Faculty:** Randy Salzman, Leonard Foy, Jack Helsley, Sandy Williams, John Spicknall, Paul Musser.

**Auditions:** Visit [depauw.edu/music](http://depauw.edu/music).

**Financial Aid:** Visit [depauw.edu/music](http://depauw.edu/music).

**Scholarships:** Visit [depauw.edu/music](http://depauw.edu/music).

**Application Deadline:** Visit [depauw.edu/music](http://depauw.edu/music).

**Contact:** [admission@depauw.edu](mailto:admission@depauw.edu).

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Thomas Matta, Larry Novak, Bob Palmieri,  
Ron Perrillo, Bob Rummage, Kelly Sill and  
Bradley Williams



Application deadline: Jan 15  
Audition deadline: March 1  
[musicadmissions@depaul.edu](mailto:musicadmissions@depaul.edu)  
<http://music.depaul.edu>

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## Elmhurst College

*Elmhurst, Illinois*

Student Body: 2,500 students, 50 jazz students.

Tuition: \$27,270/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.

Contact: Kevin Olson, (630) 617-3524.

## Indiana University

*Bloomington, Indiana*

Student Body: 52 jazz students; 1,600 music students:  
850 graduate, 750 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 (Jan. 15  
and 16, Feb. 5 and 6, March 5 and 6);  
recordings accepted by the application deadline.

Financial Aid: Available. Contact Office of Student  
Financial Assistance, [indiana.edu/~sfa](http://indiana.edu/~sfa).

Scholarships: Available. Merit-based scholarship,  
graduate assistantships. Contact Office of Music  
Admissions, [musicadm@indiana.edu](mailto:musicadm@indiana.edu).

Application Deadline: Dec. 1.

Contact: (812) 855-7998; fax: (812) 856-6086;  
[musicadm@indiana.edu](mailto:musicadm@indiana.edu); [music.indiana.edu](http://music.indiana.edu).

## Lawrence University

*Appleton, Wisconsin*

Student Body: 340 music majors; 75 jazz students.

Tuition: \$34,326/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 jazz small groups.

Faculty: Fred Sturm, Mark Urness, Lee Tomboulian,  
Dane Richeson, Patty Darling, John Daniel,  
Nick Keelan, Tom Washatka, Marty Erickson,  
Steve Peplin, Larry Darling.

Notable Alumni: John Harmon, Fred Sturm, Kurt Dietrich,  
Patty Darling, Larry Darling, Jeff Pietrangelo, 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 \$15,000/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.

**Contact:** Nathan Ament, director of conservatory admissions, (800) 227-0982; excel@lawrence.edu.

### **McNally Smith College of Music** *St. Paul, Minnesota*

**Student Body:** 650 total students, 250 in the performance division.

**Tuition:** \$11,130/semester.

**Jazz Degrees:** Bachelor's of Music in performance, Bachelor's of Music in composition, Associate's of Applied Science degree in music performance, as well as 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. Call (800) 594-9500, ext. 2372 or 2374; jdeis@mcnallysmith.edu or phaugen@mcnallysmith.edu.

**Scholarships:** Available.

**Application Deadline:** Rolling.

**Contact:** Kathy Hawks, 651-325-2373; khawks@mcnallysmith.edu.

### **Michigan State University** *East Lansing, Michigan*

**Student Body:** 355 undergraduates enrolled in the School of Music, 58 jazz studies majors.

**Tuition:** Undergraduate, in-state: \$311/credit hour, out-of-state: \$826.25/credit hour; undergraduate (junior or senior), in-state: \$342/credit hour, out-of-state: \$853.75/credit hour; graduate, in-state: \$434 /credit hour, out-of-state: \$892.75/credit hour.

**Jazz Degrees:** Bachelor's of Music in Jazz Studies, Bachelor's of Music in Performance/Jazz Minor, Bachelor's of Music in Music Education/Jazz Minor, 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, Etienne Charles, Wess Anderson.

**Notable Alumni:** Claire Fisher, Tiffany Gridiron, Curtis Taylor, Ben Williams, Thaddeus Dixon, Kristopher Johnson.

**Auditions:** Visit music.msu.edu for information.

**Financial Aid:** Available. Visit finaid.msu.edu.

**Scholarships:** Available. Visit finaid.msu.edu//sshps.asp. Music scholarships awarded based on audition and do not require an additional application.

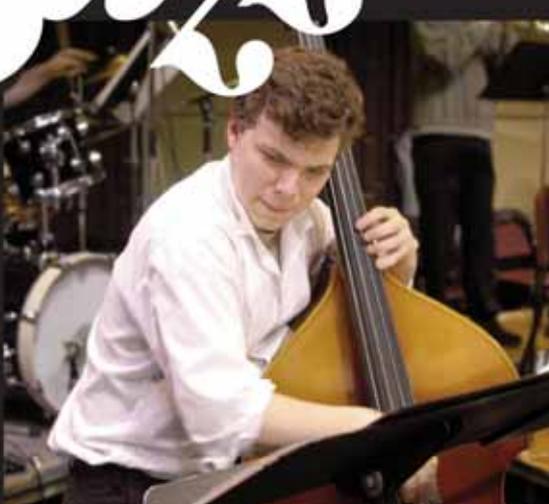
**Application Deadline:** College of Music application deadlines are Oct. 1 for students beginning in the following spring and summer and Dec. 1 for students beginning the following academic year.

**Contact:** Benjamin Ebener, admissions director, (517) 355-2140; admissions@music.msu.edu; music.msu.edu/admissions.

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## 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, Chris Nolte, David Burdick, Steve Widenhofer, Christopher Reyman.

Notable Alumni: John Fremgen, Doug Beach.

Auditions: On-campus by appointment.

Financial Aid: Available. Call (800) 373-7733.

Scholarships: Available.

Contact: Randall Reyman, (217) 424-6319; millikin.edu/music/jazz.

## North Central College

Naperville, Illinois

Student Body: 53 jazz students.

Tuition: \$26,676/year.

Faculty: Janice Borla, Mitch Paliga, Doug Scharf, T.S. Galloway, John McLean, Frank Caruso, Larry Kohut, Jack Mouse.

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

Jazz Bands: Jazz combos, big band, chamber jazz groups, vocal jazz ensemble, jazz guitar ensemble, jazz saxophone ensemble, jazz trombone ensemble.

Auditions: By appointment. Call admissions office at (800) 411-5800.



University of Indiana Big Band

Financial Aid: Available. Call Ashley Seiple at (800) 411-5800.

Scholarships: Available. Call Ashley Seiple at (800) 411-5800.

Contact: Jack Mouse, Program Coordinator, jmousedrum@aol.com.

## Northern Illinois University

DeKalb, Illinois

Student Body: 400 music students; 100 jazz majors.

Tuition: admissions.niu.edu/admissions/finance.shtml (undergraduate) or niu.edu/bursar/tuition/graduate.shtml (graduate).





**FACULTY:**

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Gil Kaupp—trumpet

Bernie Dresel—drums

Joe LaBarbera—drums artist-in-residence

Tom Bruner—film scoring, history

Joe Malone—drums

Bob Sheppard—sax artist-in-residence

For information, please contact:  
**David Loeb**  
 702-895-3739  
 dave.loeb@unlv.edu

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**Jazz Degrees:** Bachelor's of Music, Master's of Music, Performer's Certificate.

**Jazz Bands:** Three big bands, Liberace Jazztet, many combos.

**Faculty:** Ron Carter, Rodrigo Villanueva, Steve Duke, Robert Chappell, Greg Beyer, Tom Garling, Kelly Sill, Willie Pickens, Fareed Haque, Art Davis.

**Notable Alumni:** Rob Parton, Tito Carillo.

**Auditions:** On-campus recommended for undergraduate. Recordings are accepted for graduate program:

[niu.edu/music/auditions/index.shtml](http://niu.edu/music/auditions/index.shtml).

**Financial Aid:** Available.

**Scholarships:** Available.

**Application Deadline:** Undergraduate: Nov 1 for priority; Nov 15 for space-available. Graduate: May 1 (international students), July 15 (U.S. residents).

**Contact:** Lynn Slater, (815) 753-1546; [lslater@niu.edu](mailto:lslater@niu.edu); [niu.edu/music](http://niu.edu/music).

## Northwestern University

*Evanson, Illinois*

**Student Body:** 19 undergraduate jazz students, one graduate.

**Tuition:** \$38,088/year.

**Jazz Degrees:** Bachelor's of Music and Master's of Music in Jazz Studies.

**Jazz Bands:** Small jazz bands and jazz orchestra.

**Faculty:** Victor Goines, Peter Martins, Elliot Mason, Carlos Enriques, Willie Jones III, Christopher Madsen.

**Auditions:** On campus Jan. 29, 30 and Feb. 12, 13, 26, 27.

**Financial Aid:** Available; contact [musiclife@northwestern.edu](mailto:musiclife@northwestern.edu).

**Scholarships:** Available; contact [musiclife@northwestern.edu](mailto:musiclife@northwestern.edu).

**Application Deadline:** Undergraduate: Jan. 1; graduate: Dec. 1.

**Contact:** Music Admission and Financial Aid, (847) 491-3141.

## Oakland University

*Rochester, Michigan*

**Student Body:** 300 music majors, 60 jazz students.

**Tuition:** Undergraduate, in-state: \$7,828, out-of-state: \$18,213; graduate, in-state: \$8,978, out-of-state: \$15,476.

**Jazz Degrees:** None.

**Jazz Bands:** Oakland University Jazz Band, Oakland Jazz Combos, Oakland Jazz Singers, Oakland Jazz Improv Singers.

**Faculty:** John Hall, Rich Kowalewski, Mark Kieme, Daniel Maslanka, Richard Fanning.

**Notable Alumni:** Regina Carter, Walt Szymski.

**Auditions:** On-campus only. Four times yearly.

**Financial Aid:** Available.

**Scholarships:** Available.

**Application Deadline:** Rolling. Accepted until full.

**Contact:** [oakland.edu](http://oakland.edu).

## Oberlin College

*Oberlin, Ohio*

**Student Body:** Approximately 80 jazz students.

**Tuition:** \$39,686, plus fees.

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**Jazz Degrees:** Jazz Studies (performance).  
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**Faculty:** Wendell Logan, Gary Bartz, Marcus Belgrave, Peter Dominguez, Robin Eubanks, Robert Ferrazza, 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. 4 for early review, Feb. 19 and March 5 for regular review. Visit [oberlin.edu/con/admissions](http://oberlin.edu/con/admissions).  
**Financial Aid:** Available. Call (800) 693-3173 or visit [oberlin.edu/financialaid](http://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](mailto:conservatory.admissions@oberlin.edu); [oberlin.edu/com](http://oberlin.edu/com).

### Ohio State University Columbus, Ohio

**Student Body:** Approximately 650 music majors, approximately 33 jazz studies majors.  
**Tuition:** Varies based on whether a student is in-state or out-of-state; \$3,235 to \$7,759 per quarter.  
**Jazz Degrees:** Bachelor's of Music in jazz studies with a concentration in jazz performance or jazz composition.  
**Jazz Bands:** Two big bands and seven combos.  
**Faculty:** Dr. Ted McDaniel, Shawn Wallace, Kenyatta Beasley, Mark Flugge, Andy Woodson, Marc Fields, Tim Cumiskey, Joe Krygier, Kris Keith, Chet Bauch.

**Notable Alumni:** Kevin Turner, Hank Marr, John Fedchock, Vince Mendoza, Gene Walker, Roger Hines, Jim Rupp.  
**Auditions:** Dec. 9, 2009 and Feb. 15, 2010.  
 Requirements are available at [music.osu.edu](http://music.osu.edu).  
**Financial Aid:** Available. Visit [sfa.osu.edu](http://sfa.osu.edu).  
**Scholarships:** Music scholarships are based on the audition only. University scholarships may be available as well. Deadline for submitting university application to be considered for scholarships at the university level is Dec. 1.  
**Application Deadline:** Two weeks prior to your audition date.  
**Contact:** Eva Banks, Undergraduate Coordinator, [banks.76@osu.edu](mailto:banks.76@osu.edu).

### Ohio University Athens, Ohio

**Student Body:** 275 music majors, 50 jazz students.  
**Tuition:** Undergraduate, in-state: \$9,000; graduate, in-state: \$3,126.  
**Jazz Degrees:** Jazz Minor.  
**Jazz Bands:** Big bands, jazz percussion ensemble, combos.  
**Faculty:** Matt James, Roger Braun, Michael Parkinson, Guy Remonko, Richard Wetzel, Sylvester Young.  
**Notable Alumni:** James Warrick, Sarah Morrow.  
**Auditions:** Auditions/interviews are scheduled in February 2010. All freshman applicants must complete a theory placement examination. Videotapes are accepted if an in-person audition is not possible. Visit [finearts.ohio.edu/music](http://finearts.ohio.edu/music) or contact Elizabeth Braune, (740) 593-4244; [braune@ohio.edu](mailto:braune@ohio.edu).  
**Financial Aid:** Visit [sfa.chubb.ohiou.edu](http://sfa.chubb.ohiou.edu).  
**Scholarships:** Contact Matt James, (740) 593-0957; [jamesm1@ohio.edu](mailto:jamesm1@ohio.edu).  
**Application Deadline:** Feb. 1 for the School of Music.  
**Contact:** (740) 593-4244; [jamesm1@ohio.edu](mailto:jamesm1@ohio.edu).

### Roosevelt University—Chicago College of Performing Arts (CCPA)

**Chicago, Illinois**  
**Student Body:** 75 in jazz program.  
**Tuition:** \$28,000/year.  
**Jazz Degrees:** Bachelor's of Music in Jazz Studies, instrumental or vocal focus.  
**Jazz Bands:** Two large ensembles, 10 combos.  
**Faculty:** Full faculty available at [ccpa.roosevelt.edu](http://ccpa.roosevelt.edu).  
**Auditions:** Full info available via website in October.  
**Financial Aid:** FAFSA required.  
**Scholarships:** Based on audition.  
**Application Deadline:** Jan. 15.  
**Contact:** CCPA Admissions Office, (312) 341-6735.

### Southern Illinois University at Edwardsville

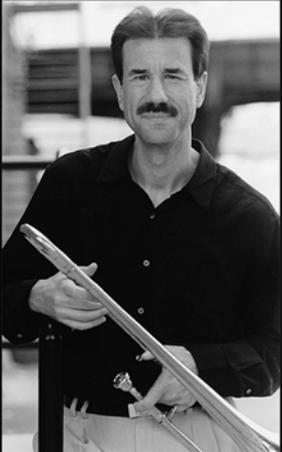
**Edwardsville, Illinois**  
**Student Body:** 35 jazz performance majors/200 students in jazz classes.  
**Tuition:** Undergraduate, in-state: \$4,168, out-of-state: \$8,819; graduate, in-state: \$4,653, out-of-state: \$10,289.  
**Jazz Degrees:** Bachelor's of Music Jazz Performance,

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## FINDING THE RIGHT PROGRAM

By Eric Fine



**Ingrid Jensen:** I'll be the Suze Orman of school choice here: What can you honestly afford as far as going to a school that is going to provide you with everything you need? Not

only great teachers, but also a great playing environment and an abundance of fine students. And if you haven't got a lot of playing experience and you don't have a lot of money, you should definitely go to a community college that has a strong music program where you have heard there's a lot of playing going on and there's a lot of inspired teaching.

What I tell players of all ages is to look at your strengths and your weaknesses and choose a school not based on hype but based on your needs. Sometimes that entails not going to school at all. I have students that I've strongly advised to take a year off after high school, or take a year off after [attending] community college, and get a job and write some music and get a band together.

**Sean Jones:** The first thing I would tell any students to do is figure out who they want to pattern themselves after and pattern their career after. Always look at the private instruction going on, because that's going to be the person you spend the most time with. The second thing students should look at is the overall quality of the music school. Like who's coming out of there? So look not just at the faculty, but also at the alumni.



The third thing is to look at the environment the school is in. Is it in the middle of nowhere? Is it in a major metropolitan area? Figure out what's going to fit your type of mind-set. Are you going to be distracted by the bright lights and the big city if you go to New York City? Or are you going to be bored to death if you go to a place like Youngstown, Ohio? Also, I wouldn't suggest that anybody go to a music school that they can't pay off.

Paul Wertico  
*Head of Jazz Studies*

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## Engineering's Endurance

*Education in studio technology rises above recession, do-it-yourself model*

By Yoshi Kato

With major labels continuing to be downsized, famed studios closing and powerful home recording gear available at an affordable price, it might seem like a bad time to be a sound engineering major. But not according to professionals in the field, who point out that now is an opportunistic time to study sound recording and design, as the industry's changing landscape provides new opportunities.

"Because that technology has become so accessible, there's no filter—anyone can record themselves," said Monica Mancillas, director of audio engineering at Musicians Institute in Hollywood, Calif. "The question then becomes, 'How do you distinguish yourself and your recording?' The answer is through the quality of the recording—as well as the performance, of course. So right now is the best time to be an independent studio engineer."

"With the advent of software, there's the help menu. People think they can master sophisticated programs because that's there," added John Scanlon, Director of Sound Arts at Ex'pression College for Digital Arts in Emeryville, Calif. "Or they go to Border's, and there's a book that teaches them about the software."

"A classroom education offers a live, interactive learning experience, typically with an instructor who's a veteran in the field," he continued. "Most people hit these brick walls because they don't quite understand how to work the nuances of software, which in turn inhibits the creative process. We teach students to master all the details of the recording process so that the artist can focus on the actual music."

"If someone wants to be an audio professional, they have to be able to offer something more than a passing knowledge and have a command of the craft and the theory," said Nick Eipers, an adjunct faculty member in Columbia College Chicago's Department of Audio Arts & Acoustics.

Trombonist/producer Delfeayo Marsalis, who earned a dual degree in performance and audio production at the Berklee College of Music in Boston, doesn't discount a do-it-yourself approach to learning about the studio, yet adds there are limits to that path.

"Obviously, you can do anything on your own. You could be an

attorney if you have the discipline," Marsalis said. "The ability to work in a school environment is helpful because of the many types of challenges that are placed on you."

The old-fashioned career path of the studio engineer started at the apprentice level, with entry level employees making coffee for clients and staff, setting up microphones and sweeping the floors after sessions. But just as jazz musicians have few opportunities these days to learn on the road touring with big bands, so too are those apprentice positions equally rare.

"The schools bring in engineers and producers that you wouldn't otherwise just roll up on," Marsalis said. "Arif Mardin's production technique was very interesting to me, and I got to talk one-on-one with him after he came to Berklee as a guest."

Mancillas said that an advantage in enrolling in her school's program is that students will have the opportunity to study with instructors with 20 to 30 years experience. "They teach compression, EQ, how to use an analog board and engineer for live sound, as well," she said. "Studio design is part of the program, too, including how to be technicians and solder cables, fix consoles and repair microphones."

While the do-it-yourself approach may be serviceable for the basics, specifics can prove trickier, particularly if the music itself conveys sophistication.

"Things like jazz, classical and acoustic music may, in some ways, be more demanding of an audio engineer," said Eipers, who is also the recording engineer and producer for his Chicago Sessions label. "You can't record poorly and justify it artistically."

Eipers, Scanlon and Mancillas concur that there is a broad diversity of opportunities out there and that being prepared to engineer, say, video game sounds or films or television in post-production can help broaden one's options while still working within the field.

"A formal education gives students the fundamentals of engineering, so they can have a comprehensive understanding of that language," Mancillas said. "Then we give them opportunities to engineer in different settings so that when they graduate they can be comfortable in a variety of different settings."

DB



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Terell Stafford, *Jazz Studies Program Director*

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## FINDING THE RIGHT PROGRAM

By Eric Fine



### Brian Lynch:

I would go and check out the whole program before making a commitment. I often have prospective students come in and take a lesson with

me. It's just part of the process of choosing a school. You should sample the wares before you buy them, and that's fairly easy to do. You should look for a program that has good overall musician-ship courses, not just something with maybe a couple of star players.

You have to look and see whether the institution teaches the basics well. By basics, I mean theory and ear training. You should also look and see whether there are other good students in the school. That could be the most important aspect of any school—whether there are good players there that you can play with. When you're stimulated by having talented peers around you, you develop a lot quicker and a lot further.

### Joe Lovano:

Speaking from my experiences, coming out of high school and wanting to study jazz, you're at an early place in your life as a musician. You have to have a deep awareness of the whole history of the music and of the players on every horn. You have to have a repertoire together, already, before you go into any kind of university setting. So when you walk in the door and take your horn out, you can play.



By the time I graduated high school in 1971 and went to Berklee College of Music, I knew what I was stepping into. I chose Berklee because Charlie Mariano was teaching there, John LaPorta was there, Joe Viola was there, Herb Pomeroy was teaching there. These were names that I knew from listening to them play on records prior to going to Berklee. So I geared myself to being in their company, and to get guidance from them.

Piano performance at Cardinal Stritch University



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**Faculty:** Brett Stamps, Rick Haydon, Reggie Thomas, Jason Swagler, Miles Vandiver, Zeb Briskovich, Andrew Tichenor, Kim Stamps, Prince Wells.  
**Notable Alumni:** Reggie Thomas, Rick Haydon, Scott Alspach, Dave Stamps, Jason Swagler, Miles Vandiver, Zeb Briskovich.

**Auditions:** Scholarship auditions held in February 2010, entrance auditions in April 2010 by appointment. Tape or CD accepted, on-campus preferred. Requirements: blues, standard, bossa nova, ballad. Format: perform with faculty/jazz majors as available.

**Financial Aid:** Available. Contact financial aid office, siue.edu.

**Scholarships:** Available. GEO award offers in-state tuition to selected non-Illinois residents, music scholarships, Meridian scholarships for gifted academic students (full tuition/lodging). Visit siue.edu or call (618) 650-3900.

**Application Deadline:** Nov. 1 for spring semester, May 1 for fall.

**Contact:** Brett Stamps, (618) 650-2026, dstamps@siue.edu/siue.edu/music.

### University of Central Missouri Warrensburg, Missouri

**Student Body:** 45 students enrolled in jazz classes.

**Tuition:** Undergraduate: \$195.30/semester hour; graduate: \$245.80/semester hour; undergraduate, out of state: \$390.60/semester hour; graduate, out of state: \$491.60/semester hour.

**Jazz Degrees:** Bachelor's of Music in jazz/commercial music.

**Jazz Bands:** Two big bands, three combos, vocal jazz ensemble.

**Faculty:** David Aaberg, Michael Sekelsky, Eric Honour, Robert Lawrence.

**Auditions:** Nov. 20, Feb. 13 and Feb. 15.

**Financial Aid:** Available. Call (800) 729-2678 or email: finaid@ucmo.edu.

**Scholarships:** Available. For music call (660) 543-4530. For academic call (800) 729-2678 or email: finaid@ucmo.edu.

**Application Deadline:** Rolling enrollment.

**Contact:** Dr. David Aaberg, Director of Jazz-Commercial Music, (660) 543-4909; aaberg@ucmo.edu.

### University of Cincinnati Cincinnati, Ohio

**Student Body:** Approximately 900 music majors, 45 jazz majors.

**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, 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:** (513) 556-5463; ccmadmis@uc.edu; ccm.uc.edu/jazz.

### University of Illinois at Urbana-Champaign

Urbana-Champaign, Illinois

**Student Body:** 35 undergraduate jazz students, 30 graduate.

**Tuition:** Undergraduate, in-state: \$12,240, out-of-state: \$26,024; graduate, in-state: \$8,960, out-of-state: \$21,714.

**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 McNeill, 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:** January and February, specific requirements found online at music.uiuc.edu.

**Financial Aid:** Available. Music Admissions (217) 244-7899.

**Scholarships:** Available. Music Admissions (217) 244-7899.

**Application Deadline:** Dec. 1 for graduates, Jan. 2 for undergraduates.

**Contact:** Music Admissions, (217) 244-7899.

## University of Iowa

*Iowa City, Iowa*

**Student Body:** 30 jazz students.

**Tuition:** Undergraduate, in-state: \$6,824, out-of-state: \$22,198; graduate, in-state: \$7,863, out-of-state: \$21,467.

**Jazz Degrees:** Bachelor's of Music (students with a performance emphasis may add a jazz emphasis), Master's of Arts in Jazz (Composition).

**Jazz Bands:** Three big bands, Latin Jazz Ensemble, Guitar Ensemble, six combos.

**Faculty:** John Rapson, 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 Feb. 19 (tentative), preferred. Audio or video recording accepted if circumstances prohibit on-campus audition.

**Financial Aid:** Available. Call (319) 335-1450 or e-mail financial-aid@uiowa.edu.

**Scholarships:** Undergraduate scholarships available for each instrument (apply by Jan. 15); six graduate teaching assistantships available each year (apply by Feb. 15).

**Application Deadline:** Rolling, but recommended by Jan. 15.

**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:** In-state: \$3,920/semester; out-of-state: \$9,475/semester.

**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. 20, Jan. 29-30, Feb. 12-13. 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 for admission.

**Contact:** Dan Gailey, (785) 864-4389; dgailey@ku.edu.

## University of Michigan

*Ann Arbor, Michigan*

**Student Body:** 50 jazz majors.

**Tuition:** Undergraduate, in-state: \$13,141/year, out-of-state: \$35,391/year; graduate, in-state: \$16,685/year; out-of-state: \$33,399/year.

**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

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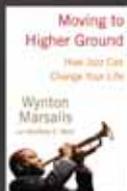


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undergraduates must complete the CSS for need-based grants and federal programs.  
**Scholarships:** Must merit awards packaged in early April, must apply by Dec. 1.  
**Application Deadline:** Dec. 1 for scholarship consideration; Jan. 15 is final deadline.  
**Contact:** Matthew Ardizzone, (734) 764-0593; [mardizz@umich.edu](mailto:mardizz@umich.edu).

**University of Missouri at Columbia**

*Columbia, Missouri*

**Student Body:** Approximately 80 jazz students.  
**Tuition:** Approximately, in-state: \$4,250/semester; out-of-state: \$9,795/semester.  
**Jazz Degrees:** Minor in Jazz Studies (for non-music majors); Certificate in Jazz Studies (for music majors).  
**Jazz Bands:** Concert Jazz Band, Studio Jazz Band, Lab Jazz Band, 10 combos.  
**Faculty:** Arthur White, Tom Andes, Michael Budds, Loyd Warden.  
**Notable Alumni:** Allen Beeson, Mike Metheny, Tim Aubuchon, Jim Widner.  
**Auditions:** Dec. 4, Feb. 15, March 6.  
**Visit** [music.missouri.edu](http://music.missouri.edu).  
**Financial Aid:** Available.  
**Scholarships:** Available.  
**Contact:** William J. Lackey, Admissions and Publicity Coordinator, (573) 882-4471; [lackeyw@missouri.edu](mailto:lackeyw@missouri.edu).

**University of Missouri at Kansas City**

*Kansas City, Missouri*

**Student Body:** Approximately 25 jazz majors, 50 student jazz participants.  
**Tuition:** Undergraduate (about 16 hours) in-state: \$4,600; out-of-state: \$10,500. Graduate, (about nine hours) in-state: \$3,500; out-of-state: \$8,000.  
**Jazz Degrees:** Bachelor's of Music in Performance with a concentration in Jazz and Studio Music; Master's of Arts in Music with a concentration in Jazz.  
**Jazz Bands:** Concert Jazz Band, 11 O'Clock Jazz Band, Latin jazz combo, several combos.  
**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:** Audition dates are scheduled only after receipt of Conservatory supplemental application and at least 30 days prior to audition date requested. Dec. 12, Feb. 6, Feb. 15 and March 5. Visit [conservatory.umkc.edu/students/audition\\_rep.asp](http://conservatory.umkc.edu/students/audition_rep.asp).  
**Financial Aid:** Available. Call (816) 235-1154 or visit [sfa.umkc.edu](http://sfa.umkc.edu).  
**Scholarships:** Non-resident scholarships available. Jazz performance scholarships available. Call (816) 235-2900 or visit [conservatory.umkc.edu/students/admissions.aspx](http://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 5 for fall admission and scholarship consideration.

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 65 Dafoe Road Winnipeg, Manitoba R3T 2N2 Canada

Contact: Bobby Watson, (816) 235-2905; watsonr@umkc.edu. Michael Pagan, (816) 235-6078; paganmi@umkc.edu.

## University of Nebraska at Lincoln

*Lincoln, Nebraska*

**Student Body:** 60 jazz students involved in groups.

**Tuition:** In-state: \$187/credit hour; out-of-state: \$555/credit hour.

**Jazz Degrees:** None offered currently—Master's of Music and Doctorate of Music in development.

**Jazz Bands:** Jazz ensembles 1 and 2, combos 1-4, Supersax Ensemble, Bone Choir.

**Faculty:** Paul Haar, Darryl White, Anthony Bushard, Eric Richards, Peter Bouffard, Rusty White, Tom Larson.

**Notable Alumni:** Laurie Frink, Victor Lewis, Matt Wallace.

**Auditions:** January and February 2010, music2@unl.edu.

**Financial Aid:** Contact music2@unl.edu.

**Scholarships:** music2@unl.edu.

**Application Deadline:** music2@unl.edu.

**Contact:** music2@unl.edu.

## University of Nebraska at Omaha

*Omaha, Nebraska*

**Student Body:** 275 music students (undergraduate and graduate).

**Tuition:** In-state, \$170.50/credit hour; out-of-state, \$502.50/credit hour.

**Jazz Bands:** Jazz I, Jazz II, combos.

**Faculty:** Pete Madsen, Barry Ford, Darren Pettit, Jeff Scheffler, Mark Misfeldt, Danna Murray, 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 for fall.

**Contact:** Pete Madsen, (402) 554-2297; petermadsen@unomaha.edu.

## University of Northern Iowa

*Cedar Falls, Iowa*

**Student Body:** 60 students in jazz program.

**Tuition:** Undergraduate, in-state: \$5,756, out-of-state \$14,020; graduate, in-state: \$6,446, out-of-state: \$14,874.

**Jazz Degrees:** Bachelor's of Arts in Jazz Studies; Bachelor's of Music, Music Education with jazz specialization; Minor in Jazz Studies; Master's of Arts in Jazz Pedagogy.

**Jazz Bands:** Three big bands, six combos.

**Faculty:** Chris Merz, Robert Washut, Jonathan Schwabe, Bob Dunn, Tom Giampietro.

**Notable Alumni:** Paul McKee, Jim Miller, JC Sanford, Mark Urness, Jeff Helmer, Brent Sandy, Tom Giampietro, Vladan Milenkovic, Rick Stone.

**Auditions:** Feb. 26, or by arrangement. Live on-campus audition strongly preferred, but taped auditions will be considered under some circumstances.

**Financial Aid:** Available. Call (319) 273-2700.

**Scholarships:** Available. Contact schmitz@uni.edu.

**Application Deadline:** Application must be completed in advance of the audition.

**Contact:** Chris Merz, merz@uni.edu, (319) 277-9491.

## University of Toledo

*Toledo, Ohio*

**Student Body:** 125 total undergraduates, 40 jazz majors.

**Tuition:** Undergraduate, in-state and out-of-state/international with a 3.0 GPA or better: \$3,963.36/semester.

**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 Music Education with an emphasis in Jazz, Master's of Music in Jazz Studies (Performance or Arranging tracks).

**Jazz Bands:** Two Big bands, five or six small groups, Latin jazz ensemble, jazz guitar ensemble, large vocal ensemble (Jon Hendricks' Vocalstra).

**Faculty:** Jon Hendricks, Gunnar Mossblad, Norm Damschroder, Tim Whalen, David Jex, Jonathan Ovalle, Jay Weik, Mark Byerly, Claude Black, Brad Felt, Kim Buehler, Brad Sharp.

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**Notable Alumni:** Jim Riggs, Brad Sharp, Sean Dobbins.  
**Auditions:** Nov. 21, Feb. 20, Feb. 27, April 10 and by appointment. Online application available.  
**Tapes or CDs accepted.**  
**Financial Aid:** Available. Contact office of financial aid, (419) 530-8700.  
**Scholarships:** Merit-based music scholarships available. Contact the Department of Music office, (419) 530-2448; utmusic@utoledo.edu.  
**Application Deadline:** Apply/audition by April 10 for priority scholarship consideration.  
**Contact:** (419) 530-2448; jazz@utoledo.edu.

## University of Wisconsin at Eau Claire

*Eau Claire, Wisconsin*

**Student Body:** 350 music students.  
**Tuition:** In-state: \$5,845/year; Minnesota residents: \$6,239/year; out-of-state: \$13,418/year.  
**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, Tom Luer, Matt Pivec, Andy Classen, Amy Schendahl, Andrew Neesley.  
**Auditions:** Music auditions will be held Nov. 21, Jan. 21, Feb. 13 and March 6.  
**Financial Aid:** Available. Call (715) 836-2637.  
**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:** 60 music majors, 15 jazz majors  
**Tuition:** In-state: \$6,000/year; out-of state: \$13,500/year.  
**Jazz Degrees:** Jazz Performance.  
**Jazz Bands:** Two bands, several 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, Jennifer Scovell, Ricardo Vogt, Leala Cyr.  
**Auditions:** Visit uwgb.edu for information.  
**Financial Aid:** Available. Visit uwgb.edu.  
**Scholarships:** Available. Contact: mederr@uwgb.edu.  
**Application Deadline:** Visit uwgb.edu for information.  
**Contact:** John Salerno, salernoj@uwgb.edu.

## University of Wisconsin at Madison

*Madison, Wisconsin*

**Student Body:** 450 music students.  
**Tuition:** In-state: \$8,020/year; Minnesota residents: \$9,580 per year; out-of-state: \$22,270 per year.  
**Jazz Degrees:** None.  
**Jazz Bands:** Two jazz ensembles, small combos, jazz improv class.  
**Faculty:** Les Thimmig, Richard Davis, James Doherty.  
**Notable Alumni:** Adams Unsworth, Jeffrey Ernstoff, Jeff Eckels, Claude Cailliet, Chris Washburne, Peter Dominguez, Hans Sturm.  
**Auditions:** Nov. 21, Jan. 30 and Feb. 27. 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 (609) 262-3060.  
**Application Deadline:** Feb. 1.  
**Contact:** music.wisc.edu.

## University of Wisconsin at Milwaukee

*Milwaukee, Wisconsin*

**Student Body:** 325 undergraduates in the Music Department.  
**Tuition:** In-state: \$3,654/semester; out-of-state: \$8,500/semester.  
**Jazz Degrees:** Bachelor's of Fine Arts Degree in Music Performance-Instrumental Jazz Studies.  
**Jazz Bands:** Jazz Ensemble.  
**Faculty:** Curt Hanrahan, Steve Nelson-Raney, Don Linke, Lou Cucunato, Gillian Rodger, Kevin Hartman, Dave Smith, Dave Bayles, Carl Stornoli,



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Tom McGirr.

**Auditions:** Five auditions annually; contact music department for specific dates and information.

**Financial Aid:** Inquire at UWM website: [uwm.edu](http://uwm.edu).

**Scholarships:** Scholarship information given at time of audition.

**Application Deadline:** Visit [uwm.edu](http://uwm.edu).

**Contact:** Curt Hanrahan, [hanraha6@uwm.edu](mailto:hanraha6@uwm.edu) (for winds); Steve Nelson-Raney, [snraney@uwm.edu](mailto:snraney@uwm.edu) (for rhythm section).

## University of Wisconsin at Oshkosh

*Oshkosh, Wisconsin*

**Student Body:** 75 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. 20 and Feb. 28, or by special appointment.

**Financial Aid:** Available. Call (920) 424-3377.

**Scholarships:** Available. Call (920) 424-4224.

**Application Deadline:** Feb. 1.

**Contact:** Marty Robinson, (920) 424-7015; [robinsm@uwosh.edu](mailto:robinsm@uwosh.edu).

## Valparaiso University

*Valparaiso, Indiana*

**Student Body:** 30 jazz band members.

**Tuition:** \$27,360/year.

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Kevin Whalen  
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**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 2010.

**Application Deadline:** Deadline to request an audition for scholarships is at the end of January 2010.

**Contact:** (219) 464-5454; music@valpo.edu.

## Wayne State University Detroit, Michigan

**Student Body:** 350 music students.

**Tuition:** Undergraduate, in-state: \$3,000/12-credit semester; out-of-state: \$7,000.

**Jazz Degrees:** Bachelor's of Music Jazz Studies, Master's of Music Jazz Performance.

**Jazz Bands:** Big Bands I, II, III, Jazztet, Jazz Combos, Jazz Guitar Ensembles.

**Faculty:** Christopher Collins, Russ Miller, Dennis Tini.

**Auditions:** Nov. 13, Feb. 5, March 5.

**Financial Aid:** All incoming students eligible for talent-based scholarship at audition. For a list of Department scholarships visit music.wayne.edu; for University financial aid visit finaid.wayne.edu.

**Application Deadline:** Music apply at least one month prior to audition date.

**Contact:** wayne.edu.

## Webster University

St. Louis, Missouri

**Student Body:** 35 jazz students.

**Tuition:** \$19,000/year.

**Jazz Degrees:** Bachelor's of Music in Jazz Performance (vocal and instrumental), Jazz and Music Technology (vocal and instrumental); Master's of Music in Jazz Studies with emphasis in composition or performance; Master's of Arts in Music with emphasis in jazz history or pedagogy.

**Jazz Bands:** Big band, "mini" big band (experimental ensemble), jazz singers, eight combos, new music ensemble.

**Faculty:** Paul DeMarinis, Willie Akins, Dave Black, Tom Byrne, Kevin Gianino, Willem Von Hombracht, Debby Lennon, James Martin, Michael Parkinson, Kim Portnoy, Dan Rubright, Steve Schenkel, Carol Schmidt, Carolbeth True, Dave Venn.

**Notable Alumni:** Dave Black, Erin Bode, Henry Brewer, Tom Byrne, Chris Cheek, Paul DeMarinis, Pat Joyce, Steve Kirby, Joe McBride, J.D. Parran, Linda Presgrave, Robert Power, Carol Schmidt, Mike Shannon, Butch Thomas, Chris Walters, John Zorn.

**Auditions:** Auditions/interviews are scheduled from November through April. All freshman applicants must complete the theory placement examination. Videotapes are accepted if an in-person audition is not possible. Cassettes and CDs are not accepted. Visit webster.edu/depts/finearts/music/auditions.

**Financial Aid:** Available. Contact Paul DeMarinis,

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 May 1 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, in-state: \$3,390/semester,  
 out-of-state: \$5,084/semester; graduate in-state:  
 \$4,485/semester; out-of-state: \$8,971/semester.  
 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: Tyler Ross, Jennifer Wallis,  
 Bruce Gates, Stephen Hawk, Reggie Thomas,  
 Frank Parker Jr., Steve Kummer, Corey Bell,  
 Toby Curtright, Kimberely Wilson, Matthew Lee.  
 Auditions: Dec. 5, Jan. 16 (Naperville, Ill.),  
 Feb. 6 and Feb. 15.  
 Financial Aid: Available.  
 Contact: Yvonne Oliver, (309) 298-1505;  
 jb-cooper@wiu.edu.

## Western Michigan University

### Kalamazoo, Michigan

Student Body: Approximately 80 jazz students,  
 450 music majors.  
 Tuition: Undergraduate, in-state: \$3,610/semester,  
 out-of-state: \$8,556/semester; graduate, in-state:  
 \$379/credit hour, out-of-state: \$802/credit hour.  
 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, Brasil Project.  
 Faculty: Tom Knific, Trent Kynaston, Steve Zegree,  
 Robert Ricci, Scott Cowan, Keith Hall,  
 Duane Davis, Tim Froncek, Billy Hart (visiting  
 artist), Fred Hersch (visiting artist), Stephen 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 Binek,  
 Matt Hughes, Ly Tartell, Christine Salerno,  
 April Arabian Tini.  
 Auditions: Audition dates in November, February and  
 March. Visit [wmich.edu/music](http://wmich.edu/music) for specific dates.  
 Financial Aid: Available. Visit [wmich.edu/music](http://wmich.edu/music).  
 Scholarships: Available. Graduate assistantships  
 available. Visit [wmich.edu/music](http://wmich.edu/music).  
 Application Deadline: Rolling.  
 Contact: Tom Knific, [thomas.knific@wmich.edu](mailto:thomas.knific@wmich.edu);  
 Steve Zegree, [stephen.zegree@wmich.edu](mailto:stephen.zegree@wmich.edu);  
[wmich.edu/jazzstudies](http://wmich.edu/jazzstudies).

## Youngstown State University

### Youngstown, Ohio

Student Body: 60 jazz students.  
 Tuition: \$6,877/year in-state,  
 \$12,550/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: January and  
 February 2010.  
 Financial Aid: Available. Call (330) 941-3636.  
 Scholarships: Available. Call (330) 941-3636.  
 Scholarship Application Deadline: Feb. 15.  
 Application Deadline: Open admissions.  
 Contact: Kent Engelhardt, (330) 941-1543;  
[kjengelhardt@ysu.edu](mailto:kjengelhardt@ysu.edu).

Continued on page 132

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# Higher Learning

*Musicians discuss the work, rewards in obtaining a post-graduate degree*

By Aaron Cohen



Guthrie Ramsey Jr.

In the mid-1980s, Guthrie Ramsey, Jr. was in his hometown of Chicago, a hardworking musician who was giving private piano lessons, gigging with various groups and performing as a church musician. "I was doing what musicians do—spreading out all over the place and being reasonably fed," said Ramsey, who was also teaching in the Chicago Public Schools and pursuing a master's degree in music education. But Samuel Floyd, who was the director of the Center For Black Music Research at Columbia College Chicago, convinced Ramsey to go further.

"He told me that he had known a lot of musicians doing a whole lot of things to keep it going, but never really delved deeply enough in anything to make an impact," Ramsey said. "He was interested in diversifying musicology and music theory and saw I had an appetite for the scholarship."

Ramsey went on to nourish that appetite, receiving a Ph.D. in musicology from the University of Michigan with a dissertation on Bud Powell. Today, Ramsey is an associate professor of music history at the University of Pennsylvania and still performs with his band, Dr. Guy's MusiQologyY.

While the post-graduate academic route for college music students requires an arduous load of discipline, multiple skills and scholarly imagination, it can also lead to a rewarding career. And the graduate school experience provides a space for working musicians to develop ideas without being concerned about commerce, according to singer Luciana Souza, who received a master's degree in jazz studies from the New England Conservatory of Music.

"I felt that there was more I wanted to develop in my own music, and I wanted to do it in an environment that allowed for risk," Souza said. "It is hard to develop your own stuff if you are concerned about gigs, people showing up, making CDs, promoting yourself. I could risk writing music and have it played at school. It felt safe and unpretentious."

Pursuing a master's degree would be ideal for constructing the time to concentrate on an instrument, or compose, and it helps in obtaining some teaching jobs. Teaching at the college level usually requires a Ph.D. or D.M.A. (Doctorate of Musical Arts). Obtaining either degree is strenuous and, ultimately, rewarding, but the two require different disciplines.

"If you are pursuing a Ph.D. in a scholarly discipline, you cannot think of yourself as a person who practices eight hours a day—you're going to be in the library 10 hours a day," Ramsey said. "If

you want to pursue a Ph.D. in a research discipline, it's only a union card for college teaching. That's what it prepares you to do. The D.M.A. route means you want to be one of the best performers on the planet, and you will be practicing eight to 10 hours a day. That qualifies you as an excellent performer, but it won't necessarily prepare you for that financial security unless you want to do it in a college setting. You have to be clear about where you want that to position you."

One school that offers a D.M.A. in jazz/commercial music is Five Towns College in Dix Hills, N.Y. Guitarist Pete Rogine, who is a professor at the school, says that some of the D.M.A. students are high school teachers who get upgraded salaries for pursuing the degree. However, he adds that the hours required for the degree means that it has to be pursued as a full-time job for most doctoral candidates.

"You have to be highly motivated to do this," Rogine said. "It takes a lot of work, a lot of sacrifice. The time commitment is enormous. But the result is a real focused education where you can teach, speak and think very clearly."

Nathan Bakkum, a bassist, was able to complete a rigorous Ph.D. program in the University of Chicago's music department because he stayed focused on his goal of teaching music at the college level. It was a long-term plan he began formulating for himself when he was an undergraduate at DePaul University. This fall, he will begin a tenure-track position as director of musicology at Columbia College Chicago.

"I kept focusing on the big picture," Bakkum said. "Like when I was teaching middle school orchestra, it was far from my idea of what my career would be, so I just kept an endgame in mind of getting into a college classroom."

Not to mention the demands of Bakkum's own coursework for the beginning of his program. But not only did he get an academic job upon completing his degree, Bakkum also felt the process itself led to intellectual fulfillment.

"In the winter of my first year in Ph.D. program, I was taking classes in Renaissance musicology, history of music theory from Ancient Greece to 1750," Bakkum said. "It's a challenge to do 1,000 pages of reading a week to study something far removed from John Coltrane, but at a certain point, all that comes together. You start to draw connections between disparate areas and see how the 13th and 20th century were doing some of the same things. There's something empowering and valuable about that comprehensiveness." **DB**



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## FINDING THE RIGHT PROGRAM

By Eric Fine

**Rodney Whitaker:** When people are 17 to 22 years old, and even some graduate students, they need a different kind of mentoring than you can get in New York. I still go out on the road, but the majority of my time I'm here on campus mentoring the students. In addition, the jazz musician of the 21st century has to wear a lot of hats. Students should also be in a place where they can learn about technology and the business side of music, because that's the biggest challenge.

You've got to learn how to write grants now. It's not enough anymore just to be a good bass player or saxophonist. I think that you also have to find a school that promotes diversity, whether it's gender diversity or ethnic diversity—that's important because that's what the real world is like.



**Irvin Mayfield:** New Orleans is the best city in the world to learn how to play jazz. When the classroom is done, now you need to go out and try to do this thing you want to do. In New Orleans

we embrace that. Jazz is not something that's only played in a nightclub or concert hall; jazz is played everywhere. It gives you a different vantage point when you experience jazz here because now you're hearing jazz at funerals and at weddings. So you can work here while you're a student.

In New Orleans, there are a lot of available jobs. When you go to college to study jazz, you're not only going because you want to attend the instruction, you also want to be able to put this thing to the test. In New Orleans, people live and breathe music. Jazz is religion here. It's not a thing you go to class and only study. If you're a student and looking to engross yourself in jazz 24 hours a day, I think you're going to have more of an opportunity to do that here.



Freddie Hubbard chatting with California State University Northridge students

## WEST

### American River College

*Sacramento, California*

Student Body: 60 jazz students.

Tuition: \$26/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, Summer Jazz Workshop.

Faculty: Dr. Dyne Eifertsen, Dr. Joe Gilman, Dr. Art LaPierre.

Auditions: Mid-January and mid-May; taped or on campus.

Financial Aid: Available. Call (916) 484-8437.

Scholarships: Available.

Contact: Dr. Dyne Eifertsen, (916) 484-8676; eifertdo@arc.losrios.edu. Visit arc.losrios.edu/~music.

### Arizona State University

*Tempe, Arizona*

Student Body: 800 music students.

Tuition: Undergraduate, in-state: \$2,832/semester, out-of-state: \$8,976/semester; graduate, in-state: \$3,522/semester, out-of-state: \$7,381/semester.

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. 14, Jan. 23, Feb. 6, Feb. 20 and Feb. 27.

Financial Aid: Available. Visit students.asu.edu/node/40.

Scholarships: Available. Call (480) 965-5348, visit music.asu.edu/choirs/students/current/scholarships/php.

Application Deadline: Visit music.asu.edu.

Contact: Michael Kocour, (480) 965-5348; michael.kocour@asu.edu; music.asu.edu/jazz.

### Brigham Young University

*Provo, Utah*

Student Body: 700 in school of music; 45 in jazz and contemporary music.

Tuition: Undergraduate, \$2,145/semester (LDS), \$4,290 per semester (non-LDS); graduate, \$2,710 per semester (LDS), \$5,420 per semester (non-LDS).

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Music in Media Music, Bachelor's of Music in sound recording technology.

Jazz Bands: Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band.

Faculty: Mark Ammons, Ron Brough, Steve Call, Newell Dayley, Larry Green, Jon Holloman, Matt Larson, Jay Lawrence, Steve Lindeman, Ron Simpson, Ray Smith, James Stevens, Bob Taylor, Mike Tobian.

Contact: music.byu.edu.

### Brigham Young University-Idaho

*Rexburg, Idaho*

Student Body: 350 music majors; 85 students enrolled in jazz program, 12 jazz studies majors.

Tuition: Visit byui.edu/prepare/costs/costs.shtml.

Jazz Degrees: BMA Jazz Studies emphasis.

Jazz Bands: Two big bands, five combos.

Faculty: Mark Watkins, Ryan Nielsen, Aaron Miller.

Auditions: Visit byui.edu/music for audition dates, requirements and format.

Financial Aid: Available; byui.edu/FinancialAid.

Scholarships: Available; byui.edu/music or email music@byui.edu.

Application Deadline: Feb. 1.

Contact: Mark Watkins, (208) 496-1261; watkinsm@byui.edu.

### Brubeck Institute

*Stockton, California*

Student Body: Five jazz students.

Tuition: Free. Students accepted to program receive full scholarships.

**Jazz Degrees:** Certificate in Jazz Performance; one- or two-year program.

**Jazz Bands:** Brubeck Institute Jazz Quintet.

**Faculty:** Joe Gilman, music director; resident artists have included Joshua Redman, Christian McBride, Lewis Nash, Geoffery 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 2010; auditions in March or April 2010.

**Financial Aid:** Available. Visit [brubeckinsitute.org](http://brubeckinsitute.org).

**Scholarships:** Available.

**Application Deadline:** Early March 2010.

**Contact:** Steve Anderson, director, (209) 946-3970; [sanderso@pacific.edu](mailto:sanderso@pacific.edu); [brubeckinsitute.org](http://brubeckinsitute.org).

## California Institute of the Arts Valencia, California

**Student Body:** 50 in jazz program (both undergraduate and graduate).

**Tuition:** \$34,830/year.

**Jazz Degrees:** Bachelor's of Fine Arts and Master's of Fine Arts.

**Jazz Bands:** Faculty and student ensembles.

**Faculty:** David Roitstein, Charlie Haden, John Fumo, Vinny Golia, Alex Iles, Alphonso Johnson, Larry Koonse, Joe LaBarbera, Paul Novros, Darek Oleszkiewicz, Aaron Serfaty.

**Notable Alumni:** Ralph Alessi, Scott Colley, James Carney, Ravi Coltrane, Otmaro Ruiz.

**Auditions:** Applicants to the jazz program are evaluated by recorded audition only. Should include four selections: two that demonstrate main area of musical interest (original compositions are encouraged, but not required) and two contrasting jazz standards. The performances should be with a small group of any instrumentation.

**Financial Aid:** Must complete FAFSA (free application for federal student aid) to become eligible for both need- and merit-based money.

**Scholarships:** Based on audition CD.

**Application Deadline:** Jan. 5.

**Contact:** [music.calarts.edu](http://music.calarts.edu).

## California State University at East Bay

Hayward, California

**Student Body:** 137 music students.

**Tuition:** \$4,230 (three-quarters tuition and fees for in-state undergraduates).

**Jazz Degrees:** Bachelor's of Arts in Music with Jazz Concentration.

**Jazz Bands:** Three big bands, multiple small groups.

**Faculty:** Johannes Wallmann, Dann Zinn, Pat Klobas, Brian Pardo, Erik Jekabson, Doug Beavers, Alan Hall.

**Notable Alumni:** Marvin McFadden, Ayn Inserto, Doug Beavers, Steve Moretti, Chuck MacKinnon.

**Auditions:** Scholarship audition in February (dates TBA).

**Financial Aid:** Grants, loans and work-study available.

**Scholarships:** Available for entering and returning music majors.

**Application Deadline:** March 1 (projected).

## Jamey Aebersold Jazz Studies Program University of Louisville School of Music

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[jazz.louisville.edu](http://jazz.louisville.edu)



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**Jimmy Heath** Tootie Heath **Joe Henderson** Conrad Herwig **Ahmad Jamal** Elvin

**Jones** Pat La Barbera Joe La Barbera Dave Liebman **Kevin Mahogany** Frank Mantooth Hank Marr

Delfeayo Marsalis **Wynton Marsalis** Jim McNeely **Marian McPartland** Charles McPherson

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### Conservatory audition dates

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- Saturday, Dec. 12, 2009
- Saturday, Feb. 6, 2010
- Monday, Feb. 15, 2010
- Friday, March 5, 2010  
(last date for Conservatory scholarship consideration)
- Saturday, March 20, 2010  
(no Conservatory scholarship consideration)

Conservatory Admissions  
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Professor in Jazz Studies



**Michael Pagan**  
Assistant Professor  
in Jazz Studies

Contact: Johannes Wallmann, Director of Jazz Studies, (510) 885-4198; johannes.wallmann@csueastbay.edu; csueastbay.edu/jazz.

## California State University at Los Angeles

*Los Angeles, California*

Student Body: 35 undergraduate jazz majors.

Tuition: Undergraduate, in-state: \$4,800, out-of-state: \$13,000; graduate, in-state: \$5,700, out-of-state: \$15,000.

Jazz Degrees: Bachelor's of Arts, Bachelor's of Music: Jazz Studies. Jazz Bands: Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz Ensemble.

Faculty: Jeffrey Benedict, Paul De Castro, James Ford.

Notable Alumni: Frank Potenza, Luis Bonilla, Jose Arellano, Ross Levinson, Lennie Niehaus, Charlie Richard, James Rocillo.

Auditions: Dec. 4, Jan. 22-23. Live or via DVD.

Financial Aid: Available: calstatela.edu/academic/music.

Scholarships: Available: calstatela.edu/

academic/music.

Application Deadline: Jan. 1.

Contact: Dr. James Ford, jford@calstatela.edu or Dr. Jeffrey Benedict, jbenedi@calstatela.edu.

## California State University at Northridge

*Northridge, California*

Student Body: 65 enrolled in jazz program.

Tuition: In-state: \$4,114/year; out-of-state: \$10,170/year.

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

Jazz Bands: Three big band ensembles, NuVeau Art Ensemble, Latin Jazz Ensemble; Jazz Vocal Ensemble; multiple jazz combos and independent student projects.

Faculty: Gary Pratt, Matt Harris, Bob McChesney, John Pisano, Larry Koonse, Gregg Bissonette, Dick Weller, Howie Shear, Don Kasper, Darek Oles, Rob Lockart, Gary Fukushima, Jerry Steinholtz.

Notable Alumni: Gordon Goodwin, George Stone, Grant Geissman, Dennis Farias, Chuck Owen, Eric Reed, Karl Hunter, Ron Blake, Glen Marhevka.

Auditions: Auditions by appointment in February and March 2010.

Students are accompanied by jazz faculty and perform selected repertoire (list and format available on music department web site).

Financial Aid: Available. Contact Gary Pratt, jazz@csun.edu.

Scholarships: Available. Contact Gary Pratt, jazz@csun.edu.

Application Deadline: November.

Contact: Gary Pratt, jazz@csun.edu.

## California State University at Sacramento

*Sacramento, California*

Student Body: 65 jazz majors.

Tuition: \$1,779 per semester for all students; non-resident fee: \$339/unit.

Jazz Degrees: Bachelor's of Music in Jazz Studies; Master's with an emphasis in Jazz Studies.

Jazz Bands: Two big bands, three vocal ensembles, Latin jazz ensemble, seven jazz combos.

Faculty: Steve Roach, Gerry Pineda, Julia Dollison, Aaron Garner, Steve Homan, Joe Mazzaferro, Rick Lotter, Kerry

Marsh, Mike McMullen, Phil Tulga.

Notable Alumni: Steve Turre.

Application Deadline: Auditions in December, February and May. 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: Visit csumentor.edu.

Contact: Mark Allen, Music Advisor, (916) 278-6543; Jazz Studies web site: csus.edu/music/jazz.

## Cornish College of the Arts

*Seattle, Washington*

Student Body: 125 enrolled in music program.

Tuition: \$27,000/year.

Jazz Degrees: Bachelor's of Music, Emphasis in Jazz Instrumental Performance, Jazz Vocal Performance, Jazz Composition.

Jazz Bands: Jazz composers ensemble, contemporary big band, Latin jazz ensemble, free-jazz ensemble, fusion ensemble, blues ensemble, vocal jazz ensemble.

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Notable Alumni: Eyvind Kang, Myra Melford, Josh Rawlins, Dawn Clement, Briggan Krauss, Brad Shepik.

Auditions: CD or DVD submission; Visit [cornish.edu/admission/review/music](http://cornish.edu/admission/review/music).

Financial Aid: Available. Visit [admissions@cornish.edu](mailto:admissions@cornish.edu).

Scholarships: Available. Visit [admissions@cornish.edu](mailto:admissions@cornish.edu).

Application Deadline: Dec. 15 prescreening CD or DVD priority submission deadline, and ongoing.

Contact: Kent Devereaux, music department chair, (800) 726-2787, [admissions@cornish.edu](mailto:admissions@cornish.edu).

## Eastern Washington University

*Cheney, Washington*

Student Body: 150 music majors.

Tuition: Undergraduate, in-state: \$6,504, out-of-state: \$13,500; graduate, in-state: \$7,000, out-of-state: \$17,500.

Jazz Degrees: Undergraduate: Jazz Certificate; graduate: Master's Degree in Jazz Pedagogy.

Jazz Bands: Two vocal jazz choirs, three jazz ensembles (big bands), five small groups (combos).

Faculty: Rob Tapper, Todd DeGiudice, Michael Waldrop, Andy Plamondon, Kristina Ploeger, Brian McCann, Don Goodwin, Tom Molter, Michael Millham.

Notable Alumni: Jon Hamar, Vince Littleton, Armand Boatman, Mark Ivester, Terry Lack, Frank DeMiero.

Auditions: December (auditions in Seattle); Open-House auditions: Feb. 5 and March 12.

Financial Aid: Available. Contact: [finaid@mail.ewu.edu](mailto:finaid@mail.ewu.edu), (509) 359-2314.

Scholarships: Available. Contact: [finaid@mail.ewu.edu](mailto:finaid@mail.ewu.edu), (509) 359-2314.

Music and jazz scholarships available by contacting: [rtapper@ewu.edu](mailto:rtapper@ewu.edu), (509) 359-7073.

Application Deadline: March 15 for fall 2010.

Contact: Rob Tapper, Director of Jazz, (509) 359-7073; [rtapper@ewu.edu](mailto:rtapper@ewu.edu).

## Jazzschool Institute

*Berkley, California*

Student Body: 18 students.

Tuition: \$475/unit.

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

Jazz Bands: Jazz, Afro-Caribbean, Brazilian, World and more.

Faculty: Mark Levine, John Santos, Laurie Antonioli, Marcos Silva, Madeline Eastman, Ambrose Akinmusire, Christy Dana, Mimi Fox, Jackeline Rago, Taylor Eigsti, Peter Horvath, Alan Hall and others.

Auditions: Visit [jazzschoolinstitute.org](http://jazzschoolinstitute.org) or email [info@jazzschoolinstitute.org](mailto:info@jazzschoolinstitute.org).

Financial Aid: None.

Scholarships: Available.

Application Deadline: Visit:

[jazzschoolinstitute.org](http://jazzschoolinstitute.org).

Contact: Susan Muscarella, (510) 845-5373; [susan@jazzschool.com](mailto:susan@jazzschool.com).

## Portland State University

*Portland, Oregon*

Student Body: Approximately 40 jazz students.

Tuition: Approximately \$5,000/year.

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

Jazz Bands: Two large ensembles, five to seven combos.

Faculty: Charles Gray, Darrell Grant.

Auditions: By tape or live, usually done in the first week of February.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Jan. 15.

Contact: Charles Gray, (503) 725-3029.

## San Diego State University

*San Diego, California*

Student Body: 35,000 students.

Tuition: Undergraduate: \$4,320/year; graduate: \$3,726/year (up to six units), \$5,010/year (more than six units).

Jazz Degrees: Bachelor's of Music, Master's of Music.

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 2010.

Financial Aid: Available.

Scholarships: Available. (619) 594-6031.

Application Deadline: Nov. 30.

Contact: [jazz.sdsu.edu](http://jazz.sdsu.edu).

## San Francisco State University

*San Francisco, California*

Student Body: 62 jazz majors.

Tuition: Undergraduate, in-state: \$1,645/semester; out-of-state: \$1,878/semester.

Jazz Degrees: Bachelor's of Arts.

Jazz Bands: Big band, vocal jazz, jazz combos.

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Whitworth University  
Jazz Band in Italy

Faculty: Dee Spencer, Andrew Speight.

Notable Alumni: John Handy, Larry Vuckovich, Shaynee Rainbolt, Vernon Alley.

Auditions: Two to three Saturday dates in early spring (live) or recorded audition submitted by April 1.

Financial Aid: [sfsu.edu/~finaid/](http://sfsu.edu/~finaid/).

Scholarships: [musicdance.sfsu.edu/scholarships](http://musicdance.sfsu.edu/scholarships).

Application Deadline: Dec. 1 for fall 2010 admissions.

Contact: Lisa Wielunski, [musicdance.sfsu.edu](mailto:musicdance.sfsu.edu).

## San Jose State University

San Jose, California

Student Body: Approximately 60 jazz students.

Tuition: Approximately \$2,300/year in-state.

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. These auditions are held during registration week and are used for placement in the program as well as for scholarships.

Tapes accepted, live audition preferred.

Contact [music@email.sjsu.edu](mailto:music@email.sjsu.edu).

Financial Aid: Available. Call (408) 283-7500 or e-mail [fao@sjsu.edu](mailto:fao@sjsu.edu).

Scholarships: Available. Call (408) 924-1377 or e-mail [music@email.sjsu.edu](mailto:music@email.sjsu.edu).

Application Deadline: Contact SJSU admissions at (408) 924-2550 or visit [info.sjsu.edu/home/admission.html](http://info.sjsu.edu/home/admission.html).

Contact: (408) 924-1377; [music@email.sjsu.edu](mailto:music@email.sjsu.edu); [music.sjsu.edu](http://music.sjsu.edu).

## Sonoma State University

Rohnert Park, California

Student Body: 25 jazz majors.

Tuition: \$2,309 per semester in-state; \$339 per unit out-of-state.

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

Jazz Bands: Concert Jazz Ensembles, Latin Jazz

Ensemble, Contemporary Ensemble, Jazz Orchestra, Vocal Jazz Combo.

Faculty: Bob Affifi, Pete Estabrook, Doug Leibinger, George Marsh, Jim Rothermel, John Simon, Randy Vincent.

Notable Alumni: Adam Theis, Liberty Ellman, Dave MacNab, Elliot Humberto Kavee.

Auditions: Live scholarship auditions March 7 and March 20. Scholarship auditions by March 20 (recorded allowed if live more than 250 miles away). Requirements: [sonoma.edu/performingarts/music/auditions.shtml](http://sonoma.edu/performingarts/music/auditions.shtml).

Financial Aid: See above.

Scholarships: Visit [sonoma.edu/performingarts/music/scholarships.shtml](http://sonoma.edu/performingarts/music/scholarships.shtml).

Application Deadline: Application period is Oct. 1 to Nov. 30.

Contact: Doug Leibinger or Brian Wilson, Department of Music, (707) 664-2324, [sonoma.edu](http://sonoma.edu).

## Stanford University

Stanford, California

Student Body: 6,700 undergraduate, 8,000 graduate students.

Tuition: \$48,843/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. Visit [stanford.edu/dept/finaid](http://stanford.edu/dept/finaid).

Scholarships: Available.

Application Deadline: Jan. 1.

Contact: [admission.stanford.edu](http://admission.stanford.edu).

## University of California, Los Angeles

Los Angeles, California

Student Body: 34 jazz students.

Tuition: In-state: \$8,310/year; out-of-state: \$28,918/year.

Jazz Degrees: Bachelor's of Arts in Ethnomusicology with a Concentration in Jazz Studies.

Jazz Bands: Jazz orchestra, Latin jazz ensemble,

## FINDING THE RIGHT PROGRAM

By Eric Fine

### Bobby Watson:

The director of the program has to sell the philosophy of the program to the students, in terms of making them feel they will have a chance to develop their voice, and not be put on a conveyor belt and sound like everybody else. In addition, the program should be designed so that musicians who graduate have a realistic chance to compete in the real world. And that means the inclusion of musical theater, or for a saxophonist to be able to play clarinet and flute. Most students should look for a program that gives them the opportunity to play as many different styles of music as possible, but with an emphasis on jazz. Just knowing the music on a lot of Blue Note records is not a key to success.



### Virginia Mayhew:

Spend a day at each school while it's in session and just check it out. I would be observing the faculty, but the faculty that is really the



faculty—not just people that show up once or twice a semester. Are the students excited about what's happening? What is the level of the students? I think it's very important to come to New York. New York is the center of the jazz world. And whether you end up living here permanently, or just go to school here, time spent in New York is going to make you a better musician. This is where most of the great players live. This is where almost all of the good young players come.



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Alan Hood, trumpet  
Alan Joseph, guitar  
Mike Marlier, drum set  
Marc Sabatella, theory  
Kenneth Walker, bass  
Donna Wickham, vocals



Lamont Jazz Faculty

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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, Dave Grusin, Glenn Miller.

**Auditions:** On-campus held in January–February. Tapes accepted if applicant lives more than 200 miles away. Contact (310) 825-4768 or [musicaud@arts.ucla.edu](mailto:musicaud@arts.ucla.edu).

**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](mailto:abradley@arts.ucla.edu); [ethnomusic.ucla.edu](http://ethnomusic.ucla.edu).

## University of Colorado at Boulder

*Boulder, Colorado*

**Student Body:** 14 undergraduate jazz students, 21 graduate jazz students.

**Tuition:** Visit [colorado.edu](http://colorado.edu).

**Jazz Degrees:** Bachelor's of Music in Jazz Studies, Master's of Music, Doctorate of Musical Arts.

**Jazz Bands:** Jazz ensembles and jazz combos.

**Faculty:** John Davis, Brad Goode, John Gunther, Dave Corbus, Jeff Jenkins, Paul Romaine, Mark Simon, Allen Hermann, Art Lande.

**Notable Alumni:** Dave Grusin, Willie Hill Jr., Johannes Weidenmueller.

**Auditions:** Jan. 30, Feb. 6, Feb. 13.

Requirements available at [colorado.edu/music](http://colorado.edu/music).

**Financial Aid:** Available; [colorado.edu/finaid/](http://colorado.edu/finaid/).

**Scholarships:** Available; [colorado.edu/music](http://colorado.edu/music).

**Application Deadline:** Undergraduate: Jan. 15; graduate: Dec. 1.

**Contact:** [ugradmus@colorado.edu](mailto:ugradmus@colorado.edu); [gradmus@colorado.edu](mailto:gradmus@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 Nov. 4, Feb. 6, Feb. 13 or Feb. 27 required for invitation to live audition.

**Financial Aid:** Available.

**Scholarships:** Available.

**Application Deadline:** Feb. 15.

**Contact:** Jerrod Price, (303) 871-6973.

## University of Idaho

*Moscow, Idaho*

**Student Body:** Approximately 30 jazz students.

**Tuition:** In-state: \$4,932; out-of-state: \$15,012.

**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:** Jon Anderson, Dave Bjur, Dan Bukvich, Alan Gemberling, Vanessa Sielert, Vern Sielert.

**Auditions:** Should be completed by Feb. 27.

**Financial Aid:** Available.

**Scholarships:** Available.

**Application Deadline:** Feb. 27 for priority deadline and scholarship consideration; May 1 for regular decision.

**Contact:** Susan Hess, (208) 885-6231; [music@uidaho.edu](mailto:music@uidaho.edu); [music.uidaho.edu](http://music.uidaho.edu)

## University of Nevada at Las Vegas

*Las Vegas, Nevada*

**Student Body:** 50 jazz students.

**Tuition:** Undergraduate, in-state: \$3,020/semester, out-of-state: \$7,800/semester; graduate, in-state: \$3,180/semester, out-of-state: \$7,950/semester.

**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,



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## Jazz Faculty

**Ellen Rowe** Chair; Piano, Improvisation, Advanced Arranging, Jazz Ensemble

**Geri Allen** Piano, Graduate Improvisation, Combos

**Andrew Bishop** Saxophone

**Michael Gould** Drums and Percussion

**Marion Hayden** Bass, Combos

**Robert Hurst** Bass, Combos

**Ingrid Jensen** Artist-in-Residence

**Mark Kirschenmann** Creative Arts Orchestra

**Ed Levy** Jazz Guitar

**Frank Portolese** Jazz Guitar

**Steve Rush** Digital Music Ensemble

**Ed Sarath** Contemporary Improvisation, Creativity and Consciousness, Dir. of Combos

**Richard Stoelzel** Trumpet

**Martha Travers** Creativity and Consciousness Studies

**Dennis Wilson** Trombone, Jazz Lab Ensemble, Jazz Arranging

## Degree Programs

BFA in Jazz Studies

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MM in Improvisation

Nathan Tanoyue, Joe Lano, Jobelle Yonely, Rick Baptiste, George Garzone, Joe La Barbera, Bob Sheppard, Alan Ferber, Bernie Dresel.  
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 (see below). Videotape, CD or tape auditions accepted with permission.

Financial Aid: Available. Contact student financial services, (702) 895-3424; sfsssc@ccmail.nevada.edu.

Scholarships: Available. Contact David Loeb, (702) 895-3739; dave.loeb@unlv.edu.

Application Deadline: March 1.

Contact: David Loeb, (702) 895-3739; dave.loeb@unlv.edu.

### **University of Nevada at Reno**

*Reno, Nevada*

Student Body: 25-30 jazz majors.

Tuition: Undergraduate, \$148/credit; graduate: \$224/credit; out-of-state: add \$6,170 per semester.

Jazz Degrees: Bachelor's and Master's Degrees in performance.

Jazz Bands: Five or six small ensembles, one big band.

Faculty: Peter Epstein (Director, Program In Jazz & Improvisational Music) David Ake, Larry Engstrom, Hans Halt, Andrew Heglund, Ed Corey, Leonard

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Neidhold, James Winn.

Notable Alumni: Brian Landrus, Sam Minaie, Gavin Templeton, Matt Mayhall, Paul Roth.

Auditions: Live or recording, dates TBA.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: March 1.

Contact: Peter Epstein, (775) 784-1501; pepstein@unr.edu.

## University of Northern Colorado Greeley, Colorado

Student Body: 45 jazz majors.

Tuition: Undergraduate: \$4,680/year in-state, \$14,082/year out-of-state; graduate: \$6,564/year in-state, \$17,226/year out-of-state.

Jazz Degrees: Bachelor's, Master's and Doctorate of Arts in Jazz Studies, Doctorate of Arts with a Secondary Emphasis in Jazz Pedagogy.

Jazz Bands: Five big bands, eight jazz combos, four vocal jazz ensembles, Latin jazz ensemble, guitar ensemble.

Faculty: Dana Landry, Jim White, Erik Applegate, Andrew Dahlke, Nat Wickham, Dave Stamps, Steve Kovalcheck, James Vaughn, Matt Fuller and Kevin Whalen.

Notable Alumni: Dan Gailey, Robert Washut, Bill Frisell, Steve Owen, and Dave Glenn.

Auditions: Call (970) 351-2577.

Financial Aid: Call Valerie Anderson, (970) 351-2679.

Scholarships: Jazz scholarships and assistantships available. Call (970) 351-2577.

Application Deadline: Visit unco.edu.

Contact: Dana Landry, (970) 351-2577; dana.landry@unco.edu; uncojazz.com.

## University of Oregon Eugene, Oregon

Student Body: 500 music majors, 50 jazz majors.

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, II, 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.

Financial Aid: Available. Call (800) 760-6953.

Scholarships: Available. Call School of Music and Dance, (541) 346-3761.

Application Deadline: Jan. 15.

Contact: Steve Owen, (541) 346-2137; sowen@uoregon.edu; music.uoregon.edu.

## University of the Pacific Stockton, California

Student Body: 20 Jazz Students.

Tuition: \$31,730/year.

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

Jazz Bands: Big band and combos.



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216.987.4256  
or email him at  
[stephen.enos@tri-c.edu](mailto:stephen.enos@tri-c.edu).  
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Henry Robinett.

Notable Alumni: Dave Brubeck.

Auditions: Live auditions preferred, but will accept  
high-quality recordings in certain circumstances.  
Visit [pacific.edu](http://pacific.edu) for dates.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Feb. 15.

Contact: Patrick Langham, (209) 946-3222;  
[plangham@pacific.edu](mailto:plangham@pacific.edu).

## University of Southern California Los Angeles, California

Student Body: 1,100 music majors; 60 jazz students.

Tuition: Undergraduate: \$38,570/year;  
graduate: \$20,784/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: Alan Pasqua and Frank Potenza, chairs;  
visit [usc.edu/music](http://usc.edu/music).

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. Deadline: Dec. 1. On-campus auditions  
held at the end of January 2010.

Visit [usc.edu/music](http://usc.edu/music).

Financial Aid: Available; visit [usc.edu/music](http://usc.edu/music).

Scholarships: Available; visit [usc.edu/music](http://usc.edu/music).

Application Deadline: Materials due Dec. 1.

Contact: Music Admission Office, 213.740.8986;  
[uscmusic@thornton.usc.edu](mailto:uscmusic@thornton.usc.edu); [usc.edu/music](http://usc.edu/music).

## University of Utah

Salt Lake City, Utah

Student Body: 55 jazz students.

Tuition: Undergraduate and graduate, in-state:  
\$4,500/year; out-of-state: \$14,000/year.

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 Angulo, Pat Terry, Donn Schaefer.

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. (801) 585-6972 or  
email [jill.wilson@utah.edu](mailto:jill.wilson@utah.edu).

Scholarships: Available. (801) 585-6972 or  
email [jill.wilson@utah.edu](mailto:jill.wilson@utah.edu).

Application Deadline: March 1 for priority admission

and scholarship consideration.

Contact: Jill Wilson (jill.wilson@utah.edu) or Henry Wolking (Henry.wolking@utah.edu); music.utah.edu/

## University of Washington

Seattle, Washington

Student Body: 24 in jazz program.

Tuition: Undergraduate, in-state: \$7,692, out-of-state: \$24,367; graduate, in-state: \$10,727, out-of-state: \$24,067.

Jazz Degrees: Bachelor's of Music in Jazz Studies. Degrees in Education, Classical Performance and Composition also available.

Jazz Bands: Studio Jazz Ensemble (Cuong Vu, director); numerous student ensembles led by Marc Seales, Cuong Vu, Tom Collier, Phil Sparks.

Faculty: Marc Seales, Cuong Vu, Allen Vizzutti, Michael Brockman, Phil Sparks, John Bishop, Tom Collier.

Notable Alumni: Aaron Parks.

Auditions: Auditions are held in Seattle in late January and early February. Audition requirements are available online at [music.washington.edu/advising/audition\\_rep.php](http://music.washington.edu/advising/audition_rep.php).

Financial Aid: Available. Contact the Office of Student Financial Aid: [washington.edu/students/osfa/](http://washington.edu/students/osfa/).

Scholarships: Both music and academic scholarships available. For music, contact Jenni Cole (SoMadmit@u.washington.edu). For academic, contact the Office of Student Financial Aid: [washington.edu/students/osfa/](http://washington.edu/students/osfa/).

Application Deadline: Dec. 1 for priority scholarship consideration; Jan. 15 for freshman and international applicants; Feb. 15 for transfers and post-bacs.

Contact: Jenni Cole, (206) 685-9872; SoMadmit@u.washington.edu.

## Washington State University

Pullman, Washington

Student Body: Approximately 100 students involved in jazz studies.

Tuition: Undergraduate, in-state: \$3,360 per semester, out-of-state: \$8,878 per semester; graduate, in-state: \$4,034 per semester, out-of-state: \$9,838 per semester.

Jazz Degrees: Bachelor's of Music in Performance with an Emphasis in Jazz, Master's of Arts in Music with an Emphasis in Jazz, Jazz Minor.

Jazz Bands: Jazz Big Band, VOJAZZ Vocal Jazz Ensemble, Big Band II, SaxBand, five combos.

Faculty: Greg Yasinitsky, David Jarvis, David Turnbull, Kathleen Hollingsworth, Dave Hagelgan, Frederick "Dave" Snider.

Notable Alumni: Brent Jensen, Horace-Alexander Young, Brent Endstrom, Tom Devine, Tom Marko, Chris Earley, Cindy Brown-Rosefield, Gus Kambeitz, Julie Silvera-Jensen, Sonja Sarr, Zac Matthews, Gary Wittner, Heather Chricaden, Ben Graves, John Gronberg, Adam Donohue, Dave Hagelgan, Roger Shew, Jamie Shew, Matt Reid, Scott Ryckman.

Auditions: Auditions by appointment.

Financial Aid: Available. Contact: (509) 335-9711; [finaid@wsu.edu](mailto:finaid@wsu.edu).

Scholarships: Available. Contact: (509) 335-9711; [scholarships@wsu.edu](mailto:scholarships@wsu.edu).

Application Deadline: Jan. 31 for priority admission and

scholarship consideration for fall 2010.

Contact: Greg Yasinitsky, Coordinator of Jazz Studies, (509) 335-4244; [yasinits@wsu.edu](mailto:yasinits@wsu.edu).

## 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, Brent Edstrom,

Chris Parkin, Tom Molter, Eugene Jablonsky, Rick Westrick, Dan Cox.

Notable Alumni: Brian Ploeger.

Auditions: Held from January to March 10.

Call (509) 777-4582.

Financial Aid: Available. Contact: (509) 777-3215; (800) 533-4668.

Scholarships: Available. Contact: (509) 777-3280.

Application Deadline: March 1.

Contact: Dan Keberle, (509) 777-4582;

[dkeberle@whitworth.edu](mailto:dkeberle@whitworth.edu). Brent Edstrom, (509) 777-4590; [bedstrom@whitworth.edu](mailto:bedstrom@whitworth.edu).

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# FINDING THE RIGHT PROGRAM

By Eric Fine

**Ed Soph:** If I were a parent, I would look first at expense. Secondly, I would look at what I get in return, including factors such as whether or not faculty is full-time or faculty is only hired when there is a request from a student; whether or not faculty is going to be present all the time ... or off touring and sending someone else in to teach their lessons.

Having been a part-time teacher myself in the past, I've found that part-time teachers usually are a part-time commitment. And as a full-time professor, your connection with your students is full-time as well. As far as geographic location is concerned ... I don't think [it] really has anything to do with it. It's where a person feels more comfortable that makes the big difference. And I don't believe that you have to go to New York to go to a great school any more than you have to go to Denton, Texas, to get a great education.

Again, it's strictly a personal choice and what best suits your pocketbook. The whole system has become very decentralized. The music is everywhere, the schools are everywhere, and that's certainly something that any student should take into consideration because there's not one place that's going to have all the answers, anyway.



**Pete Zimmer:** Starting out at a small college or university could be beneficial. Start out small and get your feet grounded

before you make that jump to a larger, more competitive school. If you go to a smaller school, it is less competitive, which can be good. Sometimes your instructors can take you under their wing more so than at a bigger school, where they might have significantly more students. You might get lost in the shuffle more if you go to a higher profile school right off the bat than if you start at a smaller school.

DB



## INTERNATIONAL

### Banff Centre

*Banff, Alberta, Canada*

**Student Body:** 70 jazz students.

**Tuition:** Varies based on program. See [banffcentre.ca](http://banffcentre.ca) for specific details.

**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/](http://banffcentre.ca/music/jazz/).

**Notable Alumni:** Hugh Fraser, Don Thompson, David Braid, Phil Nimmons, Mike Murley.

**Auditions:** Audition recordings submitted with application packages (CV, two letters of recommendation).

**Financial Aid:** Available. Visit [banffcentre.ca](http://banffcentre.ca).

**Scholarships:** Available. Visit [banffcentre.ca](http://banffcentre.ca).

**Application Deadline:** Mid-January for spring workshops.

**Contact:** Office of the Registrar, (800) 565-9989; [arts\\_info@banffcentre.ca](mailto:arts_info@banffcentre.ca).

### Camosun College

*Victoria, British Columbia, Canada*

**Student Body:** 60 post-secondary students in three programs; 25 in jazz.

**Tuition:** By course (approximately \$2,750/term for Canadian students; \$7,200/term for international students).

**Jazz Degrees:** Certificate in Music Foundations: Jazz Major (one year); Diploma in Jazz Studies (two years).

**Jazz Bands:** Honour Jazz Orchestra, Vocal Jazz Ensemble, Jazz Combo.

**Faculty:** Gord Clements, Joey Smith, Wes Wraggett, Gergana Velinova, Damian Graham, Lou Williamson, Brent Jarvis, Rob Cheramy, Karel Roessingh.

**Auditions:** Auditions held in April and May. Requirements available at [vcm.bc.ca/professional](http://vcm.bc.ca/professional).

**Financial Aid:** Available to Canadian students through Canada Student Loan Office.

**Scholarships:** Entrance scholarships available,

based on entrance audition.

**Application Deadline:** Feb. 28.

**Contact:** [post-secondaryregistrar@vcm.bc.ca](mailto:post-secondaryregistrar@vcm.bc.ca).

### Humber College School of Creative & Performing Arts

*Toronto, Ontario, Canada*

**Student Body:** 350 students (70 diploma, 280 degree).

**Tuition:** \$5,000 (U.S.) for Canadian students; \$12,000 (U.S.) 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, Denny Christianson, Mark Kelso, Mike Downes, Brian Dickinson.

**Notable Alumni:** David Virelles, Brian Dickinson, Laila Biali, Rik Emmett, Dione Taylor, Holly Cole, Deborah Cox, Brandi Disterhaft.

**Auditions:** Feb. 1 application deadline. 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](http://creativeandperformingarts.humber.ca/music).

**Financial Aid:** Available.

**Scholarships:** Available. Applicants are automatically eligible when they apply.

**Application Deadline:** Feb. 1.

**Contact:** Christina Takaoka ([christina.takaoka@humber.ca](mailto:christina.takaoka@humber.ca)).

### McGill University

*Montreal, Quebec, Canada*

**Student Body:** 850 music students, 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 Jazz Orchestra); 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 recording is required (Dec. 15 for graduate, Jan. 15 for undergraduate). Visit [mcgill.ca/music/prospective](http://mcgill.ca/music/prospective) for application procedures and audition requirements.

**Financial Aid:** For undergraduate information, visit [mcgill.ca/music/prospective/undergraduate/information](http://mcgill.ca/music/prospective/undergraduate/information); for graduate information, visit [mcgill.ca/music/prospective/graduate/information](http://mcgill.ca/music/prospective/graduate/information).

**Scholarships:** See financial aid information.

**Application Deadline:** Undergraduate: Jan. 15; graduate: Dec. 15.

**Contact:** Patrick O'Neill, music admissions officer, (514) 398-4546; [undergradadmissions.music@mcgill.ca](mailto:undergradadmissions.music@mcgill.ca); [graduateadmissions.music@mcgill.ca](mailto:graduateadmissions.music@mcgill.ca).

### **Mohawk College of Applied Arts and Technology**

*Hamilton, Ontario, Canada*

**Student Body:** Approximately 120 first-year and preparatory students.

**Tuition:** Approximately \$1,650/semester.

**Jazz Degrees:** Three-year applied music advanced diploma, one-year applied music preparatory Ontario college certificate.

**Jazz Bands:** Mohawk College Big Band, Mohawk Jazz Choir, Mohawk Reading Band, Mohawk Latin Ensemble, many others. Articulation agreements in effect with Berklee College of Music and with several Canadian universities.

**Faculty:** Terry Basom, Pat Collins, Darcy Hepner, 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) 575-1212, for information.

**Scholarships:** Available. Call (905) 575-2066.

**Application Deadline:** Feb. 1.

**Contact:** Theresa Bain, (905) 575-2711; [theresa.bain@mohawkcollege.ca](mailto:theresa.bain@mohawkcollege.ca).

### **Projazz School of Music**

*Santiago, Chile*

**Student Body:** 300 students.

**Tuition:** \$4,220/year.

**Jazz Degrees:** Instrumental Performance in Jazz and Popular Music, Music Composition with Emphasis in Performance or Music for Film and Audio-Visual Media.

**Jazz Bands:** Projazz Big Band, Projazz Vokal Ensemble, Colectivo Los Musicantes, Projazz Saxophone Quartet.

**Faculty:** Ana Maria Meza, Andrés Baeza, Ankatu Alquinta, Emilio García, Carl Hammond, Felipe

Riveros, Gerhard Mornhinweg, Gonzalo Muga, Jorge Díaz, Jorge Vidal, Luis Cheul, Miguel Pérez, Moncho Romero, Sebastian Errazuriz.

**Notable Alumni:** Pablo Menares, Camila Meza, Denisse Malebrán, Camilo Castaldi, Javiera Mena, Cristóbal Gómez, Ricardo Barronechea, 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 scholarships, scholarship of academic excellence.

Contact George Abufhele; [geo@projazz.cl](mailto:geo@projazz.cl).

**Application Deadline:** International students should apply by Jan. 15.

**Contact:** George Abufhele; [geo@projazz.cl](mailto:geo@projazz.cl); [projazz.cl](http://projazz.cl).

### **Puerto Rico Conservatory of Music**

*San Juan, Puerto Rico*

**Student Body:** 411 students, 94 jazz students.

**Tuition:** \$75/credit.

**Jazz Degrees:** Bachelor's of Music in Jazz and Caribbean Music Performance.

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Jazz Bands: Two.

Faculty: Eddie Gomez, Marco Pignataro, Andrew Lazaro, Luis Marin, Fidel Morales, Charlie Sepulveda, Fernando Mattina, Hommy Ramos, Gabriel Rodriguez, Riccardo Pons, Luis Rosa, Elias Celpa.  
Auditions: Feb. 12; auditions by DVD accepted.  
Requirements available on [cmpr.edu/admisiones](http://cmpr.edu/admisiones). Group classes are held in Spanish. Most students speak, read, write and understand Spanish.  
Financial Aid: Jorge Medina, (787) 751-0160 x263; [jmedina@cmpr.gobierno.pr](mailto:jmedina@cmpr.gobierno.pr).  
Scholarships: Available.  
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Contact: Eutimia Santiago, Admission Director, (787) 751-0160 x275; [esantiago@cmpr.gobierno.pr](mailto:esantiago@cmpr.gobierno.pr).

## St. Francis Xavier University

Antigonish, Nova Scotia, Canada

Student Body: 70 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 Tyan, Tony Genge, Terry O'Mahoney, Greg Carter, Dan Sutherland, Ryan Billington, Tom Daniels, Kevin Brunkhorst, Jack Brownell, Susan Boddie.

Notable Alumni: John Nugent, Kent Sangster, Mike Downs, Ted Warren, Dave Grott, Kelsey Grant, Larry Gerow, Steve Haines, Kurtis Pivert, Greg Gatien, Michelle Gregoire, Evan Shaw.

Auditions: Auditions should be received or arranged by March 15 for the upcoming school year.

Visit [stfx.ca/academic/music](http://stfx.ca/academic/music).

Financial Aid: Available. Visit [stfx.ca](http://stfx.ca).

Scholarships: Available. Visit [stfx.ca](http://stfx.ca).

Application Deadline: Visit [stfx.ca](http://stfx.ca).

Contact: Alice Jewers, (902) 867-2106;

[ajewers@stfx.ca](mailto:ajewers@stfx.ca).

## Selkirk College

Nelson, British Columbia, Canada

Student Body: 103 students.

Tuition: Tuition prices currently in flux.

Faculty: Cheryl Hodge, Paul Landsberg, Darren Mahe, Glenn Mitchell, Gilles Parenteau, Steven Parish, Mark Spielman, Don MacDonald, Keo Elkuff.

Jazz Degrees: Diplomas in Performance, Engineering, Composition, Songwriting, General.

Jazz Bands: Multiple.

Notable Alumni: Frazey Ford, Trish Klein, Alyssa Klazek.

Auditions: Dates and requirements for 2010 posted on [selkirk.ca](http://selkirk.ca).

Financial Aid: Contact college for info.

Scholarships: Contact college for info.

Application Deadline: Visit [selkirk.ca](http://selkirk.ca).

Contact: Sue Hill, (205) 505-1357.

## University of Manitoba

Winnipeg, Manitoba, Canada

Student Body: 50 jazz students.

Tuition: Undergraduate, Canadian: \$3,800;

graduate, Canadian: \$4,200. International students are assessed a fee differential of 180 percent for under-graduate and 100 percent for graduate programs.

Jazz Degrees: Bachelor's of Arts of Jazz Studies, Bachelor's of Music with Jazz Emphasis.

Jazz Bands: University of Manitoba Jazz Orchestra, Jazz Lab Band, small jazz ensembles.

Faculty: Steve Kirby (Director of Jazz Studies), Jimmy Greene, Terreon Gully, Richard Gillis; sessional instructors include Anna-Lisa Kirby and Laurent Roy.

Notable Alumni: Will Bonness, Heitha Forsyth,

Karl Kohut, Amber Epp.

Auditions: Feb. 15-20. DVD may be sent if distance is a prohibitive factor; contact [music@umanitoba.ca](mailto:music@umanitoba.ca) for DVD specifications.

Financial Aid: Contact Financial Aid and Awards at [umanitoba.ca/student/fin\\_awards/](http://umanitoba.ca/student/fin_awards/).

Scholarships: Contact Susan Leeson, Registrar, at [sleeson@cc.umanitoba.ca](mailto:sleeson@cc.umanitoba.ca).

Application Deadline: Jan. 15 for fall 2010 entry.

Contact: Shelley O'Leary, Admissions

Coordinator, [olearysa@cc.umanitoba.ca](mailto:olearysa@cc.umanitoba.ca);

contact: Anna-Lisa Kirby, Jazz Coordinator,

[kirby@cc.umanitoba.ca](mailto:kirby@cc.umanitoba.ca).

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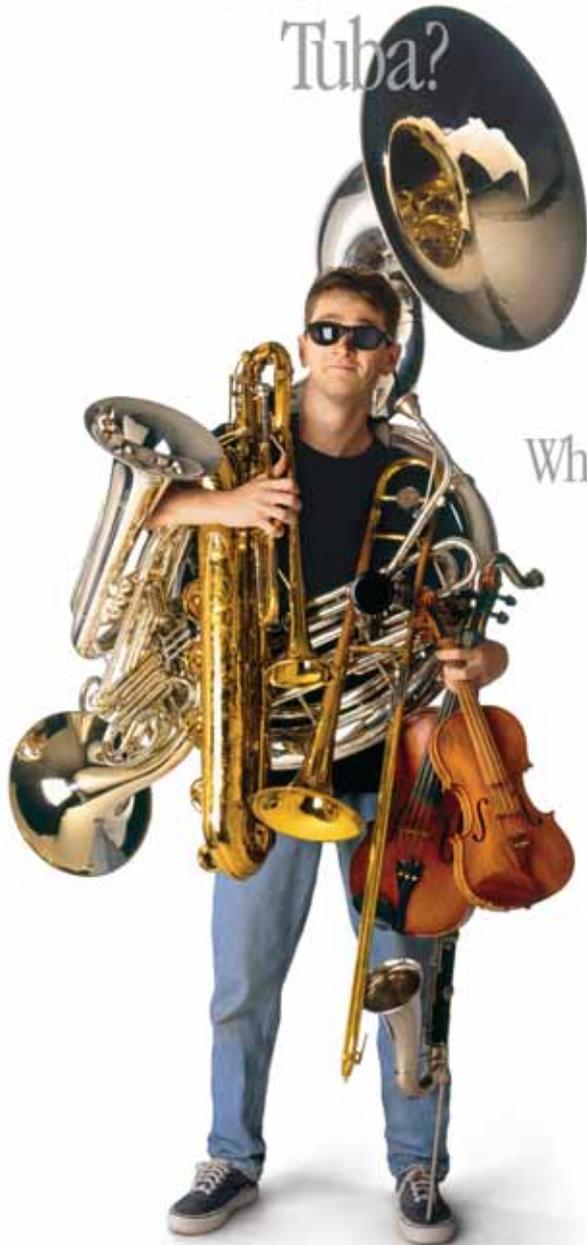
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## University of Toronto

Toronto, Ontario, Canada

Student Body: 75 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, Dave Neill, Chris Donnelly.

Auditions: Mandatory pre-screened DVD.

Successful candidates will be invited to an on-campus audition held January through April. Please see website for application and pre-screening deadlines.

Financial Aid: Available. Contact: [undergrad.music@utoronto.ca](mailto:undergrad.music@utoronto.ca) or visit [music.utoronto.ca](http://music.utoronto.ca).

Scholarships: Available. Contact: [undergrad.music@utoronto.ca](mailto:undergrad.music@utoronto.ca).

Application Deadline: Graduate: Dec. 6; undergraduate: Feb. 15.

Contact: [undergrad.music@utoronto.ca](mailto:undergrad.music@utoronto.ca); [music.utoronto.ca](http://music.utoronto.ca). Read and hear more at [uoftjazz.ca](http://uoftjazz.ca).

## Vancouver Island University

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 and Classical 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, Bryan Stovell, Alex Tsisserev. Part-time faculty: Kim Garland, Ken Lister, James Mark, Sasha Koebler, Teresa MacQuarrie.

Notable Alumni: Ingrid Jensen, Christine Jensen, Pat Collins, Pat Steward, Pam York, Karen Graves, Dave French, Ryan Oliver, Alex Coleman, Clinton Ryder, Brent Jarvis, Pamela York and David Hansen.

Financial Aid: [FinancialAidInfo@viu.ca](mailto:FinancialAidInfo@viu.ca).

Scholarships: [FinancialAidInfo@viu.ca](mailto:FinancialAidInfo@viu.ca).

Contact: Patrick Carpenter, 250-753-3245; [patrick.carpenter@viu.ca](mailto:patrick.carpenter@viu.ca) or Collin MacQuarrie, 250-740-6109; [collin.macquarrie@viu.ca](mailto:collin.macquarrie@viu.ca).

## York University

Toronto, Ontario, Canada

Student Body: 200 jazz students.

Tuition: Approximately \$5,000 CDN/year for Canadian students, \$15,000 CDN/year for international students.

Faculty: Barry Elmes, David Mott, Al Henderson,

Sundar Viswanathan, Mike Murley, Lorne Lofsky, Kevin Turcotte, Kelly Jefferson, Mark Eisenman, Richard Whiteman, Artie Roth, Jim Vivian, Anthony Michelli, Barry Romberg, Frank Falco.

Jazz Degrees: Bachelor's of Arts, Bachelor's of Fine Arts, Master's of Arts with Concentration in Jazz Studies and Performance, Doctorate with Concentration in Jazz Studies.

Jazz Bands: Jazz orchestra, four jazz choirs, 15 small jazz ensembles.

Notable Alumni: Mike Murley, Matt Dusk, Don Ross, Marilyn Lerner, Mark Eisenman, Artie Roth,

Sacha Williamson, Frank Falco, Rita di Ghent.

Auditions: On-campus evaluations take place February through April. Tapes accepted for long-distance applicants.

Financial Aid: Available. Visit [yorku.ca/osfs/assist](http://yorku.ca/osfs/assist).

Scholarships: Available.

Visit [yorku.ca/web/futurestudents/scholarships](http://yorku.ca/web/futurestudents/scholarships).

Application Deadline: Feb. 1.

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Contact: Music Office, (416) 736-5186, [musicprg@yorku.ca](mailto:musicprg@yorku.ca).

Listings compiled by Katie Kailus.

# Honor Jazz Weekend

The UNL School of Music will host the 2010 Honor Jazz Weekend for high school students (sophomores, juniors, and seniors).

**March 26-28, 2010**

For more information, go to [www.unl.edu/band/honor\\_jazz.shtml](http://www.unl.edu/band/honor_jazz.shtml)

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## Jazz Composition Competition

Virginia Commonwealth University

Virginia Commonwealth University is hosting a Jazz Competition this fall for an unpublished jazz big band composition by a high school student.

- Instrumentation: 5 saxes (AATTB, doubles optional), 3-4 trumpets, 3-4 trombones, guitar and/or piano, plus bass and drums (vocals optional)
- Submissions must be **received** by October 1, 2009.
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## Guitar Comping Using Altered Chords

Comping is one of my favorite aspects of playing jazz guitar. The interactions between the members of the rhythm section and the soloist can provide some of the most satisfying moments of playing music. Just as a good soloist uses the concepts of tension and release in a melodic sense, the comping instrument can use altered chords (whose intervallic makeup varies from typical diatonic structures) to create interesting voice leading and options for a soloist to play over.

The V chord, which is a dominant chord (7th, 9th, 11th, or 13th), usually provides the most options for alterations and can result in great tension and maximum release as it moves toward tonic stability. This is why the ii-V-I progression is used so much: It moves from a relatively stable sound (ii) to an unstable sound (V) and back to a stable sound (I). Adding alterations to the 5th and the 9th of the dominant chord increases tension in the sound, thereby increasing the depth of the resolution.

Remember, when an alteration is added it must be resolved logically. When tension is introduced, it must be for a purpose, and that purpose is to create resolve. A number of ii-V-I progressions are shown in Example 1. Notice that the notes in each voicing move logically to the notes in the next chord. At times, common tones are even shared, but when there is motion between chords it's usually by a half step or whole step.

Notice that these progressions don't have any rhythmic variations. Here are some simple rhythms to add to these voicings (Ex. 2). It should be noted that when a rhythm ends on the "and" of beat four, the chord in the next measure

Example 1

Example 2

Example 3

Example 3 shows a guitar chord progression in the key of D major. The chords are A major 9 (A9), D13 (D13), and G major 13 (GMA13). Below the chords are two rhythmic patterns labeled RHYTHM #1 and RHYTHM #2. RHYTHM #1 consists of quarter notes on strings 7, 9, and 10. RHYTHM #2 consists of quarter notes on strings 7, 9, and 10, followed by a quarter rest on string 10.

Example 4

Example 4 shows a guitar chord progression in the key of D major. The chords are A major 9 (A9), D13 (D13), G major 13 (GMA13), and E7 (E7). Below the chords are four rhythmic patterns labeled RHYTHM #1, RHYTHM #2, RHYTHM #3, and RHYTHM #4. RHYTHM #1 consists of quarter notes on strings 7, 9, and 10. RHYTHM #2 consists of quarter notes on strings 7, 9, and 10, followed by a quarter rest on string 10. RHYTHM #3 consists of quarter notes on strings 7, 9, and 10, followed by a quarter rest on string 10. RHYTHM #4 consists of quarter notes on strings 7, 9, and 10, followed by a quarter rest on string 10.

is anticipated.

Ex. 3 shows how one of these progressions would be played with the added rhythmic ideas.

The next step in the process is to add these voicings and rhythms to common tunes (Ex. 4). At first it will sound forced and non-interactive. But, as you acquire greater control over harmony, voice leading and rhythm, you will have at your fingertips the ability to react in the moment and truly improvise.

DB

Corey Christiansen is a professor at Utah State University, artist-in-residence at Atlanta Institute of Music and visiting professor at Indiana University. He has authored and edited numerous instructional books for Mel Bay Publications (melbay.com), and his 2008 CD release *Roll With It* is available on the Origin label. Christiansen endorses Buscarino guitars, D'Addario strings and Planet Waves cables. Contact him online at coreychristiansen.com.

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## Louis Armstrong's Deceptively Simple Solo Chorus On 'King Of The Zulus'

Louis Armstrong recorded "King Of The Zulus" with his Hot Five in Chicago in November 1926. He was only 25, and jazz was still in its infancy. Though not as complex as what the bebop school would create 20 years later, Armstrong's trumpet solo shows much of the foundation of what was to come, and is a great example of how to do a lot with less.

For the first four measures, Armstrong only plays notes from the E $\flat$  minor triad. In fact, more than 60 percent of his solo is just E $\flat$  minor arpeggios (measures 1-4, 8, 10-13, 16-21, 27, 29). And when he deviates from this sound, it is in a few specific instances. One is when the harmony changes to B $\flat$ 7, the V chord. Here Armstrong favors the fifth, F (bars 6, 9, 14, 22), and also the seventh, A $\flat$  (6, 30).

Another theme is the blues lick he introduces in measure 5, which reappears in measures 7 and 14. Armstrong waits until the end of his solo to reintroduce it in measure 31. He tends to bend the A-natural, the flat fifth of the key, slightly sharp. This note is a key element of the blues,

and it is often bent sharp in that genre as well, making this solo an early example of the blues' influence on jazz vocabulary.

Another interesting note that Armstrong uses is the major seventh. He waits until the final eight of his solo to bring it in, and only plays it in two instances. Whereas most musicians would use this sound against the B $\flat$ 7 chord, where it is the third, Armstrong instead plays the D natural on the E $\flat$  minor chord, implying the harmonic minor scale. He does contrast this with the flat seventh, which he plays in measure 28, though bent slightly sharp.

A hip and influential aspect of Armstrong's playing on this song is what he does rhythmically. Though certain phrases resolve to, or emphasize, downbeats in a more old-time fashion, we also hear a lot of emphasis on weak beats, as in bars 12, 16, 17, 21 and 24, where Armstrong enters on the "and" of beat 1. He also uses legato notes (see measures 2, 4, 6, 10, 14, 16 and



DOWNBEAT ARCHIVES

27) in contrast to his tendency to play staccato. With none of his other notes lasting more than a beat-and-a-half, Armstrong creates a strong cli-

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max right in the middle of his solo when he hits a high  $G^{\flat}$  in measure 17 and holds it for four measures.

Examining his use of syncopation more closely, we see that Armstrong is playing off of a motif: starting phrases with syncopations in the weak measure and ending them with heavy downbeats in the strong measure. This two-bar idea is incorporated through most of Armstrong's solo—from the beginning, where he starts his solo a bar before the chorus begins, playing mostly staccato upbeats and then three quarter-notes in the first measure of the chorus, to the end, where he plays mainly the offbeats in measure 31 and a more strong beat-oriented phrase in bar 32, and in many places in between (3–4, 5–6, 9–10, 21–22, 25–26). Armstrong seems to have a rhythmic template in his head that he is playing around. In bars 27 and 28 he reverses the idea, playing downbeats in the weak measure and following it up with syncopations. This development of a rhythmic motif, as well as his concentrated use of specific melodic material, helps Armstrong's solo sound connected, like elaborations on a single theme rather than ramblings over the chord changes. **DB**

Norman Meehan is a jazz pianist in Wellington, New Zealand. His day job is Associate Director of the New Zealand School of Music.

The image shows a musical score for a trumpet solo in 4/4 time. The score consists of ten staves of music, numbered 1 through 30. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various chords such as E<sup>b</sup>m, B<sup>b</sup>, and E<sup>b</sup>m. There are several rhythmic markings, including "bent sharp" and "bent sharp" (repeated). The music features a mix of eighth and quarter notes, with some syncopation and staccato markings. The score ends with a double bar line in measure 30.

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## University of Manitoba Amps Up Jazz Program

Steve Kirby puts a big hand over his chest à la Redd Foxx in Fred Sanford mode and mock-frets that he's worried for his heart. The excitement and stress associated with running Canada's newest degree-granting jazz program are too much.

Six years after dropping out of the New York jazz scene to take a job in a city where he'd heard jazz barely existed, the bassist/educator finds himself facing the challenge of building a faculty to meet a burgeoning demand.

Located in Winnipeg, the University of Manitoba's Marcel A. Desautels Faculty of Music is the first Canadian school between Toronto and the country's West Coast to offer a four-year Bachelor's of Jazz Studies program. Fifty students applied to fill the 15 spots open for the program's inaugural class. Kirby, who was a first-call sideman for Elvin Jones, James Carter and Cyrus Chestnut, is hoping to attract the top high school graduates.

"We're looking for highly motivated students who are taking their careers seriously," he said. "The students we attracted for the first year of our degree program are at the level of the third- and fourth-year students we had before."

He's quick to add that his former students were no slouches. Twenty of his students placed on the university's dean's list for 2008-09, and for the second consecutive year a Manitoba jazz student captured the prestigious \$10,000 Oscar Peterson Grant for Jazz Performance.

"You have to ask yourself why Canada would need another jazz degree program. The country already has great programs at top universities like McGill and the University of Toronto. So, why start another program, unless you're going to shoot for the stars? Without sounding too bourgeois or anything, we want to be the best of the best."

Kirby said that his program will emphasize the roots of jazz. "We want to teach history as part of the practice of jazz. We want students to look beyond an influence like Bill Evans to his influences, players like Errol Garner and Teddy Wilson. We also want to emphasize what I call rhythm language. That's what I learned from Elvin and the other greats I came up under. It's what separates jazz from everything else."

Since arriving in the plains city in 2003,



UNIVERSITY OF MANITOBA

Kirby has put jazz on the map by importing a steady stream of master-class clinicians like Javon Jackson, Herlin Riley and Miguel Zenón. He's made Monday night jam sessions a regular feature, taken students on field trips to New York City's jazz clubs, drummed up interest with a local jazz magazine and initiated a Jazz On Wheels program to take the music to Winnipeg's neighborhoods and schools.

Not surprisingly, his degree program is built on the same model. His early faculty hires include drummer Terreon Gully, saxophonist Jimmy Greene and keyboardist George Colligan. In early August, he was still hoping to fill a trumpet position by fall.

"It's crazy, I know. It's the worst time of the year to hire someone because the people who have to do the paperwork at the university are on holiday, and whoever I want to hire is going to be a working musician, so they'll have gigs they have to give notice on. But that's the kind of crazy ride this has been."

As solid as his faculty and visiting instructors are, Kirby noted that they've already been supplanted by students in the Jazz On Wheels program.

"We started off using faculty, but the students we're attracting are so strong now that I just introduce them and get out of the way. What I'm working toward is getting more community involvement. That's the next step, what I'm calling our Bridge Program. I want to see young Native and Métis kids, and African-Canadian kids from the neighborhoods in this program."

Already, Kirby said that local high school band directors—many of whom he consulted with to design the degree program—have reported that students are considering staying in Manitoba for jazz studies rather than looking east to Toronto or Montreal or west to Capilano University on Vancouver Island.

"That's my goal—to make Winnipeg a jazz destination."  
—James Hale

## School Notes



**Pasqua Leads USC:** Pianist Alan Pasqua (above) has been appointed chair of the jazz studies department at the University of Southern California's Thornton School of Music. Along with Pasqua's appointment, the school has hired saxophonist Bob Mintzer and drummer Peter Erskine for its jazz faculty. **Details:** [usc.edu/music](http://usc.edu/music)

**Yale Honors Goodman:** The Yale School of Music opens its third Yale In New York series on Sept. 26 with "The Classical Legacy of Benny Goodman." Faculty member and clarinetist David Shifrin will lead alumni and student musicians to present classical works linked with the clarinetist. Yale will also celebrate Goodman's Centenary with a display of his archives at the Gilmore Music Library that week. **Details:** [yale.edu/music](http://yale.edu/music)

**Jazzschool Benefit:** Vocalist Mark Murphy will be honored at an Oct. 20 concert at Yoshi's in Oakland, Calif. The event, which will feature singers Kitty Margolis, Laurie Antonioli and Madeline Eastman, will benefit the Mark Murphy Vocal Jazz Scholarship at the Jazzschool in Berkeley, Calif. **Details:** [jazzschool.com](http://jazzschool.com)

**African Arrivals:** The first Berklee College of Music's Africa Scholar Program students have begun studying on campus. Ghanaian Victor Dogah and Albino Mbibe and Angelina Mbulo (both from Mozambique) arrived in July. **Details:** [berklee.edu](http://berklee.edu)

**Dr. Breeden:** Leon Breeden, who directed the University of North Texas' jazz studies program and the One O'Clock Lab Band from 1959 to 1981, was awarded an honorary doctorate at the school on Aug. 14. **Details:** [unt.edu](http://unt.edu)

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## Ron Miles Gets In Tune With The Monette Sattva Trumpet

David Monette, noted designer of trumpets and mouthpieces, traveled from his company's home in Portland, Ore., to Seattle to hear Ron Miles perform with guitarist Bill Frisell in late 2007. Miles had long played Monette instruments, including a decorated Samadhi trumpet and, more recently, a Prana 900 cornet. Inspired from listening to the band, Monette wondered how Miles would sound on an instrument that gave him even greater expressive range.

Back in Portland, Monette began work on a new instrument pitched in the key of G, as opposed to trumpet's standard key of B-flat. He explained, "I thought of three players: Charlie Schlueter, Don Fagerquist and Nat Adderley. Schlueter came to mind for the strength and dynamic range of his sound, Fagerquist for his incredibly clear articulation and Adderley for his spirited sense of fun." Monette wanted, in short, "a synthesis of these greats, mixed with the full arsenal of Ron's technique, imagination and personal flare."

The result is an instrument with the Sanskrit name Sattva, reflecting Monette's long-standing interest in Yoga. Monette delivered the new instrument to Miles in May 2008, in time to mark the 25th anniversary of the first Monette trumpet. After just a couple weeks of practice, Miles took it to San Francisco, where he was performing with Don Byron's Bug Music band. "By the end of the Byron date," Miles said, "I felt like I was playing it better. The instrument has a lot of timbral possibilities that I missed on the cornet. It's also louder, with more punch, and that allows me to step out more. Additionally, it's very expressive."

Because of the darkness of its sound, the low-G Sattva (with a bell 6 inches in diameter) has been described as a cornet/trumpet hybrid, just as Monette's 1990 Flumpet (used by Art Farmer) is described as a flugelhorn/trumpet hybrid. But, as Monette was quick to point out, the Sattva is the opposite of a cornet. "It's much more cylindrical," he noted. "Ron's instrument also has less tapered tubing than a B-flat trumpet. It's shorter in length than a B-flat trumpet so that the bell isn't too far away from the player's ears."

Monette had considered pitching the instrument in low F, but decided against it because he wanted to allow for Miles' upper-register

Ron Miles with the Sattva trumpet from David Monette



BRUCE FORSTER

playing along with the lower-bottom sound. (He is currently making a Sattva pitched in low F for French horn player Mark Taylor.)

When it came to the mouthpiece, Monette made 60 prototypes before finding the proper length, shape, weight and material. In fact, the design is still being fine-tuned, Monette said.

From Miles' perspective, the new instrument has been a great challenge for the ear—after all, even his own music wasn't written for an instrument in the key of G. When traveling with Frisell, Byron, Matt Wilson, Wayne Horvitz and his own groups, Miles' Sattva draws considerable attention from fellow trumpeters. "People always want to play it, and they all have trouble," he said. So did Miles when he first took delivery. But now when you listen to him on Monette's creation,

it's clear that the instrument is no gimmick.

Instead, the sound and personality Miles projects through the new instrument underscore why Monette was inspired to design it in the first place. It opens vast tonal possibilities for Miles, who noted that the instrument's unique place in the overtone series gives a different weight to certain pitches. Miles also said that, like his other Monette horns, the Sattva allows him to explore extended sonic techniques like split-tones/chords and other advanced effects.

(Hear Miles explain his relationship to the horn in greater detail in a two-part online interview at [monette.net/newsite/recordings/record.html](http://monette.net/newsite/recordings/record.html).)

—Norman Provisor

» Ordering info: [monette.net](http://monette.net)

## Selmer Series III Baritone Sax: Exact Intonation

Close to a decade in the making, Selmer this year completed its Series III professional saxophone line with the addition of a baritone model.

Simply put, the Series III is the best baritone saxophone I have ever played. I conducted a side-by-side play-test comparison to three other popular baris (including a Selmer Series II) with the assistance of my friend and colleague Larry Nelson (Professor of Saxophone and Director of Jazz Studies at Eastern Kentucky University). With a CD recorder on, we played each horn—Nelson with a classical setup and myself with a jazz setup. We slowly played each horn through a full-range chromatic scale twice. On the first pass we did not look at the tuner, then on the second pass, we did.

The first pass gave a general idea of how well in-tune each horn played out of the box; the second time showed us how many adjustments had to be made to play each instrument with accurate intonation. On the Series III, the typical sharp notes—middle D, E-flat, E, A and the left-hand palm keys—were dead-on with the tuner, and virtually no embouchure adjustments were needed. The low-end notes also played perfectly in tune, and had a certain power to them that I didn't feel on the other horns we tested. The low A mechanism is ergonomically correct and the note *cranks*.

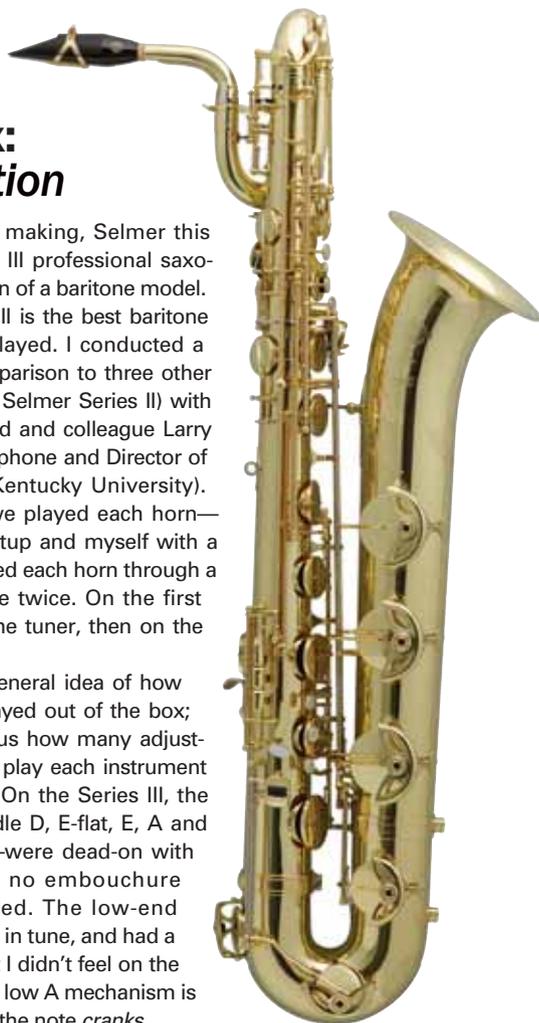
One recurring factor that I found comparing the Series III to the other baris was the consistency of tone throughout the entire range. Where one might find a stuffy note here, a bright or dull note there on the other horns, the Series III's tonal quality and response were equal and even throughout the complete range of the instrument.

"We wanted to work not only on the ergonomics and acoustical properties of the instrument, but also on the mechanics to make it more reliable," said Jérôme Selmer, director of research and development, Selmer (Paris). "We improved the acoustic perception with a reworking of each note and with a new neck specially designed for the sound and the tuning of the sharp notes and the interval of the left hand between medium and sharp registers. The emission is easy, and the tone is the signature Selmer sound. The key system is closer to the instrument and more comfortable for the musicians."

The Series III bari includes numerous ergonomic, sonic and mechanical advancements. A smaller bow guard (by the bow water key or spit valve) optimizes response, especially with the left-hand palm keys. Aligned bell key rods allow for better function and a lightened design, and metal booster leather pads (without rivets) help enhance tone. The C/E-flat right-hand little finger keys are fitted with a stop for improved key action without clenching. The diameter of the octave key pads has been optimized for a purer sound. The left-hand high key stack has a more compact design for better velocity and response, while the left-hand little finger has a new key stack design that enables faster playing in the low register. And the low B and B-flat keys now have screw adjustments for exact pad-to-tonehole positioning (to assist with intonation and response).

The best ergonomic feature of the Series III baritone is the addition of an optional peg, which attaches easily to the body of the instrument. I still recommend using a neckstrap, but positioning the peg just right helps alleviate excess weight on the shoulders.

—Miles Osland



## AcoustiKat Amplifier: Clear Advantage

Setting its sights on the acoustic market, JazzKat Amplifiers has introduced the AcoustiKat, and it comes as no surprise that this compact amp delivers crystal-clear tone.

Founded by two long-time friends—one a guitar player and the other an audio engineer—JazzKat initially sought "to design an amp with a fuller sound and a wider frequency response," according to engineer and product designer Marty Abbate. The result was the original JazzKat amp, which received critical acclaim from John Pizzarelli and other top guitarists. Continuing on its quest to build the perfect amp, JazzKat has expanded its line with numerous models, including the new AcoustiKat.

JazzKat researched a number of currently available acoustic amplifiers at the NAMM show. "We found that all of these products excelled in certain areas but were severely lacking in others," Abbate said. The company then set out to produce an all-purpose acoustic guitar amp capable of handling vocals.

The first thing that you'll notice about the AcoustiKat is its compact size and light weight. As with other JazzKat models, the design is simple yet highly functional with all controls conveniently mounted on an angled panel for easy access. The amp cabinet is custom tuned and ported to maximize tonal response and houses an 8-inch Eminence speaker along with a 1-inch dome tweeter. At 150 watts, the AcoustiKat is surprisingly powerful for its size. "Higher wattage gives you more headroom with no clipping and distortion when cranked," Abbate said.

I was immediately impressed with the accuracy of this amp. With all tone knobs set flat, the guitar sounded absolutely clear without the annoying tonal coloration and compression that I have experienced with other acoustic amplifiers. The AcoustiKat allows you to set the tweeter to high, low or off to further fine-tune your sound, and a set of onboard DSP effects is available. By the way, the amp also sounded beautiful with my hollowbody archtops.

Simply stated, this is a great little amp and a very good value at \$999. The AcoustiKat does exactly what an acoustic amp should do: It reproduces your guitar's natural tone.

—Keith Baumann

## 1 Dial A Chord

Planet Waves has introduced the Chordmaster Application for iPhone/iTouch. The new application offers guitarists a comprehensive library of more than 7,800 guitar chords. It displays notes and fingerings on a virtual fret board and allows users to view each chord in every position up and down the guitar neck (it even includes a “lefty” mode). Players can “strum” the virtual strings to play and hear each chord in pristine audio. The library is separated into root, chord type and chord variants for easy, quick navigation.

More info: [planetwaves.com](http://planetwaves.com)

## 2 Reeds in Red

Vandoren has introduced Java Red, the company’s first file-cut jazz saxophone reed. Loosely based on the original Java reeds (green box), this cut is designed to be more flexible with a little more tonal body and a lot more snap. They are available in half strengths for soprano (2 to 4), alto (1 to 4) and tenor (1 to 5)—try one a half-strength down from what you normally play.

More info: [vandoren.fr](http://vandoren.fr)

## 3 Return of Metalite

Rico Metalite mouthpieces are back by popular demand. Designed to offer the distinctive sound of metal with a durable, resonant material, the mouthpieces are available for soprano, tenor and baritone saxes. They offer a medium-small chamber and come in three popular tip offerings: 3-short, 5-medium and 7-long (soprano available in short and medium). MSRP: \$36–\$39.

More info: [ricoreeds.com](http://ricoreeds.com)

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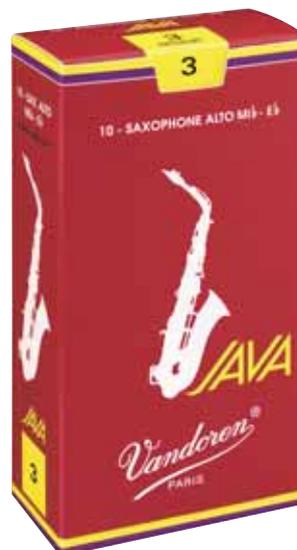


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## 4 Straighten Up

PJLA Music Sales now offers a matching pair of straight alto and tenor saxophones. Both models have solid stainless steel internal arm rods for minimal torque. All key cup connections have tastefully tapered double arms for tactile closure. Bell tone holes have been repositioned for maximum sound projection, and all key cups are custom-designed “low profile” so the steel booster pads have minimum travel and fast sealing action. The alto has a 5.32-inch bell opening, and the tenor has a 6.26-inch flair. Both bells are graduated from the bow. The horns come standard in a matte gray onyx metallic finish with all keys/key guards and trim in satin silver finish.

More info: [pjamusic.com](http://pjamusic.com)

## 5 On Pitch

Eventide’s new PitchFactor pedal showcases 10 Harmonizer pitch and delay effects, as well as 1.5 seconds of stereo delay and simultaneous pitch-shifting effects. It has 100 presets, true bypass, tap tempo, three footswitches for preset access and MIDI. MSRP: \$599.

More info: [eventide.com](http://eventide.com)

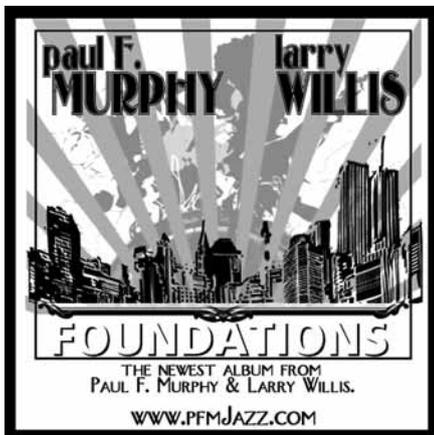
## 6 Nord Sounds

Nord has gathered synthesizer sound programmers from around the world to create new sound banks for the Wave synthesizer. The new programs do not use any additional samples, so Nord Wave owners won’t have to go to the trouble of reorganizing their Wave’s Sample partition.

More info: [nordkeyboards.com](http://nordkeyboards.com)

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			Stomvi USA	9	stomvi-usa.com			

With obligations to fulfill for NBC's Saturday Night Live Band and the Jazz Studies Program at Juilliard School of Music, saxophonist Ron Blake gets around less than he did during the '90s and early '00s, when he displayed his broad, voice-like sound alongside Roy Hargrove, Art Farmer, Benny Golson and Christian McBride. Still, Blake, now 46, remains one of the most important tenorists of his peer group, many of whom he discusses in his first Blindfold Test.

### Jeff "Tain" Watts

"Mr. J.J." (from *Bar Talk*, Sony, 2002) Branford Marsalis, Michael Brecker, tenor saxophones; Joey Calderazzo, piano; Eric Revis, bass; Watts, drums.

That's Tain. That means Branford playing tenor. His sound and style is his own. I looked up to him when I was young. I don't know the second horn player. I'm wondering if it's Marcus Strickland—he gravitates towards Branford's style. I don't know who it is, then. The [John] Coltrane influence is more overt than in Branford's playing. Both saxophonists were killing, and so is the recording. 5 stars. (after) Mike's sound got darker later on.

### Donny McCaslin

"Isfahan" (from *Recommended Tools*, Greenleaf Music, 2008) McCaslin, tenor saxophone; Hans Glawischnig, bass; Jonathan Blake, drums.

That's "Isfahan." Strayhorn. I love the quality of the recording. 4 stars. I'd probably phrase things a bit differently on the melody. But this player has amazing command of the instrument. Beautiful sound. Got the idea across—there were a lot of notes, but the thought process was clear. Just from the sound. I'd say it's one of my contemporaries. But I'm not sure who. (after) I've never heard Donny sound that soft. This captures a side of his playing I haven't heard.

### Billy Hart

"Confirmation" (from *Quartet*, High Note, 2006) Mark Turner, tenor saxophone; Ethan Iverson, piano; Ben Street, bass; Hart, drums.

At first I thought it was the drummer's record, because of how they looped the melody and the soloing. Now I'm guessing it's the pianist's record. That was "Confirmation," a good deconstruction of the tune. I wouldn't recommend it to any staunch Charlie Parker fans, but given what they used it as a vehicle to do, it was an interesting interpretation. I'd be curious to hear the rest of the record. I liked the saxophone player a lot, but I don't know who it is. It's probably one of my contemporaries. They messed around with the time, playing behind the beat, stretching the time a lot. But it was all on the form, and everybody was listening to each other. 4 stars.

### David Sánchez

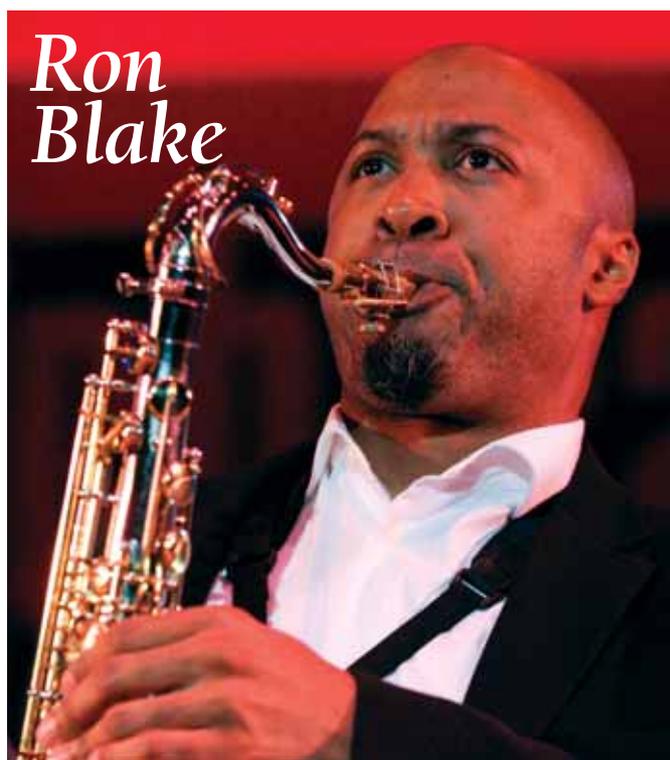
"Monk's Mood" (from *Cultural Survival*, Concord, 2008) Sánchez, tenor saxophone; Lage Lund, guitar; Ben Street, bass; Henry Cole, drums.

"Monk's Mood." Nice use of space. Nice sound, too—could be influenced by Joe Lovano's approach. Sounds like a wood mouthpiece. I like the tenor player's interpretation of the melody, tasty and expressive. He didn't just play the notes, and it was in the context of the ensemble—the openness, the sound of the guitar, not overdone or exaggerated. Lovely ballad playing. 4 stars.

### Joshua Redman

"Insomnomaniac" (from *Compass*, Nonesuch, 2009) Redman, tenor saxophone; Reuben Rogers, bass; Greg Hutchinson, drums.

Nice trio tune. I liked the ensemble writing. In parts of the solo, I was guessing Josh—some of the lines, how he uses the top of the horn, the third octave, and screams and so on, sound reminiscent of earlier recordings. But other things were happening in the solo—that vibrato, almost East Indian—which I haven't heard from Josh before. I dug it. The sound was relaxed, soft and warm. I liked the drummer, too. The bassist was



basically playing a vamp the whole time, especially on the up-tempo stuff. 4 stars.

### Ravi Coltrane

"Shine" (from *Blending Times*, Savoy, 2009) Coltrane, tenor saxophone; Luis Perdomo, piano; Drew Gress, bass; E.J. Strickland, drums.

Nice recording. It's got that thing in the style of the Keith Jarrett Quartet with Jan Garbarek—very pretty. Is it Keith's tune? That slow vibrato on the tenor—it sounds like one of my contemporaries. I don't know which one, but it sounds familiar. I liked how it was recorded. 4 stars. (after) Ravi has definitely found his stride.

### Art Ensemble of Chicago

"Song For Charles" (from *Non-Cognitive Aspects Of The City: Live At Iridium*, Pi, 2006) Roscoe Mitchell, alto saxophone; Corey Wilkes, trumpet; Jaribu Shahid, bass; Don Moye, drums, percussion.

It's an Ornette [Coleman] and Don Cherry type thing. I loved the circular breathing. He put the solo together very thematically—it was free, but a lot of organization to the madness. It's a live performance, and it captured a good energy. This kind of stuff is hard to pull off and make it sound like music, and they did it really well. 4 stars.

### Sonny Rollins

"Some Enchanted Evening" (from *Road Shows, Vol. 1*, Doxy, 2008) Rollins, tenor saxophone; Christian McBride, bass; Roy Haynes, drums.

One of my heroes, Sonny Rollins, living legend of the tenor saxophone. 5 stars. That's one of my employers, Christian McBride, and one of my former employers, Roy Haynes. Sonny continues to exemplify modern music, and to reinvent himself. Sonny played one note, and I don't know if it's because I knew it was him, but, man, you feel something. I aspire to get to that level. **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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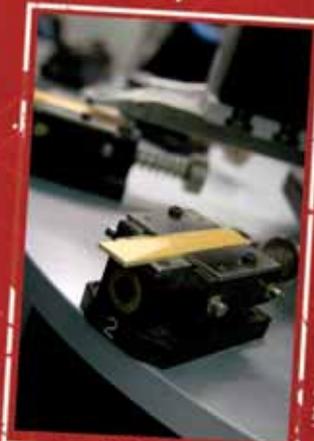
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