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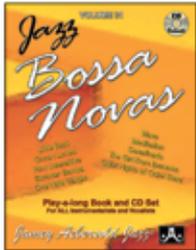
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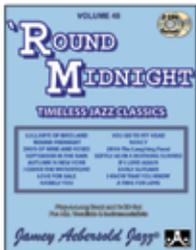
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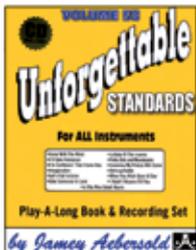


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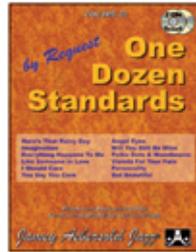
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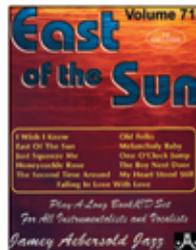


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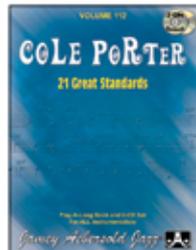
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OCTOBER 2010

Inside

ON THE COVER

26 Ray Charles *Ray's Kind Of Jazz*

BY AARON COHEN

As this autumn marks the 80th anniversary of Ray Charles' birth, new reissues and events celebrate his brilliant legacy. Is now the time to reclaim him for jazz?



Josh Berman

MICHAEL JACKSON

Cover photography by Jim Marshall from DownBeat archives

FEATURES

32 Tim Berne *Predisposition For Change*

BY TED PANKEN

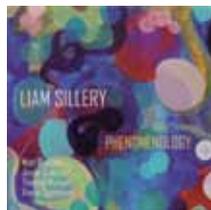
36 John Clayton *'Jazz Saved My Life'*

BY TED PANKEN

40 Josh Berman *Old & New Dreams*

BY MICHAEL JACKSON

65 SPECIAL SECTION *Where to Study Jazz 2011* Student Music Guide



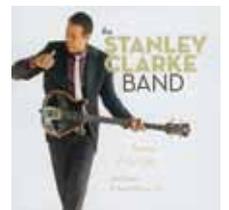
48 Liam Sillery



51 Geri Allen



53 Sinatra & Jobim



63 Stanley Clarke

DEPARTMENTS

8 First Take

10 Chords & Discords

13 The Beat

19 European Scene

20 Caught

22 Players

Michael "Spike" Wilner

Matt Bauder

Gregory Porter

Pete Robbins

45 Reviews

144 Toolshed

148 Master Class

150 Transcription

154 Blindfold Test

Anat Cohen

RICO



miguel zenón



walt weiskopf



loren stillman



jason marshall



tim price



chris potter



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First Take | BY AARON COHEN



Ray Charles: genius plus soul equals jazz

Ray's Mingled World

Some of the thinking behind this month's cover story on Ray Charles began in March 2009, when I attended a weekend seminar devoted to Brother Ray at the Center For Black Music Research at Columbia College Chicago. It was a privilege to be in the audience and listen to a mixture of scholars (musicologist Guhtrie Ramsey), writers (David Ritz), musicians (trumpeter Marcus Belgrave, drummer John Bryant), Charles' business partners (Tony Gumina, owner of Ray Charles Marketing Group) and Mable John, who sang with him. Of course, I learned a lot about the man and his music. But I also came away from the seminar with one question about his legacy that may be unanswerable: Charles and his contemporaries proved that amazing and hugely influential r&b music often draws from jazz. So why do so few of their descendants include jazz ideas, or jazz musicians, in their music nowadays?

As the story on Charles shows, there's no question that jazz was a big part of everything he did. But that was also true throughout soul music that emerged during the decade after he became a star. Aretha Franklin's piano lines not only derived from gospel, but also growing up with Art Tatum visiting her family home. Roberta Flack's breakthrough *First Take* album from 1969 featured Les McCann, John Pizzarelli and Ron Carter. While Franklin and Flack were on Charles' early Atlantic label, jazz-r&b interactions were certainly not restricted to one record company back then. After Belgrave left Charles in the early '60s, he began doing session work for Motown. Jazz clearly contributed to what made this era of

r&b so incredible.

Today's r&b could use more of the instrumental virtuosity and inventive spirit of jazz improvisation that Charles and his colleagues held close. There are notable exceptions, though: Janelle Monáe's *The ArchAndroid* is relentlessly creative and sheer fun to listen to, and Erykah Badu remains every bit her own woman. Any recording that drummer Ahmir "Questlove" Thompson plays on will at least have some jazz ideas filtered in its beats. And maybe, just maybe, D'Angelo will stage a comeback (OK, I know that one's a long shot).

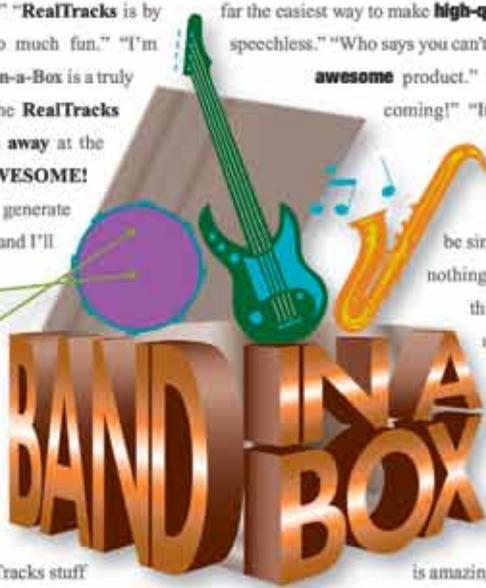
The flipside to all of this is that it seems like jazz musicians themselves are as eager as ever to collaborate across any perceived boundaries. That belief is expressed in DownBeat publisher Frank Alkyer's roundtable discussion, "Experiments & Experience: Coming To Terms With Jazz Artistry In The New Millennium," beginning on page 98, part of our Where To Study Jazz 2011 education supplement. During the discussion, Stefon Harris talks about his love for Stevie Wonder while DJ Trentino mentions moving from hip-hop to jazz. And college music programs have been stepping stones for musicians who used the schools' resources to create their own unique hybrid music. Like Donny Hathaway, who studied at Howard University and covered Charles' "I Believe To My Soul" on his 1970 album *Everything Is Everything*. With the hundreds of brilliant young students enrolled in top music programs in universities worldwide today, there are more than enough reasons to hope that Charles' innovative spirit will surge again.

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Thanks From A Blues Winner

Receiving the DownBeat 58th Annual Critics Poll award is a great honor, and I look forward to sharing more music with all of you at the magazine and your readers.

ERIC BIBB
VEIKKOLA, FINLAND

Temperley Is Past 'Rising'

In your recent Critics Poll (August) Joe Temperley received 14 votes in the Rising Star category for baritone saxophone. Joe turns 81 on Sept. 20 and has an established reputation over many decades, which surely puts him beyond being a rising star. Also I would like to submit two names that your Veterans Committee could consider next year for the Hall of Fame: Eddie Lang and Henry "Red" Allen.

BOB SCURRY
LAKE WENDOUREE, AUSTRALIA

Missing Miller

Mitch Miller, who died on July 31, will be popularly remembered for his "sing along" music. But as a music executive for Columbia Records, he will also be remembered for helping to launch the careers of Rosemary Clooney, Johnny Mathis, Tony Bennett and Frankie Laine to name but a few. A little-known fact is he helped Peggy King, urging her to do a TV commercial for Hunt's Tomato Sauce, and the rest, as they say, is history.

HERB STARK
MASSAPEQUA, N.Y.

Don't Neglect Stillman

It puzzles me greatly how alto player Loren Stillman can be left off any Critics Poll—I hope DownBeat can feature him someday soon. His ability to play free and melodically in not only a controlled manner, but with deep feeling, deserves much further recognition.

SCOTT WICHMAN
SCOTTW699@GMAIL.COM

Bailey Deserves Higher

Having purchased Sheryl Bailey's CD *A New Promise* from her at a show with her trio (and with her being in my band at times), I was



Eric Bibb

disappointed at the 3 1/2-star rating of such a great effort ("Reviews," August). I then proceeded to read the review to see what critic Philip Booth didn't like. To my surprise all he had was praise for this collaboration and the artist. I have listened to this CD and it clearly should have been given a 4-star or higher rating.

IVAN SMART
BALTIMORE, MD.

Hank Jones' Diligence

When I was a kid, Benny Goodman's band came to town, and during the break, I had some conversation with the pianist, Hank Jones. When I asked him how he liked being on the road, he commented that he missed being able to practice eight hours a day. I'm fortunate to have "known" him for the past 60 years.

GARY DOUDNA
BAILEYS HARBOR, WIS.

No Offense Intended!

I am greatly relieved to learn from John Corbett that Odean Pope, though elderly, is still active and "lucid" ("Reviews," September).

RON ALDEN
WASHINGTON, N. J.

John Corbett responds: *Point well taken. No ageism intended, I meant "lucid" in the first definition, "luminous," not in the second sense of "having full use of one's faculties."*

Correction

- Martin Pearson should have been identified as the engineer on the Keith Jarrett/Charlie Haden disc *Jasmine* (August).

DOWNBEAT REGRETS THE ERROR.

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Branford Marsalis

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Joshua Redman

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Greg Osby

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Joe Lovano

*"Alexander Reeds give me everything I'm looking for, from *ppp* to *fff*, it's all there! It's great to play on reeds that can handle the diverse musical settings I'm involved in. Alexander Reeds are the BEST and in time the world will know it."*



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Seamus Blake

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Jaleel Shaw

"Alexander Reeds give me the ability to project and "sing" when playing Alto and my sound is more rounded and less stuffy."

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The Beat

Inside ▶

- 15 | Riffs
- 19 | European Scene
- 20 | Caught
- 22 | Players

From Piano To Pen

Ramsey Lewis celebrates 75th birthday with new compositions

Ramsey Lewis is treating his 75th birthday much like a 16-year-old who just got his driver's license views the highway: a world full of limitless possibilities. The pianist/composer/radio host remains busier than ever, mounting ambitious projects that are sending him to Washington D.C., Tokyo and Millennium Park in his hometown of Chicago. The whirlwind schedule follows a triumphant June 18 birthday concert at the Ravinia Festival in Highland Park, Ill., with fellow legends Dave Brubeck and Nancy Wilson.

"I can truly say that when I get up every day it's almost like Christmas," Lewis said. "I can't wait to write or get to the piano to practice."

Lewis didn't always feel that way. After spending several weeks in the hospital in late 2008 for a pancreas disorder that triggered other health problems, he ignored the piano until prompting from his wife motivated him to play. Soon after, Lewis completed *Proclamation Of Hope*, an eight-movement multimedia piece commissioned by Ravinia President Welz Kauffman that commemorates the 200th anniversary of Abraham Lincoln's birth year through songs, words and images.

For Lewis, Kauffman's offer represented a daunting challenge. Despite his accomplishments in straightahead jazz and gospel, the pianist remained uncertain of his composition skills. Overwhelming reviews and multiple standing ovations at the June 2009 premiere of *Proclamation* convinced Lewis he'd arrived as a composer. As did the Kennedy Center's subsequent invitation



to perform the work, arranged for 24 musicians, in the nation's capital this November.

"I finally accepted it," said Lewis. "I said, 'OK, Lewis, you're a composer, go in front of the mirror and tell yourself you're a composer.'"

Lewis' latest undertaking marries a newfound love for large-scale pieces with his trademark optimism. After Japanese promoters welcomed him to bring his electric band to the country this fall, the pianist, who doesn't believe in going backwards, got another idea. He volunteered to write a new work and premiere it at Tokyo's Blue Note Club in late September. Inspired by Lewis' interest in how human beings relate to each other, *Colors: The Ecology of Oneness* again pairs the pianist with visual artist Michael Coakes and historical consultant/writer Guthrie Ramsey.

Lewis believes Ramsey's narrative text nails the concept.

"I'm writing *Colors* for trio but writing in such a way that hopefully the impact of the trio

will have the same impact on the audience as *Proclamation* did with 24 musicians," Lewis said. "I don't mean in volume, but in the way we use the instruments. Fortunately, my classical training will come in handy. It's up to me to use all 88 keys to give it the fullness but also the delicacy."

Before heading to Japan, there's a good chance he'll perform some of *Colors* at a headlining appearance at the Chicago Jazz Festival on Sept. 3. He'll also perform bits of *Proclamation*. In the meantime, Lewis feels as if he's re-learning the entire creative process.

"Composing is like improvising, only much slower. When you're writing a melody, it's not like when you're playing lines at a concert. As soon as you play them, they are gone with the wind. When you're composing, you've got to write a line. It even makes me look at my approach to solo piano playing and putting chords and melodies together in a different way. It's affected my overall being." —Bob Gendron



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photo © Andy Keil



Saxophonist Fred Anderson Carried Generations of Jazz Musicians

When Fred Anderson was onstage, his tenor sound could fill any room, especially Chicago's Velvet Lounge, which he owned since 1982. Offstage, his speaking voice was quiet, but no less influential as generations of musicians came to him, and jam sessions at his club, for guidance. After Anderson's death on June 24 at 81, many of those musicians spoke about how much his work meant to them.

"Fred had wide open arms—he embraced the world," saxophonist Douglas Ewart said at Anderson's funeral. "We were serious, but Fred made you more serious. Even if one or two people were in the audience, we played as if there were 5,000."

Anderson, who was born in Monroe, La., moved with his mother to the Chicago area when he was a child and the family settled in Evanston, Ill. Early on, he admired the speed and grace of Charlie Parker and Lester Young and studied at the Chicago Conservatory of Music. In the early '60s, Anderson was one of the few Midwestern musicians to pick up on Ornette Coleman's free-jazz concepts. By the middle of the decade, he set an example for the emerging Association For The Advancement Of Creative Musicians and played in its Experimental Band.

"He was truly one of the best of the good guys," said guitarist Pete Cosey, who worked alongside him in the mid-'60s. "The weight of his saxophone was like a bass saxophone—not a baritone, a bass. And he always had the same energy and proficiency."

Even though Anderson initially didn't have opportunities to record, young Chicago musicians knew his reputation, and he welcomed them to his home for jam sessions or in nearby church basements. Along with Ewart, those musicians included drummer Hamid Drake and trombonist George Lewis.

"People realized how committed he was,"

Lewis said. "He thought deeply about what he was doing, the context of his work and you could talk to him about these things. If you talked to him, you'd see those things are just as important as practicing scales."

By the late '70s, Anderson had begun performing at European festivals and recording such albums as *The Missing Link* (Nessa). His determination to keep the Velvet Lounge running while commanding a heavy sound onstage contrasted with his personality as a mentor.

"Fred wouldn't push anything on you," said saxophonist Ernest Dawkins. "He would let you come to him, and then he'd voice his opinion. He had that benevolent, laid-back kind of personality. Not that he didn't care as much, it's just how he dealt."

Anderson's audience continued to grow considerably since the early '90s, especially through such recordings as his 1980 pairing with drummer Steve McCall, *Vintage Duets* (Okka Disk). His co-led session with Drake, *From The River To The Ocean* (Thrill Jockey), highlighted his deep bluesy feeling, as did *21st Century Chase* (Delmark), which commemorated his 80th birthday.

"I know Fred saw himself aligned with the history of the jazz tenor," guitarist Jeff Parker said. "Even if he wasn't playing bebop, traditional, he definitely identified with that tradition—everybody from Coltrane to Chu Berry and Lester Young and Coleman Hawkins. He loved it, was a part of it, and his playing was melodic, crafted and thought-out."

At the same time, Anderson was just as committed to keeping the Velvet Lounge open for the benefit of future generations of musicians.

"The Velvet was like a school, a community center, and Fred was the one who made it happen," flutist Nicole Mitchell said. "Each day, you realize how much he was carrying on his own. And it was really for us." —Aaron Cohen



Riffs ▶



Winners' Circle: Percussionist Hamid Drake (left) and flutist Nicole Mitchell received plaques for their wins in the 58th annual DownBeat Critics Poll at Chicago's Millennium Park on Aug. 12. Drake and Mitchell were part of the Chicago Transilience Ensemble, which collaborated that night with Malian kora legend Toumani Diabaté.

Ravi Signs: Saxophonist Ravi Coltrane has signed to Blue Note Records. He's scheduled to go into the studio in December and make his Blue Note debut in the spring of 2011. Coltrane previously recorded on the label as a member of The Blue Note 7, an all-star septet assembled in honor of the legendary label's 70th anniversary in 2009.

Details: emimusic.com

New Blues: The recently launched blues label Swississippi Records has released its first recordings: Chris Harper's *Four Aces And A Harp*, Rob Blaine's *Big Otis Blues* and Peaches Staten's *Live At Legends*. The company's name reflects co-founder Chris Harper's roots in Zurich.

Coltrane Speaks: The new book *Coltrane On Coltrane* collects John Coltrane's interviews. Chris DeVito edited the compilation.

Details: chicagoreviewpress.com

Davis Reboxed: All of Miles Davis' Columbia box sets and a lithograph of his artwork have been combined in a limited-edition package—they're inside a replica of his trumpet case. Details: geniusofmilesdavis.com

Orchestral Rosenwinkel: Guitarist Kurt Rosenwinkel has released *Our Secret World* (Wommusic), which features him as a soloist with Orquestra Jazz de Matosinhos—an 18-piece big band out of Porto, Portugal.

Details: kurtrosenwinkel.com

RIP, Lincoln, Leonard: Singer Abbey Lincoln and photographer Herman Leonard died on Aug. 14. Full tributes will run in the November DownBeat.



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Producer Francis Dreyfus' Taste, Bold Ideals Kept Music Pure

When Francis Dreyfus, a respected international music publisher and the founder of the French company Dreyfus Records, died on June 24 at age 70, he left behind a small mountain of work. Drummer Roy Haynes and pianist Ahmad Jamal had begun planning new releases; Lucky Peterson's *You Can Always Turn Around*, which hits stores in September, was being wrapped up. In fact, the last entry in the jazz tycoon's datebook was a production note for Peterson's album, recalled Doug Yoel, head of Dreyfus Records' American division.

The organic sound heard on *You Can Always Turn Around* and other albums echoes a philosophy Dreyfus developed in 1991, when he launched the Dreyfus Jazz label in France and the United States. It's a rejection of the synthesizer-driven, reverb-heavy smooth jazz that prevailed in the 1980s for a classic jazz sound that is "updated just enough so it makes sense to younger ears," said Yoel, who points to Dreyfus' work with pianist Michel Pertrucciani and guitarist Bireli Lagrène in France as prime examples of this outlook. "The aesthetic did, and still continues to, go against the grain of what the rest of the producers were and are doing. A lot of it comes from his real intense love and passion for the original jazz recordings."

Dreyfus' first love was jazz, but in the 1960s he built his name by showing artists in a variety of genres how to collect international royalties



for their music. Through his publishing company, Dreyfus helped connect Pink Floyd with French art filmmakers and secured worldwide royalties for The Rolling Stones. Once he started recording French acts, Dreyfus unearthed the synthesizer pop artist Jean Michel Jarre; the international success of Jarre's 1976 album *Oxygene* gave Dreyfus the fiscal foundation with which to start recording jazz full-time.

Jamal, who has released 10 albums on Dreyfus Jazz, remembered the label head as one of a lost breed. He mentioned Dreyfus in the same breath as Leonard Chess of Chess Records, Ralph Kaffel of Fantasy Records and Atlantic Records' Ahmet and Neshui Ertegun.

"These are people who helped to build the record business," Jamal said. "It's quite a shock to lose Francis because he knew the record business. He was one of the elite core of record men."

Yoel intends to explore many of the releases Dreyfus mapped out before his death. The work Dreyfus bequeathed to both the American and French divisions of his label is more than enough to keep the label churning out records

for at least the short term.

"Those are the immediate plans, to move forward with these projects that were already in the pipeline," Yoel said. "We intend to continue the company in the spirit and to further the legacy that Dreyfus has left us."

—Jon Ross

REMEMBERING FRANCIS DREYFUS

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Thank you, Francis.



Photo by Philippe Guidor

New Book, DVD Document Current Jazz Scene

Two new projects—the documentary DVD *Icons Among Us: Jazz In The Present Tense* and Cicily Janus' book *The New Face Of Jazz*—show how the contemporary jazz scene is moving in new directions.

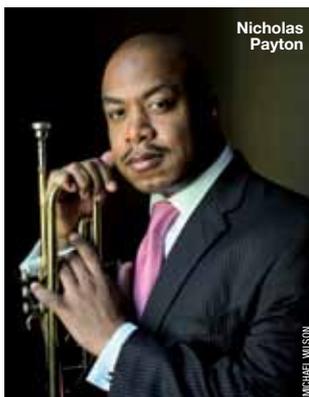
Originally a four-part television series broadcast on the Documentary Channel, *Icons Among Us*, produced by John W. Comford and co-directed by Michael Rivoira, Lars Larson and Peter J. Vogt, picks up where Ken Burns' PBS jazz series left off. Among those interviewed are Marco Benevento, Bill Frisell, Robert Glasper, Nicholas Payton and Esperanza Spalding.

Rivoira, a fan of the music through his work at Seattle's Jazz Alley, felt "a disconnect between contemporary jazz musicians and the new breed of listeners, willing, much like the musicians themselves, to take chances. We asked each of the musicians we filmed who they thought we should seek out, and that's how the project evolved," Rivoira said.

Janus also set out to capture present-day artists telling their stories in their own words. "Jazz has become background commodity at restaurants and parties," Janus said.

A trumpet player herself, Janus began speaking to several of her colleagues, members of the Lincoln Center Jazz Orchestra, who led her to musicians, ranging from George Benson to Darcy James Argue.

—Sharonne Cohen



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Norwegian Jazz Violinist Takes On New Directions

The violin is a pretty sacred instrument when it comes to Norwegian folk music, and outside of the country's classical tradition, the instrument doesn't usually turn up in convincing jazz-related projects. While Stephane Grappelli's sound has been widely accepted, more progressive uses of the instrument still face skepticism. In the last few years Ola Kvernberg has emerged as one of Norway's most important jazz violinists, but even he resisted new vistas for the instrument early in his career. These days, however, he's committed to forging new sounds.

Kvernberg, 29, began formal classical training when he was 9 and studied folk less formally. It wasn't until he was 16 that he first heard jazz in a meaningful way, when his father played him a recording by Grappelli and Sven Asmussen.

"For half a year or so I learned everything from the record, and then someone told me that they were playing solos," said Kvernberg. "He said, 'They're making it up as they go.'"

The discovery initially depressed him, but before long he'd been sucked in, whiling away the hours in his basement trying to

come to grips with jazz improvisation. Within a couple of years his playing became strong enough that he became of a member of the Grappelli-inspired Hot Club of Norway. In 2001 he began his studies at the prestigious Trondheim Conservatory, and cut his first record, a trio session with the Denmark-based American guitarist Doug Raney and Kvernberg's long-time bassist Steinar Raknes.

Kvernberg's time at Trondheim transformed him.

"Getting into jazz and the whole rhythmic conception was hard," he said. "Coming from folk and classical to jazz is largely impossible. Just listen to Itzak Perlman trying to play 'Mack The Knife' with Oscar Peterson, it's horrible! I had to put the whole folk thing behind me, and I was basically not listening to violinists at all through the entire time at Trondheim, to get rid of the idiom of playing violin and making it sound like a violin."

But Kvernberg's folk foundation proved crucial to the sound he developed with his working trio with Raknes and drummer Erik Nylander. He cut his teeth in the middle of



Ola Kvernberg

the last decade in the raucous quintet led by bassist Ingebrigt Håker Flaten, both in a Norway-based lineup and, later, with an American version including guitarist Jeff Parker, reedist Dave Rempis and drummer Frank Rosaly. Kvernberg credits his involvement in the band as a huge turning point for his own music, "sound-wise and what one can actually do in a jazz group or an improv setting."

His two most recent trio recordings on Jazzland—*Night Driver* from 2006 and *Folk* from 2009—push his playing into new

terrain, alternately aggressive and noisy, lyric and plangent, with varying degrees of amplification. Yet his trio only represents part of Kvernberg's activities. He also scored the 2009 Norwegian film *North* and a new Danish drama called *TK*.

"It's the next step for me. I feel like I'm getting ahold of the big form—to worry less about how good a solo I can play, which is still important—but first and foremost to make a good concert from start to finish."

That interest has resulted in a 90-minute suite called *Liarbird* performed by an octet stocked

with trumpeter Matthias Eick, reedist Hakon Kornstad, bassist Håker Flaten and drummer Torstein Lofthus. In July he performed the epic work with guest soloist Joshua Redman at the Molde Jazz Festival. Although the performance was laced with solos both fiery and contemplative, the real focus of the piece was its orchestra sweep, as slowly developing themes commanded the listener's attention. **DB**

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Stanko, Scott Charm, Energize Montreal Jazz Festival

As usual at the Montreal Jazz Festival, many of the choice gigs took place at Salle du Gesù, an Italian-style, 400-seat theater originally constructed in 1865 in the basement of a Jesuit Church. The intimate, crypt-like space was an apposite setting for what a festival preview described as the “funereal beauty” of Tomasz Stanko’s music, referring to the Polish trumpeter’s recent ECM recording *Dark Eyes*.

Stanko often vanished into silhouette under the attentively manipulated stage lights at Gesù, just at the moment one of his breathy held notes cast an existential chill into the darkness. The trumpeter’s July 3 festival debut was weighted toward stark vignettes of refined melody. On faster fusion burn-ups, the backbone of the band was young electric bassist Anders Christensen, who has a robust sound on the instrument and a mercifully taut attack. Other new additions to Stanko’s working band include cracking drummer Olavi Louhivuori and guitarist Jakob Bro, with Alexi Tuomarila now occupying the seat of longtime Stanko pianist Marcin Wasilewski. After a bewitching set, Stanko returned for a succinct encore of Krzysztof Komeda’s icy theme to *Rosemary’s Baby*.

The previous evening, percussionist Adam Rudolph’s Moving Pictures sextet provided a musical balm for a hard day’s concertgoing, in marked contrast to the frenetic virtuosity of Ari Hoening’s Punk Bop the night before that. With Jerome Harris maintaining ostinatos on bass guitar (the set started late due to Harris’ encore obligations at Theatre Jean-Duceppe with Jack DeJohnette), Moroccan multi-percussionist Brahim Fribgane played cajon, dumbek and oud while Rudolph dabbled with a battery of congas on a raised dais centerstage. Guitarist Kenny Wessel sketched



Tomasz Stanko

pastel guitar shadings while the horn section of Graham Haynes and saxophonist Ralph Jones did anything but blast, whispering enigmatically through flugelhorn, ocarina or flutes, searching out atmospheric sounds rather than notes.

A trumpeter of an entirely different generation than Stanko, Christian Scott revealed a markedly more derivative style, with a clear debt to Miles Davis during his July 5 set at Gesù. However, the energy of the quintet, notably from rhythm section tyros drummer Jamire Williams and booting bassist Kristopher Funn, won over as they tore through Herbie Hancock’s “Eye Of The Hurricane” with even greater gale force than the recorded original.

Scott’s innovative, self-styled trumpet “Katrina” (with tilted bell and special slide tuning system) is named after a lady of ill-repute who visited his hometown of New Orleans unsolicited. Its engraved metal and bold design is a mark of Scott’s sense of self-worth, and his wearing of a Palestinian keffiyeh may have held other meanings for this fashion-conscious yet outspokenly political artist.

After disarming introductions about his sidemen, boasting about their talents with increasing hyperbole, Scott launched into “KKPD” (Ku Klux Police Department), an unequivocal reference to a nasty run-in he experienced with New Orleans cops. It was still pleasant-sounding music, though, despite Williams’ best efforts to articulate a Rodney King-esque scenario with raining billy clubs, hitting his kit harder than jazz normally allows. Dark, yes, but not especially unsettling to listen to. With anguished body language, however, Scott hinted at what went down in extramusical ways, beyond the screeches from his horn. His description of the occurrence echoed the incident that happened outside Birdland in 1959 when Miles Davis was assaulted by police for refusing to “move on.” Such ability to “make vulnerable” is the reserve of the superior artist, and Scott showed his yin side with a gorgeous, low-volume harmon mute solo on his love song “Isadora.”

Louisiana griot Allen Toussaint’s solo performance at Gesù on July 4 featured evocation of childhood visits to his creole country cousins, the fodder for “Southern Nights.” With Ellingtonian humanist sweep, Toussaint parlayed witty, delightfully functional piano non-stop for almost two hours, all the while regaling us with anecdotes from his expansive repertoire of hits made famous by others.

—Michael Jackson

National Black Arts Festival Bridges 2 Nations, Many Generations at Atlanta’s Symphony Hall

Dressed in a shimmering silver blouse, Marcia Bittencourt sashayed across the Symphony Hall stage in Atlanta on July 15, swaying her hips to a medium bossa nova rhythm and intoning “Waters Of March” over synthesized strings. An actor by trade, she sang with her face, mirroring the piece’s emotion while maintaining a practiced, warm stage presence.

The reading was miles removed from Antonio Carlos Jobim’s original, but it represented the contemporary feel of the National Black Arts Festival’s July event in Atlanta. The concerts showcased two separate musical heritages passing between the generations. These two nights were about celebrating musical icons from a different era and, at the same time, updating older songs with a modern flourish.

The first show at Symphony Hall, “The Best of Brazil,” honored the composer and keyboard player Ivan Lins by pairing him with mostly younger musicians from different cultural backgrounds. The Brazilian native has written for George Benson and Terence Blanchard during his Grammy-winning career, and he performed during the festival with his touring quartet. A revolving door of guest singers—Bittencourt, Rachele Farrell and Cassandra Wilson—sang a few solo tunes and paired with Lins for duets.

Lins has a soft, subtle voice that easily blended with each of the singers. The singer made a more immediate connection with the Brazilian-born Bittencourt, but the warm nature of collaboration even held through a duet with Farrell, a jazz singer inclined toward pop and r&b. Far-



Cassandra Wilson

rell possesses a bombastic vocal range and loves to show it off during extended melismas. The two performed what turned into a free-flowing jam, with Lins egging Farrell onto extended solos with softly comped chords. Wilson’s duet with Lins on

“Quiet Nights Of Quiet Stars” presented a stark contrast to Farrell. She ended her portion of the concert with a stirring version of “Little Warm Death” accompanied only by Brandon Ross on acoustic guitar.

The next night’s concert, “To Curtis With Love,” had more of a celebratory feel as a cavalcade of singers—The Impressions, Eddie Levert of The O’Jays, Frank McComb, Dionne Farris, Van Hunt and Joi Gilliam—assembled to sing compositions made famous by Curtis Mayfield.

Artists who deal in nostalgia typically survive on the goodwill and fond memories of a forgiving audience: the musicians don’t have to be spot-on as long as they get the lyrics right. But all the older performers still had enough sparkle in their vocals to carry the show on musical merit alone. The exuberant and enthusiastic crowd brushed aside a few of The Impressions’ strained harmonies during “Keep On Pushing” and “People Get Ready,” but they generally set the bar high for the younger crop of singers that followed.

Music director Russell Gunn managed the evening from downstage, wielding his 18-person band with careful attention to the headliners. The band members—many of whom were local

musicians—included a four-person string section and a battery of percussion and guitars. The musicians were well balanced, so the backing music never overpowered the vocalists, but Calvin Loatman on guitar was given the only chances to churn out short, poppy blues solos. Gunn obviously relished his position: He danced around the stage at times, conducting the band by moving his arms in a circle or giving an encouraging poke of his finger to signify horn cues.

Farris, with her renditions of “Move On Up” and the tender “The Makings Of You,” stood out among the talented pool of modern vocalists. She has a light, supple voice that has enough heft to command attention but can move easily throughout her vocal range. Van Hunt performed “If There’s A Hell Below We’re All Going To Go” and “Pusherman” in a rap-tinged fashion, ably translating some of Mayfield’s darker material.

All the artists joined Mayfield’s wife, Altheida, and children onstage at the end of the night for one final performance of “Move On Up.” The younger musicians will most likely go back to more modern music, but this night in July proved that even the most progressive artists owe a debt to their musical forefathers. —Jon Ross

Telluride Soars At Nine Thousand Feet Up

Singer Dianne Reeves, who lives in Denver, knows all about how elevation can strengthen anyone who depends on deep breathing for their livelihoods. It’s true with musicians, and the athletes who train in Telluride, a town high up in the Colorado Rockies. So the 34th annual Telluride Jazz Celebration, which was held Aug. 6–8, could’ve been well within its rights to become a vocalist’s extravaganza. Instead, it was another well rounded presentation of contemporary jazz stars in its famous scenic setting.

But the singers certainly did more than rise to the heights of their surroundings. Reeves in particular soared on her wordless high notes and connected to the audience with a warm shout-out to a Denver hero, trumpeter Bob Montgomery. While her Friday headlining set mostly illustrated how she’s an inventive interpreter of jazz standards, it closed with a forceful cover of Michael Jackson’s “Black Or White.” Also from Denver, blues singer Hazel Miller’s Saturday afternoon set conveyed subtle complexities that are often absent in, say, Chicago clubs. While Jackie Ryan has always boasted an impressive range, maybe it was the elevation that made her take on “Wild Is The Wind” exceptional.

With the town’s laid-back mountain vibe, the festival also featured numerous groups that have some jam-band affiliations. But it was the acoustic guitarists and bassists who deeply resonated rather



than the rote funk fusion of such groups as Sunday headliners The Greyboy Allstars. Larry Coryell’s moving solo take on “Our Love Is Here To Stay” or Raul Midon’s unplugged demonstration of house beats stood out in particular.

Everyone performed on a stage that was named for the festival’s guest of honor, Toshiko Akiyoshi, who performed there 30 years ago with the big band she co-led with Lew Tabackin. She performed in two contexts here: with the large Crescent Super Band and in the quartet with Tabackin. Her mixture of Japanese folk songs with Thelonious Monk’s distinctive chords have remained strong, but her saxophonist/flutist partner sounded commanding, particularly on Billy Strayhorn’s “Day Dream.” Maybe it is indeed something in the wind. —Aaron Cohen

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BORDERS

Spike Wilner ▶▶ *Old School Touch*

In February 2007, pianist Spike Wilner, then 40, mortgaged his apartment in New York's Greenwich Village neighborhood towards purchasing a co-interest in Smalls, the basement jazz club where he had played and socialized since around the time of its April 1994 launch.

Wilner mentions several motivations—to diversify the bookings, to develop young bands and support older masters, to sustain a place “where at one o'clock in the morning you can walk in to live music and people drinking.” But his main reason for buying Smalls, he said, was that “when it was threatening to go under, it meant my ass. I thought I could keep a permanent gig for myself by taking on the responsibility of running the place.”

Smalls isn't Wilner's first endeavor at entrepreneurship—he had previously “bought a cheap piano and put it in a restaurant for free in exchange for a night to play,” at Kavahaz, in Soho, at Salt, on the Upper West Side, and at Druids, in Hell's Kitchen. But it's decidedly his most successful venture.

Wilner has expanded the Smalls “brand” by free nightly video-streaming of each set (he estimates viewership at 1,000 hits a night), which are then archived as MP3 files dating to September 2007. A third venture, launched this year, is a recording label, Smalls Live, to be distributed internationally by Harmonia Mundi.

“We bring interesting artists into the club for a couple of nights, record everything, let them choose the takes and be involved in the mixing, generate about 65 minutes of material, then package and sell it,” Wilner said.

The Smalls Live catalog was 12-deep by June, including an offering by Planet Jazz, a sextet first convened in 1991 by the late drummer Johnny Ellis—in addition to Wilner, the other original members include guitarist Peter Bernstein, trumpeter Joe Magnarelli and bassist Neal Miner—to play Ellis' original music. Now playing much expanded repertoire, the group projects a solid hard-bop feel. Somewhat more polished is Wilner's 2008 offering *3 To Go* (Posi-Tone), named for his only original on the date, on which a quintet—the front-liners are Ryan Kisor and Joel Frahm—interpret the leader's erudite arrangements of tunes from the jazz and songbook canons, iconic (“Con Alma” and “The Breeze and I”) and obscure (Ellington's “Brown Penny” and Hampton Hawes' “Black Forest”).

Wilner's solos reveal a fluid technique, strong left hand, proclivity for structure, predisposition not to waste notes, blues feeling and an individualistic approach built on an encyclopedic knowledge of vocabulary drawn from a conge-



ries of post-bop sources. He's also an empathic comper, with a knack for creating apropos textures and intuiting the intentions of his partners.

But these sound nothing like the Wilner who plays on several dozen solo and trio sets contained on Smalls' online archive. He plays trio like a fiery, self-described “dyed-in-wool New York City bebopper,” one who soaked up lessons from avatars Barry Harris and Walter Davis Jr. after matriculating in the New School jazz program in 1986. A cappella, Wilner—who gigged during the '90s with the Glenn Miller and Artie Shaw ghost bands—plays like an old-school piano professor, devoid of irony, drawing from the lexicons of Willie “The Lion” Smith, James P. Johnson, Earl Hines and Art Tatum.

“I'm actually more of a solo pianist than anything,” Wilner said. A native New Yorker, he be-

gan playing ragtime not long after the *The Sting* engendered a Scott Joplin revival, and was proficient enough in the idiom by high school years, spent in St. Louis, to play it on the strong local scene, while learning the tropes of modern jazz in school, whose alumni include Peter Martin, Todd Williams, Neal Caine, Jeremy Davenport and Chris Thomas.

“I became interested in stride piano because of ragtime,” said Wilner, who published a folio of Smith transcriptions a decade ago, and recently held a marathon James P. Johnson Sunday at Smalls. “I'm a strong left-hand player, and it took me a while to reconcile my left hand with my right in a modern context. But once I did, it opened me up. My playing has grown in a way that I could never have imagined. I'm amalgamating everything.”

—Ted Panken

Matt Bauder ▶▶ Lifelong Shifts

Reedist Matt Bauder has three albums already out, or on their way, in 2010, all of which establish his vast and diverse talent. Yet by the time they've arrived, the average listener might be confused about just who this guy is. Since debuting in 2003 with *Weary Already Of The Way* (482 Music), an original computer piece built from extended free improvisation, he's deliberately kept his range unpredictable.

"I have given a lot of thought to that, and I see things more of a long-haul situation," Bauder said.

His quintet's debut album, *Day In Pictures* (Clean Feed), arrives as his first jazz qua jazz record, flush with elegant changes, swing time and sleek melodies all steeped in post-bop fundamentals. His other recordings are far more elusive. The music on *Paper Gardens* (Porter), cut with fellow reedist Matana Roberts, cellist Loren Dempster and bassist Reuben Radding, veers towards chamber music shaped with generous improvisation, while *Creeks* (Broken Research), the third album by his long-running trio with percussionist Aaron Siegel and bassist Zach Wallace called Memorize the Sky, melds open-ended free improv with a strong evocation of the AACM's little instruments, with spacey electronic elements and a broad spatial spectrum.

For Bauder, it's all jazz.

"I'm a product of what the jazz tradition has become," he said. "I do see myself as a jazz musician because I've studied it a lot and I started out learning to play in jam sessions as a teenager. When I go to make a record I think openly because of how much is out there, but I think it's all influenced by jazz."

Bauder also discouraged reading too much into any given recording.

"The thing with records is that it might look like you've made a departure because you're making this kind of music, your interests have shifted, but to the artist making them it's not always that cut and dry," Bauder said. "Some people make records that are reactions to certain things, but for me it's more that a specific album is what I want to hear. It's not anti-jazz or mean that I'm making a traditionalist statement by writing a song that has changes."

In fact, Bauder's full range of activities encapsulate those intentions. He's a member of Rob Mazurek's Exploding Star Orchestra, an out



salsa band led by Taylor Ho Bynum and percussionist Abraham Gomez Delgado called Positive Catastrophe, Harris Eisenstadt's Canada Day and Anthony Braxton's Trillium E Orchestra, and he regularly subs in the Broadway musical *Fela!* In addition to his jazz education, Bauder studied composition and electronic music at Wesleyan University and spent a year at the progressive ZKM in Karlsruhe, Germany.

Bauder, who moved to New York in 2004, credits his time in Chicago during the late-'90s with helping to form this catholic approach.

"It seemed like we could play with anybody around the whole city: We could play with rock musicians, we could play jazz or free-jazz, we could sit in at the New Apartment Lounge, we could do all of these things at once and not feel like someone would ignore you for a gig because you're this kind of a player, which happens a lot in New York."

Between his New York collaborators and the close ties he maintains with many of the musicians he first worked with in Chicago, like bassist Jason Ajemian and Bay Area reedist Aram Shelton, he's been able to carry on this aesthetic.

"I want a balance, and I wouldn't be doing all of these different things for this long if I wanted one of them to take over," he said. "I feel like I can't take a narrow path like that. I see other people do it and get a lot of success from it, but it's not possible for me." —Peter Margasak

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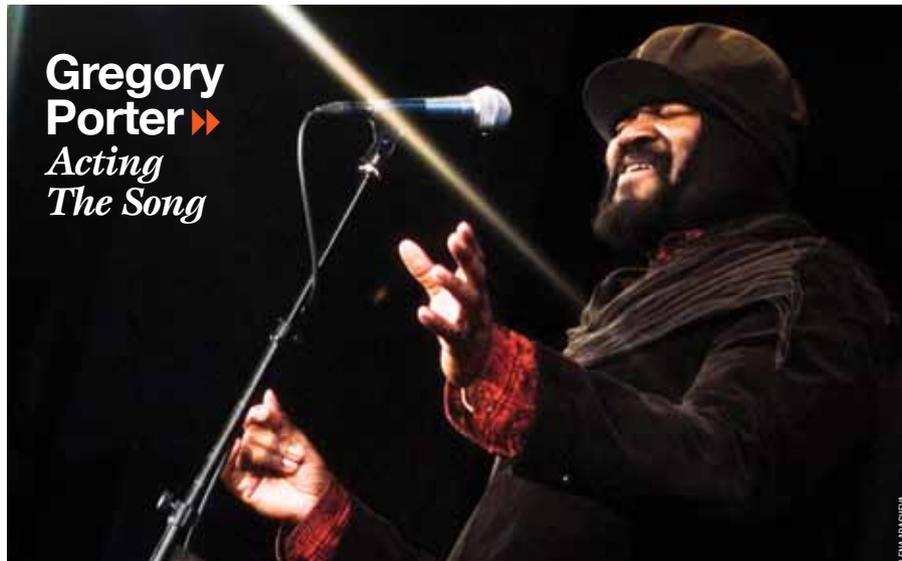
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Players ▶

Gregory Porter ▶
*Acting
The Song*



Even though Gregory Porter never met Nat “King” Cole, he adopted him as his surrogate father. While growing up in Los Angeles with his seven siblings and single mother, Porter found refuge in Cole’s sanguine baritone and life-affirming songs such as “Pick Yourself Up.”

Porter’s mother sort of planted the seed after telling a then 5-year-old Gregory that he sounded like Cole after she heard “Once Upon A Time I Had A Dreamboat,” a song that he had written, sang and recorded on a tape recorder. “It was a silly little song,” Porter recalled. But after his mother’s encouragement, Porter asked his siblings to play him a Cole record.

“Right away, his songs sort of talked to me like a father would,” Porter said. “I would listen to his albums and imagine that Nat was my father.”

That love for Cole’s music carried over into Porter’s adult life and inspired him to write and perform in the semi-autobiographical musical *Nat King Cole And Me*, which opened in 2004 at the Denver Center for the Performing Arts.

“It was a very personal story but also very universal, being a fatherless young African American,” Porter said. “But anybody could get with the story, because there are some fathers who are present in the home, physically, but not present, emotionally.”

While Cole remains a touchstone, it doesn’t overwhelm Porter’s singing as evident on his captivating debut, *Water* (Motema), on which he reconciles jazz, blues, gospel and r&b. The disc also features his own compositions, including the politically charged “1960 What?” He powers his brawny baritone effortlessly with an economical sense of phrasing and pithy lyricism that betray other significant influences such as Donny Hathaway and Bill Withers. “They all have this spiritual place that they go to that’s really achieved in gospel music,” Porter said of Cole, Hathaway and Withers. “I feel like I

come from the same school, maybe.”

Even though *Water* features veteran saxophonist James Spaulding on a couple of tunes, Porter recruited comparatively lesser-known musicians such as pianist Chip Crawford, bassist Aaron James and drummers Chuck McPherson and Emanuel Harold. He even enlisted his mentor, multi-instrumentalist Kamau Kenyatta, as producer. The two met in a performance ensemble class at the University of California, San Diego.

“Kamau heard me sing a bit and he pulled me to the side and wrote some charts for me,” Porter said. “He introduced me to Brazilian music and to some really beautiful songwriters. So when it came time to record my album, it was natural to bring him in and help.”

“I spent as much time as I could with Gregory, helping him develop repertoire,” Kenyatta added. “I was writing charts for him so when he performed, he could do the music that he wanted to and not just rely upon what musicians knew. Some musicians get so wrapped up in their craft that they can lose the big picture. Gregory is someone who’s very aware of the social side of music, life and history.”

Becoming somewhat of a renaissance artist as a singer, songwriter, playwright and actor, in addition to his *Nat King Cole And Me*, Porter also performed in the plays *It Ain’t Nothing But The Blues* and *Low Down Dirty Blues*.

“Jazz has so many different elements. It’s not always sweet and beautiful,” Porter said. “Sometimes jazz is about love but it’s also about protest, joy and tragedy, beauty and absurdity. That’s how I feel about different jazz songs. I’ve never been to jail or worked on a chain gang, but when I sing ‘Work Song,’ I have to put on the cloak of that individual if I’m really getting inside of the song. I have to become an actor within the song.”

—John Murph

Pete Robbins ► *Live Deviations*

Jazz musicians have often asked themselves: Is playing live in front of an audience better than being in the studio where you have more control? For alto saxophonist Pete Robbins, the answer is straightforward. "I was really ready to do a live album," Robbins said. "Playing live was not better or more important, but in my career I would like to have both."

Robbins—whose band siLENT Z has just released its latest CD, *Live* (Hate Laugh Music), recorded during two dates at New York's Cornelia Street Café—adds, "My last album, *Do The Hate Laugh Shimmy* (Fresh Sound New Talent), was very scripted in the arrangements: who was going to play what part, how long the solos were going to be, when they were going to play. It's about playing without an audience, with headphones, in different rooms."

That certain intensity, that electrifying wave that comes over a group on the bandstand, is hard enough to trigger for any ensemble, let alone an enterprise like Robbins' eclectic crew. It also helps that Robbins has developed a kinship with his fellow artists for a few years. He's been playing

with bassist Thomas Morgan since 2003, drummer Tyshawn Sorey and cornetist Jesse Neuman since 2006, and guitarist Mike Gamble was a fellow student since their days at the New England Conservatory in the late '90s.

With charts that can stop on a dime, Robbins said, "Everything is written, two or three pages long. For the most part, we haven't gotten around to memorizing the music, and there aren't a lot of visual cues. We'll play certain sections over and over, like a tricky ostinato, then it will be really loose when we do it live. Like the first song on the live album, 'edit/revise,' I started playing with it, and once it was written, I brought it to the band. Usually in a rehearsal, we talk through the form, the stylistic guidelines: Is it quiet, loud, raucous? I hear a drum beat for everything I write."

Robbins, whose alto influences include Charlie Parker and Ornette Coleman but also Tim Berne, Steve Lehman and Rudresh Mahanthappa, said about this combination, "When I was young, it was Bird's mastery of the instrument. Since then I've kind of steered away from being impressed with technique that ignores content. Tim Berne



is all about the content, his band Bloodcount is not just showing a lot of technique but really interacting."

With music draped in odd meters, lots of improvising, rock grooves and free stuff, Robbins doesn't seem to fret about connecting with audiences. "I've decided it would be a slippery slope to even worry about that. I make music that I find personally compelling." —John Ephland



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As this autumn marks the 80th anniversary of Ray Charles' birth, new reissues and events celebrate his brilliant legacy. Is now the time to reclaim him for jazz?

RAY'S

Kind of Jazz

By Aaron Cohen

It's no overstatement to say that John Bryant's life changed in July 1974 when his roommate delivered the simple message, "You got a call from Ray Charles."

Bryant, then a somewhat-recent University of North Texas grad living in Dallas, had been playing drums in area jam sessions with saxophonists James Clay and David “Fathead” Newman, both of whom were veterans of the Ray Charles Orchestra. Charles was notoriously tough on his musicians—drummers in particular were directly in his line of fire with his demands of constant precision. Naturally, that caused him to replace a number of them, and word about Bryant’s abilities reached him. So on that summer day, Charles called Bryant asking him to fly out to Denver the following afternoon.

Even with Charles’ exacting temper, they wound up working together for a number of years. At a 1975 recording session, the boss expressed a level of concern that was surprising even for such a notorious perfectionist. It was for the album that would become *My Kind Of Jazz Part 3*.

“Ray was busy being engineer, producer, arranger, being everywhere at once,” Bryant said. “He would be on his hands and knees placing a mic. Having me move a cymbal, adjust things a bit. I said I got a new tom and he was delighted, so I could play three instead of two—he was excited about these little things. He would go into his control room. He had an engineer, but the engineer stayed out of the way. He was doing the EQing, trying to be hands-on on everything. And he would immediately start making changes—telling a trumpet player it should be

B-natural, not F.”

That record was reissued this year as part of an expanded two-disc edition of Charles’ landmark 1961 album *Genius + Soul = Jazz* (Concord) partly in commemoration of his 80th birthday (Sept. 23). The compilation also includes his other big band albums: *My Kind Of Jazz* from 1970 and *Jazz Number II* two years later. Celebrations aren’t limited to the music itself: In late September, the Ray Charles Memorial Library will open at his RPM International building in Los Angeles, where he recorded and had his office from 1965 until his death in 2004 (this library will be open primarily to school groups, not the general public). A documentary, *Ray Charles’ America*, airs on Biography in November. Next spring, “Unchain My Heart: The Ray Charles Musical” opens on Broadway.

Despite these productions and tributes, Charles’ role, impact and methods as a jazz musician remain underappreciated. For instance, he was never named an NEA Jazz Master, nor is he in, say, the DownBeat Hall Of Fame (although Playboy did select him for its Jazz Hall Of Fame, according to Michael Lydon’s biography *Ray Charles: Man And Music*). Among the jazz courses offered nationwide, how often is Charles included in the syllabus? Of course, he accomplished more than humanly possible by taking his ideas—many of which derived from jazz—and using them to shape r&b, rock ‘n’ roll and country music. That was along with the

international tours and his numerous television, commercial and occasional movie appearances that cemented his iconic status.

Still, it’s possible none of those would have happened if Charles hadn’t been embraced early on in the jazz world. Like in DownBeat as far back as the Dec. 14, 1955, issue, when Ruth Cage wrote, “We’re not wise enough to know if he’s only playing a chord and a half, but we’re made sensitive enough by his excellence to feel the variety of messages his skill presents.” Or the praise he received from such critics as Nat Hentoff, who wrote about how this pianist and singer was a favorite of jazz musicians. Bryant’s account shows how working within jazz always meant a lot to Charles, even on a record like *My Kind Of Jazz Part 3*, where his own instrumental part was limited to one track.

Charles discusses jazz at considerable length with his collaborator David Ritz in the 1978 autobiography *Brother Ray*. So much so that had things turned out differently, he could have continued modeling himself after his childhood hero Nat “King” Cole—either as a pianist or as a vocalist. Or he could’ve continued following his late-’40s deep interest in Woody Herman, along with the Art Blakey and Max Roach/Clifford Brown groups from a few years later. Instead, he got a crew of jazz-trained musicians—like saxophonists Newman and Hank Crawford alongside trumpeter Marcus Belgrave—and created “What’d I Say,” “Georgia



COURTESY OF THE RAY CHARLES FOUNDATION

On My Mind” and “Hit The Road, Jack” among a bulging catalog of classics.

According to Ritz’s notes that conclude *Brother Ray*, Charles updated the sound, format and attack of Count Basie’s ’30s small groups for the ’50s on those Atlantic records, particularly in their stylized take on the blues. Belgrave, who worked with Charles primarily from 1958 through ’63, concurs with that assessment.

“Ray’s thing was basically dynamics,” Belgrave said. “He could shout so soft it would make chills go up your spine. That’s the kind of thing Ray liked about Count. But Ray would steal from everybody. If you want to steal, steal from the best.”

Belgrave laughs when he makes that comment about Charles’ appropriating skills. He adds that another source was Horace Silver. While Charles did interpret Silver’s “Señor Blues” on *My Kind Of Jazz*, the influence went back further and was more structurally fundamental to how the band operated.

“From Horace, Ray got that arranging ability to make a small group sound like an orchestra,” Belgrave said. “It’s what he would do with introductions, endings and interludes besides the solos. The interludes would set up the soloist and it wasn’t outside the changes, but they were arranged so that it seemed completely different. It might be 2/4, it might be a whole different line that sounds like an improvised line, but the horns would be playing the lines together. Then there’d be a break. Sometimes eight-, 12-, 16-bar lines, and sometimes the solos would take the bridge and go back to the line for the last eight bars, depending on what the form of the song was. It was very interesting, and that’s what Ray liked about Horace.”

But it’s not so clear-cut that Charles adopted what he heard from Silver and Blakey, or if the lines ran in the opposite direction. In the liner notes to the 2005 collection *Pure Genius: The Complete Atlantic Recordings (1952–1959)* (Rhino), producer Jerry Wexler said, “In the mid-’50s, it’s also important to remember that Ray influenced the shape of jazz. This whole business of returning-to-the-roots was a Ray Charles-driven phenomenon. Funk jazz, soul jazz—whatever you want to call it—was largely inspired by Ray. Horace Silver, Cannonball Adderley, Jimmy Smith, even Mingus—they all dug Ray and got caught up in his spirit.”

Whichever ways those influences ran, Charles infused them with his own personality. Shortly after Charles’ death in 2004, Newman spoke to *DownBeat* about the ease with which his friend instructed his band.

“Ray had a unique way of voicing chords,” Newman said. “He would just dictate his arrangements note for note to someone, and all you had to do was write what he would tell you and that was it, you had a complete arrangement with all the 1-3-5-7s and all the extensions he would put on the chords.”

In those early days of the band, that someone was Crawford.

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“Hank was playing baritone and that baritone was bigger than him, but he handled it,” Belgrave said. “He could write, and a lot of times Ray would take advantage of Hank because Hank would sit up with him all night and do his copying. He wrote every note. That’s really how Hank got his style was from hanging out with Ray. And Ray didn’t sleep—when he’d sleep, he’d sleep in the car.”

It also helped that Charles was such an accomplished instrumentalist himself. Like on the way he assertively uses sparse notes (echoing Hank Jones, whom he also admired) on his records with Milt Jackson, *Soul Brothers* in 1958 and *Soul Meeting* in 1961. Occasionally, Charles played alto saxophone, and while his own lines reflected that back-and-forth inspiration between himself and Adderley, he never pretended it was his primary axe.

Actually, that main instrument would have been his band. Especially on such landmark discs as *Genius + Soul*. In a way, the album was a culmination of Charles’ influences. He pulled in the Basie Orchestra. Herman veteran Ralph Burns wrote part of the album’s arrangements, while his famous associate Quincy Jones penned the rest. Sometimes the ensemble sounded built around Charles’ voice or tart organ lines. At the same time, he directed the band to the strengths of its soloists, as Duke Ellington would have done. The album’s popularity in 1961 proved that jazz

records still could hold their own in the marketplace even in the emergent rock ‘n’ roll era.

“That album was fantastic,” said Clark Terry, a guest who played in its trumpet line alongside Phillip Guilbeau, Thad Jones and Joe Newman. “Ray was such an easygoing guy, you could tell that Ralph and Quincy had a lot of fun writing for him.”

The later ‘60s were a different time, and even though Charles kept on top of the evolutions in popular music, he held onto the ideal of orchestrations, as on the 1967 album *A Portrait Of Ray* on his Tangerine label, which Oliver Nelson co-arranged. Its strongest points were when the lush textures blended with his grainy voice, whether on Percy Mayfield’s “Never Say Naw” or such standards as “Yesterdays.” Commercial concerns were secondary.

That was especially true three years later, when Charles returned to the mostly instrumental big-band album format for *My Kind Of Jazz* (the one vocal track was a should-have-been-novelty-hit called “Booty-Butt”). Throughout the album, Charles sounded like he was taking tips from such tightly arranged, hard-charging contemporary jazz ensembles as the Thad Jones-Mel Lewis Orchestra. Charles had also continued to augment his core band with such established jazz musicians as trumpeter Blue Mitchell. Then, Charles recorded *Jazz Number II* and recruited a new associate, composer/ar-

ranger Alf Clausen. These early ‘70s jazz albums were also among the last Charles recordings with his longtime bassist Edgar Willis.

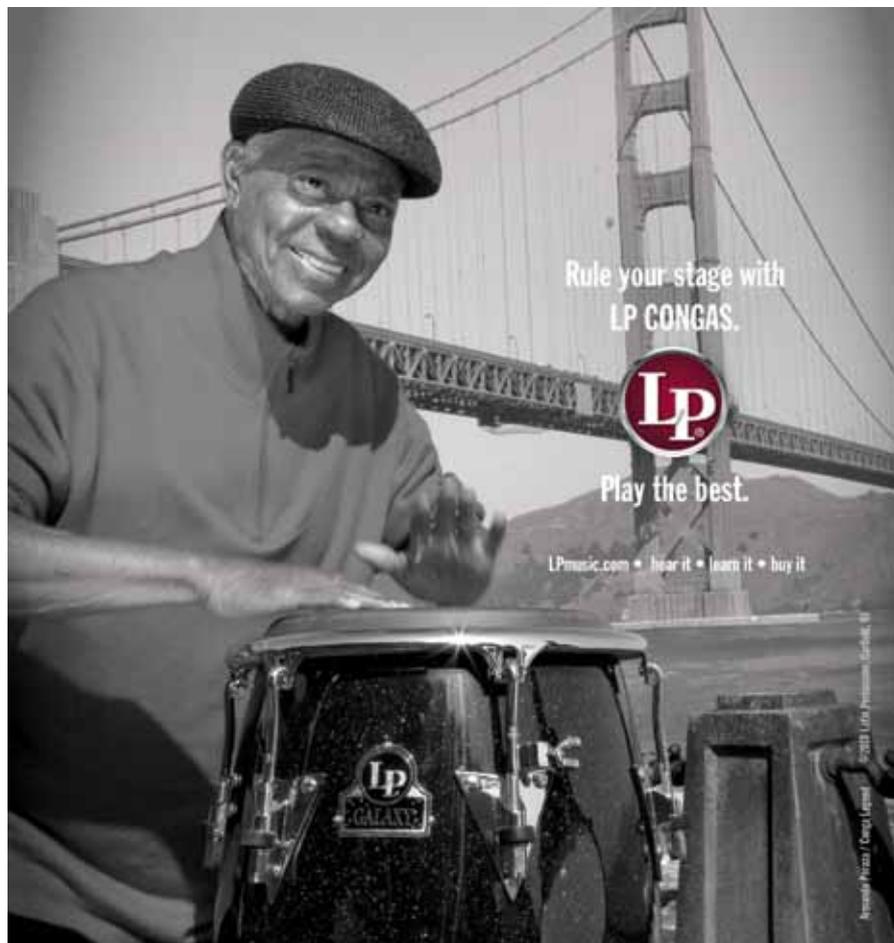
Back then, Clausen had been living in Los Angeles for about four years after graduating from Berklee College of Music, and had started exploring becoming a leader himself (his huge successes would come later when he created the music for the TV shows “Moonlighting” and “The Simpsons”). He said that the biggest challenge was that previously his compositions and charts would be accepted with little doctoring. Charles did things his own way.

“Ray was interesting because he had his own ideas about the way things should go musically and he had very, very good taste,” Clausen said. “The experience involved bringing in an arrangement to the band rehearsal and having the band play it down for the first time and kind of getting it under their fingers. Ray would walk into the room and say, ‘OK, honeys, let’s play it again, let’s hear what it sounds like,’ and the band would play it again and he’d think about it for a moment, and he’d say, ‘Well, I like that a lot. Now, what if we took this section and moved it over here?’ And he would start to slide stuff around on me. But I tried to be patient because I knew I was in the presence of greatness and wanted to learn from the situation. As I got used to the way he was working, I pondered his decisions a lot and more often than not his observations were correct, things needed to be shifted around to make more musical sense. So it was a great experience once I got used to it.

“He for the most part really didn’t go after the orchestrations of the charts at all,” Clausen continued. “He was basically more concerned with form. I don’t think he ever asked me to add things to the existing charts, he mostly moved things around—a section here, a section there that seemed to make more dramatic musical sense to him.”

Clausen also treasures some moments that may have been spontaneous, or could have been pointing to something deeper.

“When we would rehearse some of the big band arrangements with Ray not being in the room, we’d rehearse the band and go over this section, or that section. Ray would walk in the room and say, ‘OK, honeys, let’s just take a break for a moment,’ and he’d go over to his Fender Rhodes and start to play and sing something slow and bluesy, like ‘Georgia,’ and the entire room would be silent. And the Raelettes would all of a sudden walk in and stand by him and they would start to sing background to him as he was singing. He would go all the way through the chart by himself, and [the band] were totally silent because they knew they were in the presence of greatness at that moment. He would finish and say, ‘OK, honeys, let’s go back to work.’ And that was it, it was like something he had to get out of his system or that he had to transfer to us to get us in the right frame of mind to get us to proceed with whatever we were doing in his bag. It was fascinating.”





Charles with saxophonist and right-hand man Hank Crawford in 1961

One of Clausen's tunes that Charles covered on *My Kind Of Jazz Part 3* was "Samba De Elencia." Along with Luiz Bonfá's "Morning Of Carnival (Manhã De Carnival)" and Teddy Edwards' "Brazilian Skies" on *Jazz Number II*, it seemed like Charles was embracing such Brazilian rhythms as samba and bossa nova, which he had derided a few years earlier in a *DownBeat* interview with Leonard Feather (Sept. 12, 1963).

"His range of musical taste was quite something," Clausen said. "No style left unturned with Ray. If he felt he could take something and make it his own, he'd do it. He warmed up to bossa as he had with many styles and felt he could make it his own."

Around this time, in 1972, trombonist Steve Turre joined Charles' band (his brother, Pete Turre, would later serve as Charles' long-time drummer). His strongest memory of this period was the way Charles built and extended a sense of space in every performance. It was a different means to some of the same ends that such post-free-jazz explorers as Lester Bowie were investigating back then.

"He was technically very astute, but he didn't just display his technique for the purpose of display, it was always to serve the music," Turre said. "He'd rather not play than play something that didn't have meaning. He had a way of using space that was amazing—just listen to him sing 'Georgia,' the way he spaces his words. He doesn't fill the whole song with listening to himself sing. He just lets some bars go by and then he lets some space go by and then [sings] when he feels the right moment. Every night he did that song, and every night it would give me the goosebumps and I didn't get tired of it."

As Bryant joined the band about a year after Steve Turre, he adds that it was Charles' silent

measures and disciplined rhythms that made him so incredible. He points to a performance of the band from 1975 (available on youtube under the title, "Ray Charles Plays The Slow Blues In Madrid"), where Charles initially seems to be furtively searching for the next note on the electric piano. But it doesn't take long to see how he knew exactly what he wanted all along. Each struck key after these long pauses feels like a jolt, and there is no precedent for how Charles perfected this approach.

"A lot of drummers say Ray's tempo wasn't good—I don't buy that for one minute," Bryant said. "He'd speed up and slow down because the song called for it. He knew tempo, knew how to count a song off, very consistent. Most get excited by how fast, how hot they can play. This is all about the reverse."

New media, like youtube's treasure-trove of performance clips, have helped remind everyone about the multi-dimensional art that Charles created (as opposed to the limited depiction in the biopic *Ray*). So will more traditional audio formats. John Burk, who conceived the popular Charles duets disc *Genius Loves Company* (Concord) in 2004, is going through hundreds of unreleased tapes in the vaults of RPM. At this point, he said that the company has narrowed the material down to 14 tracks that he said are "spectacular," and that he hopes to release them soon.

"We want to continually remind the world about Ray," Burk said. "We're almost in the same spot where we were when we started *Genius Loves Company*. He's out of mainstream consciousness for the moment, and he's such an amazing artist, such an icon. He made a mark in multiple genres, jazz being one of them and fundamental to who he was as a musician. This is a big part of that story."

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Tim Berne

Predisposition For Change

By Ted Panken

Midway through 2009, Tim Berne dreamed up a new ensemble. “When I was sleeping I was playing in my brain with Marc Ducret, Paul Motian and Mary Halvorson—I can’t remember the bass player,” Berne related. “I actually heard the music; I woke up thinking I’d just done a concert. I thought, ‘Wow, this would be a great band.’”

In conjuring this imaginary two-guitar quintet, Berne drew directly from concrete associations. He’s deployed guitarist Ducret over the past two decades in such units as Bloodcount, Science Friction and Big Satan; toured with Motian in the early ’80s groups that recorded *Songs And Rituals In Real Time* (Empire), *The Ancestors* (Soul Note) and *Mutant Variations* (Soul Note); and, more recently, incorporated acoustic guitarist Halvorsen in Adobe Probe, a band that also includes such accomplished speculative improvisers as trumpeter Shane Endsley, bassist John Hebert, drummer Gerald Cleaver and pianist Matt Mitchell.

Indeed, for Berne, to explore different sonic contexts and personnel combinations is more default m.o. than aberration. “It’s a compulsion, like I don’t have a choice,” Berne elaborated between bites of salad in an Italian restaurant several blocks from his Brooklyn home. Tall and trim at 55, the alto saxophonist wore his customary uniform of untucked shirt, blue jeans, running shoes and several days growth of beard.

“Every time I say I’ll never lead a band again, two minutes later I’m starting one, or I’m thinking about it, or I’m writing,” he said. “I have to in order to feel good. A couple of my bands were together for four, five years. Then people got busy, it became an ordeal to rehearse and find dates in common, and I moved on. When I think I’m getting stale, I tend to seek out other players rather than try to change what I’m doing. Playing with different people changes me by osmosis, and I start getting different ideas—I’m too lazy to figure out how to do it myself at home.”

Reflecting this predisposition for change, Berne’s itinerary over the last two years includes several new, concrete configurations. After initial winter and spring ’09 engagements, he toured last February with the co-op quartet Buffalo Collision, which includes Bad Plus pianist Ethan Iverson and drummer Dave King, and cellist Hank Roberts, a frequent presence on Berne’s reputation-making latter-’80s recordings for Columbia and JMT. Their 2009 recording, (*duck*), on Berne’s Screwgun label, displays a col-

lective sensibility that is at once highly organized and free-flowing—as the pianist put it, “Dave and I go in and out of interlocking, almost composed-sounding events, while Tim’s and Hank’s response is to keep searching for their pure, natural improvised selves.”

Over this period, Berne has played several engagements with BBC (now known as Sons of Champignon), also a co-op group with Jim Black, Berne’s drummer of choice with Bloodcount since 1994, and guitarist Nels Cline, now best-known for his contribution to Wilco, who produced Berne’s 1979 debut recording, *The Five-Year Plan*, for his first imprint label, Empire.

Both units focus on tabula rasa collective improvisation, differentiating them in process from all but one of the various ensembles that performed the dense, multi-thematic compositions that define Berne’s 30 or so leader dates. “Partly it was practical, because it’s so hard to get people together to rehearse anymore,” Berne said. However, over the past year Berne has been on a writing binge for two ensembles—Adobe Probe and a quartet called Los Totopos, with Oscar Noriega on clarinet, Mitchell on piano and Ches Smith on percussion. The kindling spur was an encounter with a one-performance-only suite composed and performed by Julius Hemphill at the end of the ’70s with Lester Bowie and Don Moye.

“I thought that I’d arrange this instead of trying to come up with something new,” Berne said. “Something about it is so organic and simple and complicated at the same time, and I started writing arrangements, just to get myself going. It put me into this space of, ‘OK, I’m going to start working on music all day like I used to, and fuck all this other stuff. If don’t have any gigs—fine. I won’t have any gigs.’”

Bookings have been few and far between for Adobe Probe, partly because of its unwieldy size, but Los Totopos now boasts a resume of 15 performances and, by Berne’s estimate, four sets worth of compositions.

“I didn’t want to write a lot of hard music and then not be able to play it,” Berne said. He told Mitchell, Noriega and Smith, “We’re going to do this, but we have to rehearse a lot—I want it to sound like a band.” Each member was amenable.

“They can all read flyshit and play 90 different styles, but that’s not really the point,” Berne said of his personnel. “I’m looking for people you can’t pigeonhole, who don’t play in styles. I get people who have a natural





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chemistry—who can recognize when things happen and not get in the way of it—and when I find them, I milk it as long as I can. I try to set up problems for them to solve. It's like being a painter with a full palette of colors at your disposal to organize. The tunes are like provocations to motivate improvisation. If they aren't forced to do something they ordinarily wouldn't do, we might as well just jam."

Berne is not one to talk about the specific vocabulary and strategies that he deploys to articulate his aesthetic. His recent partners, however, had much to say about the impact of his musical production on their generation.

"I grew up with Tim's music," said Iverson. "Buffalo Collision is two-thirds of the Bad Plus meets our formative influences."

He referenced Berne's two mid-'80s recordings for Columbia, *Fulton Street Maul* and *Sanctified Dreams*, and his cusp-of-the-'90s dates for JMT (*Fractured Fairy Tales*, *Miniature*, *Pace Yourself*), on which such virtuoso improvisers as Roberts, Bill Frisell, Mark Feldman, Herb Robertson and Joey Baron uncorked some of the strongest playing of their early careers.

"When I moved to New York in 1991, it seemed like the coolest, newest stuff around," Iverson continued. "I thought everybody would know them and regard them as the latest advance in jazz. I am firmly convinced that everybody who made music on the Downtown scene in the '90s—Dave Douglas, everybody else—owes an incredible debt to what Tim did. He plays great horn, writes great music, does this crazy improvising. There's never any doubt about his intention. Whatever pitch Tim is improvising with on the saxophone, there's a good melodic reason. In two phrases, you can tell he's playing. It's his language, his thing, and he plays it very strong all the time."

Iverson honed in on Berne's embrace of "eighth-note or punk energy on vamps that evolve from the context of playing a lot of free music, beautiful rubato melodies—Tim put that in the world."

"Tim has tremendous power both compositionally and as a bandleader," Black said. "In *Bloodcount*, out of a two-hour set, you play about an hour-and-a-half completely improvised, seamlessly weaving together written material and improvisation, with different grooves, times, feels, vibes, attitudes and energies."

Berne describes his rhythmic conception as osmotic and intuitive. Black broke down the components. "It's totally James Brown and whatever was happening with funk-based music when Tim was growing up," he remarked. "But there's a thousand different ways to play a funk groove—depending on how much energy and action you wanted at the moment, you could play break beats over a James Brown feel. Tim uses odd numbers of bars to follow the shape of the line he's writing. I would memorize his music by singing the melody, not unlike learning a Charlie Parker head, but more twisted."

"I was into the idea of the epic within improvisational music, the way Tim integrates improvisation over a long form," said Mitchell, 34. A decade ago, he purchased scores to "Eye Contact," a 51-minute opus for *Bloodcount* from *Paris Concerts*, and "Impacted Wisdom," an extended piece from the *Caos Totale* album *Nice View*. These are but two examples of Berne's penchant for creating, as Cline put it, "episodic journeys that gradually morph into virtually impossible (for me) to play melodic-rhythmic lines that are unbelievably long."

"This kind of drama was not common in a lot of the music 20, 30 years ago, and maybe still isn't common in that scene," Cline continued. "Tim also has a certain amount of patience with improvisation. He's always had an amazing ability to hone in on a musician's individual aspects and, I dare say, eccentricities, and to capitalize on them and write for them, to play up those aspects of that particular musician's style or sound or sensibility, and enable that musician to completely and confidently contribute their personality with absolute freedom."

In his embrace of idiosyncrasy, Berne has followed the path of his own formative role models, all graduates of Chicago's Association for the Advancement of Creative Musicians and the St. Louis-based Black Artists Group, who, like Berne, migrated to New York in the first half of the

'70s and became prime movers in the experimental hybrids that defined cutting-edge jazz of that era. Although Berne's short list of influences includes Anthony Braxton, Oliver Lake, Roscoe Mitchell and Henry Threadgill, his guru was Julius Hemphill, the late alto saxophonist-composer.

Berne contacted Braxton for lessons soon after purchasing his first saxophone in 1973. "I was a stone beginner," Berne affirmed. "But I was so passionate about listening to the music. It transported me, helped me deal with life, in a way. I realized I had to find out whether I could do this, and I figured that if I took lessons, I'd have to do it. Otherwise I'd probably be too lazy.

"Studying with Anthony was systematic—play a C scale, come back, then play a D. But his career was starting to take off, and we couldn't continue. He said, 'Oh, you should try to find Hemphill.' I didn't know Julius was in New York. I was totally into him because of *Dogon A.D.* With Julius it was nothing systematic. He just drilled me on long tones. About the only thing I could understand was sound; I realized that's what made all these guys different. As for the technical stuff, I'd ask questions, and he'd say, 'Yeah, you figure it out—you could do this or you could do that.' He was basically teaching me how to think for myself—the confusion he caused made me work harder. The first lesson, he said, 'What are you interested in?' 'I don't really know, because I'm a beginner.' He said, 'Well, I've been thinking a lot about magic'—and that's where we started. Now I know exactly what he was talking about. Why when we're all improvising do we put this thing together at the same time without a conductor? Things happen that can't be explained when you're playing music."

It seems almost magical that in 1979, five years after those first lessons, Berne released his first recording, comprising all original compositions, on his own label. "Tim's aesthetic as a composer and bandleader was pretty much in place," Cline said. "You could feel the influence of Julius, not only in the variety of the writing with rubato, free textural pieces with dense harmonic content, but also vamps and grooves that were more r&b-influenced, bluesy almost."

"I started writing almost the first year I started playing," Berne recalled. "I knew that all my influences wrote music, so I'd better start. I probably couldn't have done it now. There was less emphasis then on career priorities. Julius was doing five gigs a year. Each of these guys had their own thing, and spent time developing it. They were like actors. I'm not saying it was pure, but there were fewer distractions. That's what I'm trying to get back to, where you stop thinking about this gig, that tour."

As we spoke, Berne was anticipating a September sojourn in Europe with a Ducret-led quartet, and various domestic and international engagements with bassist Mike Formanek—during the '90s, he recorded six times with Bloodcount in addition to duo and trio dates with Berne, who played on four of Formanek's own '90s Enja albums—in support of the 2010 quartet release *The Rub And Spare Change* (ECM).

"It's like a psychological vacation," Berne said of the sideman function. "I'm only responsible for playing the music. Plus, Marc and Mike write such meaty music, and I'm immersed in their ideas for 10 or 15 gigs, which definitely informs what I write next. I don't really care if I'm original or not."

With Los Totopos, Berne navigates an acoustic context, after a number of years devoted primarily to plugged-in timbres, textures and skronk. He is also aiming for a certain concision, a word never heretofore applicable to Berne's oeuvre.

"Our recent concerts were pretty different from our first ones," Berne said. "Just to see if I could do it, I tried to tame myself a little. Shorter, more focused tunes that aren't as suite-like; the first thing that comes to my mind as opposed to working on something until it's about six hours long. I've kind of succeeded. Also, the music itself is different. There's more ... dare I say... conclusive harmony.

"Whatever I'm doing a lot of, I want to do the other thing. I was doing a lot of electric stuff, and then I got frustrated with soundchecks and equipment sucking—if the sound isn't perfect, the electric thing gets to be a drag. Then I realized my music sounds good on piano. Then I got into the beautiful sound of the piano and clarinet. I get myself to that point where I say, 'Enough of this; now I'm going to do that.' I reserve the right to change my mind."

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JOHN CLAYTON

'Jazz Saved My Life'

By Ted Panken

One of John Clayton's favorite sayings is that he doesn't do stress. "I'd rather roll up my sleeves and get the job done," he said. "I might have to go without sleeping, deal with difficult people, maybe have people scream at me—but it rolls off my back."

It was the second Tuesday of January, and the bassist, 57, was anticipating the final installment of an eight-night run at Dizzy's Club Coca-Cola with the Clayton Brothers Band, which he co-leads with his brother, Jeff Clayton, to be directly followed by two days in the studio to record *The New Song And Dance* (ArtistShare), a follow-up to *Brother To Brother*, a 2010 Grammy nominee. He had arrived in New York directly from a week at Umbria Jazz Winter in Orvieto, Italy, where he performed four duos with bassist John Pattucci and another four with pianist Gerald Clayton, his son.

On the previous evening at Dizzy's, the only screaming came from a packed house of NEA Jazz Masters, who rose up and hollered in response to a surging, well-paced set. "That band is great," 2010 awardee Kenny Barron said later, summing up the prevailing opinion. "It reminds me of why I wanted to start playing jazz in the first place."

Such approbation made sense: Since 1977, when the Claytons co-founded the unit, they've connected to the hip populism and presentational values that defined the musical production of such predecessors as the Adderley Brothers, Benny Golson's Jazztet, Horace Silver, the Ray Brown–Gene Harris Trio and Count Basie. Now they're a pan-generational ensemble, with 40-something trumpeter Terrell Stafford sharing the front line with Jeff Clayton on alto sax and flute, and 20-somethings Gerald Clayton and Obed Calvaire on piano and drums. At Dizzy's, CBB articulated old-school aesthetics in a non-formulaic manner, addressing sophisticated harmonic and rhythmic raw materials with a sell-the-song attitude and acute attention to detail. John Clayton radiated the cool, composed affect of which he spoke—alert to all the nuances, he smiled encouragement at his bandmates, goosing the flow with consistently melodic basslines and ebullient, surging-yet-relaxed grooves.

"When I was 16, I studied with Ray Brown," Clayton explained. "Milt Jackson was like an uncle to me at 17. Their music was extremely deep and serious, yet they had no problem allowing the joy that they were deriving from it to be expressed on their faces and in their body language."

Known as Ray Brown's protege since those years, Clayton holds an undisputed position in the upper echelons of bass expression—in addition to his

considerable *jazz bona fides* as both an ensemble player and soloist, his peer group gives him deep respect for having held the principal bass chair with the Amsterdam Philharmonic for five years during the 1980s.

"One of John's talents is picking things up quickly—understanding concepts," said Jeff Clayton. "I practice long and hard. John practices smart—always has. In preparing to audition for the Amsterdam Philharmonic, he just added another hour or so to his practice."

"I was practicing a lot anyway, so I just added the orchestra audition material to what I was practicing," John Clayton said matter-of-factly. "Classical is just another kind of music. You've still got to push the string down to the fingerboard. You have to play detached notes or legato notes, forte or piano. Now, the instrumentation or the groove or some other aesthetic might be different—you learn those things."

"I've always been analytical," he added. "I'm more comfortable if I try to figure out why the characters in a situation say what they do or act as they do. Rather than play something from my lesson 300 times, I'll play it 50 times, and each time analyze, say, what my elbow or wrist is doing."

Clayton has applied his penchant for compartmentalization and monofocus towards mastering various non-performative aspects of the music business—indeed, he does so many things so well that it is possible to overlook how distinctive a niche he occupies.

"John is a visionary who says, 'Five years from now, I'll be here,' and then gets there," said pianist Monty Alexander, with whom Clayton spent the better part of three years on the road during the middle '70s.

"When John says he's going to do something and then it transpires, it's not by chance," his brother adds. "We would write down goal sheets and follow them; once we've made it to *all* of our goals, then we set new ones."

One platform is the area of composition and arrangement for small groups, big bands and orchestras, a craft that Clayton learned in the crucible of the late '70s Count Basie Orchestra. While in Amsterdam, he continued to refine his aesthetic, creating charts for a radio big band. Upon returning to Los Angeles in 1986, he found steady work in the studios, and set to work establishing himself as a film writer.

“I was involved in a lot of film sessions as the only African-American musician in a 75-piece orchestra, and I thought as a writer I could help change that situation,” Clayton said. “But when it looked like the doors were starting to open, it became less interesting to me. I realized I was getting into it for the wrong reason; I’d be focusing on a lot of music and an environment that doesn’t define me. If you’re lucky enough to work with the great directors or producers, then fantastic. But to work with unqualified shlocks who are telling you what to do, and have no taste in music ... I always say that jazz saved my life. I don’t make the kind of money that a successful film writer makes. But I smile a lot.”

Instead, Clayton focused on establishing the Clayton–Hamilton Big Band as a primary locus for his musical production, transmuting vocabulary from various Count Basie “New Testament” and Woody Herman arrangers, Duke Ellington and Thad Jones into his own argot in the process of creating a book. As the ’90s progressed, he served as arranger-for-hire, producer and conductor on numerous recordings and high-visibility concerts, adding to his duties administrative responsibilities as Artistic Director of Jazz for the Los Angeles Philharmonic from 1999 to 2001. While multitasking amongst these activities, he also taught at the University of Southern California (he retired at the end of the 2008–’09 academic year), developing a comprehensive bass pedagogy.

In discussing his first principles as a bassist, Clayton referenced his initial encounter with Ray Brown at a weekly “Workshop in Jazz Bass” course at UCLA in 1969, which he rode four buses to get to.

“Ray came through the door, took out the bass and showed the whole class what we had to learn,” Clayton recalled. “He played every major scale, every minor scale, all the arpeggios in every key. Later, he brought in recordings of Charles Mingus, Richard Davis, Ron Carter, Israel Crosby, George Duvivier, Sam Jones and Scott LaFaro, none of whom I’d ever heard of. He saw how hungry I was, so in love with the whole thing, so he’d invite me to his recording sessions or club gigs in the area. I can pick out Ray in the middle of a 150-piece string orchestra. But he still has lessons for me, whether about tone, how to handle a groove from one tune to the next, and on and on.”

Mentorship evolved to friendship and ultimately productive partnership in Super Bass, the three-contrabass ensemble that united Brown, Clayton and Christian McBride from 1996 until Brown’s death in 2002. Most tellingly, Brown bequeathed to Clayton his primary bass—Clayton played it at Dizzy’s and in Orvieto. “It’s like a talisman,” Clayton said. “It’s as though by touching this instrument, I am infused with confidence, not egotistical, but as if to say, ‘You’re touching this bass, the music needs this, you can supply this.’ I tell my students that creativity begins from nothing

and silence. When you touch the instrument, before you play a note, allow some silent moments so that you are immediately cool and chill and calm—and then give the music whatever it demands.”

Clayton’s personal rectitude and groundedness, his impeccable craft, his insistence on privileging ensemble imperatives above solo flight, his staunch identification with the bedrock codes of jazz tradition, can impart the superficial impression of aesthetic conservatism. But his comments on what he considers distinctive about his voice reveal an incremental sensibility.

“The changes and contributions I make to the structures we work with are inside, subtle, upper-level things,” Clayton said. “I was inspired by the way Israel Crosby, with Ahmad Jamal’s trio, superimposed within his bassline a tune on the tune he was playing. Or when Monty played a solo, the way he would anticipate my bassline and harmonize it before I created it. Now I’m listening to Terell, and create my bassline based on a melody fragment he’s just played in his solo.

“Our ultimate goal as musicians is to become one with our instrument, and singing is the barometer that tells us this is happening. In fact, any time that my playing starts to go south, all I have to do is remind myself, ‘Oh yeah, I’m not singing,’ and it automatically clicks back into place.”

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Prefacing his first Orvieto duo concert with Patitucci, Clayton introduced his partner as “a faucet that turns on and turns off and plays melody.” It could have been self-description. Performing such iconic bass repertoire as “Tricotism,” “Whims Of Chambers” and “Ray’s Idea,” songbook chestnuts like “Squeeze Me,” “Body And Soul” and “Tea For Two,” and baroque music, they engaged in open dialog, intuiting each other’s moves, playing as authoritatively with the bow as pizzicato, taking care to stay in complementary registers, switching from support to lead on a dime.

“It was the best musical experience I’ve ever had playing duos with a bass player,” Patitucci said. “He’s a consummate musician. The pitches lined up, which made the sonorities much richer; he’s so well-rounded that you could throw up anything and read through it, and it worked.”

The father-son duos at Orvieto proceeded along similarly open paths, the protagonists addressing blues, spirituals, standards and originals by Clayton *files* with abundant reharmonizations and polytonal episodes from a stylistically heterogeneous stance. *Pere* Clayton kept things grounded with a relentless pocket and elevated the mood with a succession of transcendent arco solos, including an introduction to John Lewis’ “Django” that channeled Bach in grand Koussevitzkyan fashion.

“Each situation is about passion,” Clayton said of his unitary interests. “You immerse yourself in

that language and try to make it part of what you do, because you’re so crazy about it. I love classical and jazz styles 50-50, and I think that’s what you hear.”

On *The New Song And Dance*, the Clayton Brothers place tango, New Orleans streetbeat and complex time signatures into the mix towards the notion, as Jeff Clayton put it, “that swing is part of a large cauldron of many ideas that we are allowed to visit in each song.”

“It shows the wide span of creativity that the group represents,” John Clayton said. “The project is pushing me in ways I haven’t been pushed before; my brother’s songs don’t sound anything like songs he wrote four years ago. Gerald stretches us, too. If people thought they knew what we sounded like, they’re going to be surprised with different sounds.”

“The things I write for the Clayton Brothers that I’m less happy with lean too close to being over-arranged. I always look for that balance to have it organized yet allow for a lot of freedom. With the big band it’s a little different. I want it to be a blowing band, but then other times I’ll write a chorus with no improvisation at all.”

Clayton anticipated a light touring schedule over the summer, the better to focus on expanding *Red Man*, *Black Man*—a programmatic 2006 opus commissioned by the Monterey Jazz Festival as a collaboration between the Clayton–Hamilton Orchestra and Kurt Elling, that year’s artist-in-residence—from a 25-minute investigation of the

affinities between Native American and African American music into a concert-length performance. To frame Elling’s reading of original lyrics and poems apropos to the subject, Clayton orchestrates a Shawnee tribal stomp (“the singers were using call-and-response, the notes were primarily the blues scale, and the shaker pattern was *ching, ching-a-ching, ching-a-ching, ching*”) with radical techniques—the musicians blow silence, the saxophone section plays the transcribed stomp with wood flutes, chains and anvils strike the ground at measured intervals to represent a chain gang.

“I’m interested in different cultures and their music, and always tried, somehow, to incorporate them in what I do,” Clayton said, citing an unaccompanied bass feature that combines “Lift Every Voice And Sing” with “Danny Boy” and, on a meta-level, the 2009 release *Charles Aznavour And The Clayton–Hamilton Jazz Orchestra* (Capitol Jazz–EMI), on which Clayton’s subtle arrangements—the guests include pianist Jacky Terrasson and Rachelle Farrell—reimagine the iconic *chanteur*’s hits, and some choice new repertoire, in a swing context.

However his milieu evolves, Clayton does not intend to be left behind. “In the big band era, there were way fewer choices,” he said. “Now we can listen to so many categories of music. Many young musicians say, ‘There’s too much for me to absorb and learn and be held responsible for.’ I think, ‘That’s great—get busy.’”

DB





Josh Berman

Old & New Dreams

Text and Photography By Michael Jackson

On a clammy summer afternoon in Chicago, DownBeat met with cometist Josh Berman at his apartment in the bleak West Town district of the city. Teeming with life's essentials—books and records (including impressive stacks of vintage vinyl)—Berman's boho pad is clearly geared toward music practice and artistic contemplation.

Because it's cooler in there, the kitchen has become an ad hoc rehearsal space. More CDs of various persuasions from doo-wop to Ornette Coleman, Betty Carter and Cecil Taylor populate a makeshift table in front of a music stand on which ancient etudes, a book of trumpet calisthenics and sheaves of compositions by Warne Marsh are gathered at the ready, perhaps material Berman has in mind for his regular Monday trio gig at the Old Town Ale House. "I like the discipline of playing standards every week, though it's not my main bag," admits Berman, who has risen as a salient voice on the improv/creative music scene, as a sideman sessioneer, leader, booker and general catalyst and abettor.

Looking like '50s-era Dave Brubeck in black-rimmed spectacles, Berman is a no-nonsense type, committed, intense and not likely to suffer fools—least of all himself. The latter comment is quickly evident when discussing his patchy development as a musician.

The grandson of a hard-working paint store owner, things were expected of Berman growing up, without undue pressure to join the family business. A formative exposure to music came from the cantor at his local synagogue and later from hip high school humanities teacher Richard Kamka, who provided him with an "aesthetic base," according to Berman. Then a beatnik school pal turned him on to Miles Davis, whose solos Berman quickly learned to sing and therefore assumed he'd be able to play.

But it wasn't until Berman was 19 that playing an instrument gelled as a semi-serious option. Into the nouvelle vague of French cinema and imagining himself the next Chris Marker, he began art school studies at Columbia College, getting a grounding in drawing, painting and film editing, pulled toward progressive elements. A defining moment occurred, however, when dorm chum and nascent no-wave/free improv nonpareil Wea-

sel Walter inveigled him into his band of fledgling "non-musicians."

After jamming with Walter, Berman confesses he became a bit square due to an interest in actually "learning to play jazz," as it were; he figured he was getting away with murder thanks to an attentive ear and a skill for bluff and arty displacement. Berman lasted a couple semesters at art college, but had already begun volunteering at the non-for-profit performance space SouthEnd Music Works.

"That was amazing," recalls Berman. "I got to hear Fred Anderson, Douglas Ewart, the first time [Peter] Brötzmann and Hamid Drake performed together." But it was the proximity of two particular shows in 1991, by Lester Bowie and Paul Smoker, that proved revelatory.

"Bowie was with George Gruntz at the Chicago Jazz Festival, and he and Ray Anderson stopped by for an afterfest jam at SEMW. It flipped my shit—he was so stylish, funny and had such power and presence," remembers Berman, who was equally impressed with Smoker. "Smoker had another energy, a propelled freedom, more frantic, lots of notes, but still the blues was detectable." An air of confidence and initial focus followed by unpremeditated invention drew Berman to Smoker's style, and he began emulating the onstage gesticulations of Bowie and Smoker.

As his mission clarity grew, Berman proactively sought professional guidance but was crestfallen when hardbop trumpeter Brad Goode had him envisage a decade grinding at the millstone before he could count himself a player. "I didn't understand there was such a thing as an embouchure," admits Berman with masochistic bashfulness.

Goode suggested Tom Talman, jazz director at suburban College of DuPage, would screw his head on straight. Berman learned a lot from Talman but still felt like a late starter, a long stretch shy of the money.

He sidestepped, gaining a degree in social work from Western Illinois University in Macomb, Ill., a decision that probably didn't infuriate his social worker mother. But within days of hitting WIU, he met music faculty member Dr. John Murphy, who streamlined Berman's work ethic, made him more efficient, ultimately directing him to classical trumpet professor Bruce Briney, who

took him on "as a project," as Berman puts it.

Berman's assiduous curiosity for what was out there, what the benchmarks were, held his ego in check. Future heavies on the Chicago scene and beyond, including drummer Chad Taylor, seemed to dig his playing, but Berman still saw himself as a charlatan. He'd sniffed around the Jazz Record Mart as a teenager, and one day writer Peter Kostakis gave him a cassette of Dave Douglas' *Tiny Bell Trio*. "It was another life-changer," says Berman. "This was before Douglas broke out. The history of free-jazz trumpet was evident, the gestural elements, the spatters and spits, but there was something fancy and legitimate underneath Douglas' playing, a true virtuosity." Again, Berman felt the need for reappraisal. "If not directly via the Haydn concerto, I felt I'd actually need to learn to play this instrument if I wanted more choices."

Becoming an employee of the Jazz Record Mart, the world's largest store of its kind, inevitably bred Berman as a gangster pedant about a wide swath of the music. The dichotomy of the JRM's sister concern, the Delmark label, with its simultaneous traditional and avant garde specialisms, also gave him conceptual perspective. Just as Picasso forged into the avant garde through primitivism, Berman realized that Coleman had come through a lot of music to arrive at his sound. "I read in a Ben Ratliff interview that Ornette had even checked cantorial singer Yossele Rosenblatt," he points out.

Berman's merciless misgivings about his playing are adversely proportional to his analytical intelligence, which becomes emphatically obvious when, checking YouTube clips on the laptop in his kitchen, we dig deeper into his passion for early jazz pioneers.

I'd had a jazz epiphany after witnessing Rex Stewart perform alongside Henry Red Allen and Pee Wee Russell in a film Delmark's Bob Koester once showed. Berman and I revisited the clip and my original impression was confirmed, but I was less fascinated by Stewart's statement of the melody to Ellington's "Morning Glory" (a Berman favorite) until Berman mimicked Stewart's articulations for me on his cornet, illustrating in syntax, musically and figuratively, what makes his

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Details: andreasguitaruniverse.com

Christian Howes Educator/Clinician

As an educator, performer and composer, Christian Howes has gained great notoriety and respect from critics and players alike. In recent years, Howes has become an in-demand violinist on the New York scene and expanded his role as an educator.

Having taught at Berklee, the New School, and guested at numerous conferences and institutions worldwide, Howes offers a wide range of resources to students and teachers in the orchestral string world. His partnerships with Yamaha and D'Addario help to offer subsidized clinics to string programs for students of all ages.

Howes is also the founder of the 8th annual *Creative Strings Workshop and Festival*, which convenes during the first week of July every year at Otterbein College in Columbus, Ohio. Says Howes, "The Creative Strings Workshop and Festival offers string players from Columbus and around the world an opportunity to study improvisation, composition, and styles outside the realm of classical music, while bringing the city of Columbus a plethora of talent and musical energy."

Christian is also an active recording artist for Resonance Records. His latest album, *Out of the Blue*, is an inspired pairing of the technically dazzling violinist with world-class blues guitarist Robben Ford. The album also features Resonance recording artist, Tamir Hendelman. See Christian Howes perform live this October during his tour of the United States. Details: christianhowes.com



Lori Bell San Diego State University

Lori Bell is adjunct professor of flute at San Diego State University / Jazz Faculty. She has over 20 years of worldwide teaching experience and concentrates on classical technique and jazz improvisation. She specializes in imagery concepts - a technique that can help free the flutist of technical difficulties and heighten creativity and artistry. Lori also teaches jazz piano, voicings, theory, arranging and composition. Her overall focus is artistry in performance and how to communicate to an audience.

Lori's studio is centrally located in the heart of San Diego. She is currently accepting students privately and through San Diego State University, highly regarded for its jazz program.

Lori's latest album, *The Music of Djavan*, combines jazz with Brazilian world music superstar Djavan's lyrical compositions. The songs are tailor-made for jazz interpretation (yet have been rarely done), and Lori Bell is the next great flute player ready for prime time. Details: loribellflute.com

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"The sense of rhythm from those days is so distant from us now," he avers, "how they conceived of time, because it was before Max Roach. It is so foreign to players now, or even what Lee Morgan or Freddie Hubbard were doing: it's not about gliding over the head to "Confirmation." (Berman shedded with Jamey Aebersold's *Omnibook* of Charlie Parker solo transcriptions, by the by, learning tunes in all keys at the behest of hard-ass Chicago saxophonist Richie Corpolongo, during a year's weekly lessons.)

Listening to Ruby Braff play "Thou Swell," Berman can't resist putting the cornet to his mouth, stressing how Braff "throws out" his phrases, in the Louis Armstrong manner for sure, but somehow *differently*. "Even when these guys pay tribute to their heroes, it's altered. Braff borrows from Louis, but there is an off-kilter phrase, a turn here, a leap there; he is a character, in message and action. It may sound postmodernist, but when something genuine has been removed from its context and placed in a new context, it's attractive."

That last statement Berman savors in particular with reference to his chief musical beacon, who, tellingly, isn't a trumpet player. It remains one of Berman's deepest regrets that he didn't fulfill a dream to play with soprano saxist Steve Lacy. But he *has* studied with him, through absorption of Lacy's book of recommendations, *Findings*, and close listening to his exhaustive collection of the late saxist's recordings.

Berman flips on the amplifier in the musical nerve center that doubles as his kitchen. It's Lacy on "Remember," from the 1957 Prestige album *Gil Evans & Ten*. "This was the first solo I transcribed," says Berman. "Lacy had a hard time keeping up with the other musicians on that session who were accomplished readers. They had to keep retaking because he messed up, but Evans liked his playing and the experience taught him to read faster. It's a lesson in getting through what is required yet still being free."

Berman stresses Lacy's stylistic timelink, how he started playing Dixieland, then became an aficionado of Thelonious Monk and beyond. We listen to "Ella Speed" from the same album. "You see how that sounds like an authentic Sidney Bechet passage?" insists Berman. "And yet the context has shifted. You sense you know where it is going, but who knows where it will end up?"

This sound of surprise is key to a like-minded group of 30-something visionaries who came up with Berman in Chicago, including drummers Mike Reed and Frank Rosaly, vibraphonist Jason Adasiewicz, trombonist Jeb Bishop, tenorist/clarinetist Keefe Jackson and bassists Anton Hatwich and Jason Roebke.

Jackson and Berman became joined at the hep as soon as they began playing together and fostered a collective attitude that led to the development of the Fast Citizens sextet, which has recorded twice for Delmark, once under Jackson's name (*Ready Everyday*, 2006) and more recently under Oakland-based altoist Aram Shelton's leadership

(*Two Cities*, 2009).

For an instance of Berman's uninhibited expression, check his gasping Lester Bowie-sanctioned schmears at the close of "The Twenty-Seven" from *Two Cities*.

Despite *Several Lights* (Delmark, 2005) with tubaist Mark Unternährer, Jackson and Rosaly under the banner of the Chicago Luzern Exchange, which was a taxonomical triumph of improvisational conceits, it wasn't until last year and a couple dozen side sessions later (with everybody from The Lucky 7s and Rob Mazurek's Exploding Star Orchestra to Adasiewicz's Rolldown quintet; glam-rock maverick Bobby Conn and alt-country singer Steve Dawson) that Berman finally released a record of his own.

Consistent with his young fogey streak, he called the record *Old Idea*, much as he dubbed another project "Josh Berman and his Gang" as a nod to the Austin High Gang, the group of West Side musicians, including cometist Jimmy McPartland, who originated Chicago-style jazz in the 1920s. The wry self-effacement of *Old Idea* notwithstanding, the music therein is fresh and porous, structures designed with flexibility as the core of conceptual strength. Delmark agreed to release the record as a record (i.e. in 12-inch vinyl format) as well as CD at Berman's request. This Luddite call is one of the charms of the association with Koester's resolutely unglamorous label but also telescopes back to Berman's artiness, which he attributes to kinship with his paternal grandmother, who was a painter. "It's an investment in the Future of the Object," he claims with gravitas.

In the age of instant digital downloads, where artwork is optional, Berman and his comrades have made a stand for an allusive art form for the more discerning palate, rejecting comfort zones, and they've arrived there through uncompromising dedication. Berman and Reed, for example, have promoted the Emerging Improvisers Series at the Hungry Brain every Sunday night for 10 years now, hosting local, national and international acts, offering haven to any serious startups or stalwarts on the creative music map, and together with Mitch Cocanig at the Hideout, Dave Rempis at Elastic and Mike Orlove from the Chicago Cultural Center have expanded what they began as the Phrenology Festival at the Brain into the wider-arching Umbrella Festival of Jazz and Improvised Music, an annual fall event that has become one of the most important of its kind, anywhere.

As Berman recounts multifarious aggregations and alliances, he has a soft spot for a group that never recorded anything substantial, Andiamo. He remembers they were hard on themselves back then, laboring under that peculiar jazz disease of never quite feeling worthy, yet how unwittingly burning they probably were.

Counter to his naturally bazorgt sensibility, it's amusing to note how Berman's self-motivated journey has led his playing back to the sporadically outrageous high art precepts that were always there, how savvy and cunningly erudite he's been all along.

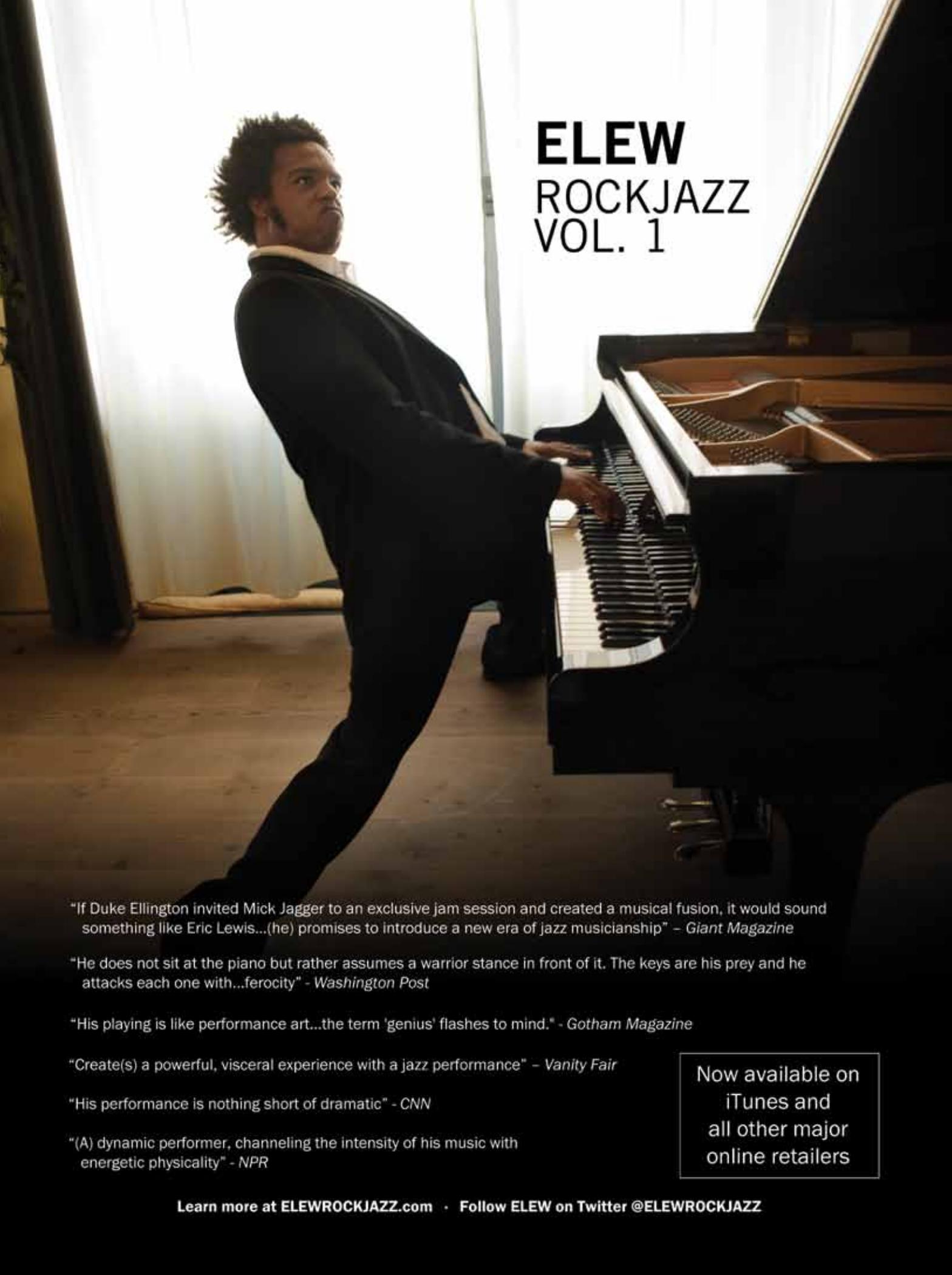
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- 49 | Jazz
- 52 | Blues
- 56 | Beyond
- 59 | Historical
- 61 | Books

REVIEWS



Eyvind Kang (left), Bill Frisell and Rudy Royston

Bill Frisell *Beautiful Dreamers*

SAVOY JAZZ 17799

★★★★★

Bill Frisell has redefined himself repeatedly, spurred by new musical experiences rather than career motivations. It's a testament to the force of his creative spark that his audience—largely, if not in toto—has gone along for the ride, detours, cul-de-sacs and freeways alike. What seems to drive him is a simple quest for musicality, a specific vibe or mood established by economical and direct means. If the music has, at times, appeared droll, at closer examination it always has some musical impetus at its core.

Frisell's remained alert for sen-

sitive partners from far-flung corners of the musical globe, but also from close to home in the U.S. Northwest. Violist Eyvind Kang, with whom the guitarist has worked extensively (including the outstanding 1996 Nonesuch CD *Quartet*), lives near Seattle, but he can't be there much, with a crazy range of involvements from session work (love the way he inflects Laura Veirs' CDs) to his own orchestral projects. On *Beautiful Dreamers*, Kang has equal voice, gently moving in and out of lead position, caressing the folksy singsongs into something nuanced and long lasting. Drummer Rudy Royston is new to me, another Nor'wester, hailing from Denver. A few minutes with this CD and it's obvious why Frisell likes him; he

can push and pull in any direction, and he can insinuate swing into the squarest little corner.

Producer Lee Townsend's been collaborating with Frisell for decades—look back as far as the fantastic pre-Americana *Lookout For Hope* (ECM, 1987)—and he's a silent soul-mate for the guitarist, bringing out all the eccentricity and intelligence latent in Frisell's compositions. All relatively short tracks, often with a very simple conceit, like the little viola whine on "Baby Cry" or the "Evidence"-like puzzle on "Winslow Homer," they have the downhome-hoedown blues and country flavor of earlier outings, but with the quiriness dial toned down a bit. That said, the covers (cute taste of Benny Good-

man swing; charming "Tea For Two" and "Keep On The Sunny Side"; hilarious take on Little Anthony's "Goin' Out Of My Head") throw some of the disc's curveballs. Throughout, Frisell's guitar playing continues to be self-effacing and spectacular. He's pared it down long ago to fingers and strings, no effects, no volume-pedal, and he's so heavy you can't deny it, no matter what you think of his compositional Grant Wood-isms.

—John Corbett

Beautiful Dreamers: Love Sick; Winslow Homer; Beautiful Dreamer (For Karle Seydel); A Worth Endeavor (For Cajori); It's Nobody's Fault But Mine; Baby Cry; Benny's Bugle; Tea For Two; No Time To Cry; Better Than A Machine (For Vic Chestnutt); Goin' Out Of My Head; Worried Woman; Keep On The Sunny Side; Sweetie; All We Can Do; Who Was That Girl? (63:25)

Personnel: Bill Frisell, guitar; Eyvind Kang, viola; Rudy Royston, drums.

Ordering Info: savoyjazz.com

Wynton Marsalis Quintet & Richard Galliano

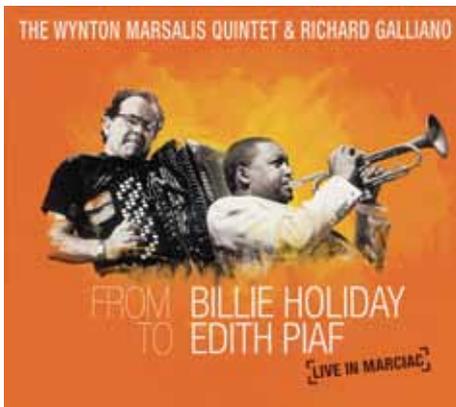
From Billie Holiday To Edith Piaf

WYNTON MARSALIS ENTERPRISES 19457

★★★½

If you scan the list—surprisingly long, actually—of jazz recordings that have used the accordion, you will find that probably 95 percent were foreign-born, coming from such distant datelines as Paris, Italy and Istanbul. So domesticating the instrument's romantic Left Bank melancholy into an American vernacular has proved elusive, even for those as varied as Duke Ellington, Buddy DeFranco, Benny Goodman and Anthony Braxton. Now add to the list Wynton Marsalis, whose quintet joins with French accordionist Richard Galliano to reflect on two very different national legacies, both bronzed in the special immortality of victimization and early tragedy. Recorded at the 2008 Jazz in Marciac Festival in southern France, the CD is accompanied by a DVD of the same performance.

This is the second Billie Holiday remembrance to be treated in these columns this year (Dee Dee Bridgewater's *To Billie With Love*, February issue), confirming the singer as perhaps the most persistent object of posthumous tribute in jazz. Many of her songs might have disappeared years ago but live on in a repertoire often sung in her name today—a pattern paralleled in France



by Edith Piaf. Holiday's songs are the ones that fit the Marsalis Quintet most naturally, especially "Them There Eyes," which Walter Blanding opens with three wonderfully relaxed choruses and then returns to take it out with a surprising tranquility. "What A Little Moonlight Can Do" gives us two brisk choruses from drummer Ali Jackson, who used his sticks like tap shoes, first on the snare rims and then on the hi-hat. Marsalis is needle sharp in his fastest and fiercest flights of pearly eighth-notes on the CD.

Dan Nimmer treats "Sailboat In The Moonlight" almost as a mischievous parody of Erroll Garner with long, weeping tremolos playing catch-up with the beat. Marsalis, on the other hand, reverts to tradition. With Blanding curling around him on soprano, New Orleans-style, he

looks to Louis Armstrong as he builds simply and directly to a cathartic break and resolution. On "Strange Fruit" broad strokes of demonic instrumental imagery, fraught with whoops and growls, replace the lyric's evil irony. Though over-emoted a bit here and there, the song becomes a dramatic, film noir dirge of New Orleans at its darkest and most demented.

Of the four Piaf pieces, all are rendered with respect to their Frenchness. Marsalis seems most comfortable on "La Vie En Rose," imported into the American jazz repertoire in 1950 by Armstrong. But he avoids all Armstrong references, choosing instead a soft cup mute sound. "La Poule" and "Padam" are all Paris, but Marsalis finds plenty of smart, clever corners to work in the material. Co-star Richard Galliano contributes the European sensibility and one lovely original, "Billie," which he has recorded twice before. He is every bit the nimble virtuoso on his hand-held keyboard, whose sound represents a part of the French heritage that remained largely in France rather than make the voyage with everything else French to New Orleans and the New World. This combination reunites them very nicely, indeed.

—John McDonough

From Billie Holiday To Edith Piaf: La Foule; Them There Eyes; Padam ... Padam; What A Little Moonlight Can Do; Billie; Sailboat In The Moonlight; L'homme A La Moto; Strange Fruit; La Vie En Rose. (69:55)

Personnel: Wynton Marsalis, trumpet; Richard Galliano, accordion; Walter Blanding, saxophone, reeds; Dan Nimmer, piano; Hervé Sellin, piano (9); Carlos Henriques, bass; Ali Jackson, drums. **Ordering info:** wyntonmarsalis.com

Herbie Hancock

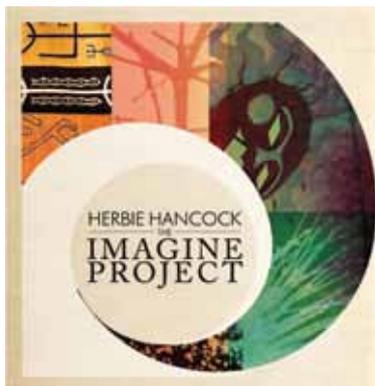
The Imagine Project

HANCOCK RECORDS 0001

★★★★

Nostalgia doesn't cut it for me, particularly when it concerns the '60s, a transformational era that valorized looking forward, not backward. But I find Herbie Hancock's grandly global re-imagining of that era's communitarian, visionary and utopian ideals timely and appealing. Though Hancock himself seems to have become something of a pop music impresario in the manner of Quincy Jones—assembling stars for presentation rather than truly collaborating with them—he interacts with them quite a bit on this album. Recorded all over the world, it showcases some of my favorite performers, including slide blues guitarist Derek Trucks and his wife, blues singer/guitarist Susan Tedeschi; Brazilian singer Céu; Celtic headliners The Chieftains; sitarist Anoushka Shankar; and Los Lobos, to name a few, so no doubt a coincidence of personal taste has influenced my judgment on an album some may find merely a revue of marquee names meant to sell records. But the content and integrity here would argue otherwise.

John Lennon's "Imagine" has endured well, and India.Arie, Pink and Seal do it more than



justice as the song moves from dreamy contemplation to a rolling Afro-pop feel. Lennon's caveat that he's not the only "dreamer" is recapitulated in Peter Gabriel's reassuring lyric to "Don't Give Up," sung inspirationally by John Legend, that

"you can fall back on us," even if the world has gone to hell. But Céu's alluring whisper, answered by Hancock's lushly impressionist piano, warns gently in Vinícius de Moraes' "Tempo Do Amor" that to have love and peace, one also must suffer. Tedeschi spurs a rousing vocal chorus of "learning to live together," as Trucks' guitar oozes '60s ecstasy. A surprise highlight is Colombian superstar Juanes' "La Tierra," which reminds us to love the earth as well as our "brothers" with an irresistibly danceable beat. You gotta have nerve to remake the Beatles' "Tomorrow Never Knows," but Dave Matthews somehow pulls it off with a gang of others, careening through a controlled, multi-directional chaos over a nervous beat. Clever to include Sam Cooke's "A Change Is Gonna Come," in that it refers to personal rather than social salvation, but James Morrison nicely evokes Cooke

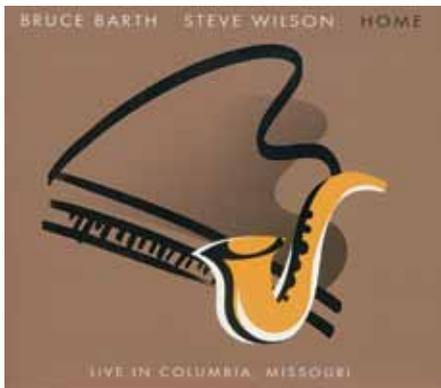
without imitating him and Hancock finishes off the track with some creamy piano alluvials.

A couple of tracks don't quite make the mark. Bob Dylan's "The Times, They Are A' Changin'" was a call to political action that warned oldsters to get out of the way, certainly not the gently sweet nudge suggested here by Lisa Hannigan and The Chieftains, though the fiery mix of kora and Irish fiddle at the end is brilliant. I didn't find much to chew on during the ticking drone of Tinariwen's "Tamantant Tilay/Exodus," either.

—Paul de Barros

The Imagine Project: Imagine; Don't Give Up; Tempo de Amor; Space Captain; The Times, They Are A' Changin'; La Tierra; Tamantant Tilay/Exodus; Tomorrow Never Knows; A Change Is Gonna Come; The Song Goes On. (66:16)

Personnel: Herbie Hancock, piano; Larry Goldings (1, 2), Kofi Burbridge (4), Hammond B-3 organ; George Witty (2, 10), Larry Klein (3), Pete Wallace (6), keyboards; Anoushka Shankar, sitar (10); Wayne Shorter, soprano saxophone (10); Matt Molloy, flute (5); Sean Keane, fiddle (5); Jeff Beck (1), Lionel Loueke (1, 5), Dean Parks (2), Derek Trucks (4), Fernando Tobon (6), Abdallah Ag Lamida (7), Alhassane Ag Touhami (7), Abdallah Ag Alhousseyni (7), Elaga Ag Hamid (7), Danny Barnes (8), Michael Chaves (8), Dave Matthews (8), Dean Parks (9), guitar; Danny Barnes, banjo (8); Marcus Miller (1, 6), Lucas Martins (3), Larry Klein (1, 5, 7, 10), Danny Barnes (8), Tal Wilkenfeld (9) bass; Paddy Moloney, Uilleann Pipes, Tin Whistle (5); Tournani Diabate, kora (5); Vinnie Talwalkar (1, 2, 4, 6, 9, 10), Visi Vincent (1), Curumin (3), Manu Katché (5), Matt Chamberlain (8), drums; Alex Acuña (1, 2, 7), Mbiyavanga Ndofusu (1), Rodrigo Campos (3), Rhanii Krija (5), Richard Bravo (6), Paulinho Da Costa (9), percussion; Said Ag Ayad djembé (7); Kevin Conniff, bodhrán (5); Bhawai Shankar, pakhawaj (Indian drum) (10); Srishar Parthasarthy, mridangam (10); Satyajit Talwalkar, tabla (10); Augustin Makurtima Mawungu (1), Makonda Mbuta (1), ikembé (thumb piano); Oumou Sangare (1), India.Arie (1), Fatoumata Diawara (1), Seal (1), Pink (1, 2), John Legend (2), Céu (3), Susan Tedeschi (4), Kofi Burbridge (4), Mike Mattison (4), Lisa Hannigan (5), Juanes (6), K'NAAN (7), Alhassane Ag Touhami (7), David Hidalgo (7), Conrad Lozano (7), Louie Pérez (7), Dave Matthews (8), James Morrison (9), Chaka Khan (10), K.S. Chitra (10), vocals; Hancock, Jessica Hancock, Larry Klein, Alan Mintz, Maria Ruvalcaba, background vocals (6); Said Ag Ayad, Abdallah Ag Lamida, Abdallah Ag Alhousseyni, Elaga Ag Hamid, Ibrahim Ag Alhabib, background vocals (7). **Ordering info:** herbiehancock.com



Bruce Barth/Steve Wilson *Home: Live In Columbia, Missouri*

WE ALWAYS SWING 1002

★★★★★

There was an extended moment at a recent New York gig by Bruce Barth and Steve Wilson where the rhythm section fell away to let the leaders pass the ball around. The saxophonist offered a spray of notes, and before it was completed, the pianist served up an inverted version of the lick that entwined itself around Wilson's line. It may have been kismet, but it sounded more like coordination—the byproduct of a rapport that has been nurtured for decades.

Home is nearly an hour's worth of such affinity. Following in the footsteps of duets recorded by old pals—jewels like Kenny Barron and Buster Williams' *Two As One* and Ornette Coleman and Charlie Haden's *Soapsuds*—it spotlights the depth of a relationship as much as it provides a program of inventive music. Wilson and Barth have been sharing ideas in sessions and studios for a quarter century. *Home* was recorded at a concert that took place in a Missouri living room. Their simpatico is sublime.

Mining a middle ground between extrapolation and focus is one of the record's key attributes. Yep, these two are strong improvisers, and there are lots of passages that find ideas spilling forcefully. But as all the exchanges take place, editorial skills loom large. The action on "Keep It Moving" is par for the course. The pair is in deep engagement, each musician twirling his partner's ideas into a series of new contours. But each has his ear on the shape of action, and neither sanctions anything but the essentials.

Oomph is everywhere. Both attack the melody of Bud Powell's "Wail" with a high-flying verve that makes it seem like there's an invisible rhythm section behind them. Each musician has been positioned as a left-leaning mainstreamer. If that's the case, *Home* is a fetching document that assures their version of swing is bolstered by a bounty of wiles. —*Jim Macnie*

Home: Live In Columbia, Missouri: All Through The Night; The Ways Of The West; Keep It Moving; L.C.; Blues Interruptus; Wail; Sweet And Lovely. (57:08)

Personnel: Bruce Barth, piano; Steve Wilson, alto and soprano saxophones.

Ordering Info: wealwaysswing.org

The Hot Box

	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Bill Frisell <i>Beautiful Dreamers</i>	★★★	★★★★	★★★½	★★★
Wynton Marsalis Quintet & Richard Galliano <i>From Billie Holiday To Edith Piaf</i>	★★★½	★★★½	★★★★	★★★½
Herbie Hancock <i>The Imagine Project</i>	★★	★★★	★★★½	★★★★
Bruce Barth/Steve Wilson <i>Home: Live In Columbia, Missouri</i>	★★★	★★★½	★★★★	★★★

Critics' Comments ▶

Bill Frisell, *Beautiful Dreamers*

More of same—lots of people agree that he records too much. But documenting bands is important, and this trio is novel. Everything clocks in on the pithy side, with short maneuvers turning into short tunes that give this program the feel of an odd suite. —*Jim Macnie*

In jazz, quiet and intimate usually spells tenderness and romance, but with Frisell and violist Kang it's more like conspiracy and caginess. That the guitar and viola carry the rhythm role as often (or more) than drummer Royston is intriguing, but with the exception of "Sweetie" and "All We Can," I kept feeling these tracks ended just as things were getting interesting. —*Paul de Barros*

Frisell's ethereal twang is nicely balanced by Kong, whose AC-DC viola alternates between pizzicato undercurrents and bowed reflections. Together they ooze a dry, shimmering but static impressionism on the 10 originals, yet spring to life with an effervescent delight on a Charlie Christian blues. —*John McDonough*

Wynton Marsalis Quintet & Richard Galliano, *From Billie Holiday To Edith Piaf*

A pleasant oddity for both Marsalis and Galliano, more footnote than main entry, but sweet, light and playful nonetheless—joyful and conspicuously lacking an ideological angle. —*John Corbett*

High-flying solos, ultra-tight ensemble play, full range of dynamics, and a unique pairing. I'm tickled by this double disc, and the video of the show helped woo me even further. Man, they all push. If I was a jazz soloist, I'd like to have this rhythm section covering my ass. —*Jim Macnie*

Magic can manifest itself suddenly at this festival, particularly when Wynton highlights New Orleans' French connection. And that he does, on the delightful polyphonic closing to the tune recorded by Holiday, "Sailboat In The Moonlight"; Galliano's reedy, eponymous elegy to Holiday also catches a wave. But the tenderness and tragedy shared by Holiday and Piaf don't seem to flow naturally from Marsalis, who sounds more brava than boite. —*Paul de Barros*

Herbie Hancock, *The Imagine Project*

A slick, globe-trotting anthology of world pop Grammy bait. Hancock juggles so many self-important agendas, his presence is nearly smothered. Except as a producer who can celebrate the oneness of music and still deal with the award categories that divide it up. Tony Bennett's *Duets* without the charm. —*John McDonough*

Hancock's a believer in the music-as-universal-language philosophy. Does this mean that the best music must strive to bring all the dialects together? For a forced intercultural collision, *The Imagine Project* works pretty well, but the best moments, like Céu's "Tempo De Amor" and Juanes' "La Tierra," focus on one point of origin, inflected by Hancock's supple accompaniment. —*John Corbett*

Pretty stuff—and there's not a sentient soul with ears who would disagree about the notion of stressing universalism in music languages during xenophobic eras such as this one. But there's a bit too much sentiment, and a bit too much predictability in these 10 tunes. A bit too much politeness, too. —*Jim Macnie*

Bruce Barth/Steve Wilson, *Home: Live In Columbia, Missouri*

You can feel the joy zipping back and forth between this duo and the crowd on this live recording. Wilson's robust, throaty sound and masterful command of the horn (altissimo—wow!) on the up tunes, such as Bud Powell's "Wail" (fantastic) and Barth's impressionistic original "L.C." (lovely), are standouts. But this is challenging instrumentation, and Barth is no Dave McKenna. —*Paul de Barros*

The BYO rhythm section concept sounds chamberish and often turns Barth's comping into a procession of speed bumps. But Wilson's boppish alto is assured and never sounds shaken. The meditative tempos invite more intimate interactions when the music doesn't sink into its own arch stillness. —*John McDonough*

Among defining features of the term "intimacy" are reciprocity and vulnerability. The sense of being at home in Barth and Wilson's case is evident in the duo's rolling give-and-take and their comfort dropping guard. Barth's tunes are deceptive—they sound a little plain but all have little in-built surprises; Wilson plays them like he's thinking them up on the spot. —*John Corbett*

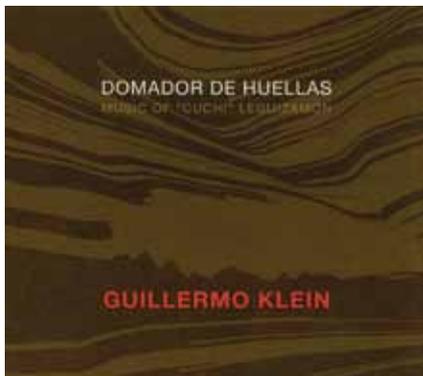
Guillermo Klein *Domador De Huellas*

LIMBO MUSIC SSC 1233
★★★★½

Intimidation and curiosity: These are the twin spirits that rise when an artist pays tribute to another artist whose name is little known and whose oeuvre not much better understood. But as an Argentine as well as a performer whose aesthetic embraces strong jazz fundamentals, writing chops and a love for the music of his people, Guillermo Klein succeeds at dispelling the former and satisfying the latter in *Domador De Huellas*, his obeisance to the late Gustavo “Cuchi” Leguizamón.

Like his countryman Astor Piazzolla, Leguizamón was an imposing and multifaceted figure: an attorney, poet and academic as well as a composer and instrumentalist whose passions ran from the indigenous forms of music to concert repertory from Bach to 20th-century innovators—anticipating, then, Klein’s eclecticism. Though less widely known than the celebrated bandoneón virtuoso and tango master, Leguizamón left a legacy of work that was familiar to Argentines. Klein began to put its pieces together when commissioned to present a concert of his music for the 2008 Buenos Aires Jazz Festival, the results of which are captured here.

It may be intimidating to approach music based on unfamiliar folk and dance forms—



but in the same sense that Klein illuminated Argentine listeners by clarifying Leguizamón’s authorship of music they had already come to know, his mission here is to let the music speak on its own. His strategy was to focus not on original arrangements but rather on letting the essence of each com-

position guide him toward his own insights and ideas. The *zambas*, for example, aren’t tethered inflexibly to the waltz-time dance that defines that form. Instead, “Zamba De Lozano” expands freely over the meter, with an expressive horn chart delineating the rise and fall of the dynamic leading to Klein’s vocal and smoothing over the stops and starts written into the rhythm.

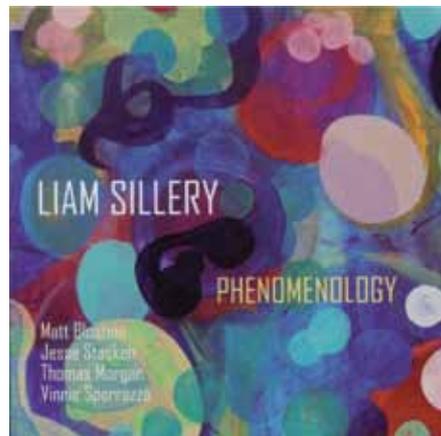
There’s much more, from the fascinating in-and-out phasing and pattern displacements of piano and high-register bass guitar on “Coplas Del Regreso” to the hushed solo piano introduction followed by a sensitive integration of bass clarinet into whole-tone and clustered horns in “De Solo Estar.”

—Robert L. Doerschuk

Domador De Huellas: Domador De Huellas; Zamba Para La Viuda; Chacarera Del Zorro; Coplas Del Regreso; La Pomeña; Zamba De Lozano; De Solo Estar; Me Voy Quedando; Cartas De Amor Que Se Queman; Maturana; Sereneta Del 900; Carnavallito Del Duende; Zamba Del Carnaval; La Mulánima. (70:30)

Personnel: Guillermo Klein, vocals, piano; Richard Nant, trumpet, percussion; Juan Cruz de Urquiza, trumpet; Gustavo Musso, tenor sax; Martín Pantyrer, clarinet, bass clarinet; Esteban Sehnkman, Rhodes electric piano; Ben Mondler, guitar; Matías Méndez, electric bass; Daniel “Pipi” Piazzolla, drums; Carme Canela and Liliana Herrero, vocals; Román Giudice, vocals, percussion.

Ordering info: sunysiderecords.com



Liam Sillery *Phenomenology*

OA2 22061

★★★★★

Trumpeter Liam Sillery’s *Phenomenology* is so natural that only one word can be used to describe it: perfect. Harkening back to the great outside-leaning Blue Note recordings of the mid- and late-’60s, *Phenomenology* gets better with each listen, as details and intricacies continuously come to light that were missed previously. The music’s textures, rhythms and sonorities continuously morph, but not in a distracting, overbearing, or contrived way. There’s freedom and a relaxed ease in *Phenomenology*’s every facet, giving the listener a sense that what is heard is the only possible solution given the group’s vision.

The title track, which opens the album, establishes the record’s aesthetic. After running through the jaunty, bitonal head, Sillery thoroughly interrogates a melodic fragment based off the tune. As the background texture thickens and shifts, bassist Thomas Morgan and pianist Jesse Stacken add statements based on Sillery’s ideas. Stacken’s slowly intensifying piano pedal-point stokes Matt Blostein’s probing alto solo, and after a quiet beginning Stacken’s solo evolves into a shimmering wall of sound, built with plenty of tremolos and sustain pedal. Think of Maurice Ravel’s *Piano Concerto For Left Hand*. Then, as if coming out of fog, the head emerges.

Blostein’s key-lime tart alto sound is the perfect foil for Sillery’s warm, lush, trumpet tone, which is best seen on the beautiful ballad “Koi.” Sillery, who abstains from high-note pyrotechnics in favor of more nuanced and lyrical middle-register playing, begins the piece with plaintive solo lines. As he continues Stacken adds quiet arpeggios, Morgan plucks out sparse bass notes and Vinnie Sperrazza softly splashes radiant cymbals. Enter Blostein, who adds sensitive countermelodies that weave in and out of Sillery’s lines. The end result is sublime.

—Chris Robinson

Phenomenology: Phenomenology; Lifecycle; Holding Pattern; Koi; Intentionality. (38:15)

Personnel: Liam Sillery, trumpet, flugelhorn; Matt Blostein, alto saxophone; Jesse Stacken, piano; Thomas Morgan, bass; Vinnie Sperrazza, drums.

Ordering info: oa2records.com

The Wee Trio *Capitol Diner Vol. 2: Animal Style*

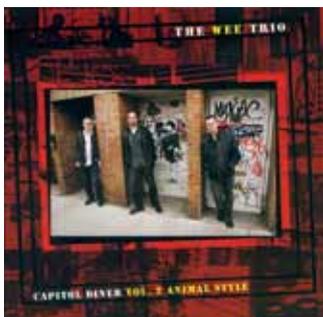
BIONIC 00003
★★★★

Like Medeski Martin & Wood and The Bad Plus before it, The Wee Trio enjoys the freedom to swirl musical influences together as part of its improvisational language.

If having a vibraphone upfront implies that the band has more of a traditional jazz trio sound than either of the better-known po-mo trios, The Wee Trio undercuts that by including compositions like Aphex Twin’s “Avril 14th” and randomly introducing some of the cheesiest-sounding synth around on a quarter of the songs.

That tweeish keyboard, which on “Tig Mack Is Back In Santa Monica” sounds like it was lifted from a Captain & Tennille song and makes the rest of the recording seem as though the band constantly has its collective tongue in its cheek.

That’s a shame, because there is some fine work here, particularly on “The Oracle” and



“Wherever You Go, There You Are”—both by vibist James Westfall—and Dan Loomis’ “The Tunnel.” While Loomis tends to compose pieces that showcase his bass, which is strong and high in the mix throughout the album, Westfall’s tunes unfold in a cinematic way, calling to mind some of Wayne Horvitz’s writing.

As an instrumentalist, Westfall alternates between sustained tones and short, choppy notes that drive pieces like “Wherever You Go, There You Are” forward with significant momentum. Drummer Jared Schonig also displays a wide range, sounding riotously loose behind “The Oracle” and “Pinball Number Count,” but swinging gently on a pretty take of Jimmy Van Heusen’s “But Beautiful” that is one of the highlights of the session.

—James Hale

Capitol Diner Vol. 2: Animal Style; San Fernando, Pt. 1; The Oracle; White Out; Avril 14th; Wherever You Go, There You Are; Tig Mack Is Back In Santa Monica; Snow Day; The Tunnel; Shepherd; But Beautiful; Pinball Number Count; San Fernando, Pt. 2. (56:09)

Personnel: James Westfall, vibes; Dan Loomis, bass; Jared Schonig, drums.

Ordering info: myspace.com/bionicrecordsusa



Manuel Mengis Gruppe 6: biting and uplifting

ROLAND ZEMPE

Rolling Out Left Field hatOLOGY

For the past 35 years, Swiss label hatOLOGY (or hat hut) has built an impressive catalogue with, for the most part, a focus on left-of-center musicians, which has not prevented owner/producer Werner X. Uehlinger from championing artists in a wide array of jazz sub-genres, as can attest a recent batch of new releases and reissues.

Originally released in 1995, *Constellations* (hatOLOGY 666; 58:58 ★★★★★½) remains a highlight in trumpeter Dave Douglas' output and arguably the best session recorded by his Tiny Bell Trio with Brad Shepik on guitar and Jim Black on drums. The inexhaustible imagination and dazzling skills of the musicians command attention at all times. Borrowing as much from jazz as from European folk or classical music, their eclectic program emphasizes the trio's depth and strikes a challenging balance between humor and earnestness.

In the past decade, pianist Marc Copland has generated quite a bit of interest that has resulted in a flurry of recordings. *Haunted Heart* (hatOLOGY 690; 65:56 ★★★) is a trio date led by Copland with Drew Gress on bass and drummer Jochen Rueckert. Ironically, the highlights are three strategically placed solo piano interpretations of "My Favorite Things": beautiful and eerie versions that are well-worth hearing. Elsewhere, the group tackles ballads, mostly standards that bear Copland's unique patina and display remarkable and tasteful craftsmanship but it ultimately fails to break the monotony created by the program's single focus.

Standards are also at the core of *A Memory Of Vienna* (hatOLOGY 687; 55:40 ★★), an anything-but-memorable effort that documents the meeting of two great idiosyncratic jazz voices, pianist Ran Blake and reed player Anthony Braxton. Unfortunately, the end result comes nowhere near the level of expectation such an event usually raises. Braxton's phrasing is sharp and Blake's performance is at his most extroverted, but their conversation falls short of delivering sparks, which is all the more detrimental because of how familiar the mate-

rial they have chosen to cover is. This session will not be remembered as a milestone in either musician's career—by a long shot.

On *Lacy Pool* (hatOLOGY 677; 50:15 ★★★½), an intriguing lineup (piano-trombone-drums) revisits what might one day become standards—10 compositions penned by Steve Lacy. Pianist Uwe Oberg's angular lines, Christof Thewes' soaring trombone and drummer Michael Griener's clever support help bring out the joy that inhabits those pieces. Their truculent nods at Dixieland or Theloniou Monk are a reminder of how both influences informed the late soprano sax player's musical development. They never get lost in a meditative state, because Oberg and company's mood is definitely more celebratory than mournful. To sum up, this is an excellent addition to the recent tributes paid to Lacy's legacy that will surely inspire more generations to come.

The final two offerings provide opportunities to leave one's comfort zone. Young Swiss trumpet player Manuel Mengis fronts his band Gruppe 6 with gusto on *Dulcet Crush* (hatOLOGY 684; 52:02 ★★★). Relying on rock beats, a dense front line and a biting guitar, the leader writes uplifting tunes that feature complex, intertwined and lush voicings. The ensemble passages are just as enthralling as the individual contributions of Mengis' dedicated and most sympathetic cohorts. There is hardly a dull moment on this thoroughly enjoyable affair that can be considered as high-quality entertainment.

Are You Going To Stop...In Bern? (hatOLOGY 686; 48:46 ★★½) pairs two experimental guitarists from two different generations, Loren Connors and Jim O'Rourke. They engage in a constructive dialog that is mostly subdued, and pensive. Each piece segues into the next to form a suite-like composition, and the results are surprisingly easy to apprehend, as the two axemen are able to lay out more than one pretty melody. They do not offer enough substance to encourage further investigations. **DB**

Ordering info: hathut.com

ACT vijay iyer

2010 musician of the year
(jazz journalists association)



vijay iyer
solo



solo
ACT 9497-2

after his ACT debut *historicity* "defined the jazz landscape in 2009" (l.a.times) and became one of the most acclaimed albums in recent memory (#1 jazz album of the year in the new york times, los angeles times, chicago tribune, village voice & downbeat critics' polls, popmatters.com, national public radio), vijay iyer releases his first solo piano recording.

"vijay iyer is a singular figure in contemporary jazz."
chicago tribune

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Kahiba *Global Dialects*

INTUITION 34292

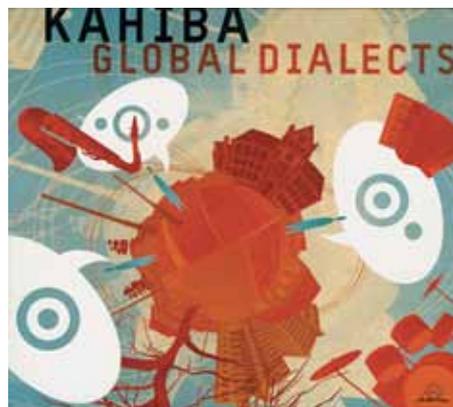
★★★★

Kahiba is an Austrian-based improvising trio, and their excellent debut CD, *Global Dialects*, is a fine representative sample of their collected abilities. Democratically led by veteran saxophonist/bandleader/composer Heinrich von Kalnein along with accordion/keyboard player Christian Bakanic and percussionist/programmer Gregor Hilbe, Kahiba's adventurous approach seems to have flourished thanks to their many options in the studio.

Their music relies much on the counterpoint between Kalnein and Bakanic—as the saxophones and flute find solid combinations with the accordion, grand piano and Fender Rhodes. Gregor Hilbe is not only an excellent young drummer, he also adds subtle washes of electronic sound to several tracks. Coupling their virtuosity with Kalnein's dramatic compositions, the band sounds both focused and fluid.

On the opening tune, "Horizonte" (written by Bakanic), the composer doubles on piano and accordion while Hilbe accentuates his own drumbeats with a soft electronic rhythm and Kalnein unfurls confidently on tenor saxophone.

Quality electronic ambiances aside, these performances are all smartly measured and extremely well played, integrating various Euro-



pean folk forms while showcasing the formidable skills of all three players. The performances allow for plenty of room to improvise, Bakanic's accordion playing is consistently fresh and Kalnein's capacities on the saxophone are quite considerable. Lengthy, wandering tracks like "Cushion" and "Prism" show a truly wide range of influences. On the hypnotic closer, "Lazy," Kalnein's flute floats between Hilbe's beats and Bakanic's shimmering Rhodes. These three are definitely creative when they perform together as Kahiba—let's hope to hear more from them as such.

—Mitch Myers

Global Dialects: Horizonte; Bailando; Dernière Route; Fellini; Rejoicing; Cushion; Prism; Early Morning Tea; Lazy. (56:47)

Personnel: Heinrich von Kalnein; alto saxophone, tenor saxophone, alto flute; Christian Bakanic; accordion, Steinway grand piano, Fender Rhodes; Gregor Hilbe; drums, percussion, electronics.
Ordering info: intuition-music.com

The success of Mike Mainieri/Marnix Busstra Quartet's last release, "Twelve Pieces" urged the release of this new, live, double-disc set of the quartet's 2008 tour of Europe. Virtuoso guitarist Marnix Busstra and legendary vibraphonist Mike Mainieri share a similar ambiance to their compositional styles: "one that makes all elements come together." This release combines new tunes with live versions of those previously recorded.

"Mainieri proves himself to be the perfect musician for Busstra's intimate, imaginative compositions. Busstra, clearly influenced by John Scofield, demonstrates not only that he's an inspired, gifted improviser, but that it would have been a real shame if these...wouldn't have been heard by the rest of the world."

—HP/ De Tijd

"You need guts to play really beautifully, and to create an ambiance in which every note counts and every subtlety comes across. The Mike Mainieri/Marnix Busstra Quartet made the audience realize that one hardly ever gets to hear music played that way – for hours on end."

—Koen Schouten (de Volkskrant)



www.mikemainieri.com
www.nycrecords.com

Eden Brent *Ain't Got No Troubles*

YELLOW DOG 1716

★★★½

Boogie-woogie and blues piano today? Former Mud-dy Waters Band regular Pinetop Perkins, though almost a century old, is the most acclaimed practitioner. Worthy of attention are two generations of players:

Mose Allison, Marcia Ball, Barrelhouse Chuck, Mark Lincoln Braun, Henry Butler, Dave Keyes, Erwin Helfer, Bob Lohr, Aaron Moore and, among more, Mitch Woods. The most outstanding of the up-and-comers is Eden Brent, a Mississippian whose second album, produced by Canadian roots-music kingpin Colin Linden, delivers on the promise of her debut, *Mississippi Number One* (2008).

A dozen songs display Brent's efficiency on the 88s. She boogies and slips into downcast or ebullient moods with conviction, never letting her transmission get stuck in overdrive like a virtuosic but empty showoff. Her playing seems as shaped by Professor Longhair as her beloved now-deceased mentor, Boogaloo Ames (who recorded with Cassandra Wilson and was fea-



tured with Brent in a documentary called *Sustaining The Sound*). While not commanding, Brent is a good singer with a nasally pinched, hurtful quality to her voice; she makes a secure connection whether having rowdy fun on the flag-waver "Let's Boogie-Woogie" or taking a fatalistic turn on "Leave Me Alone."

These and other original

tunes prove that she knows the lay of the land emotion-wise. In addition, Brent packs convincing drama into the words of two ace songs of Nashville origin that exist just outside the sphere of blues: "Goodnight Moon" and "Right To Be Wrong." Everywhere, there's pleasing yeomen work to be had from guitarist Linden, Meters bassist George Porter Jr. and the other sidemen.

Still loosening up in the studio, Brent doesn't hit the bull's-eye this time, but she's close.

—Frank-John Hadley

Ain't Got No Troubles: Someone To Love; Ain't Got No Troubles; Blues All Over; Later Than You Think; Right To Be Wrong; Leave Me Alone; Let's Boogie-Woogie; My Man; Beyond My Broken Dreams; If I Can't; In Love With Your Wallet; Goodnight Moon. (45:50)

Personnel: Eden Brent, vocals, piano; Colin Linden, guitars; George Porter Jr., electric bass; Bryan Owings, drums; Jon Cleary, organ (6); Emile Hall, trumpet; Jeff Albert, trombone; Tracy Griffin, saxophone.
Ordering info: yellowdogrecords.com

Geri Allen
Flying Toward The Sound

MOTEMA 37
★★★★

Geri Allen & Timeline
Live

MOTEMA 42
★★★★



There's no doubt that Geri Allen is one of our finer pianists and jazz conceptualists. These two releases allow us to take her musical temperature and thoroughly examine the ingredients that make up her creative DNA.

Flying Toward The Sound is a solo piano tour de force and, like the best examples of that format, it reveals deeper and more rewarding truths with each listen. The title track is an extravaganza where arpeggios, contrary motion, pointed treble notes, dense clusters and lyrical grace periodically bob to the surface as they swirl around like a whirlpool, perfect in its concentrically circular course. Technique is one thing, but the vision to map out a compelling blueprint—seemingly as an improvisation—and play all of those elements in an interesting way is something else.

Allen's staccato, Thelonious Monk-ish "Dancing Mystic Poets" recurs with different tempos and dynamics, but her Lennie Tristano-esque bass lines—strong as a steel cables—remain constant. Her grasp and manipulation of tempo is particularly impressive. The reprise of "Flying Toward The Sound" juxtaposes no-time slow turns with accelerandos of forceful treble runs wedded to bass figures that complement and counter the upper-register fusillades. When she conjures 10-fingered storms and tiny buds in the form of graceful single notes, Allen's multi-layered artistry is in full bloom. This album is a brilliant self-portrait.

The Timeline ensemble revisits a particularly fruitful tradition that's ripe for reinvestigation. All of the great tap dancers worked with jazz orchestras and small bands prior to the bebop movement. When modern jazz deepened the music's complexity, only the forward-looking tap virtuosos like Baby Lawrence and Teddy Hale danced to bop. Allen has taken on tap virtuoso Maurice Chestnut to enhance her trio. This supercharges the rhythmic component to Allen's music. The exchanges between drummer Kassa Overall and Chestnut make for a beautiful revival of the era when tappers and drummers spurred each other on to ever-greater statements.

The album was recorded live at the Detroit Jazz Festival, and the taps suffer from inadequate miking. Studio isolation and enhancement would have helped this problem. Chestnut works in the stamping, aggressive street-tap mode, with little delicate filigree to be heard. Wisely, his contributions are used sparingly, often to enhance the ensemble drive. Both through the extra rhythm voice and the arrangements,

Allen explores her manifold approaches to rhythm.

Two bonus videos—also taken from the festival—enhance the CD. While there are two camera angles, almost all of the footage was shot from about 30 yards away. Though it's good to see how Chestnut uses the stage space, we ache to see close-ups of his

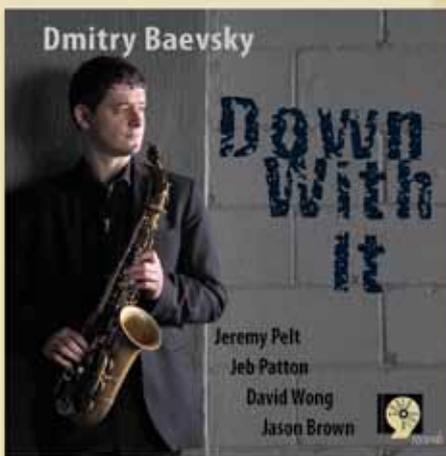
footwork, especially when he's soloing. Up-on-

the-toes accents are fun visuals, so why shouldn't they be seen and adequately appreciated? These are minor caveats to an ensemble that deserves far greater exposure.
—Kirk Silsbee

Flying Toward The Sound: Flying Toward The Sound; Red Velvet In Winter; Dancing Mystic Poets At Midnight; God's Ancient Sky; Dancing Mystic Poets At Twilight; Faith Carriers Of Life; Dancing Mystic Poets At Dawn; Flying Toward The Sound (Reprise); Your Pure Self (Mother To Son). (60:10)
Personnel: Geri Allen, piano.
Ordering Info: motema.com

Live: Philly Joe; Four By Five; The Western Wall/Soul Eyes; LWB's House; Embraceable You/Loverman; Ah Leu Cha; In Appreciation. (69:17) Bonus videos: Philly Joe; Kenny Davis; Another Hair-Do.
Personnel: Geri Allen, piano; Kenny Davis, Kassa Overall, drums; Maurice Chestnut, tap percussion.
Ordering Info: motema.com

New from sharp nine records



SHP 1045-2

Dmitry Baevsky
Down With It
with Jeremy Pelt, Jeb Patton, David Wong, and Jason Brown

Sharp Nine is pleased to add the formidable young altoist Dmitry Baevsky to its roster of swinging, straight-ahead artists. The St. Petersburg native has been honing his craft in New York for more than a decade and the results are here for all to enjoy. With a crack young rhythm section of Jeb Patton, David Wong and Jason Brown — and joined by trumpet phenom Jeremy

Pelt on four tunes — Baevsky presents a killer program that features Monk's **We See**, Bud Powell's **Webb City** and obscure gems including Gigi Gryce's **Shabazz** and Clifford Brown's **LaRue**. His dark, warm tone, superior technique and harmonic sophistication are all on display on his outstanding Sharp Nine debut.

SHP 1046-2

Grant Stewart
Around the Corner
with Peter Bernstein, Peter Washington, and Phil Stewart

Grant Stewart, one of New York's toughest tenors, returns for his fourth Sharp Nine date carrying a new weapon in his arsenal — the soprano saxophone. On two tracks, Ray Evans' infrequently heard ballad

Maybe September and Tadd Dameron's **The Scene is Clean**, Grant gets one of the sweetest soprano sounds heard in a very long time. Joined by long-time associates Peter Bernstein on guitar, Peter Washington on bass and brother Phil Stewart on drums, Grant continues to mine the hardbop idiom for great tunes which he dispatches with élan, creating solos of lyrical beauty and rhythmic surprise.



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records

Vagabond Lives And New Collections

Tim Woods: *The Blues Sessions* (Earwig 4962; 58:03 ★★★) Woods, a guitarist in Pittsburgh, has recorded this likable album as a salute to the various blues friends he's made over the past quarter century; 16 of them recording with him in the Chicago, Atlanta or Delta studio, including David "Honeyboy" Edwards, B-3 dynamo Ike Stubblefield and young first-call drummer Kenny Smith. Woods has the clear-eyed intelligence, assurance and personality needed to restore luster to "Spoonful," "Built For Comfort," "Do The Do" and eight more long-tarnished classics. Listeners new to the blues are encouraged to start here then move on to the masters' original recordings.

Ordering info: earwigmusic.com

John Jackson: *Rappahannock Blues* (Smithsonian Folkways 40181; 57:00 ★★★★★) Jackson, who died in 2002, was a second-level American treasure whose warm singing and Blind Boy Fuller-influenced guitar picking on his arrangements of folk blues like "John Henry" and "Candy Man" exemplified the resiliency of the human spirit. Always profoundly honest in his music, the Virginian performed many times at the Smithsonian Folklife Festival, where these 20 tracks were taped between 1970 and 1997.

Ordering info: folkways.si.edu

Various Artists: *I'm Going Where The Water Drinks Like Wine—18 Unsung Bluesmen, Rarities 1923–1929* (SubRosa 287; 74:00 ★★★½) From Belgium comes this carefully assembled compilation of two dozen 78s that, despite tape hiss, brings to life such country blues workmen as Sylvester Weaver, Arthur Petties, Kid Bailey and Noah Lewis (the latter known for songs covered by Grateful Dead). Though lacking the magical touch of Robert Johnson or Charley Patton, these accounts of the vagabond life, jail and thankless hard labor are invested with harrowing passion.

Ordering info: subrosanet.com

Hot Tuna: *Live At New Orleans House Berkeley, CA 09/69* (Collector's Choice 6003; 68:21 ★★★★★) When the rest of Jefferson Airplane began politicizing their rock, guitarist Jorma Kaukonen and bassist Jack Casady formed a side band where they could express their enthusiasm for acoustic folk blues. This previously unreleased concert set is a godsend. Kaukonen possesses a power and resonance rarely found in white bluesmen then or since. His heartening elan is a distinct quality audible within



Dave Weld: purposeful debut

his original songs and his revivals of Blind Blake, Rev. Gary Davis and Jelly Roll Morton material.

Ordering info: cmusic.com

Dave Weld & The Imperial Flames: *Burnin' Love* (Delmark 806; 65:40 ★★★) It took more than a decade—with his ailing mother to look after and many gigs with his Chicago-based Flames band or Lil' Ed's Blues Imperials—but Weld has delivered his first feature album. Using a metal slide, the guitarist draws on lessons learned from the great J. B. Hutto and makes his emanations of power and energy ever so purposeful. He's a passable singer and songwriter, often concerned with the vagaries of love. At no loss in entertainment, two Flames, singing drummer Jeff Taylor and vocalist Monica Myhre, take charge of two songs apiece. The band saxophonist is Abb Locke, a true Chicago blues hero.

Ordering info: delmark.com

Various Artists: *This Is The Blues, Volume 2* (Eagle Rock 201752; 70:18 ★★★½) This commercial-blues collection of tracks from albums produced by Cream lyricist Pete Brown in the 1990s featuring artists like John Lee Hooker, Rory Gallagher and Southside Johnny rises way above the moderately enjoyable when 1960s British-blues holdover Dick Heckstall-Smith outrageously slams "I'm Leaving" on the head with his saxophone. Fair warning: Volume 1 in this series is as unpleasant as a rabies shot.

Ordering info: eaglerockent.com



Marco Benevento *Between The Needles And Nightfall*

ROYAL POTATO FAMILY 1535

★★★★½

Marco Benevento has a gift for writing instantly gratifying melodies, and his latest album has the kind of visceral quality that teenagers in the '80s and '90s will associate with John Hughes' best films. It also achieves an artistic goal that's much more adult. Building songs from a place of patience and structure, Benevento heightens both the cerebral and emotional experience of music by working his way into the precise point at which those things intersect.

His previous albums at times were so focused on exploring the possibilities of his arsenal (usually an effects-tweaked baby grand piano, a slew of circuit bent toys and various retro members of the organ family) that they favored jagged sounds and repetitive grooves. Here, Benevento seems to distill every positive aspect of past recordings. The result? Edgily atmospheric anthems for what might as well be an army of determined, if broken, toy soldiers.

The first three tracks establish Benevento's familiar voice: repeated chord sequences building in meaning as they're teased out by fuzzy effects and squiggles or held down by the highly competent lineup of Reed Mathis and Andrew Barr. With "Numbers," things unravel a bit as Benevento takes more risks with growling effects, honks and his mostly unfiltered acoustic piano—which the album could admittedly use more of.

Whether brooding with nostalgia ("Between The Needles"), rock-driven and replete with climax ("It Came From You") or somewhat sexily off-kilter (Amy Winehouse's "You Know I'm No Good"), the measured patience within each thickly textured layer of each song speaks to a newly minted level of artistic maturity.

—Jennifer Odell

Between The Needles And Nightfall: Greenpoint; Between The Needles; Two Of You; Numbers; It Came From You; Ila Frost; RISD; You Know I'm No Good; Music Is Still Secret; Wolf Trap; Snow Lake. (64-07)

Personnel: Marco Benevento, piano, optigan, circuit bent toys, various keyboards; Reed Mathis, electric bass; Andrew Barr, drums, percussion, electronic drums.
Ordering info: royalpotatofamily.com

Francis Albert Sinatra & Antonio Carlos Jobim
The Complete Reprise Recordings

CONCORD 32026
 ★★★★★½

Twenty songs strong, *The Complete Reprise Recordings* was a project just waiting to happen. Originally recorded in 1967, the first 10 songs resulted in the colorfully titled *Francis Albert Sinatra & Antonio Carlos Jobim*. Two years later, 10 more songs were recorded, resulting in, first, the aborted *Sinatra-Jobim*, only to be followed by inclusion with the album *Sinatra & Company* two years later. Why the switcheroo? Three of the '69 tracks did not sit well with Sinatra, which made it less of an album in its own right. But, thanks to this project, we now have all 20 together, for the first time.

Indeed, *The Complete Reprise Recordings* is a testament to the vibrancy of these collaborations between two giants of 20th century music. And, apart from his collaboration with Duke Ellington later in 1967, this material stands as Sinatra's last great output, his last true musical statement stretching all the way back to at least his concept recordings of the 1950s for Capitol. Unfortunately, this release is marred by abridged and expanded liner notes (the only notation provided) from the first album with a 2010 byline. Written by Stan Cornyn, both ver-



sions mar the delicate spirit of these love songs with corny (no pun intended) grabs at being hip and ironic, Cornyn's you-are-there verbiage, while at times informative, is in the end sexist and racist and completely at odds with the music's subtle beauty.

For the first project, Claus Ogerman was brought on board to arrange and conduct, while the second half included Eumir Deodato as arranger with L.A. vet Morris Stoloff conducting. The contrasts between '67 and '69 are modest but telling, the songs performed going from obvious hits like "The Girl From Ipanema," "Corcovado" and "Once I Loved" to slightly more challenging material such as the three missing links—"The Song Of The Sabia," "De-

safinado" and "Bonita"—as well as other quirky selections like "Someone To Light Up My Life" and "This Happy Madness." The sheens to these bossa novas are there throughout, Ogerman's uncanny sense to use a single trombone, spare flutes and strings, not to mention Jobim's exposed guitar and the two stars sharing the vocal spotlight all perfect complements. Deodato's more pop-like inventions lift the second set in an all-Jobim program (inventive standards from the '67 release like Cole Porter's "I Concentrate On You" and Irving Berlin's "Change Partners" not missed). In the end, Ogerman and Deodato create definitive, large-ensemble arrangements for these songs.

In sum, this is not a case of the front half shining with a gradual decline as the program nears its end two years later. Hardly. This is strong, eloquent music from start to finish, Sinatra putting his authentic stamp on a genre that remains so, thanks in part to his work here with composer/guitarist/vocalist/genius Jobim.

—John Ephland

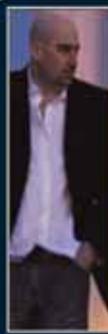
The Complete Reprise Recordings: The Girl From Ipanema (Gárola De Ipanema); Dindi; Change Partners; Quiet Nights Of Quiet Stars (Corcovado); Meditation; If You Never Come To Me; How Insensitive (Insensatez); I Concentrate On You; Baubles, Bangles And Beads; Once I Loved (O Amor En Paz); The Song Of The Sabia; Drinking Water (Aqua De Beber); Someone To Light Up My Life; Triste; This Happy Madness (Estrada Branca); One Note Samba (Samba De Uma Nota So); Don't Ever Go Away (Por Causa De Voce); Wave; Off Key (Desafinado); Bonita. (58:23)

Personnel: Frank Sinatra, vocal; Antonio Carlos Jobim, guitar, vocal (1, 7-9); Al Viola, guitar (3); studio orchestra.
Ordering Info: concordmusicgroup.com

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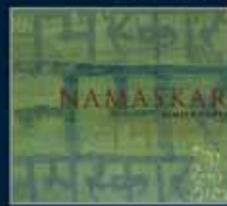
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**Stefano Battaglia/
Michele Rabbia**
Pastorale

ECM 2120

★★★★

Back in the day (say, the late 1980s) is when this reviewer last paid close attention to pianist Stefano Battaglia. Then his music included more straightahead material, his trio a strong, vibrant bunch that could swing when it wasn't heading south with a touch of the avant garde. And Battaglia's style suggested a strong connection to Keith Jarrett's playing pre-Standards Trio, a combination of great swing with the occasional adventure along the atonal highway.

Pastorale is an altogether different animal. Pairing up with longtime colleague/percussionist Michele Rabbia, Battaglia adds prepared piano to his sonic arsenal, Rabbia's collection of sounds also including a variety of electronics. This is music that journeys through dream-like territory, both serene as well as potentially disturbing. In an all-original program, we are gently bounced back and forth between pristine beauty with Battaglia's very lyrical, prayerful "Antifona Libera" and the duo's folk-derived "Cantar Del Alma;" the lines of each song suspended as if by invisible strings or as lilting clouds on a warm, summer day. Here, Battaglia's gift for melody and classical invention are on display, while Rabbia's ambient, spooky punctuations give the feel

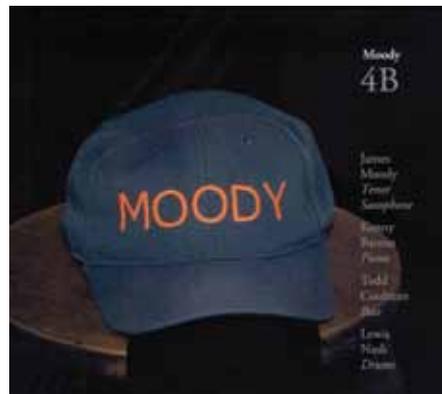


of "things that go bump in the night."

Much of the program—think of "Metaphysical Consolations," "Monasterium," "Oracle" and "Kursk Requiem"—offers more oblique renderings of what is possible between these two percussion instruments when the material isn't tethered to an obvious melody line and roles are reversed. With that in mind, *Pastorale* can come off sounding like noodling at times, but this may be the price of experiments so duly recorded.

—John Ephland

Pastorale: Antifona Libera; Metaphysical Consolations; Monasterium; Oracle; Kursk Requiem; Cantar Del Alma; Spirits Of Myths; Pastorale; Sundance In Balkh; Tanztheater; Vessel Of Magic. (61:22)
Personnel: Stefano Battaglia, piano, prepared piano; Michele Rabbia, percussion, electronics.
Ordering Info: ecmrecords.com



James Moody
4B

IPO 1017

★★★★½

An ageless wonder (he just turned 85), saxophone great James Moody just keeps on cookin'. His latest example comes via *4B*, the followup to, of course, *4A*. Playing a conventional mix of standards, the band includes two originals as well. And the band is strong at every position: Kenny Barron on piano, bassist Todd Coolman and Lewis Nash on drums.

The breezy nature that is Moody's (heard playing tenor) is on display with easygoing, swinging versions of Billy Strayhorn's "Take The 'A' Train," followed by a downshifted, medium-tempo "Hot House." That Tadd Dameron bebop classic (no longer a typical bebop burner here) is complemented by Kurt Weill's "Speak Low," played at a similar tempo but with that familiar Latin lilt amid its usual swing. By this point it becomes clear that the band's cohesiveness is what makes this music work, Moody giving everybody room to breathe, as is his wont. *4B*, in fact, is a great place to not only hear all things Moody but Barron as well, as he glides through this straightahead program as the consummate accompanist/soloist.

The two originals are by bassist Coolman ("O.P. Update," for the late Oscar Pettiford) and Barron ("Nikara's Song," for his 7-year-old granddaughter). Both fit quite naturally into the program of nine songs. Together, these songs showcase both authors even as they allow for other band members to shine (Barron's given ample room to ruminate on "O.P.," while Moody shares the spotlight with the pianist, both playing gently on "Nikara").

And while *4B* may lack an edge and holds few surprises, it's as solid a "standard" treatment of mainline jazz as we are bound to hear these days, perfect for anyone on the look for how two seasoned veterans (Moody and Barron) can team up with two veterans on-the-make to create some very listenable, carefree jazz.

—John Ephland

4B: Take The "A" Train; Hot House; Speak Low; Polka Dots & Moonbeams; I Love You; O.P. Update; Nikara's Song; Along Came Betty; But Not For Me. (61:07)
Personnel: James Moody, tenor saxophone; Kenny Barron, piano; Todd Coolman, bass; Lewis Nash, drums.
Ordering Info: iporecordings.com

Larry Coryell
Prime Picks: The Virtuoso Guitar Of Larry Coryell

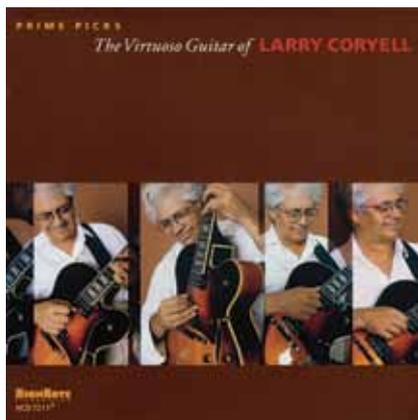
HIGHNOTE RECORDS 7211

★★★★½

The name Larry Coryell will always be associated with the impressively coiffed, fret-blazing young fusionista who erupted onto the scene in the 1970s, when it was nearly impossible to tell the difference between rock and jazz guitarists. Both the reason why his work of the ensuing 30 years has been so overlooked, as well as the evidence against such underestimation, are strongly presented on *Prime Picks*, which gathers 10 tracks from the five albums Coryell recorded for HighNote between 1999 and 2003.

Throughout these selections, the pyrotechnic displays of the guitarist's youth are replaced by a much more self-effacing virtuosity. In a variety of contexts from solo to sextet, Coryell gives himself over to the music, offering succinct, cleanly articulated ruminations on each melody with an egalitarian refusal to showcase his own prowess at the expense of his bandmates.

The sideman roster includes such able collaborators as Buster Williams, Ronnie Mathews,



Yoron Israel and Paul Wertico, but it's in pianist John Hicks that Coryell meets his finest match. The two share an undeniable chemistry, an ease in elaborating on one another's ideas. The best example comes on opener "Inner Urge," which dials back the aggressiveness that so often marks renditions of the Joe Henderson

tune and replaces it with a terse, focused intensity.

As well-rounded as those group pieces are, however, the album's highlights inevitably feature Coryell in a more pared-down environment. Although his 1990s flirtation with smooth jazz is thankfully in the past, the guitarist's ability to make it sound easy sometimes verges on the ignorable; even with Hicks on piano, the Latinized "Star Eyes" never ups the spice past mild.

—Shaun Brady

Prime Picks: The Virtuoso Guitar Of Larry Coryell: Inner Urge; Spiral Staircase; Something; Compulsion; Star Eyes; Limehouse Blues; New High; Bumpin' On Sunset; Tonk; Good Citizen Swallow. (57:19)
Personnel: Larry Coryell, guitar; John Hicks (1, 4, 5, 9), Ronnie Mathews (2, 7), piano; Mark Sherman, vibes (2, 7); Don Sickler (4), Shunzo Ono (7), trumpet; Santi Debrano (1, 4, 5), Buster Williams (2, 7), Larry Gray (8, 10), bass; Yoron Israel (1, 2, 4, 5, 7, 9), Paul Wertico (8, 10), drums.
Ordering Info: jazzdepot.com

Ben Goldberg
Go Home

BAG 001
★★★★★

Tin Hat
Foreign Legion

BAG 002
★★★★★

San Francisco clarinetist Ben Goldberg debuts his new BAG label with two strong, if quirky, releases. His own album deals with rhythm in clever, offbeat ways. While the music will come as no big revelation to fans of, say, Bill Frisell or Marc Ribot, Goldberg and friends achieve a fluid ensemble dialectic that addresses funk in a low-key, offbeat way yet feels right. Goldberg shows himself to be a resourceful writer (the clarinet/cornet/guitar voicing on "Reparation" is especially intriguing) who gives his players plenty of room to have their say.

With no keyboard, the rhythm section duties fall to guitarist Charlie Hunter and drummer Scott Amendola. The tempos are often medium/slow, and Amendola will hit the backbeats with little ornamentation. That leaves holes for Hunter to drop pungent guitar chords and short figures into. Add Ron Miles' spare, dry-toned



cornet and Goldberg's staccato clarinet—both limiting themselves to short, well-placed phrases and harmonized heads. The result is a cool musical fire that burns slow, and no more so than on the lazy "Head And Tails." Goldberg alternates bluesy turns with klezmer-inspired grace notes as Amendola discreetly slaps brushes on his floor tom. Based on this album, this is a very good band.

A similar light-touch approach to tension-and-release, subtle dynamics and solo brevity is found on the Tin Hat disc. But where Goldberg's music seems to be fairly homogenous, Tin Hat has many more elements that it refers to and filters: Bartok, tango, Gypsy, country blues, a reverence for Brecht-Weill, cowboy songs, circus music, Ives, French cabaret, mariachi and klezmer. While these strains are in play, they

are usually quite recessed and used sparingly. Violinist Carla Kihlstedt and guitarist/dobro player Mark Orton account for the written material, which could easily serve as a Tim Burton movie soundtrack.

The band combines these elements in clever ways: Goldberg's bass clarinet rumbles around on "Ana Ivanovic," a tango; Kihlstedt's violin and Goldberg's clarinet slither together on "Hotel Aurora"; her plaintive lament on the trumpet violin (with a horn rather than a resonant wooden body) in "Asterisk" adds another distinct tonal flavor; Orton's dobro channels a tiny sitar on the title tune; and Ara Anderson's trumpet obliquely refers to a mariachi dirge on "Sunrise At Independence."

—Kirk Silsbee

Go Home: TGO; Wazee; Lace; Root And Branch; Head And Tails; Ethan's Song; Inevitable; Isosceles; Reparation; Papermaker. (60:10)
Personnel: Ron Miles, trumpet; Ben Goldberg, clarinet; Charlie Hunter, seven-string guitar; Scott Amendola, drums.
Ordering Info: bagproductionrecords.com

Foreign Legion: Helium; Big Top; A Fata Morgana; Compay; Waltz Of The Skyscraper; Hotel Aurora; Asterisk; The Last Cowboy; Sunrise At Independence; Ana Ivanovic; Foreign Legion; The Secret Fluid Of Dusk; New West; Slip; Nickel Mountain. (67:25)
Personnel: Carla Kihlstedt, violin, trumpet violin; Mark Orton, guitar, dobro; Ben Goldberg, clarinet, contra alto clarinet; Ara Anderson, trumpet, pump organ, piano, glockenspiel, percussion; Mathias Bossi, percussion (4, 6).
Ordering Info: bagproductionrecords.com

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Beyond/DVD | BY TED PANKEN

Brazilian Icon And Big Swing

Veteran Brazilian music producer Nelson Motta makes an interesting point in the Extras section of *No More Blues*, the first of three hour-long DVDs that constitute **Tom Jobim: Brazil’s Ambassador of Song** (DRG 18101; 30:00; 74:00; 69:00 ★★★★★), a sprawling portrait of the life and times of the iconic composer-pianist-singer Antonio Carlos Jobim. Midway through an entertainingly caffeinated 9-minute soliloquy, Motta states that the emergence of the bossa nova movement during the latter 1950s was the ideal expression of Brazil’s “embrace of the future,” and proceeds to analyze the qualities that made Jobim’s oeuvre the apotheosis of the bossa sensibility.

Director Roberto DeOlivera elaborates this notion from different angles on each DVD, using extensive concert and studio footage drawn from holdings owned or licensed by Jobim’s publishing company or by his widow Ana Jobim, and juxtaposing these sequences with various interviews, archival photographs and evocations of Brazil’s urban and rural landscapes. *No More Blues* explores Jobim’s formative years, his associations with lyricist Vinicius de Moraes on the 1956 musical play *Orfeu Da Conceição*, the source of the catalytic film *Black Orpheus*, and with guitarist-singer João Gilberto, with whom Jobim cut the early ’60s albums that exposed him to an international fan base. *Waters Of March*, narrated by Chico Buarque, and *She’s A Carioca*, narrated by Edu Lobo, illuminate Jobim’s artistic development in its Brazilian context. The former elaborates how Jobim incorporated his immersion in Brazil’s flora and fauna into his musical production, while the latter links Jobim’s sensibility to the topography and cultural mores of Rio De Janeiro, and traces the synchronous maturation of the city and its famous son. The net result? A portrait that addresses Jobim’s persona by privileging his Brazilian-ness over his globally influential persona, but also contains no small amount of saccharine hagiography. The concerts, from 1985 and 1990, feature Jobim’s virtuosic Banda Nova—framed by an on-point five-woman chorus, cello, guitar, bass and drums, the maestro sings the classic lyrics and improvises on his singular harmonies with passion, concision and understated flair, commenting urbanely on the flow.

Ordering info: e1entertainment.com

Throughout the 90-minute 2006 documentary **Svend Asmussen: The Extraordinary Life And Times Of A Jazz Legend** (Shanach-

TOM JOBIM Brazil’s ambassador of song

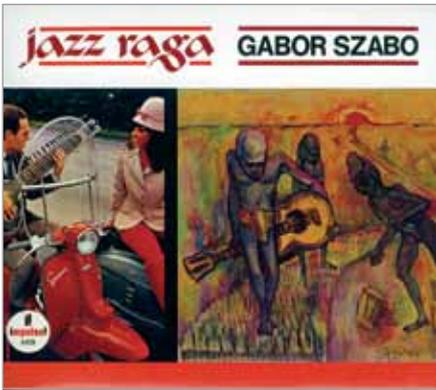


ie 6334 180:00 ★★★★★), the Danish violin virtuoso, still able to recite portions of *The Iliad* at 90, recounts his adventures in vivid, gripping language. Known outside of Denmark primarily for his appearance on a four-violin Duke Ellington date in 1962, Asmussen—who learned jazz in the ’20s by copying Joe Venuti solos and burnished his showmanship during the ’30s when sharing the stage with the likes of the Mills Brothers and Fats Waller—is revealed as a five-tool entertainer, as comfortable doing ’50s TV comedy skits that wouldn’t have been out of place on a contemporaneous American variety show as jamming with the likes of Benny Goodman and Toots Thielemans. There is value added in a two-hour video jukebox comprising 30 Asmussen performances between 1938 and 2003. The images are crisply digitized, and the subtitles are excellent.

Ordering info: shanachie.com

Also from the Danish TV archives is **Ben Webster: Tenor Sax Legend, Live And Intimate** (Shanachie 6333 120:00 ★★★★★), including the minimalist 48-minute portrait *Big Ben*, from 1971, and 64 minutes of performance footage from separate occasions in 1965, 1968 and 1969. Shot with one camera, *Big Ben* opens with 12 minutes of Webster in the studio, recording “Some Other Spring” with a string orchestra, then switches to Webster in his Copenhagen apartment, first reminiscing about his early years, and then enjoying a beer-and-schnapps visit from trumpeter Charlie Shavers, who joins him later that evening, after an unspecified amount of imbibing, for a session at the Club Montmartre. **DB**

Ordering info: shanachie.com



Gabor Szabo
Jazz Raga

LIGHT IN THE ATTIC 053
★★

Steve Smith/George Brooks/Prasanna
Raga Bop Trio

ABSTRACT LOGIX 025
★★★★

These two recordings span some 43 years, covering a period that's seen a number of similar projects take place. Defined as a form of music adopted by Hindu musicians as source material for improvisation, it seemed inevitable that jazz musicians would be drawn to the raga form.

The reissue of Hungarian-born guitarist Gabor Szabo's *Jazz Raga* (recorded in 1966) recalls a time when jazz was already looking beyond its borders, anticipating what might now be termed world music. It is a mixed bag, partly due to how it tried to straddle the fence with the ascendant pop and rock music of the day. Hear "Krishna" for a dated take on a backbeat driven blues that seems relevant in name only to this project. Likewise, "Raga Doll" (gotta love the title) is more pop-oriented material, this time performed in a more Latin context. Heard back to back with the original Rolling Stones' sitar-laced, edgy "Paint It Black," Szabo's version is still perfect for cocktail lounge background music. Catchy titles like "Walking On Nails" and the jazzy waltz "Search For Nirvana" do offer some semblance of Eastern exoticism with good examples of Szabo's facility as a string player, the former offering some groovy, mysterious muted narration along the way. Szabo's balancing act of guitar and sitar was a worthy experiment, but *Jazz Raga* is of interest primarily as a cultural statement and less as one future musicians might refer to.

Raga Bop Trio, on the other hand, reflects the benefit of having so many subsequent efforts to grow and learn from. Like *Jazz Raga*, though, there is much that suggests this is less about being a synthesis of East and West and more a blend that also includes rock, funk and Afro-Caribbean elements. With drummer Steve Smith (who doubles on the Indian vocal style known as konnakol), tenor and alto saxist George

Brooks and guitarist Prasanna (on electric and acoustic guitars), this band's outreach with original music is a combination of grooves without a bottom. The lighter-than-air feel makes the music pop, Smith's rapid-fire style on snare and toms a familiar signature, while Brooks' forceful tenor and singing alto are constant reminders that this is a jazz project with Eastern overtones. Prasanna's guitar, fleet and full of punctuation at times, is more authentically tied to a sitar sound than what *Jazz Raga* offers. Hear "Miss Oma" and the aggressive "Tug Of War" and the rock energy of "Dubai Dance" for just this kind of

playing. "Love And Hunger" offers a more relaxed break, while "Ironically!" enjoys one of the album's best rhythmic arrangements as well as Smith's dialogs on toms and fetching, rapid-fire konnakol vocal phrasings. —*John Ephland*

Jazz Raga: Walking On Nails; Mizrab; Search For Nirvana; Krishna; Raga Doll; Comin' Back; Paint It Black; Sophisticated Wheels; Ravi; Caravan; Summertime. (34:33)

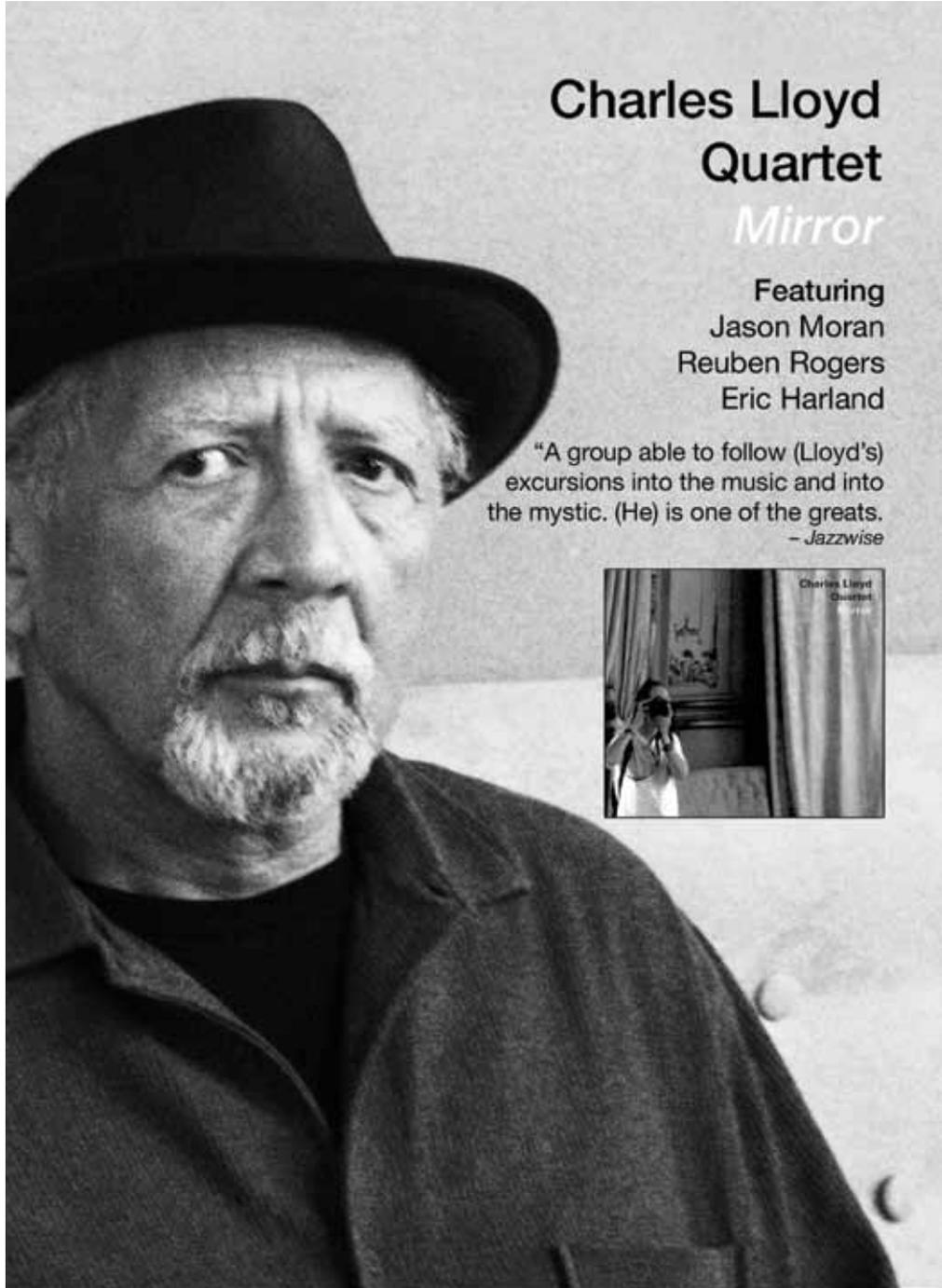
Personnel: Gabor Szabo, guitar, sitar; Jack Gregg, bass; Bernard "Pretty" Purdie, drums; Bob Bushnell, electric guitar (1-3, 5, 7, 9); Ed Shaughnessy, tablas (2).

Ordering Info: lightintheattic.net

Raga Bop Trio: Tug Of War; Miss Oma; Love And Hunger; Ironically; Garuda; The Geometry Of Rap; Moonlanding; Dubai Dance; Katyayini. (46:53)

Personnel: George Brooks, tenor, alto saxophones; Prasanna, electric, acoustic guitars; Steve Smith, drums.

Ordering Info: abstractlogix.com



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Charnett Moffett *Treasure*

MOTÉMA 43
★★★★½

Bass player Charnett Moffett throws a curveball with *Treasure*, an album that not only escapes broad definitions and categorizations, but also provides a potent opportunity to explore his axe in its basic function as well as in a lead instrument capacity. In the process, Moffett puts on display his compositional and arranging skills, which are noteworthy if not as phenomenal as his instrumental abilities.

Switching between the upright acoustic bass and fretless and piccolo electric bass guitars—at times relying on overdubs—Moffett is as concerned with melody as he is with tones and colors, which is reflected by his choices of instrumentation. Tablas, sitar, didgeridoo, or bass clarinet are as prominently featured as the more traditional piano, guitar, trumpet or tenor saxophone.

For the most part, Moffett avoids world music clichés or novelty effects to create a musical universe of his own, which is informed by a wide



range of influences. In particular, with the support of drummer Denardo Coleman, Moffett delivers his own brand of harmolodics with the frantic “Beam Me Up.” Elsewhere, unusual colors and hues as well as the rich tonalities he elicits from his instrument(s) are welcome additions to the more well-trodden styles he deals with.

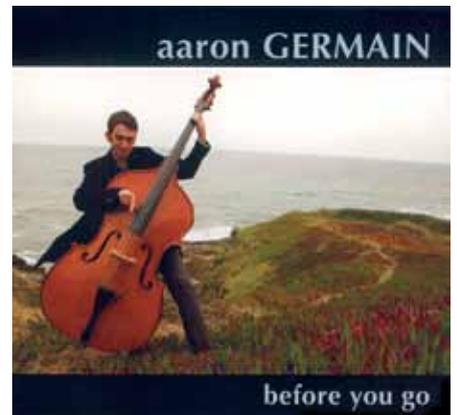
His solo pieces, “Country Blues” and the title track, are arresting and uplifting as well as a testimony to the bass player’s inexhaustible melodic invention. If Moffett has a knack for infectious lines and beats, what impresses most are his luxurious juxtapositions of rhythms, harmonies and melodies. It takes repeated investigations to fully uncover the wealth of details some of his compositions harbor.

—Alain Drouot

Treasure: Swing Street; The Celebration; The Thing Of Swing; Say La; Beam Me Up; Praise; Country Blues; Down Up Blues; Say La La; Treasure; Sound Healing I; Sound Healing II. (53:24)

Personnel: Charnett Moffett, acoustic and electric basses; Casimir Liberski, piano (1–6); Denardo Coleman (1, 5), Rodney Holms (2–4, 6); Max Moffett, drums (8), tablas (2, 11, 12); Stanley Jordan, guitar (2, 3); Angela Moffett, tamboura (1–4, 8, 9, 12), vocal (4); Amarela Moffett, vocal (4); Oran Etkin, bass clarinet (1, 3, 5); RJ Avalone, trumpet (2); Irwin Hall, tenor saxophone (2); Anjana Roy, sitar (4, 9); Tomoko Sugawara, kugo harp (9); Jana Herzen, didgeridoo (8).

Ordering info: motema.com



Aaron Germain *Before You Go*

(SELF RELEASE)
★★★★½

Acknowledging his mortality (he’s only 33), bassist and composer Aaron Germain felt an intense urge to record his work, which resulted in the fine album *Before You Go*. Germain, who has worked with many luminaries, including Yusef Lateef, penned all 10 of the album’s cuts, which reflect his diverse interests.

Most of the album features straightforward forms and styles: the relaxed bossa “Higashi Nakano,” several waltzes and a blues. Germain shows his inventiveness as a composer on the waltz “Lakefood.” A 28-bar AABA form, it features irregular phrase lengths and plenty of two-against-three feel. As a soloist Germain generally plays higher-register pizzicato lines and isn’t afraid of taking on the burner “Culebra,” which recalls “Giant Steps.” Tenorman Sheldon Brown’s stream-of-consciousness soloing produces continual themes and variations and is reminiscent of early John Coltrane in that he has a lot to say and needs to say it. He is a rhythmically inventive player who combines different note values to build creative and engaging phrases. Pianist Matt Clark’s right-hand single-note lines snake through the changes and are occasionally interrupted by left-hand jabs. Like Brown, Clark does not use much space.

Germain displays his electric bass chops and other influences on two tracks: the funky “Deep Breath” and the Brazilian-based “Bellabou Baiao.” Germain holds down the former with a funky bass line. The latter features two accordions, Brazilian-born guitarist Ricardo Peixoto and Brown’s tasty clarinet playing, which evokes Anat Cohen’s work with the Choro Ensemble. Although Germain’s solo never lays right rhythmically, the track kills and it would be nice to hear an entire CD in this style. Both songs are great but do not match the disc’s predominant style.

—Chris Robinson

Before You Go: Higashi Nakano; Deep Breath; Culebra; Admiral Drive; Lakefood; Bellabou Baiao; Amaenbou; Wrong Way Blues; Missed Your Meaning; Quiet Sunrise. (62:24)

Personnel: Aaron Germain, bass; Sheldon Brown, tenor sax, clarinet (6); Matt Clark, piano (except 6); Bryan Bowman, drums (except 2, 6); Ricardo Peixoto, guitar (6); Phil Thompson, drums (6); Brian Rice, percussion (6); Adrian Jost, Colin Hogan, accordion (6); Jeff Marris, drums (2); John Gove, trombone (2); Derek Smith, vibraphone (2); Matt Heullitt, guitar (8).

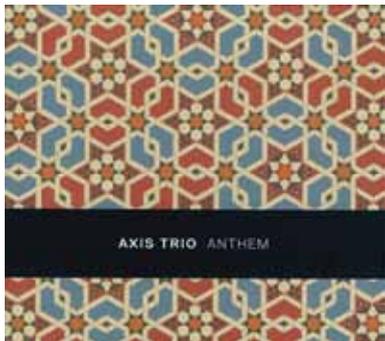
Ordering info: aarongermain.com

Axis Trio *Anthem*

ACCRETIONS ALP 049
★★★★

The longer one listens to the complex interactions that take place on this latest from Axis Trio, the clearer it becomes that *Anthem* may not be its most appropriate title. The name of the label might be more suitable, in that each track amplifies on the one it follows, creating not the edifice that is implicit in the word “anthem” but rather an accumulation of experiences, whether through doing or listening—in other words, accretion.

The titles do suggest a progression, from the cheesy puns that label the first three tracks to the pairing of “Then It Walked” with “Leap Toward Immortality” later on. Still, *Anthem* is not so much a long-form conceptual effort as a string of sonic snapshots. Most begin traditionally, with themes defined clearly enough to remain in sight through group improvisations in the midsections. Often these themes are consonant, as in “It Shall Ripen,” whose mournful minor feel retains a prickly edge by being set above the tonic note, struck or plucked repeatedly and directly on one of the piano’s F strings. But when Sam Minaie begins a funk figuration in 6/8, the feel changes so dramatically that it would seem unrelated to what the group had established at the top if not anchored over that same piano string, which continues to sound as the



rhythm evaporates, the tempo slows and an unexpected ending transforms that F from the root to the seventh in an unresolved G7 chord.

The funk section of this tune, then, feels more like an arrangement device than a groove allowed to more freely swing. This is true on most of the medium-up tracks on *Anthem*, which generally feature similarly dense and dolorous

compositional elements. These elements are at times obscured or enhanced by electronic applications, as in the sputters and sparks at the end of “Eh-Che-Ka.” Now and then they move deeper into the fabric of the music, as on “The Hand That Feeds,” which begins with an accelerating motif whose timbre suggests a racing heartbeat and then hardens into a techno-like pulse.

Most of *Anthem* is intriguing. The musicians read each other insightfully and quickly. Their ideas merit attention and examination—but in the end, their music lives exclusively in that cerebral realm. With no full-formed melodies to inspire more substantial variations, with the texture teetering between acoustic purity and high-voltage distortion, *Anthem* covers several bases but doesn’t quite bring the runner home.

—Robert L. Doerschuk

Anthem: When The Curd Meets The Rennet; Whey It Out; It Shall Ripen; Eh-Che-Ka; L’Enfant Symptôme; Sterile Dreams; Anthem; ... Then It Walked; Leap Toward Immortality; The Hand That Feeds. (60:34)

Personnel: Amino Belyamani, piano, prepared piano, electronics; Sam Minaie, bass, cello; Qasim Naqvi, drums, toys.

Ordering info: accretions.com

East Meets West

Contemporary Records' Lester Koenig hit on a clever concept in 1957: pairing leading figures from the then-trendy West Coast jazz scene with the more established bop musicians living in New York. The formula yielded two milestones—*Art Pepper Meets The Rhythm Section* and Sonny Rollins' *Way Out West*—that have been newly reissued by Concord Music Group's Original Jazz Classics imprint. Both albums rank among the best of the 1950s: straight-ahead fare bearing the mark of genius.

Art Pepper Meets The Rhythm Section (OJC 31992; 50:52 ★★★★★) paired the Los Angeles alto player with Miles Davis' mid-1950s backline of pianist Red Garland, bassist Paul Chambers and drummer Philly Joe Jones. It qualified as an East-vs.-West litmus test for Pepper, who had yet to perform in New York. But the timing was hardly auspicious. Pepper, whose lifelong struggles with narcotics are legendary, was only months removed from a 10-month stretch in federal prison.

The repertoire was typical of the era—standards, blues, bop—and Pepper didn't try to wow the band with his chops. While Pepper heats up on "Straight Life," the session features mostly mid-tempo. The highlights include Cole Porter's "You'd Be So Nice To Come Home To" and the laid-back "Waltz Me Blues" that Pepper co-wrote with Paul Chambers.

Rollins' Way Out West (OJC 31993; 70:42 ★★★★★) not only marked the tenor player's first piano-less trio date, but also features two cowboy-themed novelty songs that live up to the album's title (and a classic cover shot portraying Rollins as a gunslinger in the Mojave Desert). The East-vs.-West rivalry was less of an issue. While bassist Ray Brown and drummer Shelly Manne had moved to Los Angeles by then, they were both native Easterners and well-acquainted with New York's bop scene on 52nd Street.

Rollins' gruff tone and behind-the-beat style were well suited to Johnny Mercer's "I'm An Old Cowhand" and Peter DeRose's "Wagon Wheels." Shelly Manne's "clip clop" beat mimics a horse's languid steps commonly heard in Hollywood Westerns. "Come, Gone"—Rollins' tune over the changes to "After You're Gone"—qualifies as the album's masterpiece.

The driving, near-vocal reading exploits the harmonic freedom of a piano-less trio, and provides a compelling contrast to the mid-tempo and ballad performances that predominate. The album includes alternate takes of "Cowhand" and "Come, Gone"; both are longer and more intense.



Art Pepper: mid-tempo heater

In spite of its promising billing, **Thelonious Monk With John Coltrane (OJC 31989; 45:45 ★★★★★½)** suffers from unevenness. Released by Jazzland in 1957 (and newly reissued by Original Jazz Classics), the album documents perhaps the only studio encounter between the two icons. Coltrane fronts a quartet on three of the seven tracks; two others feature a septet that includes Coleman Hawkins.

With the exception of "Monk's Mood," the set lacks the adventure associated with the headliners. "Ruby, My Dear" opens the album with some of the straightest, most conventional playing Monk ever recorded. "Trinkle, Tinkle" provides one of the highlights, extending from the spirited reading of the chart to Coltrane's solo. Great hard-bop.

The bonus track, "Monk's Mood," also should be heard. Coltrane and Monk perform a duet at a ballad tempo before bassist Wilbur Ware joins in toward the end. The elastic reading, especially the duo's loose sense of time, anticipates the innovations that would occur in the 1960s.

Coltrane also performs a memorable solo on "Nutty," but Monk sits out for nearly all of it. The septet's performance of "Off Minor" features a typically muscular solo by Hawkins, but Coltrane is nowhere to be found. While the album foreshadows Coltrane's imminent breakthrough, it fails to do justice to the names on its marquee.

DB

Ordering info: concordmusicgroup.com





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CJA-32109-4P

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Bobby Previte *Pan Atlantic*

AUAND 9020
★★★★½

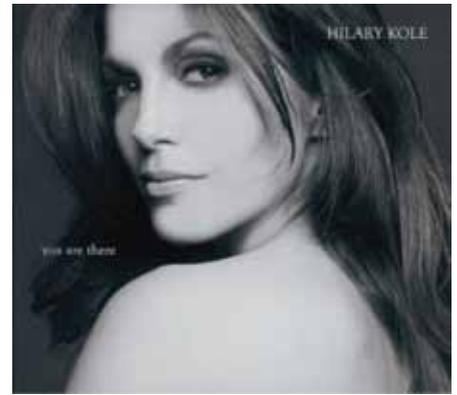
What a delightfully strange journey Bobby Previte has traveled. Forever composing and drumming as if he's the sideshow to a futuristic New Orleans brothel, his music has always danced—make that pounced—around the edges of civilized music society. The dude just enjoys poking his finger into people's faces, whether he's driving a stop/start Cuban beat, composing a mad duet for trombone and bari sax, painting a sci-fi soundtrack, or dripping lush, noirish notes on an unsuspecting passerby's head.

Pan Atlantic features trombone genius Gianluca Petrella in a quintet well suited to Previte's unique arrangements. The compositions flow naturally one into the other, "Deep Lake's" free-ish dawn excursion slowly amping up to "Stay On Path," a rhythmically adventurous track that simmers as trombone and bari sax frolic like battling comedians. "Destruction Layer" resembles a parade march for space aliens; "Question Mark" recalls Don Ellis' ghostly soundtrack to *The French Connection* (or perhaps Joe Farrell's *Moon Germs*), all rumbling electric piano and swollen trombone.



Regarding Previte's inventive worldview, my comments from a 2007 DownBeat column still hold true: "It's as if Previte ... is stuck in a NASA probe, absorbing and deflecting 50 years of space jazz, Zappa-esque absurdities and Tiki bar refuse, often [within] a swirling, *Bitches Brew* cocktail. The grooves bump and spill like a waste dump spewing toxicities, Previte smashing his floor tom one second, laying out a saucy burlesque beat the next, making love to a sizzle cymbal elsewhere." —Ken Micallef

Pan Atlantic: Deep Lake; Stay On Path; The Eternity Clause; Destruction Layer; Pan Atlantic; Question Mark; Veltin. (60:25)
Personnel: Gianluca Petrella, trombone; Wolfgang Puschnig, alto sax; baritone sax; Benoît Delbecq, Fender Rhodes; Nils Davidsson, bass; Bobby Previte, drums; Fender Rhodes.
Ordering info: bobbyprevite.com



Hilary Kole *Haunted Heart*

JUSTIN TIME 8543
★★★★

You Are There (Duets)

JUSTIN TIME 8561
★★★★½

Vocalist Hilary Kole's 2009 debut *Haunted Heart* offers something for everyone: jazz spice if swing is your thing, Judy Collins inspired piano-folk for soft summer nights, and a shiny dollop of cabaret when a tux is in order.

Kole doesn't pretend to be a jazz purist (even with producer John Pizzarelli onboard), though she surely swings, as evident in opener, "It's Love," as well as "Deed I Do," "Better Than Anything" and "The Snake." As fresh-scrubbed as an Idaho potato, Kole's glorious vocal tone is clear, high and clean, and she quickly adapts to anything Pizzarelli can dream up. That's her strength and her weakness.

Kole acquits herself so well when swinging the beat, it's a minor letdown when her freewheeling spirit is suppressed by such maudlin material as Alec Wilder's "Blackberry Winter," or the dreary title track. But really, that's nitpicking. Kole's gorgeous tone and concise, sexy, sunny phrasing is impossible not to enjoy.

You Are There, the fast follow-up, follows a more focused direction. Abandoning all accompaniment save a handful of stellar pianists, Kole opts for slow tempos throughout, quickly freezing *Haunted Heart's* fever pitch. Slower tempos do not treat Kole kindly, even with Hank Jones, Dave Brubeck, Steve Kuhn, Michel Legrand (a stand-out on "How Do You Keep The Music Playing?"), Kenny Barron, Benny Green, Cedar Walton and others flowing the melodies. —Ken Micallef

Haunted Heart: It's Love; There's A Small Hotel; 'Deed I Do; I Didn't Know About You; Better Than Anything; Like A Lover; Blackberry Winter; The Snake; Old Boyfriends; How Am I To Know; What'll I Do; You For Me; Haunted Heart. (50:46)

Personnel: Hilary Kole, vocals, piano; Tedd Firth, piano; Paul Gill, bass; Mark McLean, drums; guitar, John Pizzarelli.
Ordering info: justin-time.com

You Are There: If I Had You; Every Time We Say Goodbye; It's Always You; Lush Life; These Foolish Things; I Remember; How Do You Keep The Music Playing?; But Beautiful; Softly, As In a Morning Sunrise; Strange Meadowlark; You Are There; Two For The Road; All The Way; Listen Here. (64:20)

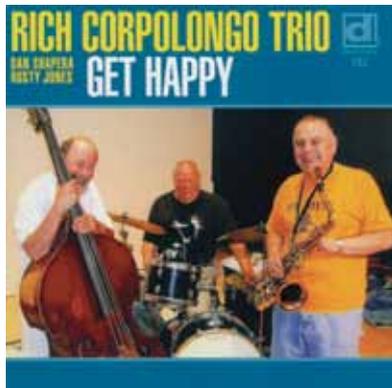
Personnel: Hilary Kole, vocals; Monty Alexander, Kenny Barron, Dave Brubeck, Alan Broadbent, Freddy Cole, Benny Green, Hank Jones, Steve Kuhn, Michel Legrand, Mike Renzi, Cedar Walton, piano; Freddie Cole, piano, vocal.
Ordering info: justin-time.com

Rich Corpolongo Trio *Get Happy*

DELMARK 592
★★★★

Pat Mallingier *Dragon Fish*

CHICAGO SESSIONS 01V11
★★★★



If anything substantiates the truism that Chicago saxophonists embody the soul of their city, it's hearing two of them—a generation apart—define the term "brawny."

At 69, Rich Corpolongo sounds like the archetypal journeyman, with complete command of his instrument and nothing left to prove. Even when the tempo is as bouncy as it is on Charlie Parker's opening "*Chi Chi*," Corpolongo sounds like he's in no hurry to say his piece. Fronting a trio and concentrating on tenor, he takes his time, stretching all but one song over five minutes and relishing the interplay with bandmates Dan Shaper and Rusty Jones. With that playful interchange and a real-time recording approach, *Get Happy* comes as close to capturing a working band on the job as it gets in studio. The only drawback is that Shaper's bass sometimes gets swallowed up by Corpolongo's broad-shouldered sound, while Jones' drums can get a bit too resonate in the live room.

Adopted Chicagoan Pat Mallingier throws his

weight around on tenor, as well, but he also comes armed with his alto and soprano horns, and pulls out his flute to evoke memories of a Tuscan summer. *Dragon Fish* pairs him with pianist Dan Trudell, with whom he's worked since their college days together at North Texas State. Their rapport is warm and close—perhaps too much so on a couple of

numbers that sound almost slick with rehearsal. Mallingier is at his best when he lets his passion shine through, as on the opening "CPW" and "Diffuse"—both of which are indebted to John Coltrane—and on a moving tribute to his friend James Farnsworth.

On "Just Give It A Chance," Mallingier displays a clear, unaffected alto voice, but his tone on flute is somewhat thin, and it doesn't help that "Hills Over Tuscany" is as hard to navigate as a hairpin Italian road. The duo hit their stride on "Camp Dan," where the joy of playing together takes over. —James Hale

Get Happy: Chi Chi; Mangoes; Body And Soul; Without A Song; The Boy Next Door; Get Happy; Wrap Your Troubles In Dreams; Lullabye Of The Leaves; Dewey Square. (68:00)

Personnel: Rich Corpolongo, tenor saxophone; Dan Shaper, bass; Rusty Jones, drums.
Ordering info: delmark.com

Dragon Fish: CPW; Just Give It A Chance; Hills Over Tuscany; Dragon Fish; Diffuse; Camp Dan; Dear James; Pigeon Peas; Adventures; Madeline's Lullaby. (54:45)

Personnel: Pat Mallingier, alto, tenor and soprano saxophones, flute; Dan Trudell, piano.
Ordering info: chicagosessions.com

Autobiography Provides Crowded Picture of Jimmy Heath

I Walked With Giants: The Autobiography Of Jimmy Heath (Temple University Press) bears out Heath's status as a tenor player talented enough to share the stage with pretty much anyone. But Heath's achievements often went overlooked by the public, and this autobiography looks to rectify this.

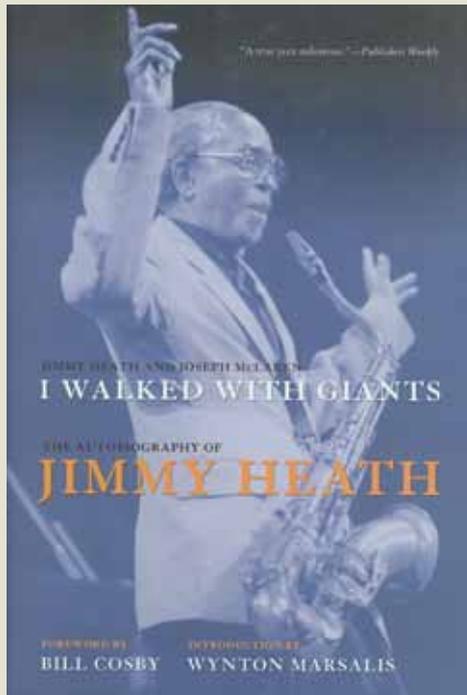
Orrin Keepnews, the well-known jazz record producer, attributes Heath's low profile to the subtlety and sophistication of his artistry, saying, "You have to be knowledgeable to appreciate Jimmy's kind of jazz talent. He's the opposite of flamboyant and colorful. His professionalism sometimes makes you forget that he is an extremely talented, imaginative, and creative jazz musician."

Keepnews numbers among the prominent figures asked to shine a light on Heath's legacy. While this unconventional approach to an autobiography has potential, the narrative often collapses under the weight of its many voices. Heath and co-writer Joseph McLaren settle for blurbs and testimonials, entries that appear in italics with minimal editing. Their presence breaks up the story and will likely frustrate readers interested primarily in what Heath has to say.

In spite of such flaws, *I Walked With Giants* remains attractive. The anecdotes alone are worth the time it takes to dig through the book. Heath spent much of his youth in Philadelphia, a city that became a focal point for the nascent bop movement in the mid-1940s. Heath gained experience alongside Miles Davis, John Coltrane, Dizzy Gillespie, Charlie Parker, Milt Jackson, Clifford Brown, Art Blakey and Philly Joe Jones.

Heath was exposed to more than just bebop, though. He began using heroin in the late 1940s, sometimes in the company of Coltrane and Jones. Following a booking in October 1950 in Los Angeles, Heath recalls how Coltrane nearly died from an overdose. "He cooked up his stuff, drew it up, and shot it into his arm. He immediately fell out on the floor," Heath writes. "If we hadn't revived him, he certainly would have OD'd, and the Coltrane that people know now would never have existed."

Heath overcame his own addiction while serving 53 months in Lewisburg (Pa.) Penitentiary. After being paroled in May 1959, he met his wife, Mona Brown, and late that year recorded his first album, *The Thumper* (Riverside). Heath went on to establish himself as one of Riverside's top composers and



arrangers.

After satisfying the terms of his probation in 1964, Heath moved to a residential cooperative in Queens, N.Y., where he still lives. The 1960s and 1970s were a difficult time for Heath and his peers. He singled out the increasing prominence of free-jazz: "In the sixties, free jazz contributed to our losing black audiences, who preferred music they could understand more readily, such as r&b."

Heath recalls Dizzy Gillespie's disdain for free-jazz during Coltrane's funeral in July 1967 at St. Peter's Lutheran Church in New York. "Dizzy was sitting in back of me," Heath writes, "and there were musicians in the balcony playing free jazz. Dizzy said, 'If they play that stuff when I die, Lorraine [Dizzy's wife] will come in here and shoot all of them.'"

In the mid-1970s Heath formed the Heath Brothers with bassist Percy Heath, a co-founder of the Modern Jazz Quartet who died in 2005, and drummer Albert "Tootie" Heath. The partnership was by turns successful and contentious, but it resulted in significant exposure and a Grammy nomination for *Live At The Public Theater* in 1980. Heath would earn a second Grammy for his own *Little Man Big Band* in 1993.

Heath, who joined the faculty at Queens College in 1987, finally received acclaim in the 1990s. The highlights included an honorary doctorate from the Juilliard School in 2002 and the National Endowment for the Arts Jazz Masters Award the following year. The recognition provides a satisfying ending to a turbulent story.

DB

Ordering Info: temple.edu/tempress



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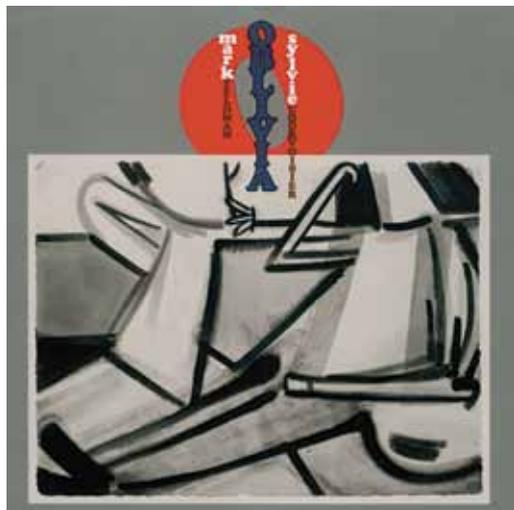
**Sylvie Courvoisier/
Mark Feldman**
Oblivia

TZADIK 7633
★★★★

As one of the titles suggests (“Messiaenesque”), pianist Sylvie Courvoisier and violinist Mark Feldman are indebted to 20th century classical music, but the more melodic lines that keep popping in the program are reminiscent of Romantic masters as well. So, is *Oblivia* a jazz record? Certainly not. Now that the question has been settled, one can focus on what really matters, the music.

The heightened drama of the short opener “Conky’s Lament” sets the tone: Musicianship is at the service of expression, and listeners will be kept on the edge of their seats. Many have explored the idea of blurring the line between composition and improvisation, but few have managed to show results that convincing. The recurring themes and motifs within some of the pieces emphasize the compositional aspects, but the way Courvoisier and Feldman build tension by feeding off each other can only be produced on the spur of the moment. The ability of the two musicians to keep fresh ideas, even within the most composed elements of the pieces, is impressive, as is their way to come in and out of unison.

Courvoisier and Feldman are easily one of the most enthralling husband-and-wife teams around because, in particular, they are equally gifted mu-



sicians. Their dialogue is always stimulating.

There is hardly a wasted gesture. Every single note or sound has a purpose, and Courvoisier reaches inside the piano only to expand her sonic palette or match the violin’s possibilities. Both musicians are at ease in moments of contemplation as much as in emotional passages. Moreover, their mix of abstraction is never off-putting and their lyricism never maudlin. In a nutshell, the duo’s unique and masterful blend of playfulness and depth is quite simply a musical achievement of dazzling beauty.

—Alain Drouot

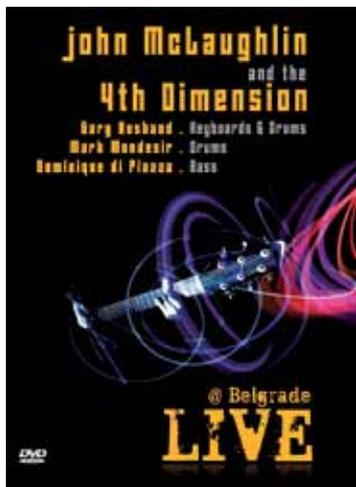
Oblivia: Conky’s Lament; Dunes; Messiaenesque; Purveyors; Oblivia De Oblivion; Double Windsor; Bassorah; Vis-A-Vis; Samar-cande; Fontanelle; Sous Un Rêve Huileux. (51:33)
Personnel: Mark Feldman, violin; Sylvie Courvoisier, piano.
Ordering info: tzadik.com

**John
McLaughlin
& The 4th
Dimension**
Live @ Belgrade

ABSTRACT LOGIX 016
★★★★½

Guitarist John McLaughlin has been busy in recent years, performing in a number of settings with a variety of great musicians. That said, McLaughlin has found a unique spark with his most recent band, the 4th Dimension. In Gary Husband, McLaughlin has found a keyboardist he can trust, and Husband’s skills on his “jungle kit” drum set provide another dimension to the sound of the 4th Dimension.

The cinematography of this concert DVD, filmed in Belgrade in 2008 for Radio Television of Serbia, is uniformly excellent. McLaughlin is the leader and well captured, but the camera really loves the band’s amazing drummer, Mark Mondesir, while Dominique di Piazza fills in admirably on the five-stringed electric bass. This was before the band recorded its recent disc *To The One*, and



some of the material here can be found on McLaughlin’s 2008 CD *Floating Point*.

The set opens with a lengthy number, “Senor C.S.,” where McLaughlin shows off his imposing fretwork and the band swells gradually behind him. There are some tough, bluesy moments, including “Little Miss Valley” and “Raju.” Husband’s hard-rocking composition “Sully” is the only tune not written by McLaughlin, and it features some impressive drumming by Mondesir. McLaughlin is in fine form throughout, reminding us exactly how influential he’s been over players like Santana, Jeff Beck and Frank Zappa. Bassist Dominique de Piazza steps up on “Hijacked,” and there are moments of true excitement when Mondesir and Husband trade exuberant drum licks on the group’s rousing closer, “Mother Tongues.”

—Mitch Myers

Live @ Belgrade: Senor C.S.; Little Miss Valley; Nostalgia; Raju; Sully; Maharna; Hijacked; The Unknown Dissident; 5 Peace Band/ Mother Tongues. (104:00)
Personnel: John McLaughlin: electric guitar; Gary Husband: key-boards; drums; Mark Mondesir: drums; Dominique di Piazza: bass.
Ordering info: abstractlogix.com



Raneae Lee
Lives Upstairs

JUSTIN TIME 230
★★★★

Winner of the 2010 Juno award for Vocal Jazz Album of the Year, Raneae Lee’s 10th album on Justin Time was recorded live at Upstairs, Montreal’s premier jazz club. One of the most successful jazz vocalists on the Canadian scene, this native New Yorker has made Montreal home for the past 35 years. The repertoire she chose for this set, assembled with the expressed intention of exploring “the various shapes of love,” offers fresh takes on standards, compositions by Pat Metheny and James Taylor and one of Lee’s originals.

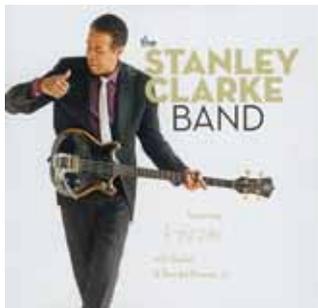
Lee reportedly learned both Jimmy McHugh’s “I Just Found Out About Love”—the fast-paced show tune opening the set—and Johnny Mandel’s “A Time for Love”—perhaps the most evocative tune on the album—directly from Shirley Horn. Her interpretations surge with energy, and though Lee has drawn comparisons to Sarah Vaughan, she has a style and delivery all her own. Victor Young’s “Beautiful Love” receives a breezy, Brazilian-flavored treatment, while the Jerome Kern-Johnny Mercer classic “Dearly Beloved” swings hard. Lee makes an interesting choice with one of Metheny’s lesser-known compositions, “A Crooked Road”; with lyrics by Oregon’s Samantha Moore, its driving rhythm and captivating melody offer yet another vehicle for Lee’s unique, poignant readings. James Taylor’s “Fire And Rain” is tinged with a gospel feel, and Lee’s own “The Storm” is an effectual blues capturing the yearning for a lover (“Missing you is like the darkness just before the storm/And nothing’s gonna hold back the storm”). The band swings, wails and whispers, offering Lee perfect support throughout. Capturing the intimate ambience at Upstairs, the audience’s enthusiasm and the essence of Lee’s performance, this is a fine introduction for those unfamiliar with her work.

—Sharonne Cohen

Lives Upstairs: I Just Found Out About Love; In Love In Vain; A Time For Love; A Crooked Road; Four; Gershwin Medley; Fire And Rain; Beautiful Love; The Storm; Dearly Beloved. (62:19)
Personnel: Raneae Lee, vocals; Richard Ring, guitar; Morgan Moore, bass; John Sadowy, piano; Dave Laing, drums.
Ordering info: justin-time.com

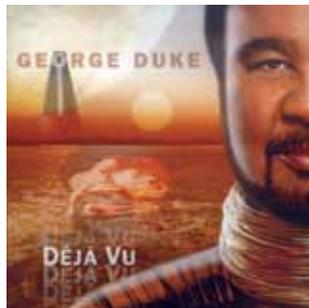
Stanley Clarke
The Stanley Clarke Band

HEADS UP INTERNATIONAL 3161
 ★★★★★½



George Duke
Déjà Vu

HEADS UP INTERNATIONAL 32031
 ★★



Fusion and jazz-rock are shorthand for jazzmen who want to rock out with more than three chords and *improvised* solos that vary from night to night. Stanley Clarke and George Duke have long shared an affinity for such fare. Both cut their teeth in the 1960s, alternating between fusion and straightahead jazz, before enjoying commercial success separately and also jointly in the Clarke/Duke Project.

That said, their recently released albums couldn't be less alike. *The Stanley Clarke Band* plunges headfirst into the high-energy music of the bassist's youth, notably his best-selling album *School Days* (1976) and the mid-1970s recordings of his old band, Return to Forever. Duke's *Déjà Vu* opts for a lightweight approach tailor-made for urban and contemporary-jazz radio.

Only the string sections and vintage key-

boards from Clarke's 1970s albums are missing from *The Stanley Clarke Band*. The fast tempos aren't; neither are the big drum rolls and arching guitar leads. The opener, "Soldier," unfolds in sections marked by a Spanish-tinged melody, brief solos, interludes, wordless vocals and tempos that shift from moderate into high gear. It all comes together quite nicely by the end. "Here's Why Tears Dry" alternately sings like a ballad and builds tension, with Clarke's electric bass sharing the spotlight with his young guitarist, Charles Altura.

Clarke sings through a talk-box on the funky "I Wanna Play For You Too"—think of an unlikely meeting between Peter Frampton and George Clinton—and revisits "No Mystery," the title song from Return to Forever's 1975 album. The jazz-rock tribute "Larry Has Traveled 11 Miles And Waited A Lifetime For

The Return Of Vishnu's Report" speaks the demanding language of a bygone era. So does this album, undoubtedly one of the most satisfying jazz-rock releases of the past decade.

Unfortunately, the same can't be said for Duke's *Déjà Vu*. The keyboard player relies too much on fluffy vocals and slow-cooking grooves. Three tracks provide a welcome departure: "Ripple In Time (For Miles)" couples hard grooves with Oscar Brashear's muted trumpet; "Stupid Is As Stupid Does" serves up a pleasant dose of Crusaders-styled funk; and the brooding title song features potent guitar and violin work that recalls the Mahavishnu Orchestra. If only the rest of the album were as compelling.

—Eric Fine

The Stanley Clarke Band: Solder; Fulani; Here's Why Tears Dry; I Wanna Play For You, Too; Bass Folk Song No. 10; No Mystery; How Is The Weather Up There?; Larry Has Traveled 11 Miles And Waited A Lifetime For The Return Of Vishnu's Report; Labyrinth; Sonny Rollins; Bass Folk Song No. 6 (Mo Anam Cara). (63:28)

Personnel: Stanley Clarke, electric and upright basses; Hiromi, piano; Ruslan, piano, electric piano, synthesizer; Charles Altura and Rob Bacon, electric guitar; Ronald Bruner Jr., drums; Armand Sabal-Lecco, electric bass; Cheryl Bentley, vocals; Bob Sheppard, tenor; soprano saxophones; Lorenzo Dunn, bass synthesizer; Chris Clarke, Jon Hakakian, drum programming.

Ordering Info: heads-up.com

Déjà Vu: A Melody; You Touch My Brain; What Goes Around Comes Around; Bring Me Joy; Ripple In Time; Oh Really?; 6 O'Clock Revisited; Come To Me Now; Stupid Is As Stupid Does; Déjà Vu. (55:55)

Personnel: George Duke, vocals, piano, synthesizers, keyboards, bass, vibes, guitar; Michael Mansour, Larry Kimpel, bass; Ronald Bruner Jr., Teddy Campbell, drums; Paul Jackson Jr., Ray Fuller, Jeff Lee Johnson, Jubu Smith, guitars; Everette Harp, Bob Sheppard, saxophones; Nicholas Payton, Oscar Brashear, trumpet; Hubert Laws, flute; Sarah Thornblade, violin; Rashid Duke, Terry Dexter, Lynne Fiddmont, Lamont Van Hook, Shannon Pearson, vocals.

Ordering Info: heads-up.com

www.chopinusa.pl

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JoAnne Brackeen



PHOTO: JEFF COBB

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Berklee Alumnus '75



Leads all-star groups. Has performed and recorded with the best: Pat Metheny, Gary Burton, Mike Stern, Dave Liebman, Tony Bennett, Dave Grusin, and more...

Professor of Brass

Gabrielle Goodman



Leads all-star groups. Has performed and recorded with the best: Terri Lyne Carrington, Kevin Eubanks, Chaka Khan, Christian McBride, Mulgrew Miller, Roberta Flack, Lonnie Liston Smith, and more...

Associate Professor of Voice

Where to Study Jazz 2011

STUDENT MUSIC GUIDE



Rufus Reid

A Top Jazz
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The Blindfold
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The colleges and universities included in this comprehensive educational supplement can help guide you down the path to becoming a complete jazz musician. Jazz programs range widely in size and focus, and each has its own appeal, whether you seek a career as a professional player, educator, producer or businessperson in the music industry.

Great teachers and programs can be found all across the country and beyond, so it's important to explore the full range of jazz education options out there. We've organized our listings by region (East, Midwest, South, West and International) to help you find exactly what you're looking for in your higher education. Check them out here, read more about them online and take the time to visit as many campuses as you can before deciding where to apply.

With school back in session for the season, DownBeat encourages you to get started on your jazz education journey now, while there's still plenty of time to research colleges and universities with jazz programs available to you in 2011.

FEATURES

84 Rufus Reid
Bassist/Educator Takes The Blindfold Test Live at JEN
BY FRANK ALKYER

98 Experiments & Experience
JEN Artists Roundtable with Don Braden, Stefon Harris, Gerald Clayton and DJ Trentino
BY FRANK ALKYER

112 Logan's Legacy
Oberlin Conservatory's Expanded Jazz Offerings Testify to One Man's Life Work
BY AARON COHEN

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68 East
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East

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BOSTON, MASSACHUSETTS

Student Body: 4,145.

Tuition: \$55,196/year.

Faculty: Joe Lovano, Terri Lyne Carrington, Danilo Pérez.

Jazz Degrees: Composition, Contemporary Writing and Production, Electronic Production and Design, Film Scoring, Jazz Composition, Music Business/Management, Music Education, Music Production and Engineering, Music Therapy, Performance, Professional Music, Songwriting.

Jazz Bands: Jazz/Rock Ensemble, Berklee John Scofield Ensemble, Berklee Wayne Shorter Ensemble, Small Concert Jazz Ensemble, Berklee Thelonious Monk Ensemble, more.

Notable Alumni: Quincy Jones, Diana Krall, Branford Marsalis.

Auditions: berklee.edu/admissions.

Financial Aid: financialaid@berklee.edu.

Scholarships: scholarships@berklee.edu.

Application Deadline: Jan. 15 for fall 2011.

Contact: admission@berklee.edu.

City College of New York

NEW YORK, NEW YORK

Student Body: 170 jazz students.

Tuition: Resident undergraduate: \$2,300/semester; non-resident undergraduate: \$415/credit hour; resident graduate: \$3,680/semester; non-resident undergraduate: \$575/credit hour.

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

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

Jazz Bands: Every semester: Large Jazz Ensemble, Small Jazz Ensemble, Latin Band, Jazz Vocal Ensemble; on rotation: Brazilian Jazz Ensemble, Improvisation Music Ensemble, Jazz & World Music Ensemble, Jazz Repertory Ensemble.

Notable Alumni: Arturo O'Farrill.

Auditions: For entrance into BFA performance programs, auditions are held in mid-October for the spring semester and early March and late April for the fall semester. Students who live in another state or country may send a tape or CD of a live performance at least two weeks prior to the audition date. To schedule an audition, call the Music Department at (212) 650-5411 at least two weeks prior to the audition date.

Financial Aid: Available. Office of Financial Aid, (212) 650-5819, financialaid@ccny.cuny.edu.

Scholarships: Available. Office of Admissions, (212) 650-7035, ccnyscholarships@ccny.cuny.edu.

Application Deadline: Undergraduate: Feb. 1; graduate: March 1.

Contact: Undergraduate admissions: Scott Reeves, (212) 650-7651, sreeves@ccny.cuny.edu; graduate admissions: Chadwick Jenkins, (212) 650-7666, musicgrad@ccny.cuny.edu.

Danilo Perez works with Berklee Global Jazz Institute students



The Collective School of Music

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.

Faculty: Ian Froman, Peter 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.

Jazz Degrees: None.

Jazz Bands: Student Performance group, Advanced Performance Program group.

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

Auditions: In-person or taped auditions accepted.

Financial Aid: Will be available before the end of year 2010. Contact John Castellano at johnc@thecollective.edu for information.

Scholarships: Available for Guitar, Bass and Keyboard divisions. Contact John Castellano at johnc@thecollective.edu for information.

Application Deadline: Two months prior to each semester.

Contact: John Castellano, (212) 741-0091; johnc@thecollective.edu.

College of Saint Rose

ALBANY, NEW YORK

Student Body: 250 total undergraduate music majors, 50 in jazz program.

Tuition: \$23,330/year; \$655/credit for graduate.

Faculty: Paul Evoskevich, Gary Kelly, Paul Quigley, Cliff Brucker, Lee Shaw.

Jazz Degrees: Bachelor's of Science in Music

Industry, minor in jazz performance.

Jazz Bands: Instrumental Jazz Ensemble, Vocal Jazz Ensemble, Recording Musicians' Studio Ensemble, combos.

Auditions: For audition examples, consult the New York State School Music Association (NYSSMA) manual, Levels IV, V and VI, or the equivalent manual from another state music education association. Must audition before Feb. 1 for consideration for scholarships. For more requirements and info visit strose.edu.

Financial Aid: Robert Hansbrough, (518) 454-2022; hansbror@strose.edu.

Scholarships: Robert Hansbrough, (518) 454-2022; hansbror@strose.edu.

Application Deadline: N/A.

Contact: Justin Hadley, (518) 458-5186; hadleyj@strose.edu.

Duquesne University

PITTSBURGH, PENNSYLVANIA

Student Body: 300 undergraduate, 80 jazz undergraduate; 100 graduate, 20 jazz graduate.

Tuition: Undergraduate: \$31,392/year; graduate: \$1,068/credit.

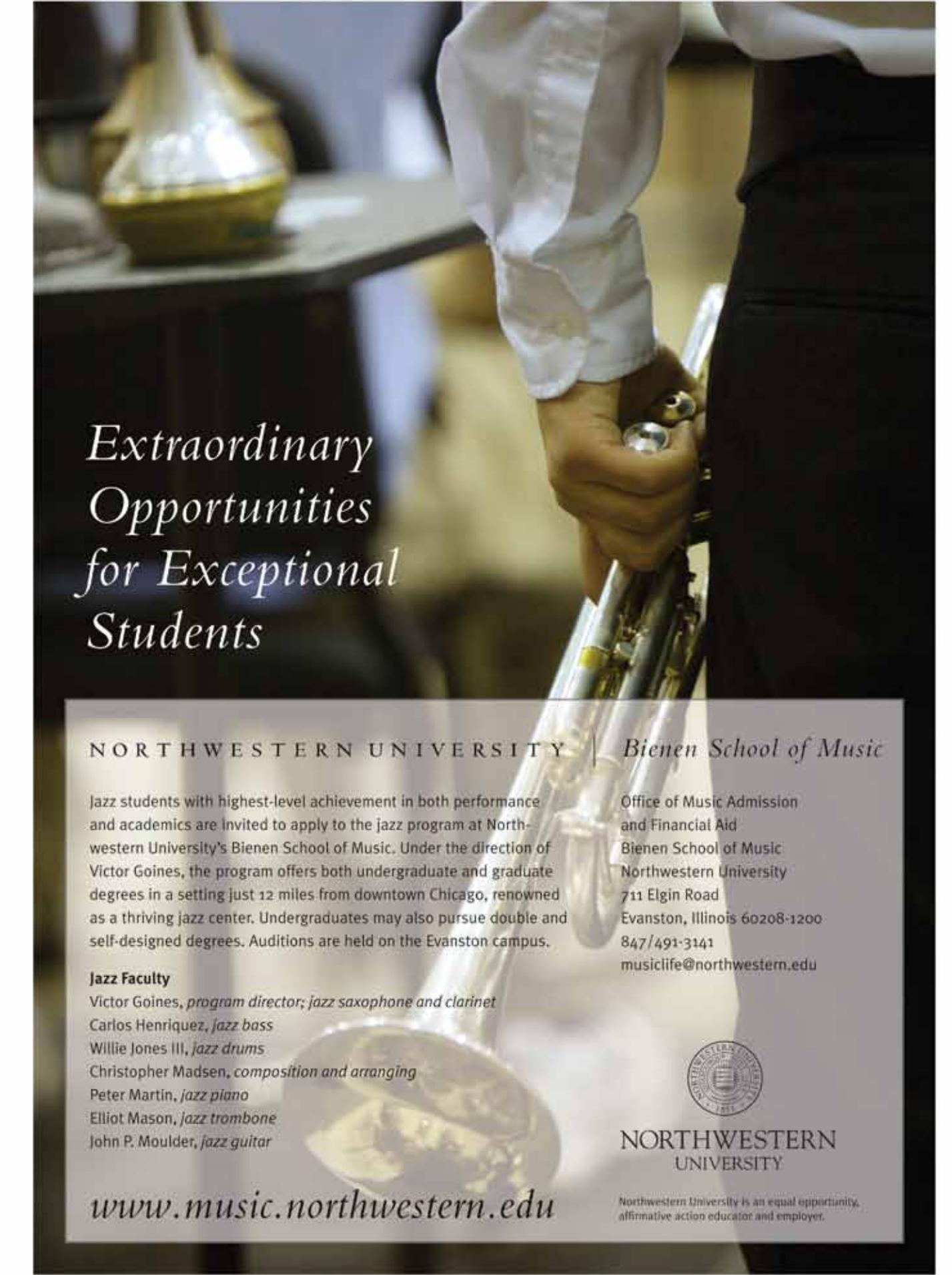
Faculty: Michael Tomaro, Sean Jones, Joe Negri, Ronald E. Bickel, Maureen Budway, Joe Dallas, Jim Guerra, Kenneth Karsh, Mark Koch, Jeffrey Mangone, Leonard Rodgers, Brian Stahurski, Dr. John Wilson, R.J. Zimmerman.

Jazz Degrees: Bachelor's of Music with jazz emphasis, Master's of Music with jazz emphasis.

Jazz Bands: Two big bands, 10 combos.

Notable Alumni: Marty Ashby, Jay Ashby, David Budway, Maureen Budway, Marianne Cornetti, Rossen Milanov, Sammy Nestico.

Auditions: Oct. 22, Nov. 19, Dec. 3, Jan. 14, Jan. 28, Feb. 11, Feb. 25, March 11, March 25. Admission to the School of Music is based on the successful completion of the audition, theory and musicianship exams. All applicants must



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Financial Aid: Available for undergraduate and graduate students. Contact University Office of Financial Aid at (412) 396-6607, duq.edu/financial-aid/.

Scholarships: Talent and academic scholarships available.

Application Deadline: Feb. 11 for scholarship consideration.

Contact: Troy Centofanto, (412) 396-5983; musicadmissions@duq.edu.

Eastman School of Music

ROCHESTER, NEW YORK

Student Body: 60 jazz students.

Tuition: Undergraduate: \$39,480;

graduate: \$1,150/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 Sneider, Dave Rivello, Mark Kellogg.

Notable Alumni: Ron Carter, Maria Schneider, Steve Gadd, 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.

Auditions: CDs if possible.

Financial Aid: Available.

Scholarships: Donnelly Music Scholarship.

Application Deadline: January 2011 for fall admission.

Contact: Undergraduate admissions, (203) 254-4100.

Five Towns College

DIX HILLS, NEW YORK

Student Body: 310 jazz/commercial music students.

Tuition: \$18,400 a year.

Faculty: Peter Rogine, Greg Bobulinski,

Chuck Mymit, Gerry Saulter.

Jazz Degrees: Bachelor's of Music in Jazz/Commercial Music, Master's of Music, Doctorate of Musical Arts.

Jazz Bands: Approximately 18 ensembles.

Notable Alumni: Nina Sky, Samantha Cole, Adam Levine, Jesse Carmichael.

Auditions: Conducted on campus by appointment or on special Saturday mornings throughout the year.

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.

Application Deadline: Rolling Admissions

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

The Hartt School, University of Hartford

WEST HARTFORD, CONNECTICUT

Student Body: 4,500 in the university, 600 in the music school, 40 jazz majors.

Tuition: \$28,852/year.

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.

Jazz Degrees: Bachelor's of Music. No jazz graduate program.

Jazz Bands: Concert Jazz Ensemble, combos.

Notable Alumni: Kris Allen, Abraham Burton, James Burton, Steve Davis, Jimmy Greene, Tony Leone, Eric McPherson, Alan Palmer.

Auditions: For fall 2011 entrance, dates are: Dec. 11, Jan. 28, Jan. 30, Feb. 18, Feb. 19.

Live auditions preferred, recordings accepted from students living more than 300 miles from Hartford. Audition requirements can be found at harttweb.hartford.edu/admissions/audition/jazzrequirements.aspx; students should prepare contrasting pieces from the standard jazz repertoire (to include blues and songbook standards).

Financial Aid: From FAFSA results.

Scholarships: Talent awards, based on the audition.

Application Deadline: Jan. 2, 2011.

Contact: Neal Humphreys, (860) 768-4148; humphreys@hartford.edu.

Howard University

WASHINGTON, D.C.

Student Body: 45 students.

Tuition: Undergraduate: \$17,000/year; graduate: \$20,000/year.

Faculty: Jessica Boykin-Settles, Charles Covington, Kehembe Eichelberger, Fred Irby III, Gerry Kunkel, Sais Kamaliddin, Connaire Miller, Steve Novosel, Chris Royal, Harold Summey, Charlie Young.

Jazz Degrees: Bachelor's of Music in Jazz Studies (instrumental, piano, vocal); Bachelor's

of Music in Jazz Studies with Electives in Music Technology (instrumental, piano, vocal); Bachelor's of Music with Elective Studies in Business–Jazz Emphasis (instrumental, piano, vocal); Master's of Music in Jazz Studies (instrumental, piano, vocal).

Jazz Bands: Howard University Jazz Ensemble (HUJE); Afro Blue vocal jazz ensemble; Jazztet (instrumental jazz combo); Saasy, A Whole Lotta Jazz Singers (vocal jazz ensembles).

Notable Alumni: Benny Golson, Geri Allen, Wallace Roney, Greg Osby, Andrew White, Jessye Norman, Charles Tolliver, Roberta Flack, Donny Hathaway, Harold Wheeler, Bill Hughes, Michael Bearden, Richard Smallwood.

Auditions: By appointment. Info at humusic.org. Contact Fred Irby III, firby@howard.edu (instrumental and piano); Connaitre Miller, millerconnaitre@hotmail.com (vocal).

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

Scholarships: Available. Contact Mark Mauldin, mmauldin@howard.edu.

Application Deadline: Feb. 15 for fall 2011; Nov. 1 for spring.

Contact: Chris Royal, (202) 806-7082.

Ithaca College

ITHACA, NEW YORK

Student Body: 500 total undergraduate music majors; 10–20 total jazz studies majors.

Tuition: Undergraduate: \$33,630/year, graduate: \$9,945/year.

Faculty: Mike Titlebaum, John Stetch, Tom Killian, Nicholas Walker, Frank Campos, Hal Reynolds, Catherine Gale.

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

Jazz Bands: Three full-size big bands and multiple small faculty-coached jazz combos.

Notable Alumni: Jay Ashby, Marty Ashby, David Berger, Nick Brignola, Les Brown, Steve Brown, Tony DeSare, Peter Eldridge, Jim Hynes.

Auditions: Four auditions on Saturday mornings/afternoons in December–February. Requirements include performing a blues, a standard and a ballad from a list of songs.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Feb. 1.

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

The Juilliard School

NEW YORK, NEW YORK

Student Body: 36 total in jazz.

Tuition: \$32,180.

Faculty: Carl Allen, Kenny Barron, Ron Blake, Kendall Briggs, Ron Carter, Xavier Davis, Billy Drummond, Ray Drummond, Benny Golson (Artistic Consultant), Benny Green (Visiting Artist), Eddie Henderson, Christian Jaudes, Rodney Jones, Fred Hersch, Frank Kimbrough, Greg Knowles, Christian McBride (Artist in Residence),

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Robert Hurst Bass, Combos

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

Jazz Bands: Juilliard Jazz Orchestra, Juilliard Jazz Ensembles.

Notable Alumni: Adam Birnbaum, Freddy Cole, Miles Davis, Chick Corea, Sir Roland Hanna, Jon Irabagon, Andy LaVerne, Hubert Laws, Wynton Marsalis, Christian McBride, Tito Puente, Nina Simone, Erica Von Kleist.

Auditions: Dec. 1.

Financial Aid: Available, financialaid@juilliard.edu.

Scholarships: Available, financialaid@juilliard.edu.

Application Deadline: Dec. 1.

Contact: admissions@juilliard.edu.

Kutztown University

KUTZTOWN, PENNSYLVANIA

Student Body: 10,500 at the university, 65 in jazz program.

Tuition: In-state \$15,000; out-of-state \$22,500.

Faculty: Kevin Kjos, Scott Lee, Allison Miller, Jon Wikan, Adam Kolker, David Cullen, Cathy Chemi, Dan Nuenschwander.

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

Jazz Bands: Jazz Ensembles I, II and III.

Notable Alumni: Marques Walls, Marybeth Kern, Clair Socci.

Auditions: Dec. 11, Jan. 29, Feb. 19 and March 19 are the dates for the Afflerbach Scholarship.

Personal audition is encouraged, tapes are accepted.

Financial Aid: Available. Christine Quinter, (610) 683-4550.

Scholarships: Financial Aid Office, (610) 683-4077 or Christine Quinter (610) 683-4550.

Application Deadline: Rolling.

Contact: Kevin Kjos, (610) 683-1583.

Long Island University-Brooklyn Campus

BROOKLYN, NEW YORK

Student Body: 28 music majors, 12 music minors.

Tuition: Approximately \$23,296 for full-time study.

Faculty: Dr. Gloria Cooper (department coordinator), Robert Aquino, Sam Newsome,

Carlo DeRosa, Ralph Alessi.

Jazz Degrees: Bachelor's of Jazz Studies, Bachelor's of Applied Music, Bachelor's of Music Education.

Notable Alumni: Nasheet Waits, Ugonna Okegwo, Miles Griffith.

Auditions: December/May.

Two songs from memory, plus sight-reading. If by mail, demo of instrument/band.

Financial Aid: Available. Call (718) 488-1037; liu.edu/brooklyn/finaid.

Scholarships: Available. Call (718) 488-1011; brooklyn.liu.edu/finaid.

Application Deadline: Rolling enrollment.

Contact: John West, (718) 488-1084, john.west@liu.edu; brooklyn.liu.edu.

Manhattan School of Music

NEW YORK, NEW YORK

Student Body: 392 undergraduate students, 100 jazz students.

Tuition: \$32,340/year.

Faculty: More than 50 faculty members include Justin DiCioccio, Dave Liebman, Jay Anderson, Jim McNeely, Ted Rosenthal, Donnie McCaslin, Scott Wendholt, Peter Eldridge, Vijay Iyer, John Riley, Steve Wilson, Harvie S and Bobby Sanabria.

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

Jazz Bands: MSM Jazz Philharmonic Orchestra, MSM Concert Jazz Band, MSM Jazz Orchestra, MSM Chamber Jazz Ensemble, MSM Afro-Cuban Jazz Orchestra, 23 combos.

Notable Alumni: Ambrose Akinmusire, John Benitez, Stefan Harris, Ryan Kisor, Jane Monheit, Jason Moran, Chris Potter, Kim Thompson, Steve Turre, Miguel Zenón.

Auditions: One audition period held Feb. 25-March 4; prescreening materials required of all jazz majors; live audition by invitation only. Visit msmny.edu.

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

Scholarships: Available.

Visit msmny.edu/fa or e-mail finaid@msmny.edu.

Application Deadline: Dec. 1.

Contact: Megan Siebenhar, (212) 749-2802 x2; admission@msmny.edu.

CONTINUED ON PAGE 76

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My true story of Perfect Pitch

by David-Lucas Burge

IT ALL STARTED when I was in ninth grade as a sort of teenage rivalry...

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

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

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

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

"What's Perfect Pitch?" I asked.

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

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

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

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

"Yes," she nodded aloofly.

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

"OK," she replied.

Now she would eat her words...

My plot was ingeniously simple...

When Linda least suspected, I walked right up and

challenged her to name tones for me—by ear.

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

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

I had barely touched the key.

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

I played another tone.

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

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

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

Now I started to boil.

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

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

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

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

I couldn't figure it out...

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

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

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

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

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

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

Then it happened...

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

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

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



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

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

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

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

could mentally hear their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

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

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

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

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

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

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

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

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

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

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

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

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

The University of Delaware hosts a performing

music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the grand finale.

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

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

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

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



Join musicians around the world who have already discovered the secrets to Perfect Pitch.

For 30 years, we've received letters from musicians in 120 countries:

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber!" J.M., percussion
- "Someone played a D major chord and I recognized it straight away. S.C., bass
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." B.B., guitar/piano
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P., student
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H., student
- "It's so simple it's ridiculous." M.P., guitar
- "I'm able to play things I hear in my head. Before, I could barely do it." J.W., keyboards
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." L.B., bass guitar
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.'" L.H., voice/guitar
- "What a boost for children's musical education!" R.P., music teacher
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." M.U., bass
- "Although I was skeptical at first, I am now awed." R.H., sax
- "It's like hearing in a whole new dimension." L.S., guitar
- "I started crying and laughing all at the same time." J.S., music educator
- "I wish I could have had this 30 years ago!" R.B., voice
- "This is absolutely what I had been searching for." D.F., piano
- "Mr. Burge—you've changed my life!" T.B., student
- "Learn it or be left behind." P.S., student . . .

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For 30 years now, musicians around the globe have proven the simple methods that David-Lucas Burge stumbled upon as a teenager (plus research at two leading universities—see www.PerfectPitch.com/research).

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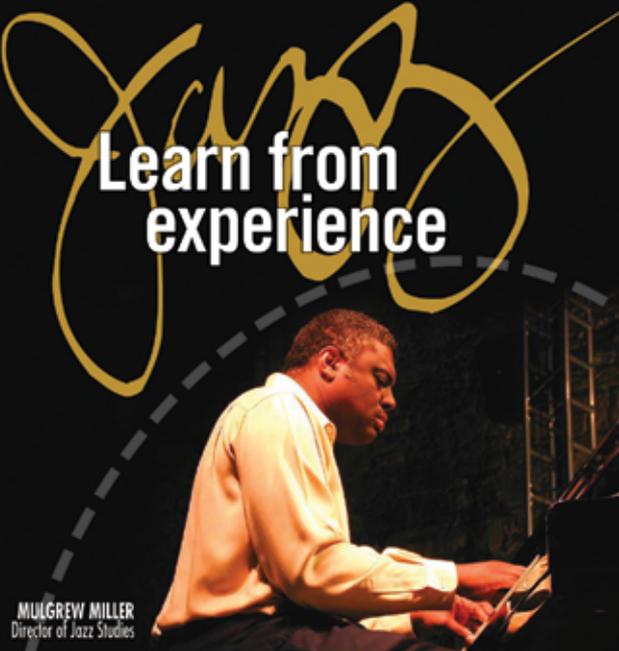
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BOSTON, MASSACHUSETTS

Student Body: 750 at the conservatory, 100 in the jazz program.

Tuition: \$34,500/year; \$31,500/year graduate diploma; estimated living expenses and fees: \$17,500.

Faculty: Jerry Bergonzi, Ran Blake, Luis Bonilla, Frank Carlberg, Anthony Coleman, Dominique Eade, Billy Hart, Fred Hersch, Jerry Leake, John Lockwood, Cecil McBee, Donny McCaslin, John McNeil, Jason Moran, Joe Morris, Rakalam Bob Moses, Dave Samuels, Ken Schaphorst, Brad Shepik, Oscar Stagnaro, Miguel Zenón, Dave Holland.

Jazz Degrees: Bachelor's of Music, Master's of Music, Doctorate of Musical Arts, Undergraduate Diploma, Graduate Diploma and Artist Diploma in Jazz Performance or Jazz Composition.

Jazz Bands: NEC Jazz Orchestra, NEC Jazz Composers' Workshop Orchestra, small jazz ensembles.

Notable Alumni: Don Byron, Regina Carter, Marilyn Crispell, Dave Douglas, Marty Ehrlich, Satoko Fujii, Fred Hersch, Roger Kellaway, Harvey Mason, John Medeski, Luciana Souza, Cecil Taylor.

Auditions: Following review of prescreening recordings, live auditions take place in February and early March. International students may submit a recording in lieu of performing a live audition.

Financial Aid: Available, contact office of financial aid, (617) 585-1110; financialaid@necmusic.edu.

Scholarships: Available, contact office of financial aid, (617) 585-1110; financialaid@necmusic.edu.

Application Deadline: Dec. 1.

Contact: Christina Daly, (617) 585-1101; admission@necmusic.edu.

New Jersey City University

JERSEY CITY, NEW JERSEY

Student Body: In jazz programs:

20 undergraduate majors, 15 undergraduate non-majors; 15 graduate majors, five graduate non-majors.

Tuition: Undergraduate, in-state: \$4,500/semester, out-of-state: \$8,000/semester; graduate, in-state: \$536/credit, out-of-state: \$922/credit.

Faculty: Joe Magnarelli, Bob Malach, Pete McGuinness, Tim Homer,



Sean Jones, Assistant Professor of Jazz at Duquesne University

Allen Farnham, Joel Weiskopf, Andy Eulau, Paul Meyers, Roseanna Vitro, Bill Kirchner, Ed Joffe.

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, Vocal Ensemble, eight combos.

Notable Alumni: Freddie Hendrix, Dave Schumacher, Nate Eklund, Greg Murphy, Joe Elefante, Dave Noland, Dave Watson, Robert Edwards.

Auditions: Dec. 10, March 11, April 11. Check Web site for all requirements at: njcu.edu/mdt.

Financial Aid: Available in addition to jazz scholarships and graduate assistantships. See contact information below.

Application Deadline: Dec. 1 for spring 2011 semester; April 1 for fall 2011 semester.

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

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NEW YORK, NEW YORK

Student Body: 285 undergraduate students.

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

Auditions: October 2011 for spring; February and March for fall 2011.

Financial Aid: Available.

Scholarships: Based on merit determined by the audition.

Application Deadline: Jan. 1 for fall 2011; Sept. 15 for spring 2011.

Contact: Peter Layton, jazzadm@newschool.edu; newschool.edu/jazz.

New York University

NEW YORK, NEW YORK

Student Body: 140 jazz students.

Tuition: B.M.: \$40,082/yr.; Grad: \$1,260/pt.

Jazz Degrees: Bachelor's of Music in Music Performance: Jazz Studies; Master's of Music in

The Juilliard School



Instrumental Performance: Jazz Studies; Ph.D. in Music Performance and Composition.

Jazz Bands: 30-plus small-group ensembles, NYU Jazz Orchestra, NYU Bebop Big Band, Batucada Ensemble, World Percussion Ensemble, NYU Jazz Composers Ensemble.

Faculty: Chris Potter, Joe Lovano, Kenny Werner, Jean-Michel Pilc, Mike Richmond, Brian Lynch, Robin Eubanks, Stefon Harris, Billy Drummond, Dafnis Prieto, John Scofield, Bruce Arnold, Peter Bernstein, Wayne Krantz.

Notable Alumni: Wayne Shorter, Brian Lynch, Todd Coolman, Dave Pietro, Dave Lalama, Brad Shepik.

Auditions: In-person undergraduate auditions,

and online audition video or DVD/VHS auditions for undergraduate and graduate programs.

Financial Aid: Available. Call (212) 998-4444 or e-mail financial.aid@nyu.edu.

Scholarships: Available. Contact the New York University Office of Undergraduate Admissions at (212) 998-4500. Graduate students contact the Office of Graduate Admissions at (212) 998-5030.

Application Deadline: Bachelor's: Jan. 1 (early decision I: Nov. 1; early decision II: Jan. 1); Master's: Jan. 6; Ph.D.: Dec. 15.

Contact: Dr. David Schroeder, NYU Steinhardt Jazz Studies, director, (212) 998-5446, ds38@nyu.edu, steinhardt.nyu.edu/nyu-jazz11.



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Borders Improvisational Music Ensemble, Free to Be Ensemble, Wayne Shorter Ensemble, Pat Metheny Ensemble, Afro-Latin Ensemble, Ornette Coleman Ensemble, Jazz Messengers Ensemble, Monk/Mingus Ensemble.

Notable Alumni: Stanley Jordan, Barry Miles, Terry Silverlight, Jonny King.**Auditions:** CD or on-campus audition in support of application.**Financial Aid:** Available. Call (609) 258-3330.**Scholarships:** Available. No separate audition or application. Contact financial aid office.**Application Deadline:** Dec. 31 for regular admission.**Contact:** Greg Smith, (609) 258-6078; gsmith@princeton.edu; princeton.edu/~puje.**Purchase College**

PURCHASE, NEW YORK

Student Body: 65 undergraduate students, 25 graduate students.**Tuition:** See Web site at purchase.edu.**Faculty:** Eric Alexander, Jon Gordon, Ralph Lalama, Mark Vinci, Steve Wilson, Jon Faddis, Jim Rotondi, John Fedchock, Charles Blenzig, Hal Galper, David Hazeltine, Pete Malinverni, John Abercrombie, Randy Johnston, Doug Munro, Todd Coolman, Kermit Driscoll, Dave Ruffels, Doug Weiss, Richie Morales, John Riley, Kenny Washington.**Jazz Degrees:** Bachelor's of Music, Master's of Music, Performer's Certificate, Artist's Diploma.**Jazz Bands:** Purchase Jazz Orchestra, Purchase Latin Jazz Orchestra, 16 combos.**Notable Alumni:** Javon Jackson, Richie Morales, Bobby Avey, Cyrille-Aimee Daudel.**Auditions:** Pre-screening CD required for first round. Second round live auditions in late February.**Financial Aid:** Available, purchase.edu.**Scholarships:** Available, beatriz.martin-ruiz@purchase.edu.**Application Deadline:** Dec. 1.**Contact:** beatriz.martin-ruiz@purchase.edu.**Queen's College**

NEW YORK, NEW YORK

Student Body: 45 jazz students.**Tuition:** Undergraduate in-state: \$4,600/year, undergraduate out-of-state: \$576/credit. Graduate: \$7,360.**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 Cherico, Sheila Jordan, JD Walter, Luis Bonilla, Steve Turre, John Blake, Leon Lee Dorsey, Lonnie Plaxico, Pablo Aslan.**Notable Alumni:** Antonio Hart, David Berkman, George Colligan, Jeb Patton.**Auditions:** On-campus by appointment; tapes accepted. Contact Michael Mossman, michael.mossman@qc.cuny.edu.**Financial Aid:** Available. qc.cuny.edu/admissions/fa or call (718) 997-5100.**Scholarships:** Available. qcpages.qc.cuny.edu/music or all (718) 997-5100.**Application Deadline:** Visit qc.cuny.edu/music.**Contact:** Michael Mossman, (718) 997-3823; michael.mossman@qu.cuny.edu.**Rowan University**

GLASSBORO, NEW JERSEY

Student Body: 250 undergraduates, 25 enrolled in jazz program.**Tuition:** Undergraduate, in-state: \$11,234;

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out-of-state: \$18,308.

Faculty: Denis DiBlasio, Doug Mapp, George Rabbai, Ed Vezhino.

Jazz Degrees: Undergraduate Performance, Undergraduate Education (with jazz emphasis, Graduate Performance Jazz).

Jazz Bands: Lab band, jazz band, various small groups.

Notable Alumni: Denis DiBlasio, George Rabbai, Bob Sheppard.

Auditions: Visit rowan.edu/music/docs/audition%20requirements.pdf.

Financial Aid: Available. Visit rowan.edu/provost/financialaid/.

Scholarships: Available. Contact mapp@rowan.edu.

Application Deadline: Nov. 2.

Contact: Beth Dombkowski, dombkowski@rowan.edu.

Rutgers University at New Brunswick

NEW BRUNSWICK, N.J.

Student Body: 50 in jazz program.

Tuition: Undergraduate in-state: \$9,926; undergraduate out-of-state: \$21,682; graduate in-state: \$7,272; graduate out-of-state: \$10,800.

Faculty: Conrad Herwig, Stanley Cowell, Ralph Bowen, Victor Lewis, Vic Juris, Mike Richmond, Joe Magnarelli.

Jazz Degrees: Bachelor's in Jazz Performance;

Master's in Jazz Performance.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Scarlet Knight Jazz Trombones, 10 chamber jazz ensembles.

Notable Alumni: Sean Jones, Derrick Gardner, Terrell Stafford.

Auditions: February. Contact Lois Fromer at (732) 932-9190, fromer@rci.rutgers.edu.

Financial Aid: Available. Contact (732) 932-7057.

Scholarships: Available. Contact Lois Fromer, (732) 932-9190, fromer@rci.rutgers.edu.

Application Deadline: Dec. 1 for fall admission; Oct. 1 for spring admission.

Contact: Mandy Feiler, (732) 445-1512, (732) 932-9360 ext. 517, mfeiler@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, Ratzon Harris, Leo Johnson, Kenny Berger, Chris Meeder.

Auditions: Applications accepted at any time.



Ithaca College

April 1 is the deadline for some specialized kinds of financial aid.

Financial Aid: Available. Visit gradstudy.rutgers.edu or call (973) 353-5205.

Scholarships: Available.

Application Deadline: Rolling admission.

Contact: Lewis Porter, (973) 353-5600 x30; lporter@andromeda.rutgers.edu; rutgers-newark.rutgers.edu/gradnwk/jazz.

CONTINUED ON PAGE 88

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Rufus Reid Takes The Blindfold Test *Live At JEN*

By Frank Alkyer

There's a calm, strong joy to Rufus Reid wherever he goes. The 66-year-old bassist has been a noted sideman for everyone from Dexter Gordon, Lee Konitz and Art Farmer to Benny Golson, Kenny Barron and J.J. Johnson. He's been a jazz educator of reknown, serving 20 years on the faculty—and as the director of jazz studies—at William Paterson University. And he's a bandleader of the first order, most recently with the Rufus Reid Trio, which has been touring this year in support of its new recording, *Out Front* (Motema).

This May, Reid brought that trio and that joy to the stage at the inaugural conference of the Jazz Education Network in St. Louis, where he performed with Steve Allee on piano and Duduka Da Fonseca on drums. Reid wanted to be part of the rebirth of a national organization dedicated to jazz educators and education. Judging from the smile on his face and the reaction of educators and students in the audience, he felt right at home.

The next morning, Reid continued the joyful vibe as he launched into a conversation with DownBeat Publisher Frank Alkyer that was one part interview, one part Blindfold Test and completely entertaining. In addition to giving his keen insights on the tunes played, Reid also offered the audience some of the wisdom he's gleaned from working with the masters. This was his first Blindfold Test.

Frank Alkyer: Why did you start playing the bass?

Rufus Reid: The bass came and got me. I was a trumpet player in junior high and high school. I was in a band. This was in Sacramento, Calif. The name of our band was The Saints. We had these little jackets with sparkles and stuff. We used to go to the music store, because there were no books like we have now, so we'd go to the store to learn tunes. I remember "Love Is A Many Splendored Thing." [laughs] The movie came out, and then the sheet music came out. We didn't have much money, or any money. We'd go in and go to the sheet music and open it up, [imitates copying the music onto another sheet of paper]

writing down the chord changes and stuff.

But any time we'd have rehearsal and take a break, somehow I gravitated toward the bass. I wasn't aware of it at the time, but that was my infatuation with the instrument.

So, I went into the military. I was in the Air Force Band as a trumpet player. I had a lot of time. So, I began to teach myself the bass. I had this Bob Haggart book. It had pictures of where to put your fingers. So, I basically taught myself.

I still had to play the trumpet. It was my reason for being in the Air Force. I still had to play in parades and all that stuff. Then, I left there and went to Japan. And it was there that the bass started to take over even more. I wasn't really a very good trumpet player. So, I came to my senses and gave up the trumpet.

Paul Chambers Sextet

"Tale Of The Fingers" (from *Whims Of Chambers*, Blue Note, 1956) Chambers, bass; Horace Silver, piano, "Philly" Joe Jones, drums. Other members of the sextet not on this track included John Coltrane, tenor sax; Donald Byrd, trumpet; and Kenny Burrell, guitar.

Reid: [almost immediately] Whew! That's PC. Paul Chambers. He was so lyrical. It sounds like "Strike Up The Band," but it's his tune. It's not "Whims Of Chambers." It's not "Dexterity." I don't know what it is. [Alkyer informs him] OK, yeah. I should have known the name of that tune because I played the grooves off that record.

Paul Chambers is what I call buoyant. Just bouncing. Even his solos with the bow. When you think of what he had to work with, gut strings, and the clarity he could get out of it. Very lyrical. He was just bouncing all the time. Just buoyant. Never staid. Always moving forward. He had that joyful feeling. He set the bar on a different level. He was different from Ray Brown or Oscar Pettiford, but he was coming from that and brought his own thing to it. It's unfortunate that he didn't stay with us for longer.

Alkyer: To shift gears a little, how did you get involved in jazz education?

Reid: It's very interesting. In Chicago, I began to do a lot of growing and playing because I got a

chance to play with a lot of people. And people would come up to me and say, "Man, you really sound good. Do you give lessons?" And I'd say, "No." And then they'd keep asking. So, I said, "OK. Come over to my house on Saturday." "Well, how much do you charge?" Well, I don't know. I'd never taught before. [laughs] I remember it was like \$25, and it was hard for me to ask for the money because I never took lessons, never had private lessons. My students included Todd Coolman and Steve Rodby, who played bass with Pat Metheny. And the students used to ask a lot of questions. I'd say, "Come back next week and I'll have an answer for you." I was learning how to get it together. And, the most inquisitive students either make you a teacher, or make you stop teaching.

Ray Brown Trio

"Exactly Like You" (from *Soular Energy*, Concord 1984) Brown, bass; Gene Harris, piano; Jared King, drums.

Reid: It sounds like Ray, but it doesn't sound like Ray. It sounds like Ray: That's Ray. There's a front-of-the-note thing. Ray had this ... it was a tone. The way that he hit strings was at the front of the note, and it was very percussive, but he had a great left hand, too. It was so clear. That's one of the things that we all [work toward] because Ray was so powerful and so clear. All of his lines were really clear. You could transcribe his solos because everything is so clear. But that's not Oscar [Peterson] on piano. It could be Wynton [Kelly] or Red Garland, but it didn't sound like either.

Alkyer: No, it's a little later. And that tune?

Reid: "Exactly Like You." Wow. It had a buoyancy to it, too. It's not Hampton Hawes. Hmmm. I don't know.

Alkyer: It was Gene Harris.

Reid: That didn't sound like Gene. But that was early Gene, I guess. I was raised on Gene Harris, too, and the Three Sounds.

Alkyer: Harris had gone into semi-obscurity. He moved to Boise, Idaho, and Ray dragged him out to the West Coast and said, "Let's play." This was the record where he came back. [to Reid] Now, you wrote a tune called, "Ode To Ray." What did Ray Brown mean to you and to bass playing?



Reid: When I was in Japan, I saw him and Oscar Peterson. I had a lot of recordings of the trio, *Affinity* and *West Side Story* and others. So, I got a chance to see him live. It was pretty amazing. I was in the military. And I had almost no hair, bald. And I remember going and waiting after the concert for his people. And, of course, I didn't look Japanese. And I was taller than most of the people waiting for everybody to come out for autographs. So, Ray comes out with the bass, and Oscar Peterson, and I think Bobby Durham. People go nuts. Ray comes down the steps and he says to me, "Here, hold this." So, I've got the bass. He commenced to sign autographs and records and whatnot. And I held that bass for about 15–20 minutes while he did all this. Afterwards, he says to me, "You play the bass?" I said, "Uh-huh." And he says, "What's your name." I said, "My name is Rufus." And he said, "Come on, let's go to the hotel and have some dinner."

I saw him again the next year, he came with Sam Jones and Louis Hayes. That was his last year with the trio, then he was going into the studio in L.A. And then I didn't see him again for about 10 years while I was in Chicago. But Ray was very influential. When I came out with my book [*The Evolving Bassist*] in 1974 or '75, I sent him a copy. He had one of the first books produced by himself, using his own money.

Alkyer: Not only was Ray a great musician, he was a great businessman.

Reid: This is what I learned from him, not only the bass. When I showed him my book, he said, "Great! We need more. Congratulations."

I didn't know how he would take it. Would he think it was competing or whatever? But it wasn't about that for him. And any time I would see him, it was like a big brother or a dad. He would say, "I've been checking you out, listening to you. Keep it up, man." That was probably the biggest impact he could have made on me. He was always encouraging and wanted to keep the bass up front. He would say, "You know we're in the back here. We run the band, right? But keep the bass up front."

Charlie Haden & Hank Jones

"Spiritual" (from *Steal Away: Spirituals, Hymns And Folk Songs*, Verve, 1995) Haden, bass; Jones, piano.

Reid: I know that Hank Jones made a record with Charlie Haden. And that big, fat bass sound could be Charlie. And I don't know of any other recording like this of a duo, so I'll say Hank Jones and Charlie Haden.

Well, Charlie, if you wanted to edit his choice of notes, you couldn't. He never played any more notes than needed to be played. His whole career, he was never known as a dazzler. He always had this golden sound, this big, fat, lush sound. He's kind of an eccentric guy, but wonderful. He was like a folk singer playing the bass. He would rivet you. You can hear it. He can do a lot of other things. It's all working. It's mindset that inhibits us from not taking chances.

My first boss was Eddie Harris. And Eddie taught us to not be afraid of any kind of music.

And don't say, "Well, I don't like that." In the course of the evening, we'd play a bebop tune, and Eddie would say, "I want to play bebop. I don't want to hear any funk. I want bebop. And when we play a ballad, I want it to be beautiful and lush. And when we play funk, I don't want to hear any bebop. I want to hear funk. And when we play 'out,' I don't want to hear a triad ... of any kind." That was my first gig.

In one set we would do all those things. I thought it was natural. Later, I found out it's not. But he gave us the license to not be afraid and just go for it. And yet, it was very organized. It wasn't just some free stuff for the sake of doing whatever.

Alkyer: The other reason I wanted to play this tune is that we just lost Hank Jones. I wanted to get your thoughts on the great Hank Jones.

Reid: Hank Jones was one of the most incredible, congenial human beings on the planet. I did get a chance to record three or four times with Hank. One wonderful album, which is very difficult to find now, was called *Hank Jones With The Meridian String Quartet* (LRC). Manny Alban did the string arrangements on this. Dennis Mackrel was playing the drums. That was my first time of actually getting a glimpse of what it might have been like in the 1950s and 1960s in New York City, when they were recording three or four albums a day, or doing music for television shows or radio shows.

Hank had the ability to just sit up and play. They would put the music up on the stand and he would just sight-read it. It was a real joy.

I have to tell you a story about Hank. I did a recording with Hank and the two Franks—Frank Foster and Frank Wess. There was [Marvin] "Smitty" Smith and myself, and I think Kenny Barron. And they were discussing certain things to cut out and go to the coda or something. It was a simple enough thing to take in and understand. And everybody was writing down and making their little notes on their parts, and I'm just sitting there waiting for everybody to get done. So, Hank says, "Rufus. Do you have a pencil?" That's all he said, but what he was saying was, "Rufus, take your pencil and write the notes so you don't mess up this next take. It's not your money. If you make a mistake, we have to do it again." But he just said, "Rufus. Do you have a pencil?" And then he smiles at you. That's all he had to say. I'll never forget that.

Hank, boy, talk about diplomacy. But I used to go to his house when we'd rehearse and things. He taught me a lot about Cole Porter. "This is the way the song should be. No one really plays it like this, but they don't play it correctly." He, Tommy Flanagan and Barry Harris. If you wanted to know the right changes to a song, they would know.

The first time I worked with him, he came in with this briefcase. I thought, "Oh man, he's got a ton of stuff." But he opened it up and there was a whoopee cushion for the piano seat and a bunch of candy bars. [laughs] But he was great, and his compositions were fantastic. I mean, he's got re-

cordings into the '40s that are amazing. I went to Japan and there was this big, white box in the record store. And I said, wow, there's a box set of Hank Jones songs. I went over and opened it up and there was a book of every recording session, dates, where, sidemen, etc. It was just data. It was this thick. Someone actually compiled it and published it and people were buying it.

If you're a piano player, and you don't know who he is, you need to find out about Hank Jones. Eloquence. Pure eloquence.

Alkyer: OK, we've got time for one more tune:

Rufus Reid Trio

"Doña Maria" (from *Out Front*, Motema, 2010) Reid, bass; Da Fonseca, drums; Allee, piano.

Reid: Oh, that's Ron Carter. [laughs]

Alkyer: This is a just a good excuse to talk about your new record. OK, go ahead. Who is it?

Reid: That's Duduka Da Fonseca, Steve Allee, and the bass player's trying to get it together. That's Duduka's song, "Doña Maria." It's named after his grandmother. This project is very special.

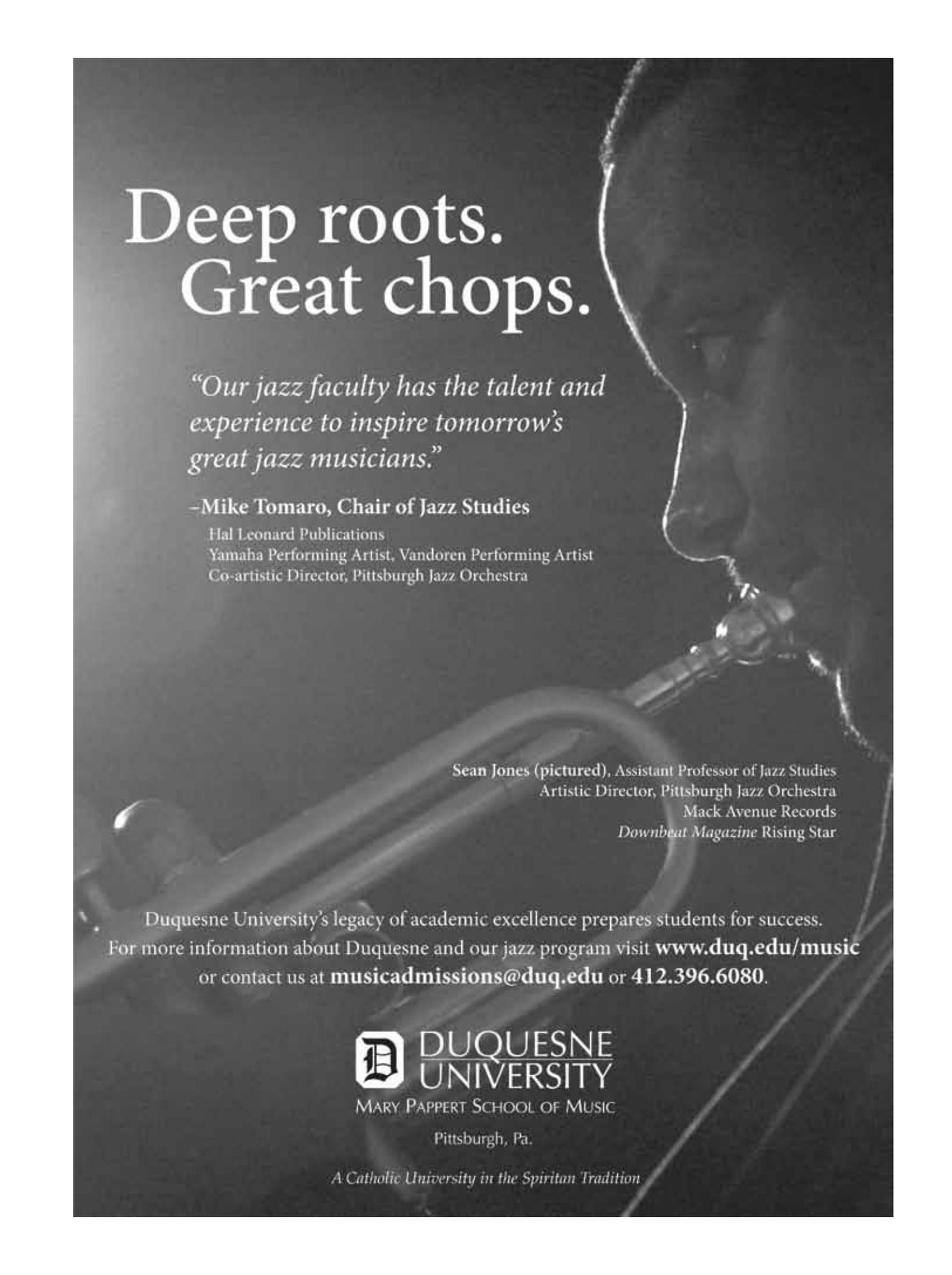
Duduka and I have known each other for 25 years and have been threatening to play with each other for a long time. But circumstances just never came up. [Finally] someone had called for my quintet, and the budget was such that they couldn't afford it. So I suggested a trio. And they said, "That would be great."

Alkyer: One more question before we run out of time. You were at William Paterson for such a long time and did a great job with that program, but stepped away to pursue your professional career again. How difficult is it to be a jazz educator and a professional jazz artist?

Reid: It's a full job to be a performer. It's a full-time job to be a really good educator. But, if you can't play, you can't teach. People need to see you play. Therefore, when we were at William Paterson, we had to find a way to be both. Many of the schools are like this because they have to be. We've got all these precocious students coming up now. And they want to have the respect for you. A good teacher, students have to have respect for you so you can guide them. We had students at William Paterson like Bill Stewart, Eric Alexander, Carl Allen. Carl Allen was going out on the road with Freddie Hubbard and going to school. But they still didn't yet have it all. It was all raggedy. What we were doing was molding and patching and giving suggestions.

One of the people who taught me was Eddie Harris. I wanted to go with him and he said, "Well, you're in school." And I said, "Yeah." And he said, "Why don't you just stay there, finish school, then if I need a bass player, we'll talk then." There were a lot of people, if someone needed a bass player, they'd ask you to drop everything. They wanted a bass player—they didn't want you because you weren't anybody yet. Eddie said, "All this stuff will be out here." This was 40 years ago, and all this stuff is still out here. He said, "No, you take care of yourself. Get yourself together." He knew the value of that.

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Tuition: \$24,780/year.

Faculty: Matthew Niess, Craig Fraedrich, Bill Linny, Robert Larson, Mike Maher, Rick Whitehead, Ken Hall, Golder O'Neill, Donovan Stokes, Alphonso Young.

Jazz Degrees: Jazz Studies, Music Production and Recording Technology, Arts Management, Music Therapy, emphasis available in

Music Education.

Jazz Bands: Jazz Ensemble, jazz combos, jazz guitar ensemble, jazz trombone ensemble.

Notable Alumni: Billy Drummond, Alan Baylock, Ashlin Parker, Ashley Baker, Corcoran Holt.

Auditions: Nov. 13, Jan. 15, Jan. 29, Feb. 19.

Financial Aid: Academic and talent awards available, work study, loans. Contact (800) 665-4539 or finaid@su.edu.

Scholarships: See above.

Application Deadline: Visit su.edu.

Contact: Marie Sobczynski, (540) 665-4502; msobczynski@su.edu.

Skidmore Jazz Institute

SARATOGA SPRINGS, NEW YORK

Student Body: Approximately 60 students.

Tuition: \$1,600 for two-week Summer Institute, June 25–July 9.

Faculty: Todd Coolman, Bill Cunliffe, Dennis Mackrel, Pat LaBarbera, Bobby Shew, Curtis Fuller, John LaBarbera, Hal Miller.

Student-to-Faculty Ratio: 5:1

Jazz Degrees: N/A.

Jazz Bands: N/A.

Notable Alumni: Jonathan Batiste, Christian Scott, Walter Smith, Kendrick Scott, Troy Andrews.

Auditions: N/A.

Financial Aid: Not available.

Scholarships: Available, contact Maria McColl at mmccoll@skidmore.edu.

Application Deadline: March 1

Contact: Maria McColl, (518) 580-5595; skidmore.edu/summer.

SUNY Fredonia

FREDONIA, NEW YORK

Student Body: 62 jazz students.

Tuition: In-state: \$6,330; out-of-state: \$14,233.

Jazz Degree: Jazz concentration available for all music majors and jazz minor available for non-music majors.

Jazz Bands: Two big bands, Latin jazz ensemble; student-run: ensembles, two big bands, vocal group.

Faculty: Bruce Johnstone, Harry Jacobson, Linda Phillips.

Auditions: February until late March.

Financial Aid: Available, contact Barry Kilpatrick, kilpatrb@fredonia.edu.

Scholarships: Available, contact Barry Kilpatrick, kilpatrb@fredonia.edu.

Application Deadline: Same as audition dates.

Contact: Barry Kilpatrick, kilpatrb@fredonia.edu.

SUNY New Paltz

NEW PALTZ, NEW YORK

Student Body: 92 music students, 20–45 jazz studies majors.

Tuition: Undergraduate in-state: \$4,970; Undergraduate out-of-state: \$12,870.

Jazz Degrees: Bachelor's of Science in Music, with a concentration in Jazz Studies; Bachelor's of Art in Music, with a concentration in Jazz Studies, Bachelor of Science in Contemporary Music 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.

Auditions: Every Fall, Spring and Summer. Auditions for freshmen applicants can only be scheduled after a student is accepted for admission by the college. Students must complete an application online to schedule an appointment. Visit newpaltz.edu/music.

Financial Aid: Available. See newpaltz.edu.



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Application Deadline: Varies. Visit newpaltz.edu.
Contact: Mark Dziuba, director of jazz studies; (845) 257-2711; dziubam@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 Creviston, John Geggie, Jim Petercsak, Michael Wilkinson.

Notable Alumni: Gary Smulyan, Glenn Drewes, Renee Fleming, Sandy Feldstein.

Auditions: Visit potsdam.edu/crane.

Financial Aid: Available. Visit potsdam.edu/crane.

Scholarships: Available. Visit potsdam.edu/crane.

Contact: (877) 768-7326; crane@potsdam.edu; potsdam.edu/crane.

Syracuse University

SYRACUSE, NEW YORK

Student Body: 68 jazz students.

Tuition: \$28,820/year.

Jazz Degrees: Bachelor's of Music in Performance, Composition, Music Education or Music Industry; Bachelor's of Arts in Music.

Jazz Bands: Morton Schiff Jazz Ensemble, Wind-jammer (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.

Financial Aid: Available. Contact (315) 443-1513; finmail@syr.edu.

Scholarships: Available. Contact (315) 443-1513; finmail@syr.edu.

Application Deadline: Visit vpa.syr.edu.

Contact: Joe Riposo, (315) 443-2191; jriposo@syr.edu; vpa.syr.edu.

Temple University

PHILADELPHIA, PENNSYLVANIA

Student Body: 60 jazz students; 680 total.

Tuition: In-state: \$11,950; out-of-state: \$21,950.

Faculty: Bruce Barth, Mike Frank, Tom Lawton, Mike Boone, Craig Ebner, Ed Flanagan, Greg Kettinger, Dan Monaghan, Carla Cook, Dick Oatts, Tim Warfield Jr., Mike Natale, Terell Stafford, John Swana, John Fedchock.

Student-to-Faculty Ratio: 11:1.

Jazz Degrees: Bachelor's of Music in Jazz Instrumental Performance, Jazz Vocal Performance, Jazz Arranging and Composition, Music Education with Jazz Component, Music Therapy with Jazz Component.

Jazz Bands: Fusion Ensemble, Jazz Brass Band, Jazz Guitar Ensemble, Jazz Lab Band, Jazz Percussion Ensemble, Jazz Vocal Ensemble,

New Music Jazz Ensemble by Temple Jazz Composers, Temple University Big Band, Temple Jazz Ensemble.

Auditions: Visit temple.edu/boyer.

Financial Aid: Available.

Scholarships: All undergraduate applicants to Temple University's Boyer College will be considered for music scholarships and university scholarships. No separate application is required.

Application Deadline: March 1 for fall semester, temple.edu/admissions.

Contact: Kristi Morgridge, (215) 204-6810; music@temple.edu.

Towson University

TOWSON, MARYLAND

Student Body: 43 students enrolled in jazz program.

Tuition: Undergraduate in-state: \$ 8,556 per year, out-of-state: \$ 19,114; Graduate in-state: \$324 per unit plus fees; out-of-state: \$681 per unit plus fees.

Jazz Degrees: Bachelor's of Music in Jazz/ Commercial Performance or Bachelor's of Music in Jazz/Commercial Composition. Master's of Music in Composition.

Jazz Bands: Big Band, Popular Music Ensemble, various jazz combos, Improvisation Ensemble,

The advertisement features a central photograph of Kim Waters, a man with a mustache wearing a grey suit, smiling and holding two saxophones. Above the photo is the Orpheo Signature logo. Below the photo, the text reads: "SOULFUL. INDELIBLE. EMOTIONAL. SENSUAL." and "KIM WATERS PLAYS ORPHEO SIGNATURE SAXOPHONES." At the bottom, it says: "KIM WATERS PLAYS SMOOTH URBAN JAZZ ON ORPHEO SIGNATURE SAXOPHONES. THE PURSUIT OF MUSICAL EXCELLENCE LIVES IN THE ORPHEO SAXOPHONE LINE. FOR MORE OF THE LEGENDARY ORPHEO STORY, VISIT WWW.MUSICFACTORYDIRECT.COM" and "AVAILABLE FROM MUSIC & FACTORY DIRECT.COM 888-368-7770".

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Faculty: Dave Ballou and Jim McFalls, full-time jazz faculty; six part-time jazz faculty.

Notable Alumni: Drew Gress, Ellery Eskelin.

Auditions: Varies by instrument and degree program. Visit towson.edu/music. In addition to an audition, all composition candidates must submit a portfolio of completed compositions.

Details regarding the composition program can be found at wkleinsasser.net/comp.studies.at.tu

Financial Aid: Available. towson.edu/main/finaid.

Scholarships: Available. Contact Mary Ann Criss, (410) 704-2836; mcriss@towson.edu.

Application Deadline: Visit towson.edu/music.

Contact: Mary Ann Criss (410) 704-2836; mcriss@towson.edu.

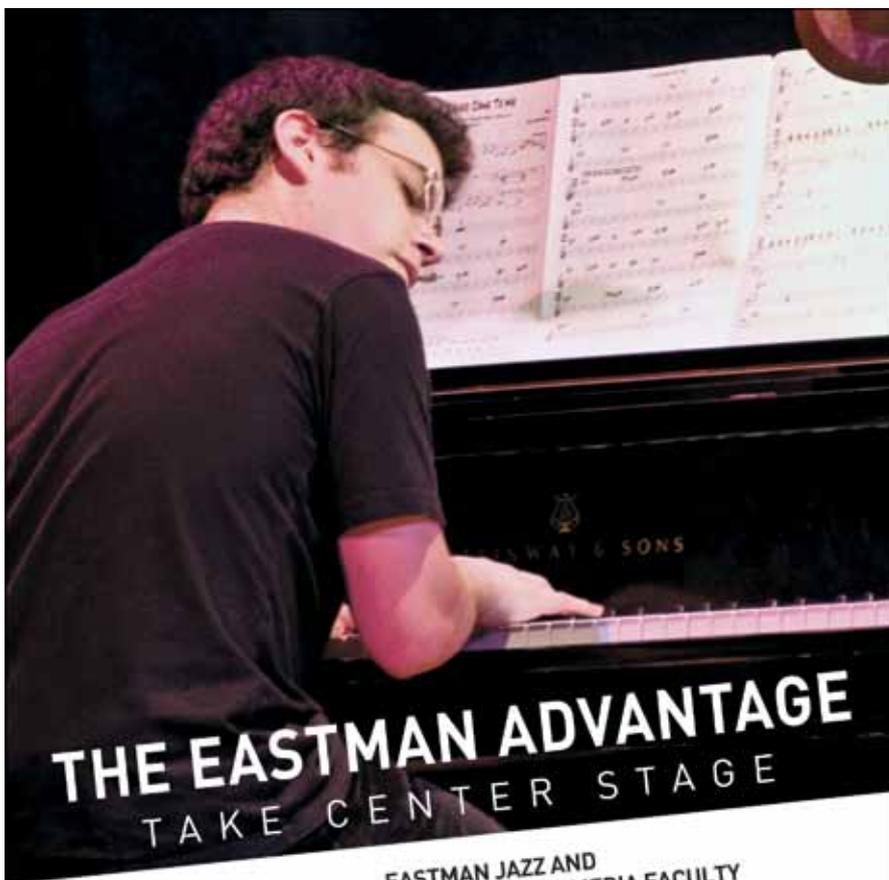
University of the Arts

PHILADELPHIA, PENNSYLVANIA

Student Body: 255 undergraduate jazz studies majors.

Tuition: \$31,500/year.

Faculty: Gerald Veasley, Joel Frahm, Chris Farr, Don Glanden, John Swana, Rick Lawn, Matt Gallagher, Evan Solot, John Blake, Justin Binek, Matt Davis,



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Student-to-Faculty Ratio: 8:1.

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

Jazz Bands: Three full big bands, one "small" big band, 14 small jazz ensembles, Brazilian jazz, Afro-Cuban jazz, five additional jazz vocal ensembles including Jazz Singers, 15 instrumental department ensembles, laptop computer ensemble.

Notable Alumni: Stanley Clarke, Gerry Brown, Kenny Barron, Lew Tabackin.

Auditions: Monthly throughout the year; audition requirements all available on-line at uarts.edu.

Financial Aid: Available. Call (215) 717-6170.

Scholarships: Available. Call (215) 717-6049.

Application Deadline: Priority deadline for scholarship, March 15.

Contact: School of Music, (215) 717-6342; admissions@uarts.edu; uarts.edu.

University of Connecticut

STORRS, CONNECTICUT

Student Body: 200 undergraduates, 15 enrolled in jazz program.

Tuition: In-state: \$8,064/year; out-of-state: \$24,528/year.

Faculty: Earl MacDonald, John Mastroianni, Gregg August, Bill Reynolds, Louis Hanzlik, George Saunders.

Student-to-Faculty Ratio: 4:1 in jazz program.

Jazz Degrees: Bachelor's of Arts with an emphasis in Jazz Studies.

Jazz Bands: UConn Jazz 10tet, UConn Jazz Lab Band, UConn Jazz Sextet, Hard Bop Quintet, Latin Jazz Combo.

Auditions: Dec. 11, Jan. 22, Feb. 12, Feb. 26. Visit music.uconn.edu for guidelines.

Financial Aid: Available. Contact (860) 486-2819, financialaid@uconn.edu.

Scholarships: Available. Contact Deb Trahan, (860) 486-3731; deborah.trahan@uconn.edu.

Application Deadline: Dec. 1 for early action, Feb. 1 for regular admissions. Visit admissions.uconn.edu.

Contact: Deb Trahan, (860) 486-3731; deborah.trahan@uconn.edu.

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University of Maine at Augusta

AUGUSTA, MAINE

Student Body: 86 jazz students.**Tuition:** In-state: \$6,240/year;
out-of-state: \$15,120/year.**Faculty:** Russ Lombardi, Bill Moseley, Richard Nelson, Steve Grover, Bob Thompson, Pam Jenkins, Anita Jerosch, David Wells.

Music Degrees: Bachelor's of Jazz and Contemporary Music with concentrations in Performance, Composition, Audio Recording, Music Education; Associate's Degree in Jazz

and Contemporary Music.

Jazz Bands: 12 performing groups including various jazz, fusion and progressive rock combos, vocal ensemble and vocal jazz quartet, plus gigging groups: Café Jazz Ensemble, Large Latin Ensemble, Jazz On Tour Ensemble.**Auditions:** On campus by appointment, tapes also accepted. Information upon request.**Financial Aid:** Available, (207) 621-4455.**Scholarships:** Available. Russ Lombardi, (207) 621-3214; rlombardi@maine.edu**Application Deadline:** Rolling admission. Apply early for financial aid and scholarships.**Contact:** Russ Lombardi, (207) 621-3214; rlombardi@maine.edu.**University of Maryland**

COLLEGE PARK, MARYLAND

Student Body: Approximately 20 undergraduate jazz majors; 10 graduate. 200 undergraduate music students; 350 graduate.**Tuition:** Undergraduate: In-state: \$8,416/year; out-of-state: \$24,831/year. Graduate: In-state: \$12,000/year; out-of-state: \$25,848/year.**Jazz Degrees:** Bachelor's of Arts in Jazz Studies; Master's of Music in Jazz. Bachelor's of Music Jazz Studies being added in the near future.**Jazz Bands:** Three Jazz Ensembles, including a lab band, and four Jazz Combos**Faculty:** Gerard Kunkel, Jazz Guitar; Tom Baldwin, Jazz Bass; Jon Ozment, Jazz Piano; Ben Patterson, Jazz Trombone; Leigh Pilzer, Jazz Theory & Arranging; Chuck Redd, Jazz Percussion; Chris Vadala, Jazz Saxophone/Woodwinds; Tom Baldwin, Jazz Bass**Notable Alumni:** Terell Stafford, Steve Fidyk, Wade Beach, Scott Drewes, Doug Morgan, John Ozment.**Auditions:** Mid-January dates. Exact dates available from the School of Music Admissions Office (music.umd.edu). Three prepared pieces of different styles with improvisation (e.g., swing, ballad, Latin) done with play-a-long accompaniments, jazz transcription and/or jazz etude, sight-reading are required.**Financial Aid:** Available. See admissions.umd.edu/admissions/finaid/default.asp**Scholarships:** Available. Music merit scholarships are awarded to top candidates of the incoming class, based on audition. No separate application is needed. See music.umd.edu/scholarships for details. Academic merit scholarships are awarded by the University through the Office of Undergraduate Admissions.**Application Deadline:** Nov. 1 for undergraduates. Dec. 1 for graduate study. Students must also apply to the university. See admissions.umd.edu/admissions/apply/default.asp.**Contact:** Jenny Lang or David Powell, musicadmissions@umd.edu. (301) 405-8435.**University of Massachusetts at Amherst**

AMHERST, MASSACHUSETTS

Student Body: 35 undergraduates, seven graduates.**Tuition:** In-state: undergraduate: \$20,500, graduate: \$12,000; out-of-state: undergraduate: \$32,500, graduate: \$24,000.**Faculty:** Jeffrey W. Holmes, Catherine Jensen-Hole, Felipe Salles, Thomas Giampietro, Salvatore Macchi, T. Dennis Brown, Robert Ferrier.**Student-to-Faculty Ratio:** 7:1 (in music program).**Jazz Degrees:** Bachelor's of Music, Bachelor's of Arts, minor in Jazz and African American Music Studies (performance); Master's of Music in Jazz Composition and Arranging.

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Jazz Bands: Jazz Ensemble I, Studio Orchestra, Vocal Jazz Ensemble, Chapel Jazz Ensemble, Jazz Lab Ensemble, Graduate Chamber Ensemble, Chamber Jazz Ensembles, six combos.

Auditions: Visit umass.edu/music/admissions.

Financial Aid: Available. Undergraduates contact financial aid office, (413) 545-0801; graduate information contact (413) 577-0555.

Scholarships: Available. Undergraduate merit-based scholarships, contact Christopher Thornley, (413) 545-6048; Graduate Teaching Assistances, contact Jeff Holmes, (413) 545-6046 or jwholmes@music.umass.edu.

Application Deadline: Undergraduate: early action, Nov. 1, regular decision, Jan. 15, spring semester, Oct. 1. Transfers: fall semester, April 15, spring semester, Oct. 1. Graduate: contact Graduate Admission Office at (413) 545-0722.

Contact: Christopher Thornley, (413) 545-6048 or Jeff Holmes (413) 545-6046 or jwholmes@music.umass.edu.

University of Massachusetts at Lowell

LOWELL, MASSACHUSETTS

Student Body: 350 music students.

Tuition: Undergraduate, in-state: \$ \$10,436/year; out-of-state: \$22,861/year. Graduate, in-state: \$16,475; out-of-state: \$19,029. Note: See uml.edu/admin to determine eligibility for the New England regional tuition program.

Jazz Degrees: No specific jazz degree. Bachelor's of Music in Performance, Music Studies, Sound Recording Technology, Music Business. Graduate degrees: Master of Music in Sound Recording Technology

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 held in spring. Requirements depend upon instrument. Tapes accepted if distance is prohibitive. Visit uml.edu/College/arts_sciences/Music/.

Financial Aid: Available. Visit uml.edu/financialaid or call (978) 934-4220.

Scholarships: Limited but available. Normally awarded by dean during admission process.

Contact Department of Music at uml.edu/College/arts_sciences or call (978) 934-3850.

Application Deadline: Feb. 15 (Fall), Dec. 1 (Spring). Visit uml.edu/admissions/. Contact Norma Lajoie (Norma_Lajoie@uml.edu) at (978) 934-3850 to schedule an audition.

Contact: Department of Music, (978) 934-3850; uml.edu/dept/music.

University of North Florida

JACKSONVILLE, FLORIDA

Student Body: Approximately 250.

Tuition: In-state, \$105/credit-hour/semester, out-of-state: \$551/credit-hour/semester. Visit unf.edu.



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~Percussion

David Caffey
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Andrew Dahlke
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Matt Fuller
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The University of Northern Colorado Jazz Program offers degrees at both Undergraduate and Graduate levels. The program offers students an extensive course of study from an active, award-winning faculty. UNC regularly presents concerts and clinics featuring well-known jazz artists and industry representatives throughout the year. The program is also proud to host the renowned UNC/Greeley Jazz Festival every April!

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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 and Artist in Residence Dave Steinmeyer

Notable Alumni: Marcus Printup, Vincent Gardner, Doug Wamble, Jennifer Krupa, Steve Lesche.

Auditions: Feb. 12, Mar. 5, March 26. Live auditions preferred. Tapes accepted. Visit unf.edu/coas/

music/index.html or call (904) 620-2961.

Financial Aid: Visit unf.edu/es/onestop/finaid/.

Scholarships: Visit unf.edu/es/onestop/finaid/.

Contact: Call (904) 620-2961 or visit unf.edu/coas/music/.

University of Rhode Island

KINGSTON, RHODE ISLAND

Student Body: 100 music majors.

Tuition: Undergraduate, in-state: \$ 10,476, out-of-state, 27,182. Graduate, in-state \$12,051, out-of-state: \$ 25,431.00. Visit uri.edu for

regional tuition eligibility.

Jazz Degrees: Bachelor's of Arts in Music with jazz studies option, Bachelor's in Music with jazz studies option. Master's of Music with jazz studies option.

Jazz Bands: Two Big Band, Monk & Mingus Ensemble, Super Sax Ensemble, Standards Combo and Afro-Cuban Ensemble.

Faculty: Joe Parillo, Mark Berney, Eric Hofbauer, John Monlos, Jared Sims.

Auditions: Dec. 3, Jan. 28, Feb. 11, Feb. 26, Mar. 4. CD/DVD accepted if applicant resides more than 400 miles from university. Visit uri.edu/artsci/mus for guidelines.

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

Scholarships: Available. Must audition by Feb. 26 for consideration. Visit uri.edu/artsci/mus. Assistantships and fellowships available for graduate students. Visit uri.edu/gsadmis.

Application Deadline: Feb. 15.

Contact: music@etal.uri.edu; (401) 874-5955.

Western Connecticut State University

DANBURY, CONNECTICUT

Student Body: Approximately 5,800 total undergraduates, 200 music majors and 40 undergraduate jazz students.

Tuition: In-state: \$8,903; NE Regional: \$10,915; out-of-state: \$19,268.

Faculty: Dan Goble, Jamie Begian, Andrew Beals, Lee Metcalf, Chris Morrison, David Ruffels, Dave Scott, Jeff Siegel, Peter Tomlinson, Deborah Weisz.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Science in Music Education with jazz concentration.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble and Jazz Combos I-X.

Notable Alumni: Ed Sarath, John Blount, Chris Morrison, Chris Parker, Jon Blanck.

Auditions: Auditions held December through March. Visit wcsu.edu/music.

Financial Aid: Available, contact Nancy Barton, (203) 837-8588.

Scholarships: Available, contact Dan Goble, (203) 837-8354; gobled@wcsu.edu.

Application Deadline: Dec. 10 for scholarship consideration; March 15 for regular decision.

Contact: Dan Goble, (203) 837-8354; gobled@wcsu.edu; and visit wcsu.edu/music.

Westfield State College

WESTFIELD, MASSACHUSETTS

Student Body: 4,000 total undergraduates, 25 participating in jazz program.

Tuition: Undergraduate, Massachusetts residents for the year: \$970 plus fees;

New England Regional Student Program: \$1,455 plus fees; Non-resident and International Students: \$7,050 plus fees.

Faculty: James Argiro, Peter Coutsouridis, Jeff Dostal, Joe LaCreta, Ted Levine, Edward Orgill,

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Student-to-Faculty Ratio: 5:1.

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

Jazz Bands: WSC Jazz Band, small jazz ensembles.

Auditions: Dec. 11, Jan. 29, Feb. 24, Feb. 26, April 2. Visit wsc.ma.edu/music for audition information and online application.

Financial Aid: Contact, (413) 572-5218 or financialaid@wsc.ma.edu.

Scholarships: The Music Department offers Scholarships to incoming music major

freshmen meeting certain audition criteria. Scholarships are also available through the College Foundation. Contact Brent Bean, bbean@wsc.ma.edu.

Application Deadline: March 1.

Contact: Sonya Lawson, (413) 572-5356; Karen Ducharme, (413) 572-5358.

William Paterson University

WAYNE, NEW JERSEY

Student Body: 65 undergrad jazz majors, 18 graduate students.



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jazz theory and chair



UNIVERSITY OF HARTFORD

Tuition: Undergraduate: In-state: \$5,619.00; out-of-state: \$9,131.00. Graduate: In-state: \$609/credit hour; out-of-state: \$945/credit hour.

Jazz Degrees: Undergraduate Degrees: Bachelor's of Music in Jazz Studies with concentrations in Performance, Audio Engineering Arts, Music Management, Music Education and Jazz Classical Performance; Bachelor's of Arts in Musical Studies. Graduate Degrees: Master's of Music in Jazz Studies with concentrations in Performance and Composition/Arranging.

Jazz Bands: 24 small jazz groups, Jazz Orchestra, Latin Jazz Ensemble.

Faculty: Mulgrew Miller (Director), David Demsey (Coordinator), Tim Newman, Jim McNeely, Cecil Bridgewater Harold Mabern, Armen Donelian, Janet Reeves, James Weidman, Vincent Herring, Rich Perry, Gene Bertocini, Steve LaSpina, Marcus McLaurine, Horacee Arnold, Bill Goodwin, Kevin Norton, John Mosca, Bill Mobley, David Rogers, Nancy Marano, Chico Mendoza.

Notable Alumni: Carl Allen, Bill Stewart, Johnathan Blake, Tyshawn Sorey, Mark Guiliana, Eric Alexander, Bill Evans, Tony Malaby, Peter Bernstein, Anat Fort, Allen Farnham. Joe Farnsworth, Ari Hoenig, Derrek Phillips, John Hebert, Joe Martin.

Auditions: CD or tape only (no MP3s or DVDs). No in-person auditions. Requirements vary per instrument and concentration. Visit wpunj.edu/College_of_Arts_and_Communications.

Financial Aid: Available for undergraduates. Graduate assistantships available for graduate students. Visit wpunj.edu/admissions or contact (973) 720-2901 for details.

Scholarships: Full-tuition Presidential and Trustee Scholarships available. Visit wpunj.edu/admissions or contact Admissions Office, (973) 720-2125.

Application Deadline: Feb. 1.

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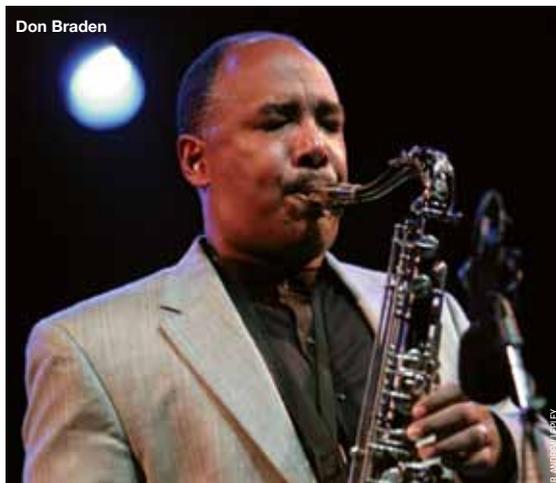


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Coming to Terms With Jazz Artistry in the New Millennium

By Frank Alkyer

With jazz comes experimentation. That seems to hold true whether musicians are playing music, or just talking about it. On a fine spring day in St. Louis, four artists sat down to discuss what jazz can be in the 21st century. This experiment took place during the first-ever Jazz Education Network conference on the campus of the University of Missouri–St. Louis. Speaking to an audience of jazz educators, the artists represented dramatically diverse worldviews that reflected everything from their respective ages and the music they play to their artistic thought-processes.

Saxophonist Don Braden, 46, described how he attempts to bring his broad view of the history of jazz to life through his playing. Vibraphonist Stefon Harris, 36, felt he can only be honest by dealing with music he's lived through, enjoying the masters, but not emulating them. Pianist Gerald Clayton, 26, looks at music today as a blank slate where genres matter less and less to audi-

ences. And DJ Trentino, a 24-year-old DJ and remix artist, grew up on hip-hop but became a jazz-trained drummer in school. Both Braden and Harris teach extensively, while Clayton and Trentino are products of the music education system. DownBeat Publisher Frank Alkyer served as the panel moderator for this free-wheeling, intense and entertaining conversation.

Frank Alkyer: I've contended that most people of my age group [50], a little older and certainly younger, find the back door into jazz. A pop musician who they like mentions a jazz musician, they seek out that musician, fall in love with his music and the journey begins. That said, what were your first musical references?

Don Braden: I wanted to be Michael Jackson. [laughs] I'm not kidding. I certainly fell in love with that music. I wanted to be in that music. And then I got into Isaac Hayes. I was into James Brown. I was into Earth, Wind and Fire like

crazy. And then I got into Grover Washington Jr., the Crusaders, this kind of stuff. I thought I was a jazz guy playing solos over C minor and expressing myself at 14.

But my band director told me to go study. So, I hooked up with Jamey Aebersold. I grew up in Kentucky, and he was just across the river [in Indiana]. Jamey Aebersold put my feet on the path to straight-ahead jazz. I got into [John] Coltrane and Joe Henderson and all the rest. But my early influences were just like you said.

DJ Trentino: My experience definitely started with hip-hop. Jazz was always there from school because I was in band and everything. And I continued that in college. In college, though, I got more into pop and r&b and neo-soul and that kind of stuff.

Stefon Harris: For me, it's not about jazz, ultimately. I've just always loved music. In terms of my early influences, they were whatever I was exposed to. Stevie Wonder is my hero. I think

he's one of our greatest composers and emotional engineers.

My mother's a minister. I grew up in the black church hearing gospel music. Just the way I was exposed to music in church, in the long run, turned out to be central to the way that I teach and the way that I continue to grow today.

When I was in middle school, I joined an orchestra called the Empire State Youth Orchestra. And I started to get a lot of incredible exposure to classical music. I had a mentor named Rich Albagli. In 8th grade, we were opening up Beethoven's 7th, and we were examining the scores, and learning sonata allegro form. I had unbelievable mentors. I didn't know I would come to jazz until I came to college. I mean, I had heard a little bit, but I never heard Charlie Parker or Miles Davis until I got to college.

I started out at Eastman [School of Music]. I was a classical major. I thought I was going to be in the New York Philharmonic. That was my ambition. Then, I heard Charlie Parker my freshman year of college and it caused me drama. [laughs]

To this day, I love jazz, but I love music. I have no boundaries. It's more about the emotional impact the people I'm playing with have. That can be incredible in hip-hop. It can be incredible in jazz. Or it can be terrible in hip-hop and terrible in jazz.

Braden: Tell me about it. [laughs]

Gerald Clayton: I really liked what Stefon had to say. I think I came to that realization a little bit later. I think the first thing I loved was Bobby McFerrin, "Don't Worry, Be Happy." Being a kid, I just wanted to hear that over and over and over.

I actually grew up first with jazz. [editor's note: Clayton is the son of jazz bassist John Clayton.] First, Oscar Peterson, Ray Brown, Clark Terry. That sound of jazz was what I really wrapped my brain around. I wasn't made aware of all the other types of jazz—all the different styles and sounds and various tangents you can go off into with the word jazz—until I got to high school and met other musicians at an arts high school, the L.A. County High School for the Arts. I met a lot of musicians who were checking out all this other stuff. "Hey, here's Herbie Hancock, Chick Corea, Keith Jarrett." I think at that point, it is, as Stefon said, putting it under the greater tree of music and not confining ourselves to one word. For me, I thought I was a die-hard jazz lover. But it turns out I was listening only to a snippet of what the jazz lexicon has to offer. Over the years, it's just becoming more expanded, more open-minded toward all the music that's out there and, as he said, the emotional impact it has on you. That's really what it is. It's just sound and emotions and how that sound affects us. I love hip-hop and rock 'n' roll, too, but those are really just words. It's all music.

Alkyer: How do you, as artists, operate in that setting where people are trying to confine you into a box that does have categories and does have "walls"?

Braden: Let's say you put it into a professional context, separate from a pure creative scenario.

Looking at it professionally, the genres are what they are. So, putting aside what we really want to do in terms of our true, most honest state, it's frankly very hard to do very much. If you're lucky, you can bring your own band, your own original band, and do your thing. Or only work in those select situations where you're really free to be completely open.

But in professional scenarios where you're working as a sideman in someone else's band—or you're working in some function like that, maybe in a show, whatever it is that we professional musicians all do in various combinations—then, we have to understand the elements of the genre or situation that we're dealing with.

If I'm in a funk band, I'm funk'n'. If I'm in an avant-garde free group that I have with some cats that I play with sometimes, you know, it's not really swinging. We're thinking about whatever the concept of the ensemble is. Whatever it calls for, that is appropriate. In certain situations, a certain amount of boundary makes a certain amount of sense so an audience can get what they want to get out of it. And the leader of the band can express what it is that he or she wants to express.

Harris: I don't really care about the genre distinction. It doesn't matter to me. I think most of us feel that way. Business to me is very secondary. It's very important to have a strong team behind you. You have to have good marketing concepts. But the most important thing is, are you connecting with people? Are people moved? If you're connecting with people, those people who are seeing you for the first time will remember you. They will talk about you and they will bring somebody next time.

I'm an advocate of the slow burn concept. I don't need to be a huge shining star—all of a sudden the big machine behind me. I really feel that it's important to be able to live up to the stuff that people are saying about you.

So, for me, I don't think about categories at all. I just write my music. And I also don't think I know what the audience wants. I was in Cuba last week. I played with the same spirit, the same energy, the same level of creativity and connectivity as I do with my band or with John Clayton, or whoever. Ultimately, it's about human beings. It's about love, fear, compassion, jealousy. And all human beings know those things. So, genre to me—if I play with Common or Chaka Khan—it doesn't really matter.

Alkyer: That's an interesting point because, at this stage of your career, they want you to come out and be you.

Harris: Exactly.

Braden: That's not always the case, though. Some professional situations don't always have that freedom.

Harris: I think someone would know not to hire me. If you want a vibraphonist, if you want somebody to play Milt Jackson's style, then you probably shouldn't call me.

Braden: This is a great point. It's a great thought-process to have to address because everybody's situation is different, they have to ask these very

questions. The decision will have to be, OK, are the situations that I want to work in appropriate for how I want to approach music? And for you, if I might be so bold, it's a bit of a luxury to always play yourself.

Harris: It's not a luxury. It's a choice. We all have the choice to commit to ourselves. See, for me, I'm committed to what's inside of me. If I don't get the work, that's fine. I'm not going to change who I am. There's something that's in there that I'm digging for. I can make money in other ways, if it's not in music. But I'm not going to change my music-making process.

Clayton: If I can jump in, I think how we connect Don Braden's approach with Stefon Harris' approach is that they're both serving the music. Regardless of whether you're trying to be yourself or trying to serve a genre or whatever, it's about making the right choice for the music. How do we do that? As Don was saying, you check out a lot of music. We all use our influences. That's what we're using in a given musical setting, taking bits and pieces of what we grew up listening to. So, that idea of whether it's me, or if I'm not being honest with myself, comes after the first part, which is just to serve the music. That's how we deal with it, to answer that first question. It's really just a matter of what's the music asking you to play ... and play it.

Braden: I also bring the same passion, energy and myself. I bring those, 100 percent, into every situation. The one element is style. If I'm in certain scenarios, I'll adjust stylistically. In other words, I'm very broad as a musician. So, within Don Braden, there's a totality of 1901 to 2010, of all styles that I'm fluent in, or capable of, let's say. And then, I'll make a choice, to use your excellent term, to use a subset of that totality for a given situation. If I'm playing Don Braden group, then you get all of it. You get 100 and whatever years. But if I'm playing with Art Farmer, who passed away when I was with him, I made choices to be appropriate, stylistically.

Clayton: What I think is exciting about 2010 is that there's sort of a blank slate, both in the audience as well as the musicians. So, in most scenarios, we really can bring what we want to the table, and pick and choose. We can say, I'm going to use a little of the James Brown that I grew up listening to, but I like the way that Miles Davis was dressing in the '60s, so I'm going to wear those bow-ties or a skinny tie, or whatever it is. [audience laughs] We're in a new place. We can pave the way. I think it takes everyone being more open-minded.

Harris: Sometimes, as a community, it's like a bunch of us sitting around the cafe talking to one another. We aren't really looking at the bigger picture of culture in America. And even on a smaller scale, I don't think we're really observing our audiences. I think our audiences are much smarter than we give them credit for. And I totally agree with Gerald that they don't care about these stylistic indicators.

They care about what they can relate to, which is the emotional content in the music. If it feels

good, most people are going to like it, no matter what the style is. It's great that you've got a variety of artists here because it's indicative of what the field needs to be. You're going to have different perspectives, and based on each musician's perspective, our music is going to be different, which is a good thing. For me, I don't go to 1901, I wasn't born then. [audience laughs] My music goes from 1973 to 2010. I can't mess with what happened before. I can listen to it, but that's not me.

Alkyer: DJ, from your perspective, how do you see audiences and how open they are? Can you just drop jazz into what you're doing at a dance club?

Trentino: Absolutely not. [audience laughs]

Alkyer: All right, thank you. Thanks for coming! [audience laughs]

Trentino: I agree with what Stefon is saying. You definitely have to make a decision for yourself on what you're OK with. Personally, I love all types of music, and I love creating and performing music so much that if I have to alter what I do, that's OK because I don't have to work a day job. At the end of the day, that's what's important to me. I'm doing music. I'm making a living.

Alkyer: There's the old Dizzy Gillespie quote, "Keep one foot in the past and one in the present." Does that apply in 2010? How do you feel about that? In other words, how do you present yourself as a modern artist and still pay tribute to the history of this music?

Harris: What is this thing about "pay tribute"? [slightly miffed]

Alkyer: Do we need to?

Harris: I don't want to hear John Coltrane play the music of Louis Armstrong, dammit.

Alkyer: Nice.

Harris: I'm glad John Coltrane did what John Coltrane did and that he chose to document what was in his heart and his soul. Without his commitment to that, we wouldn't have that music.

So, it's important to recognize that we are an incredible people. There are amazing things going on in this country right now. We need a sonic documentation of that. If we're just so focused on the past, we're going to miss out on it. I respect the past, and as an educator, I don't think about teaching music from the perspective of the past. I think about teaching music from the perspective of the mechanics of music. I have my students check out Louis Armstrong, or someone, as an example of the mechanics that we're studying.

Clayton: I think we're taking it too literally. I think there's a way to pay tribute to the history without trying to sound like it. We take the spirit of the music that we love, and we want to pay tribute to that or continue it. Swing is an attitude. When you listen to something and it swings, you say, "That feels good." When it's time to make music, you say, "I want to make people feel good, too." And some people in the educational format might try to put that in a box. What exactly is happening? Well,

it's a 12-bar blues. There's a I chord, a IV chord and a V chord. And then it becomes that box and becomes sterile. But if it's a musician like Stefon Harris, he's giving you an emotion. He's just expressing himself. A lot of that, I find similar to the same expression, the same fire, that was in John Coltrane. That doesn't mean that he is playing exactly what John Coltrane was playing. But he's taking that spirit and moving it ahead.

Braden: [to Harris] You mentioned the "mechanics of music," and I know what you mean by that. You mean in the broadest sense, including emotion, etc. So, all that's part of it. You teach all that, even if it's just by example. That's an important aspect of the elements of music that we have to expose our students to and hope they get.

But the core of the tradition of jazz, one of the things that's very important about it is that these masters, what they created is profound. And that we all agree on. If we allow that we call ourselves jazz guys, if we allow for that to happen, then being a part of that tradition is advantageous because you've got all these virtuosi to draw from. So it's not about paying tribute. It is sometimes. In fact, commercially, it's too much about that. But in terms of what we do on the bandstand, I'm looking to be like the masters.

I want to be like them in the broadest sense. I want to be true to the moment. I want to be listening to everything, feeling everything on emotional, spiritual, technical, sonic, rhythmic levels.

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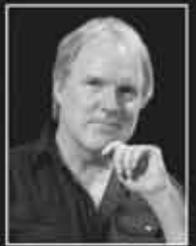
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I want to be in it, making it as I go. And that's what, as far as I'm concerned, I interpret every master wanting to do—from 1901, from [Joe] "King" Oliver, all the way along to Stefon Harris and John Clayton and Gerald and the cats. That tradition to me is what jazz is.

Clayton: I think that the masters that Don Braden is talking about were also not just necessarily thinking about a particular genre. They were thinking about music. Music is that language that gets to describe those things that we can't describe with words. So, it behooves us not to think of them in the context of genres, but rather in terms of bigger things.

Harris: [to Braden] You might miss out on the virtuosity of Jay Z, my man. Because there's a virtuosity that manifests itself in writers and poets, music, rap. It can be in a lot of places, but if you're just looking at one lineage ...

Braden: Of course.

Harris: I hope we can take ownership of this term "tradition" and help reshape it, because tradition, the way we think about it now, is always about the past. I think about tradition as the way the music functioned in the past, not necessarily lining up a number of musicians and trying to stand on their shoulders. If you think about Charlie Parker walking around with Stravinsky scores, or think about Gillespie dealing with musicians from all around the world, those musicians had nothing to do with jazz.

Alkyer: One of the things that Stefon said about the way we can pay tribute best is by moving forward. And that's the truest sense of jazz. In going back and looking at old articles in *DownBeat*—like we did for our 75th anniversary issue last year [July 2009]—most of those great artists would say, "Here's what I'm doing now, but I'm looking for my next sound."

What's driving you to create your next sound?

Harris: Jazz is like a musical platform. It's not so specific. It's incredible because it's so adaptable. No matter where you're from, it allows you, it requires you to bring your spirit, your life experience to be successful. It's not about you being an African American and trying to reiterate that sound. Good luck. You know what I'm saying? Good luck for me trying to be Beethoven. I tried. I learned to play the Germanic style, French grip. I did it. I was successful at it, but spiritually, I was dying.

Trentino: I think the imitation is necessary to a point. You have to have a starting point. I can honestly trace back just about every technique that I do to somebody else. DJing, drumming, everything. But it's the way that I use it, the way that I've made it my own.

Braden: In the end, it all works. As humans, we make our choices in terms of our specific approach. [to Harris] I think you can do what you do, and do what I do, simultaneously. You can be current and still grasp and deal with 1901. You most likely won't hear me quoting Sidney Bechet or King Oliver, but you might. It's not dishonest because, even though I wasn't alive then, there's still a part that resonates with me. **DB**



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South

East Carolina University

GREENVILLE, NORTH CAROLINA

Student Body: 350 in the School of Music, 60 students in the Jazz program.

Tuition: In-state: \$4,497; out-of-state: \$16,121.

Jazz Degrees: Bachelor's of Music in performance with emphasis in Jazz (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.

Faculty: Jeff Bair, George Broussard, Carroll V. Dashiell Jr., Ryan Hansler, Scott Sawyer, Jon Wacker.

Auditions: Dec. 4, Jan. 22, Feb. 12, March 26, April 9 for fall 2011.

Financial Aid: Visit ecu.edu/financial.

Scholarships: The School of Music awards more than \$160,000 in scholarships each year.

Application Deadline: Separate applications with the School of Music and the University Admissions Office are required. Freshman applicants are strongly encouraged to apply to the university by Dec. 1 for admission to the fall class. Transfer students must submit their university admissions materials by April 1. Visit ecu.edu/admissions.

Contact: Christopher Ulfers, (252) 328-6851; ulfersj@ecu.edu; ecu.edu/music.

Florida International University

MIAMI, FLORIDA

Student Body: About 30 students in jazz.

Tuition: Visit www2.fiu.edu/~music/.

Faculty: Gary Campbell, Mike Orta, Jamey Ousley, Rodolfo Zuniga, Rashawn Ross, Lasin Richards, Tom Lippincott.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Jazz Performance.

Jazz Bands: Big Band, Latin Jazz, combos.

Auditions: Visit www2.fiu.edu/~music/.

Financial Aid: Available.

Scholarships: Available, very competitive.

Application Deadline: Visit www2.fiu.edu/~music/.

Contact: Gary Campbell; gary.campbell@fiu.edu.

The Florida State University

TALLAHASSEE, FLORIDA

Student Body: 40 jazz students

Tuition: Undergraduate, in-state: \$45,112/year, out-of-state: \$19,970; graduate, in-state: \$8,488, out-of-state: \$23,640. Visit fsu.edu.

Jazz Degrees: Bachelor's of Arts in Music (jazz track); certificate in jazz studies; Master's of Music in performance (jazz studies); graduate certificate in jazz studies.

Jazz Bands: Three large jazz ensembles, one jazz/pop ensemble, numerous chamber music (jazz combo) groups.



Texas Christian University

Faculty: Leon Anderson Jr., Brian Gaber, Rodney Jordan, William Kennedy, Paul McKee, William Peterson, Marcus Roberts, Scotty Barnhart.

Auditions: Jan. 22, Feb. 12, Feb. 26 (undergraduate). Visit music.fsu.edu/auditions.htm.

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

Scholarships: Available. Visit music.fsu.edu/Admissions/Financial-Matters/Undergraduate-scholarships.

Application Deadline: Dec. 1.

Contact: (850) 644-6102; musicadmissions@fsu.edu.

Georgia State University

ATLANTA, GEORGIA

Student Body: 60 jazz majors.

Tuition: Undergraduate, in-state: \$3,535/semester, out-of-state: \$12,640/semester; graduate, in-state: \$3600/semester, out-of-state: \$14,400/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, Robert Dickson, Dave Frackenpohl, Wes Funderburk, Geoff Haydon, Mace Hibbard, Audrey Shakir, Justin Varnes.

Auditions: Nov. 5, Feb. 11, Mar. 14. Visit music.gsu.edu/undergradapplicationinfo.aspx.

Financial Aid: Available. Visit gsu.edu/admissions/28256.html. Graduate assistantships available.

Scholarships: Available. Visit music.gsu.edu.

Application Deadline: Must be received four weeks prior to audition. Visit music.gsu.edu.

Contact: Gordon Vernick, coordinator of jazz studies, (404) 413-5913; gvernick@gsu.edu.

Loyola University New Orleans

NEW ORLEANS, LOUISIANA

Student Body: 30 enrolled in jazz program.

Tuition: Undergraduate, \$42,002 (includes room and board).

Faculty: John Mahoney, Tony Dagradi, Nick Volz,

Todd Duke, Jesse Boyd, Larry Sieberth, Wayne Maureau, John Vidacovich.

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

Jazz Bands: Three big bands, five combos.

Auditions: Dec. 4, Jan. 15, Feb. 19.

Financial Aid: Available.

Scholarships: Available, both merit and talent-based scholarships, admit@loyno.edu.

Application Deadline: Rolling admission (Dec. 1 priority scholarship deadline).

Contact: John Mahoney, mahoney@loyno.edu, or Allyson Halperin, admit@loyno.edu.

Miami Dade College

MIAMI, FLORIDA

Student Body: 35 jazz students.

Tuition: In-state: \$105/credit-hour/semester, out-of-state: \$539/credit-hour/semester.

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 Poltrack, Robert Ziawinski.

Financial Aid: Available. Visit mdc.edu/financial_aid/ or call (305) 237-3244.

Scholarships: Available. Visit mdc.edu/financial_aid/ or call (305) 237-3659.

Application Deadline: Rolling.

Contact: Michael DiLiddo, (305) 237-3659; mdc.edu/wolfson.

Middle Tennessee State University

MURFREESBORO, TENNESSEE

Student Body: 22,000 undergraduate students; about 20 students in the jazz program.

Tuition: In-state, undergraduate: \$3,500, graduate: \$4,200; out-of-state: undergraduate: \$9,700, graduate: \$10,300. More info: mtsu.edu/bursar/rates_main.shtml.

Faculty: Don Aliquo, Jamey Simmons, David Loucky, Derrek Phillips, Jim Ferguson,



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**Frank Alkyer presents "The Midwest
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**Michigan State University Jazz Orchestra 1,
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Rodney Whitaker, Director)

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Trumpet 101: Chops, Improv, Technique,
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the Saxophonist"**

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Hernandez, Music Director)

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Hitting: Jazz and Legit - You Can Do It"**

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(Thousand Oaks, California, David Blake, Director)

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Know (But Maybe You Forgot to Tell
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(Spring, Texas, Joe Clark, Director)

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Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, six Jazz Combos, Salsa Band, Commercial Music Ensemble, Jazz Choir, Commercial Music Ensemble.

Auditions: Jan. 28, Feb. 19, March 4. More info: mtsu.edu/music/scholarships.shtml#dates.

Financial Aid: Available. Connie Bowrey, (615) 898-2469.

Scholarships: Available. Connie Bowrey, (615) 898-2469.

Application Deadline: July 1 for fall semester; Dec. 15 for spring semester.

Contact: Connie Bowrey, (615) 898-2469.

North Carolina Central University

DURHAM, NORTH CAROLINA

Student Body: 41 undergraduate students, 24 graduate students.

Tuition: In-state: undergraduate: \$7,162/semester, graduate: \$2,894/semester; out-of-state: undergraduate: \$12,448/semester,

graduate: \$7,760/semester.

Faculty: Ira Wiggins, Baron Tymas, Arnold George, Lenora Zenzalai Helm, Robert Trowers, Damon Brown, Ed Paolantonio, Brian Horton, Thomas Taylor, Albert Strong. (Branford Marsalis and Joey Calderazzo are Artists-in-Residence).

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Jazz Performance and Composition.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Combos I-IV, Vocal Jazz Ensemble, Guitar Ensemble.

Auditions: Oct. 15, Nov. 12, Feb. 18, March 18. For performance and recorded compositions visit nccu.edu/music.

Financial Aid: Contact Sharon Oliver, Director of Scholarships & Financial Aid.

Scholarships: Contact Ira Wiggins, (919) 530-7214; iwiggins@nccu.edu.

Application Deadline: Nov. 1 for spring semester, July 1 for fall semester.

Contact: Ira Wiggins, (919) 530-7214; iwiggins@nccu.edu.

Oklahoma State University

STILLWATER, OKLAHOMA

Student Body: 2,200 total, 150 in music department.

Tuition: In-state: \$3,500; out-of-state: \$5,000.

Faculty: Jonathan Martin, Paul Compton.

Jazz Bands: Two.

Auditions: First week of classes/sight-reading with the band.

Financial Aid: Available. Visit okstate.edu.

Scholarships: Available. Contact Jonathan Martin; jonathan.martin@okstate.edu.

Application Deadline: May 1.

Contact: Jonathan Martin; jonathan.martin@okstate.edu.

Texas Christian University

FORT WORTH, TEXAS

Student Body: 75 students in jazz program.

Tuition: \$30,000/year.

Faculty: Curt Wilson, Joe Eckert, Joey Carter, Brian West, Tom Burchill, Kyp Green.

Jazz Bands: Three.

Auditions: Jan. 22, Feb. 5, Feb. 19, March 5.

Financial Aid: (817) 257-7640.

Scholarships: (817) 257-7640.

Application Deadline: Dec. 15 for academic financial aid consideration.

Contact: (817) 257-6625; c.wilson3@tcu.edu.

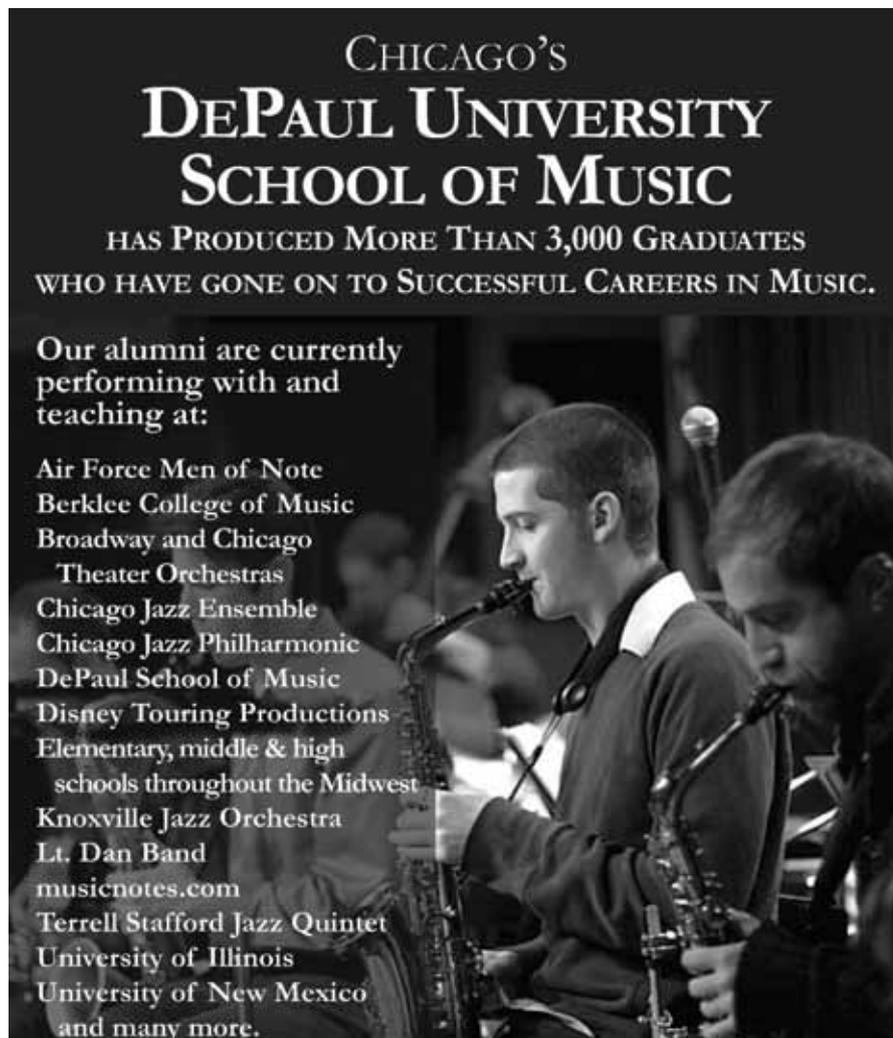
University of Alabama

TUSCALOOSA, ALABAMA

Student Body: 15 jazz majors, 31 in jazz ensembles/combos.

Faculty: Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Beth Gottlieb, Demondrae Thurman, Jon Whitaker, Eric Yates, Andrew Dewar.

Jazz Degrees: Bachelor's of Music in Jazz



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Studies, Master's of Music in Arranging.

Jazz Bands: UA Jazz Ensemble, UA Chamber Jazz, UA Jazz Band, UA Jazz Standards Combo.

Auditions: Call (205) 348-7112 or visit jazz.ua.edu or music.ua.edu.

Financial Aid: Available, contact Tonia Hicks at (205) 348-7112 or thicks@music.ua.edu.

Application Deadline: Rolling.

Contact: Chris Kozak, (205) 348-6333; ckozak@music.ua.edu.

University of Central Oklahoma EDMOND, OKLAHOMA

Student Body: About 300 undergraduate music majors, 110 students enrolled in jazz studies.

Tuition: In-state: \$125.55/undergraduate credit hour, \$164.55/graduate credit hour; out-of-state: \$324.30/undergraduate credit hour, \$395.30/graduate credit hour.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Danny Vaughan, David Hardman, Clint Rohr, Larry Moore, Kris Maloy, Kent Kidwell.

Jazz Degrees: Undergraduate Minor in Jazz Studies, Master's of Music in Jazz Studies with majors in Performance or Commercial Music Production.

Jazz Bands: Jazz Ensemble I, II, III (20-piece ensembles), Latin Jazz Ensemble, Jazz Guitar Ensemble, Undergraduate Jazz Combos I & II, Graduate Jazz Combo, Vocal Jazz Ensemble, Civilized Tribe Dixieland Ensemble.

Auditions: Jazz Merit Scholarship auditions scheduled by Brian Gorrell include two jazz standards (one lyrical and one technical) plus sight-reading.

Financial Aid: Sheila McGill, director of UCO financial aid, (405) 974-3334.

Scholarships: Available, contact Brian Gorrell (see info below).

Application Deadline: Aug. 1 for fall, Jan. 2 for spring.

Contact: Brian Gorrell, (405) 359-7989 x 278, briangorrell@ucojazzlab.com.

University of Kentucky LEXINGTON, KENTUCKY

Student Body: About 400 music students.

Tuition: In-state: \$6,850, out-of-state: \$16,000.

Faculty: Miles Osland, Raleigh Dailey.

Jazz Degrees: Bachelor's of Music, Bachelor's of Music in Music Education, Master's of Music, DMA.

Jazz Bands: Two big bands, four saxophone ensembles, multiple combos.

Auditions: Call Miles Osland at (859) 257-8173.

Financial Aid: Miles Osland, (859) 257-8173.

Scholarships: Miles Osland, (859) 257-8173.

Application Deadline: Visit uky.edu.

Contact: Dwight Newton, (859) 257-4900.

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Tuition: In-state: undergraduate: \$8,424,

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Faculty: John La Barbara, Jerry Tolson, Anslyn Banks, Chris Fitzgerald, Jim Connerley, Craig Wagner, Tyrone Wheeler, Jason Tiemann, Mike Tracy.

Jazz Degrees: Master's of Music with a concentration in Jazz Performance, Master's of Music with a concentration in Jazz Composition and Arranging, Bachelor's of Music in Jazz Performance, Bachelor's of Arts with a Jazz Emphasis, Bachelor's of Music in Jazz/Music Therapy.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Repertoire Ensembles (Hard-Bop, Contemporary, Brazilian), seven combos, guitar ensemble, jazz sax ensemble.

Auditions: Feb. 15, Nov. 1, March 1, or by appointment. In-person or via CD/DVD.

Financial Aid: Available, contact Toni M. Robinson, Esq. at (502) 852-1623 or toni.robinson@louisville.edu.

Scholarships: Available, contact Toni M. Robinson.

Application Deadline: March 1.

Contact: Mike Tracy, (502) 852-6032; miketracy@louisville.edu.

University of Memphis
 MEMPHIS, TENNESSEE

Student Body: 650 school of music students; 30 jazz majors.

Tuition: In-state: about \$3,900/semester; out-of-state: \$9,700/semester.

Faculty: Jack Cooper, Tim Goodwin, Chip Henderson, Gerald Stephens, Michael Assad, Joyce Cobb, Jeff Huddleston.

Jazz Degrees: Bachelor's of Music, Jazz and Studio Music in Performance and Composition/Arranging, Master's of Music in Jazz and Studio Music (Performance or Composition/Arranging), Doctorate of Musical Arts in Composition (traditional with jazz emphasis).

Jazz Bands: Southern Comfort Jazz Orchestra, Jazz Ensemble II, Jazz Singers I and II, Jazz Combos (six to 10 per semester), Jazz 'Bones.

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Contact: Kay Yager, (901) 678-3766, kayyager@memphis.edu.

University of Miami

CORAL GABLES, FLORIDA

Student Body: 59 undergraduates in jazz program, 104 with jazz principal instrument.

Tuition: Undergraduate: \$36,962; graduate: \$1,538/credit hour.

Faculty: Whit Sidener, Randall Dollahon, Gary Keller, Steve Rucker, Larry Lapin, Don Coffman, Jason Carder, Dante Luciani, Martin Bejerano.

Jazz Degrees: Bachelor's of Music in Studio Music and Jazz (instrumental and vocal), Master's of Music in Jazz Performance (instrumental and vocal), Master's of Music in Jazz Pedagogy, Doctorate of Musical Arts in Jazz Composition, Doctorate of Musical Arts in Jazz Performance.

Jazz Bands: Frost Concert Jazz Band, Studio Jazz Band, Small

Jazz Ensembles, Jazz Band II, Jazz Saxophone Ensemble, Jazz Guitar Ensemble, Monk/Mingus Ensemble, Bebop Ensemble, Horace Silver Ensemble and Jazz Vocal Ensembles I, II, III.

Auditions: Prescreening required by Dec. 1 for undergraduates. Visit miami.edu.

Financial Aid: Available. Contact (305) 284-5212; ofas@miami.edu.

Scholarships: Available. (305) 284-2241; admission.music@miami.edu.

Application Deadline: Dec. 1.

Contact: Program Admissions for undergraduate: Karen Kerr, (305) 284-2241; kmkerr@miami.edu. Ed Asmus, (305) 284-2241; ed.asmus@miami.edu.

University of New Orleans

NEW ORLEANS, LOUISIANA

Student Body: 65 jazz students.

Tuition: In-state: \$4,336; out-of-state: \$12,474.

Faculty: Steve Masakowski, Ed Petersen, Victor Atkins, Brian Seeger, Leah Chase, Troy Davis, Jason Marsalis, Irvin Mayfield, Cindy

Scott, Hank Mackie, Roland Guerin, Neal Caine, Herman Lebeaux.

Jazz Degrees: Bachelor's of Arts in Music (Jazz Studies emphasis); Master's of Music in Jazz Studies.

Jazz Bands: UNO Jazz Orchestra, Jazz Guitar Ensemble, Hot Club Ensemble, Traditional Jazz Ensemble, Jazz Voices, World Beat Ensemble, Jazz Fusion Ensemble.

Auditions: Video audition, see requirements at music.uno.edu/.

Financial Aid: UNO Financial Aid, finaid.uno.edu/.

Scholarships: UNO Financial Aid, finaid.uno.edu/.

Application Deadline: See admissions.uno.edu/default.cfm.

Contact: (504) 280-6381.

University of North Carolina at Greensboro

GREENSBORO, NORTH CAROLINA

Student Body: 600 total music majors, 25 to 30 jazz studies majors.

Tuition: In-state plus housing: \$10,669; out-of-state plus housing: \$22,460.

Faculty: Steve Haines, Chad Eby, John Salmon, Thomas Taylor,

Greg Hyslop, Jay Meachum.

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

Jazz Bands: Two big bands, four to six combos.

Auditions: Visit uncg.edu/music/undergradaudition.htm.

Financial Aid: Available, visit: fia.uncg.edu/.

Scholarships: Available, visit: fia.uncg.edu/.

Application Deadline: One week prior to audition dates.

Contact: Chad Eby, ceeby@uncg.edu.

University of North Carolina at Wilmington

WILMINGTON, NORTH CAROLINA

Student Body: 100 undergraduates in music program, 30 students enrolled in jazz program.

Tuition: In-state: \$5,152; out-of-state: \$16,034.

Faculty: Joe Chambers, Frank Bongiorno, Jerald Shynett, Bob Russell, Steve Bailey, Andy Whittington.

Jazz Degrees: Bachelor's of Music in Performance/Jazz.

Jazz Bands: Big Band, Saxtet,

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Application Deadline: April 1.
Contact: Dr. Frank Bongiorno, (910) 962-3395; bongiornof@uncw.edu; uncw.edu/music.

University of North Texas
 DENTON, TEXAS

Student Body: 350 jazz students.
Tuition: In-state: undergraduate: \$4,800/semester, graduate: \$3,800/semester; out of state: undergraduate: \$9,400/semester, graduate: \$6,600/semester.
Faculty: Tony Baker, Rodney Booth, Richard DeRosa, Rosana Eckert, Fred Hamilton, Stefan Karlsson, Brad Leali, John Murphy, Jay Saunders, Lynn Seaton, Ed Soph, Mike Steinel, Steve Wiest.



Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies.
Jazz Bands: Nine big bands, 25 small groups, three vocal jazz groups, jazz repertory ensemble, contemporary jazz ensemble, Latin jazz lab, two guitar ensembles, U-Tubes trombone ensemble.
Auditions: Jan. 29, Feb. 5, Feb. 26. Visit music.unt.edu or jazz.unt.edu.
Financial Aid: Available.

Visit music.unt.edu.
Scholarships: Available. Visit music.unt.edu; jazz.unt.edu.
Application Deadline: Dec. 6.
Contact: John Murphy, john.murphy@unt.edu; Darla Mayes, darla.mayes@unt.edu.

University of South Carolina
 COLUMBIA, SOUTH CAROLINA

Student Body: 30 students in jazz program.
Tuition: Undergraduate: in-state: \$9,386 for academic year (two semesters) of study; out-of-state: \$24,962 for academic year (two semesters) of study. Graduate: in-state: \$10,490 for academic year (two semesters) of study; out-of-state: \$24,962 tuition for academic year (two semesters) of study.
Faculty: Bert Ligon, Craig Butterfield, Kevin Jones.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies (Composition), Master's of Music in Jazz Studies (Performance).
Jazz Bands: Left Bank Big Band,

various jazz combos.
Auditions: Visit music.sc.edu/audition.
Financial Aid: Available. Visit sc.edu/financialaid.
Scholarships: Available. Visit music.sc.edu/audition.
Application Deadline: Undergraduate applicants should apply by Dec. 1.
Contact: Jennifer Jablonski, (803) 777-6614, jjablonski@mozart.sc.edu; or Traci Hair, (803) 777-4106, thair@mozart.sc.edu.

University of Tennessee
 KNOXVILLE, TENNESSEE

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Tuition: In-state: \$7,382; out-of-state: \$22,420.
Faculty: Mark Boling, Donald Brown, Gregory Tardy, Keith Brown, Rusty Holloway, Vance Thomson.
Jazz Degrees: Bachelor's of Music in Studio Music and Jazz; Master's of Music in Jazz Studies.
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Financial Aid: Available, finaid.utk.edu/apply/costs.shtml.

Scholarships: Available, music.utk.edu/jazz/.

Application Deadline: Dec. 1 for undergraduate.

Contact: Carolyn Anderson; music.utk.edu/jazz.

University of Texas at Arlington

ARLINGTON, TEXAS

Student Body: 330 music majors, and 30 enrolled in jazz program.

Tuition: In state: \$4,250 (12 hours); out-of-state: \$4,250 + \$377 additional per hour.

Faculty: Tim Ishii, Dan Cavanagh, Adonis Rose, Ken Edwards, Brian Mulholland, Chris McGuire, Mike Drake, Billy Robertson.

Jazz Degrees: Bachelor's of Music with emphasis in Jazz.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos (I-IV), Latin Jazz Ensemble.

Financial Aid: Available, contact office of financial aid.

Scholarships: Available, uta.edu/music.

Application Deadline: uta.edu/music.

Contact: for program admissions: tishii@uta.edu.

University of Texas at Austin

AUSTIN, TEXAS

Student Body: 800 jazz students.

Tuition: Visit finaid.utexas.edu/costs/UTcosts.

Faculty: Dennis Dotson, John Fremgen, Jeff Hellmer, John Mills, Brannen Temple, Mitch Watkins.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance, Bachelor's of Music in Jazz Composition.

Auditions: Auditions in early spring, visit admissions at music.utexas.edu.

Financial Aid: Available, uga@mail.music.utexas.edu.

Scholarships: Available, uga@mail.music.utexas.edu.

Application Deadline: Dec. 1.

Contact: Sarah Borchard, uga@mail.music.utexas.edu.

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Student Body: 90 music majors.**Tuition:** uwf.edu/catalog/tuition.cfm.**Faculty:** Joseph Spaniola, Richard

Glaze, Hedi Salanki, Lynne Lauderdale, Leonid Yanovskiy, Sheila Murphy, Blake Riley.

Jazz Degrees: Bachelor's of Music Performance/Jazz Specialization.**Jazz Bands:** UWF Jazz Band, UWF Jazz Combo, jazz combos.**Financial Aid:** Available.**Scholarship:** Available.**Contact:** Joseph Spaniola, jspaniola@uwf.edu. (850) 474-2147; uwf.edu/music.**Virginia Commonwealth University**

RICHMOND, VIRGINIA

Student Body: 55 students.**Tuition:** In-state: \$8,817; out-of-state: \$21,949.**Faculty:** Victor Dvoskin, Michael Ess, Skip Gailes, Antonio Garcia, Wells Hanley, Darryl Harper, Bryan Hooten, Brian Jones, J.C. Kuhl, Adam Larrabee, Tony Martucci, Randall Pharr, Doug Richards, Rex Richardson.**Jazz Degrees:** Bachelor's of Music in Jazz Studies.**Jazz Bands:** Two jazz orchestras,

six small jazz ensembles.

Auditions: January and February dates are available. Requirements at arc.vcu.edu.**Financial Aid:** (804) 828-6669.**Scholarships:** (804) 828-1167.**Application Deadline:** Dec. 1 for university scholarship; Feb. 1 for other.**Contact:** Racquel Wallace, (804) 828-1167; Wallacerc@vcu.edu; vcujazz.org.**West Virginia University**

MORGANTOWN, WEST VIRGINIA

Student Body: 10 majors, 50 ensemble students.**Tuition:** Undergraduate, in-state: \$5,304, out-of-state: \$16,402; Graduate, in-state: \$5,838, out-of-state: \$16,920.**Faculty:** Paul Scea, Keith Jackson, Scott Elliot, James Miltenberger, Al Wrublesky.**Jazz Degrees:** Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Pedagogy.**Jazz Bands:** Big Band, Little Big Band, Latin Jazz Ensemble, Soundpainting Ensemble, Organ

Meat, Piano Trio, Vanilla Fish, Post-Trane, Trio+, Osteology.

Auditions: By appointment or CD/DVD.**Financial Aid:** Available.**Scholarships:** Available.**Application Deadline:** Rolling.**Contact:** Pscea@wvu.edu; community.wvu.edu/~pes002/.**Xavier University of Louisiana**

NEW ORLEANS, LOUISIANA

Student Body: 26 students enrolled in jazz program.**Tuition:** \$17,500; \$275/semester hour for graduate.**Jazz Bands:** Jazz Ensemble, Mainstream Combo, Brass Band, Tradition Jazz Combo.**Faculty:** Dr. Timothy R. Turner, Marc Ballard.**Auditions:** March 15, May 15.**Financial Aid:** Available, contact

Joanne Paige, (505) 520-7597.

Scholarships: Available, contact Joanne Paige, (505) 520-7597.**Application Deadline:** Feb. 5.**Contact:** Winston Brown, (504) 520-7388.


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Logan's Legacy

Oberlin College's New Bertram and Judith Kohl Building testifies to life's work of professor Wendell Logan

By Aaron Cohen

When professor Wendell Logan helped cut the opening ribbon at the Oberlin Conservatory of Music's Bertram and Judith Kohl Building on May 1, he would have been entitled to speak for hours. The school's new \$24 million, 40,000-square-foot home for jazz studies couldn't be more impressive: acoustically perfect practice rooms, state-of-the-art recording studio and the future library of the largest privately held jazz record collection in the world. Bill Cosby and Stevie Wonder were on campus that weekend, as were several alumnae who have triumphed in jazz. None of it would have been possible without Logan, who started the conservatory's jazz department and guided generations of its students.

But while Logan spoke at a ceremony earlier that day and awarded honorary doctorates to Cosby and Wonder, he didn't make lengthy speeches. Logan let his work speak for itself. That included the performances of his returning students—bassist Leon Lee Dorsey, pianist Jon Jang and saxophonist/author James McBride were a few—as well as his leading the Oberlin Jazz Ensemble in a performance at Finney Chapel. What was also clear, but unspoken, was how much the physically ailing Logan endured to see a weekend that he could've only dreamed about when he arrived on campus in 1973.

Six weeks after the Kohl dedication, Logan died in Cleveland. He was 69. Afterwards, many of his students and colleagues who took part in the building's dedication said that after a series of serious illnesses, Logan's strong will ensured he would be part of the weekend's events.

"Wendell's work as a teacher and as an artist inspired so many generations of students and shaped their views on music," Oberlin Conservatory Dean David Stull said. "That impact will be seen and heard for generations beyond this place. It spanned the full set of genres, which is rarely seen today. He worked closely with so many students. He spent so much time developing their individual gifts while not excusing their weaknesses, and had their best interests at heart. This building is exactly what Wendell wanted."

For Logan, the physical struggle to be present at the dedication came after decades of persevering to see Oberlin establish a jazz department. Even though the college has always been progressive in admitting African American students (which Wonder made a point of mentioning onstage), classical training had historically been emphasized. Jazz was tolerated, though not exactly encouraged. But

as 1950s Oberlin chemistry student James Neumann said, that lent his extra-curricular jazz club a sense of rebellious cool (Neumann donated his 100,000 jazz records to the Kohl building). When Logan came to teach at Oberlin, his extensive backgrounds in jazz performance and classical composition made him the ideal professor to bring the college toward a new musical vision. He had played jazz soprano saxophone and trumpet, while also receiving numerous awards for his written works, including the opera *Doxology Opera: The Doxy Canticles*. Still, his former students recall the slights that even established jazz musicians endured while performing at Oberlin.

"I remember a symbolic and watershed moment when Wendell brought Roland Hanna to campus," said Jang, who studied at Oberlin from 1975 to 1978. "Hanna got a standing ovation, and Oberlin did not allow him to play on the grand piano reserved for André Watts, so he didn't play an encore in protest."

Dorsey, who graduated with a classical and jazz degree from Oberlin in 1981, became the first student to have the word "jazz" in his diploma. He also mentions the contrast from jazz musicians having to fight for rehearsal space in the college's gymnasium to the practice rooms in the Kohl building. "With playing music, vision and commitment will overcome resistance."

"We're talking about a 200-year history of classical music, and the most esteemed conservatory in the entire world," Dorsey added. "I'd be surprised if there wasn't resistance."

Logan's way was to diligently work for change, rather than just publicly protest. By the early '90s, Logan had created a jazz curriculum and helped adjust the conservatory's admission policy so that students with a jazz emphasis could enter the music department. In the past two years, jazz applicants have increased by 60 percent, and the jazz program is currently at 75 students, according to Stull. Logan also brought an array of jazz stars to teach on the campus, and on-hand that weekend were such faculty as saxophonist Gary Bartz, trombonist Robin Eubanks and trumpeter Marcus Belgrave.

Belgrave said that what impressed him most about Logan was his sincerity, as well as his commitment to honor African American composers. "He gathered together one of the biggest libraries of black composers I've ever seen," Belgrave said.

Stull adds that ever since Logan approached him about the idea for the building six years ago, the entire faculty has been supportive. "Not one



person at any one time said that this shouldn't be a priority," Stull said. "I expected, given its history, that this might have happened. So what it says is even institutions that have conservatory traditions change—they keep their traditions of excellence, but begin to see music in a new light."

Since Logan's mission was to put jazz and classical music on an equal footing, and show how musicians from all backgrounds contributed to the idioms, the Kohl building's design is fitting. The structure emphasizes large windows and open communal areas.

"If you're going to bring a program that's so robust, which the jazz studies is, you want people to become collaborative artists," Stull said. "That only works if it's informal. 'Hey, listen to what I'm playing.' That was the first concept of the building—how do you create community?"

At the same time, Logan stressed the amount of effort that enables young jazz musicians to enter any community from a position of strength.

"Wendell was the first who taught me about tough love," said Joanna Lemle, who sang with the Oberlin Jazz Ensemble and graduated last spring. "When you screwed up, he'd be the first to tell you. It terrified you, but motivated you to work harder."

Tenor saxophonist Johnny Cochran is a current student at Oberlin, and he agrees that Logan's emphasis on discipline was what made him endure the rigors of the transition from a Cleveland public school to a high-powered academic environment.

"In the beginning, it was really, really tough," Cochran said. "Wendell and all the other professors stayed all over me. When it seemed like I was adrift academically they stayed on me, so I had to take that seriously."

All of which is why students like him are committed to keeping the standards high, especially now that they have a facility worthy of the art that Logan exemplified.

"We're going to continue to make great music in there," Cochran said. "It's all we can do. It's the building for music, nobody can take that away from us."



NEW JAZZ FACULTY FOR 2010-2011

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Bass: Buster Williams
Trombone: Wycliffe Gordon

Adjunct faculty

Trumpet: Nick Marchione
Piano: Elio Villafranca
Saxophone: Tim Warfield, Jr. and Walt Weiskopf
Trombone: John Fedchock

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- BM: Jazz Performance
(Instrumental, Keyboard or Voice)
- BM: Jazz Composition and Arranging
- BM: Music Education with Jazz Component
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Saxophonist Danny Janklow performs with the Temple University Jazz Band at the Annual Kimmel Center for the Performing Arts Concert.

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Ed Fiahagan
Greg Kettinger[#]

Drums
Steve Fidyk
Dan Monaghan

Voice

Carla Cook
Joanna Pascale
Julie Bishop

Saxophone

Dick Oatts[#]
Tim Warfield, Jr.
Walt Weiskopf

Trumpet

Nick Marchione
Mike Natale[#]
Terell Stafford[#]
John Swana

Trombone

John Fedchock
Wycliffe Gordon[#]

Business of Music/Arranging

Norman David

*Department Chair
#By special arrangement
^Artist in Residence

Photo by Jeff Fusco

For more information, please contact:
215-204-6810 or music@temple.edu

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Midwest

Augustana College

ROCK ISLAND, ILLINOIS

Student Body: 2,500.

Tuition: \$40,000/year.

Faculty: Joe Ott, Steve Grismore, James Dreier.

Jazz Degrees: Jazz minor.

Jazz Bands: Big band and several combos.

Auditions: General auditions in January, February, March.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Rolling.

Contact: Margaret Ellis, margaretellis@augustana.edu.

Benedictine University

LISLE, ILLINOIS

Student Body: 15 students.

Tuition: visit ben.edu.

Faculty: John Moulder, Patrick Infusino, Darwin Noguera.

Jazz Degrees: None.

Jazz Bands: One jazz band.

Auditions: Visit ben.edu.

Financial Aid: Available, various.

Scholarships: Available, various.

Application Deadline: Visit ben.edu.

Contact: ben.edu.

Bowling Green State University

BOWLING GREEN, OHIO

Student Body: 20,000 students; 60 in jazz program.

Tuition: In-state: undergraduate: \$9,704, graduate: \$11,425; out-of-state: undergraduate: \$17,012; graduate: \$19,636.

Faculty: David Bixler, Chris Buzzelli, Jeff Halsey, Bill Mathis, Charles Saenz, Roger Schupp, Tad Weed, Kim Nazarian, visiting guest artists.

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

Jazz Bands: Lab Bands, Vocal Jazz Ensemble, Jazz Combos, Guitar Ensemble.

Auditions: Dec. 3, Jan. 14, Feb. 5, Feb. 25, Feb. 26. Students will be asked to perform one solo in the jazz idiom that should be representative of their ability and experience with improvisation. The composition or tune should be chosen from American songbook standards, and/or classic jazz repertoire. Students should be prepared to demonstrate improvisation skills and sight-reading ability.

Financial Aid: Available. Contact Kathleen Moss, (419) 372-8577; kmoss@bgsu.edu.

Scholarships: Available. Contact Kathleen Moss, (419) 372-8577; kmoss@bgsu.edu.

Application Deadline: Feb. 26.

Audition form deadline is Feb. 12.

Contact: Kathleen Moss, (419) 372-8577; kmoss@bgsu.edu.



Capital University

COLUMBUS, OHIO

Student Body: 4,000 students.

Tuition: \$28,000/academic year.

Faculty: Lou Fischer, Stan Smith, Michael Cox, Mark Lochstampfer, Robert Breithaupt, Ray Eubanks, Eric Paton, Chad Loughrige, Roger Hines, Scott Belck, Mark Flugge, Ryan Hamilton.

Jazz Degrees: Bachelor's of Music in Music Tech, Bachelor's of Music in Music Media, Bachelor's of Music in Music Business; Bachelor's of Music in Jazz Studies; Bachelor's of Arts in Music; Bachelor's of Arts in Prof Studies.

Jazz Bands: Big Band, Fusion Band, MIDI Band, Rock Ensemble, Jazz Consort, Jazz Percussion Ensemble, Savoy Combo, Vanguard Combo, World Music Ensemble, Vocal Jazz Ensemble, Birdland Combo, Guitar Ensemble, Guitar Workshop.

Auditions: Visit capital.edu.

Financial Aid: Varied; Visit capital.edu.

Scholarships: Varied; Visit capital.edu.

Application Deadline: Visit capital.edu.

Contact: Check admissions online at capital.edu.

Columbia College

CHICAGO, ILLINOIS

Student Body: 60 jazz students.

Tuition: \$19,140/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, 24 small ensembles including vocal jazz, jazz guitar ensembles, jazz combos, Latin jazz ensemble. Other bands include r&b ensembles, blues ensembles, pop/rock ensembles.

Faculty: Richard Dunscomb, Scott Hall, Bobbi Wilsyn, Geoff Bradfield, Peter Saxe, Mimi Rohlfing, Audrey Morrison, Dan Anderson,

Chuck Webb, Frank Donaldson, Tom Hipskind, Diane Delin, Raphael Crawford, Bill Boris, Barry Winograd, Peter Lerner, Jarrard Harris, Dennis Luxion, 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, May 1 for fall.

Contact: Scott Hall, (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 ensembles, 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, Dean Newton.

Financial Aid: Available. Call (216) 987-4256.

Scholarships: Available. Call (216) 987-4256.

Application Deadline: Aug. 1.

Contact: Steve Enos, (216) 987-4256; stephen.enos@tri-c.edu; tri-c.edu.

DePaul University

CHICAGO, ILLINOIS

Student Body: 390 total students, 70 jazz students.

Tuition: \$30,665 undergraduate; \$15,180, graduate.

Faculty: Timothy Coffman, Mark Colby, Kirk Garrison, Bob Lark, Thomas Matta, Larry Novak, Bob Palmieri, Ron Perrillo,



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www.uidaho.edu/jazzfest

(208) 885-6765

Bob Rummage, Kelly Sill, Bradley Williams.

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.

Notable Alumni: Orbert Davis, Rudresh Mahanthappa, John Chudoba, Tobias Kaemmerer, Brian Culbertson.

Auditions: Auditions are held in Chicago each weekend in February. All auditions are in-person. All undergraduate jazz students must also complete a classical audition. Visit music.depaul.edu.

Financial Aid: Available. Contact Director of Admission, Ross Beacraft, musicadmissions@depaul.edu.

Scholarships: Available. Contact Director of Admission, Ross Beacraft, musicadmissions@depaul.edu.

Application Deadline: Jan. 15.

Contact: Ross Beacraft, musicadmissions@depaul.edu.

DePauw University

GREENCASTLE, INDIANA

Student Body: 2,400 undergraduates.

Tuition: \$34,440/year.

Faculty: Visit depauw.edu/music.

Jazz Degrees: Instrumental Jazz Minor.

Jazz Bands: Jazz Ensemble.

Auditions: Visit depauw.edu/music.

Financial Aid: Visit depauw.edu/music.

Scholarships: Visit depauw.edu/music.

Application Deadline: Visit depauw.edu/music.

Contact: admission@depauw.edu.

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.

Auditions: On-campus audition.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: May 1.

Contact: Doug Beach, (630) 617-3518.

Indiana University

BLOOMINGTON, INDIANA

Student Body: 75 jazz students; 1,600 music students; 850 graduate, 750 undergraduate.

Tuition: Undergraduate: in-state: \$5,186.56/semester, out-of-state: \$13,960.06/semester.

Graduate, in-state: \$396/credit hour, out-of-state:

\$1,152/credit hour out-of-state, in addition to one-time programs fees.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies, Bachelor of Science in Music/Outside Field.

Jazz Bands: Four big bands, Latin Jazz Ensemble, several combos.

Faculty: Jeremy Allen, David Baker, Corey Christiansen, Luke Gillespie, Pat Harbison, Steve Houghton, Michael Spiro, Joey Tartell, Brent Wallarab, Tom Walsh.

Notable Alumni: Chris Botti, Randy Brecker, Peter Erskine, Bob Hurst, Shawn Pelton.

Auditions: Three annual audition weekends; recordings accepted by the application deadline. Pre-screening audition may be necessary. Visit music.indiana.edu/admissions.

Financial Aid: Available. Visit indiana.edu/~sfa.

Scholarships: Available. All undergraduate applicants are considered for merit-based aid based on their audition, portfolio and interview results. Visit music.indiana.edu/admissions/tuition.

Contact: music.indiana.edu;

musicadm@indiana.edu, (812) 855-7998.

Lawrence University

APPLETON, WISCONSIN

Student Body: 1,425 undergraduates, 75 in jazz program.

Tuition: \$36,042/year.

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www.elmhurst.edu/admission

Faculty: Fred Sturm, Mark Urness, Lee Tombouljian, Dane Richeson, Patty Darling, John Daniel, Nick Keelan, Tom Washatka, Marty Erickson, Steve Peplin, Larry Darling.

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: Two big bands, six jazz small groups, studio orchestra, vocal jazz ensemble.

Auditions: On-campus and regional available. Visit lawrence.edu.

Financial Aid: Available. Visit lawrence.edu.

Scholarships: Available. Visit lawrence.edu.

Application Deadline: Jan. 15.

Contact: Nathan Ament, (800) 227-0982; nathan.ament@lawrence.edu.

McNally Smith College of Music

ST. PAUL, MINNESOTA

Student Body: 700 students.

Tuition: \$25,000/year.

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, Steve Cole, Joe Elliott, Dessa Darling.

Student-to-Faculty Ratio: 8:1.

Jazz Degrees: Bachelor's of Music or Associate's of Applied Science in Performance, Bachelor's of Music in Composition, Bachelor's of Science or Associate's of Applied Science in Music Production, Bachelor's of Arts or Associate's of Applied Science in Music Business, Diploma in Hip Hop Studies.

Jazz Bands: Various.

Auditions: By appointment.

Financial Aid: Shannon Sexe, (651) 361-3323.

Scholarships: Paul Haugen, (651) 361-3321.

Application Deadline: Aug. 1.

Contact: Kathy Hawks; (651) 361-3450.

Michigan State University

EAST LANSING, MICHIGAN

Student Body: 58 jazz studies majors.

Tuition: Undergraduate, in-state: \$372/credit hour, out-of-state: \$970/credit hour; undergraduate (junior or senior), in-state: \$406/credit hour, out-of-state: \$1,001/credit hour; graduate, in-state: \$532 /credit hour, out-of-state: \$1,045/credit hour.

Jazz Degrees: Undergraduate: Bachelor's of Music in Jazz Studies, Bachelor's of Music in Performance/Jazz Minor, Bachelor's of Music in Music Education/Jazz Minor. Graduate: 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.

Auditions: Recording accepted but will not be considered by scholarships. Visit music.msu.edu/admissions.

Financial Aid: Available. Visit finaid.msu.edu.

Scholarships: Available. Visit finaid.msu.edu/sships.asp for information. Merit scholarships awarded based on audition and do not require an additional application.

Application Deadline: Oct. 1 (Spring), Dec. 1 (Fall).

Contact: Benjamin Ebener, admissions director, (517) 355-2140; admissions@music.msu.edu; music.msu.edu/admissions.

Millikin University

DECATUR, ILLINOIS

Student Body: 50 jazz students.

Tuition: \$26,780.00/year.

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

Jazz Bands: Jazz Bands I and II, jazz combos, vocal jazz ensembles.

Faculty: Randall Reyman, Perry Rask, Chris Nolte, David Burdick, Steve Widenhofer, Christopher Reyman.

Auditions: On campus by appointment. Visit

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Scholarships Available | www.ucojazzlab.com
www.uco.edu/cfad/academics/music

millikin.edu/academics/cfa/som.

Financial Aid: Available. Visit millikin.edu/financialaid or call (800) 373-7733.

Scholarships: Available. Visit millikin.edu/academics/cfa/som.

Contact: Randall Reyman, (217) 424-6319; millikin.edu/music/jazz.

North Central College

NAPERVILLE, ILLINOIS

Student Body: 75 jazz studies program students.

Tuition: \$27,984/year.

Faculty: Jack Mouse, Janice Borla, Mitch Paliga, Doug Scharf, T.S. Galloway, John McLean, Larry Kohut, Frank Caruso.

Jazz Degrees: Bachelor's Degree in Jazz Studies.

Jazz Ensembles: Jazz Combos, Big Band, Vocal Jazz Ensembles, Jazz Saxophone Ensemble, Jazz Trombone Choir, Jazz Guitar Ensemble, Chamber Jazz Ensembles.

Auditions: Visit northcentralcollege.edu/audition.

Financial Aid: Available, contact Ashley Chubirka, 630-637-5800; aechubirka@noctrl.edu.

Scholarships: Available, contact Ashley Chubirka, 630-637-5800; aechubirka@noctrl.edu.

Contact: Ashley Chubirka, (630) 637-5800; aechubirka@noctrl.edu.

Northern Illinois University

DEKALB, ILLINOIS

Student Body: 400 music students; 65 jazz majors.

Tuition: Undergraduate: in-state: \$9,390/year, out-of-state: \$16,650. Graduate: In-State: \$274/credit hour, out-of-state: \$548/credit hour, in addition to one-time fees. Visit admissions.niu.edu/admissions/finance.shtml (undergraduate) or niu.edu/bursar/tuition/graduate.shtml (graduate).

Jazz Degrees: Bachelor's of Music, Master's of Music, Performer's Certificate.

Jazz Bands: Three big bands, NIU Graduate Jazztet, Latin Jazz Group, many combos.

Faculty: Ron Carter, Rodrigo Villanueva, Steve Duke, Robert Chappell, Greg Beyer, Tom Garling, Kelly Sill, Willie Pickens, Fareed Haque, Art Davis.

Auditions: On-campus recommended for undergraduate. Students should expect to audition using classical literature as well as providing a demonstration of current jazz skill, sight-reading, aural comprehension, and pitch-matching skill ability will also be evaluated. Visit niu.edu/music/auditions/index.shtml.

Financial Aid: Available. Visit niu.edu/fa.

Scholarships: Available based on merit and talent. All students are considered for talent-based scholarships at the time of their admission audition. Visit scholarships.niu.edu/scholarships.

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; niu.edu/music.

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Northwestern University

EVANSTON, ILLINOIS

Student Body: In Bienen School of Music: 400 undergraduates, 140 graduates; in jazz: 18 undergraduates, two graduates.

Tuition: \$38,088/year.

Faculty: Victor Goines, Christopher Madsen, Carlos Henriquez, Willie Jones III, Peter Martin, Elliott Mason, John Moulder.

Student-to-Faculty Ratio: 4:1 in music program.

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

Jazz Bands: Jazz orchestra, combos.

Auditions: Pre-screening recording due Dec. 1; January and February auditions.

Financial Aid: Available; contact Ryan O'Mealey; r-omealey@northwestern.edu.

Scholarships: Available; contact Ryan O'Mealey; r-omealey@northwestern.edu.

Application Deadline: Undergraduate: Jan. 1; graduate: Dec. 1.

Contact: Ryan O'Mealey, r-omealey@northwestern.edu.

Oakland University

ROCHESTER HILLS, MICHIGAN

Student Body: Approximately 15,000; 25 involved with various ensembles and classes.

Tuition: In-state: Fresh/Soph, \$8,610, Jr./Sr.,



\$9,401; Out-of-state: Fresh/Soph, \$20,090, Jr./Sr. \$21,539. Out-of-state tuition differential waiver scholarships available.

Faculty: Miles Brown, Sean Dobbins, Tad Weed, Mark Stone.

Jazz Degrees: Jazz Studies minor.

Jazz Bands: One big band, four jazz combos.

Auditions: See oakland.edu/mtd.

Financial Aid: Available, contact the OU Financial Aid Office, (248) 370-2550, finaid@oakland.edu.

Scholarships: Scholarships are awarded through the audition process.

Application Deadline: To be considered for scholarships and aid, students must be admitted to the University by Dec. 1.

Contact: Miles Brown, (248) 370-2805; brown239@oakland.edu.

Oberlin College

OBERLIN, OHIO

Student Body: 2,800 total, 600 in conservatory, 100 in jazz studies.

Tuition: \$50,484/year.

Faculty: Gary Bartz, Marcus Belgrave, Peter Dominguez, Robin Eubanks, Robert Ferrazza, William Hart, Daniel Wall.

Jazz Degrees: Bachelor's of Music.

Jazz Bands: Oberlin Jazz Ensemble, combos.

Notable Alumni: Stanley Cowell, Ted Baker, Leon Lee Dorsey, Allen Farnham, Lafayette Harris, Paul Horn, Ben Jaffe, Jon Jang, James McBride, Michael Mossman.

Auditions: Dec. 3, Feb. 18, March 4.

Jazz studies, jazz composition and jazz performance applicants must fulfill different audition requirements.

Financial Aid: Available. Contact (440) 775-8142.

Scholarships: Available. Contact (440) 775-8142.

Application Deadline: Nov. 1 for early review, Dec. 1 for regular review.

Contact: Bob Ferrazza, (440) 775-8274; conservatory.admissions@oberlin.edu.

Ohio State University

COLUMBUS, OHIO

Student Body: Approx. 33 jazz studies majors.

Tuition: Undergraduate, in-state: \$9,420/year;



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■ **Past residencies, master classes, and guest soloists** have included Clark Terry, Phil Woods, Maria Schneider, Slide Hampton, Jimmy Heath, Geri Allen, Jon Faddis, Conrad Herwig, Oliver Lake, Frank Foster, Omar Sosa, Dr. Billy Taylor, Benny Carter, Victor Lewis, Ted Curson, Terence Blanchard, Bob Mintzer, Ralph Peterson, Steve Nelson, Antonio Hart, Roy Hargrove, James Williams, Stanley Jordan, Bobby Watson, Jonny King, Bryan Carrott, Michael Philip Mossman, Ralph Bowen, Mark Gross, Joanne Brackeen, Fred Hersch, and Bill Frisell

■ **Program activities have included:** U.S. State Department Tour of Estonia; Performances in Hong Kong, China; Concerts with Juilliard Jazz Orchestra and Delaware Valley Philharmonic Orchestra; Commissioned big band works for the Concert Jazz Ensemble by such jazz composers as Michael Mossman, Jimmy Heath, Bob Mintzer, Ralph Bowen, and Conrad Herwig

■ **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 2010-2011:** bassist Kenny Davis (Jazz Performance Seminar); saxophonist Ralph Bowen (Evolution of Jazz Styles)

■ **Bachelor of Arts in Music; Certificate Program in Jazz Studies (new!); Certificate Program in Musical Performance (jazz concentration)**

■ **Courses include:** Jazz Theory I (Bebop Paradigm), Jazz Theory II (Modal Approaches), Evolution of Jazz Styles, Projects in Jazz Performance, Seminar in Jazz Composition, Jazz Performance Practice in Historical & Cultural Context

out-of-state: \$ 23,604/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies with a concentration in jazz performance or jazz composition.

Jazz Bands: Two big bands and six combos.

Faculty: Ted McDaniel, Shawn Wallace, Kenyatta Beasley, Mark Flugge, Andy Woodson, Marc Fields, Tim Cummiskey, Joe Krygier, Kris Keith, Chet Bauch.

Auditions: Prospective students must complete an in-person audition and successfully pass the Music Achievement Test (MAT). Visit music.osu.edu.

Financial Aid: Available. Visit sfa.osu.edu.

Scholarships: Available. All prospective students are automatically considered for music scholarships based on audition and Music Achievement Test results. To receive consideration for scholarships, prospective freshmen must audition on or before Feb. 19. Visit music.osu.edu.

Application Deadline: Feb. 1. Visit music.osu.edu.

Contact: (614) 292-6571; music-ug@osu.edu.

Ohio University

ATHENS, OHIO

Student Body: 20,000 in university, 280 majors in school of music, 50 in jazz program.

Tuition: In-state: undergraduate: \$9,000, graduate: \$7,000; out-of-state: undergraduate: \$18,000, graduate: \$14,000.

Faculty: Matt James, Roger Bruan, Michael Parkinson, John Horne, Guy Remonko, Gary Wasserman, Richard Wetzel, Paschal Younge.

Jazz Degrees: Minor in Jazz Studies (undergraduate only) for all instruments; comprehensive Bachelor's of Music and Master's of Music degree programs, Bachelor's of Arts in Music and Honors Tutorial. Music Production thorough Media Arts & Studies.

Jazz Bands: Two jazz ensembles, two combos and jazz percussion ensemble.

Auditions: In-person auditions for School of Music: January and February 2011. Contact Elizabeth Braun, braune@ohio.edu or visit finearts.ohio.edu/music.

Financial Aid: Available. Contact Elizabeth Braun, braune@ohio.edu.

Scholarships: Available. Talent-based music scholarships, academic aid, out-of-state tuition assistance and graduate teaching assistantships are available to qualified students.

Application Deadline: Feb. 1 for undergraduate, March 1 for graduate.

Contact: Michael Parkinson, (740) 593-4244; parkinsw@ohio.edu.

Roosevelt University—Chicago College of Performing Arts

CHICAGO, ILLINOIS

Student Body: 417 undergraduates in CCPA; currently 42 jazz majors.

Tuition: \$29,900/year. Housing costs run between \$10,000–14,000/year.

Faculty: Paul Wertico, Rob Parton, Tom Garling,

The Kathleen T. and Philip B. Phillips, M.D.
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Tim Ishii, Dir. of Jazz Studies @ 817-272-1205
Dan Cavanagh, Assoc. Dir. Of Jazz Studies @ 817-272-1107

Mike Smith, Henry Johnson, Jim Trompeter, Scott Mason, Jeff Morrow, Ruben Alvarez.

Jazz Degrees: Bachelor's of Music offered in: Jazz Piano, Jazz Trumpet, Jazz Trombone, Jazz Saxophone, Jazz Guitar, Jazz Bass, Jazz Drums, Vocal Jazz.

Jazz Bands: Eight combos: Swing, Bebop, Hard Bop, ECM, Fusion, Avant-Garde, Brazilian, Contemporary; Large Jazz Ensemble, Latin Jazz Ensemble, Vocal Jazz Ensemble, Jazz Guitar Ensemble.

Auditions: All auditions take place throughout the month of February. Specific dates will be posted on the Web site in October.

Financial Aid: Available.

Scholarships: Scholarships are based primarily on audition performance and the needs of the Conservatory, though financial need will also be taken into consideration. CCPA students are not eligible for academic awards from Roosevelt University.

Application Deadline: Application available on ccpa.roosevelt.edu starting Oct. 1; deadline for application and supplemental materials is Jan. 15.

Contact: Brianna Borger, (312) 341-2162; bborger@roosevelt.edu; ccpa.roosevelt.edu.

Saint Mary's University of Minnesota

WINONA, MINNESOTA

Student Body: 1,250 undergraduate students, 30 students in the Jazz and Music Industry Program.

Tuition: \$25,600; with room and board: \$33,030.

Faculty: John Paulson, Eric Heukeshoven, James Knutson, Denny McGuire, Brett Huus.

Jazz Degrees: Degrees in Music Industry (music business or music technology track), performance, music education and liturgical music.

Jazz Bands: Jazz Ensemble, Jazz Combo I and Workshop Jazz Combos.

Auditions: Feb. 5, Feb. 26, Feb. 27 on campus or send recording.

Financial Aid: Available, call (507) 457-1437.

Scholarships: Music Scholarships, Academic, Leadership and Service scholarships also available.

Application Deadline: Rolling admissions.

Contact: Office of admissions, (800) 635-5987 x1700; smumn.edu.

Southern Illinois University Edwardsville

EDWARDSVILLE, ILLINOIS

Student Body: 14,000 students, 45 jazz performance majors.

Tuition: Undergraduate: in-state: \$4,168/semester, out-of-state: \$8,818/semester; Graduate: in-state: \$3,830/semester; out-of-state: \$8,339/semester.

Faculty: Brett Stamps, Rick Haydon, Reggie Thomas, Jason Swagler, Miles Vandiver, Zeb Briskovich, Kim Stamps.

Jazz Degrees: Bachelor's of Music in Jazz



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E Joseph Docksey, Director

Jazz Faculty

Malcolm Lynn Baker, Jazz and Commercial Music director
Thomas Ball, trombone
Arthur E. Bouton, saxophone
Eric Gunnison, piano
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Alan Hood, trumpet
Alan Joseph, guitar
Mike Marlier, drum set
Marc Sabatella, theory
Kenneth Walker, bass
Donna Wickham, vocals

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Saturday, November 13, 2010
Saturday, February 5, 2011
Saturday, February 12, 2011
Saturday, February 19, 2011

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Performance, Master's of Music in Performance (Jazz Emphasis), Bachelor's of Arts in Music (Jazz Emphasis), Bachelor's of Music in Music Business.

Jazz Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Vocal Jazz Ensemble and seven to eight jazz combos.

Auditions: Feb. 12, Feb. 21 (perform blues, chord changes, bossa and ballad). Auditions can be scheduled individually for out-of-town students.

Financial Aid: Available, (618) 650-3880, siue.edu.

Scholarships: Available, (618) 650-3900.

Application Deadline: May 1.

Contact: Brett Stamps, (618) 650-2026.



Saint Mary's
University of
Minnesota

University of Central Missouri WARRENSBURG, MISSOURI

Student Body: 11,000 students,
45 enrolled in jazz classes.

Tuition: Undergraduate, in-state: \$195.30/
semester hour, out-of-state: \$390.60/semester
hour; graduate, in-state: \$245.80/semester hour,
out-of-state: \$491.60/semester hour.

Faculty: David Aaberg, Michael Sekelsky,
Eric Honour, Robert Lawrence, James Isaac.

Jazz Degrees: Bachelor's of Music
Jazz—Commercial Music.

Jazz Bands: Two big bands, three plus combos,
vocal jazz ensemble.

Auditions: Nov. 12, Feb. 19, Feb. 21.

Financial Aid: Available, call (800) 729-2678 or
finaid@ucmo.edu.

Scholarships: For music call (660) 543-4530, for
academic call (800) 729-2678 or finaidd@ucmo.edu.

Application Deadline: Rolling enrollment.

Contact: David Aaberg, (660) 543-4909,
aaberg@ucmo.edu.

University of Cincinnati CINCINNATI, OHIO

Student Body: Approximately 900 music majors,
45 jazz majors.

Tuition: In-state: approximately \$8,000/year;
out-of-state: \$23,000/year.

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 Pensly,
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.

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University of Illinois Urbana-Champaign

URBANA-CHAMPAIGN, ILLINOIS

Student Body: 400 total, 50 in the jazz program.
Tuition: In-state: \$11,000; out-of-state: \$26,000.

Faculty: Visit music.illinois.edu.

Jazz Degrees: Bachelor's of Music, Master's of Music and Doctorate of Musical Arts.

Jazz Bands: Never less than four big bands.

Notable Alumni: Cecil Bridgewater, Jim McNeely, Joe Farrell, Jon Burr.

Auditions: Visit music.illinois.edu.

Financial Aid: Available; osfa.illinois.edu.

Scholarships: Available; music.illinois.edu/admissions.php.

Application Deadline: Jan. 2 for undergraduates; Dec. 1 for graduates.

Contact: Music Admissions Office,
(217) 244-7899; musicadmissions@illinois.edu.

University of Iowa

IOWA CITY, IOWA

Student Body: 30 jazz students.

Tuition: Undergraduate, in-state: \$3,708/semester, out-of-state: \$11,856.50; graduate, in-state: \$4,289.50, out-of-state: \$11,499.50/semester.

Jazz Degrees: Bachelor's of Music (students with a performance emphasis may add a jazz emphasis), Master's of Arts in Jazz Studies.

Jazz Bands: Three big bands, Latin Jazz Ensemble, Guitar Ensemble, six combos.

Faculty: John Rapson, Steve Grismore, Brent Sandy, James Dreier.

Auditions: Feb. 25, undergraduates (instrumental only). Audio or video recording accepted if circumstances prohibit on-campus audition.

Graduate auditions arranged individually.

Visit uiowa.edu/~music/.

Financial Aid: Available. Visit uiowa.edu/financial-aid or call (319) 335-1450.

Scholarships: All prospective undergraduate and graduate music majors are considered for scholarships at the time of audition.

Undergraduate scholarships are available for each instrument (apply by Jan. 15); a small number of graduate teaching assistantships (apply by Mar. 1) and fellowships (apply by Jan. 1) are available each year. Visit iowa.edu/~music/.

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: 350 undergraduate, 250 graduate; 100 students in jazz program; 15 Bachelor's of Arts in Jazz Studies majors.

Tuition: In-state: undergraduate, \$262/credit hour, graduate, \$295/credit hour; Out-of-state: undergraduate, \$689/credit hour, graduate,

\$691/credit hour.

Faculty: Dan Gailey, Todd Wilkinson, Wayne Hawkins, Danny Embrey, Jeff Harshbarger, Brandon Draper, Vince Gnojek, Steve Leising, Michael Davidson.

Jazz Degrees: Bachelor of Arts in Jazz Studies.

Jazz Bands: Three big bands, six combos.

Notable Alumni: Gary Foster, Ron McCurdy.

Auditions: Nov. 19, Feb. 11–12, March 11–12. Bachelor's of Arts Jazz Majors require live audition (two contrasting jazz standards, sight-reading, scales).

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

Scholarships: Available. Contact David Bushouse; bushouse@ku.edu.

Application Deadline: Dec. 1.

Contact: Rita Riley, rriley@ku.edu.

University of Michigan

ANN ARBOR, MICHIGAN

Student Body: 1,050 total students in the School of Music, Theatre and Dance; 50 undergraduate jazz majors.

Tuition: Visit finaid.umich.edu/Financial_Aid_Basics/cost.asp.

Faculty: Geri Allen, Andrew Bishop, Sean Dobbins, Michael Gould, Marion Hayden, Robert Hurst, Ingrid Jensen, Mark Kirschenmann, Frank Portolese, Ellen Rowe, Ed Sarath, Martha Travers, Dennis Wilson.

Jazz Degrees: Bachelor's of Fine Arts in Jazz Studies with Teacher Certification, Bachelor of Fine Arts in Jazz Studies, Bachelor's of Fine Arts in Jazz and Improvisation, Bachelor's of Fine Arts in Jazz and Contemporary Studies, Master's of Music in Improvisation.

Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Campus Jazz Ensemble, Creative Arts Orchestra.

Notable Alumni: Gerald Cleaver, Craig Taborn, Andrew Bishop, Randy Napoleon, Sachal Vasandani, Dean Moore, Greg Burke.

Auditions: Live auditions held in Ann Arbor, Mich., on Nov. 12, Feb. 4, Feb. 11, Feb. 18, March 18 (no scholarship consideration). Recorded auditions are accepted from students living more than 300 miles from Ann Arbor.

Financial Aid: Available to all students who complete the FAFSA and CSS Profile at finaid.umich.edu/Contact_Us/contact.asp.

Scholarships: All students are automatically considered for merit-based scholarships if their application is completed by Dec. 1 and their audition is completed by Feb. 18. Visit music.umich.edu/prospective_students/admissions/ug/schol_finaid.htm.

Application Deadline: Dec. 1.

Contact: Emily Peryman, (734) 763-7558, emilyp@umich.edu.

University of Missouri at Columbia

COLUMBIA, MISSOURI

Student Body: Approximately 80 jazz students.

Tuition: In-state: \$246/credit hour; out-of-state:

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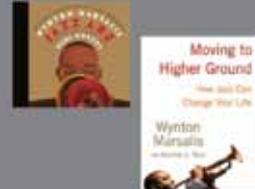
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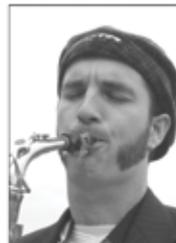


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Professor in Jazz Studies
and Director of Jazz Studies



Dan Thomas
Instructor in
Jazz Studies

Conservatory audition dates

Saturday, Dec. 11, 2010

Saturday, Feb. 5, 2011

Monday, Feb. 21, 2011

Friday, March 4, 2011

(last date for Conservatory merit award consideration)

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Ed Petersen, sax, improv
Steve Reynolds, audio recording
Matt Rhody, violin • Brent Rose, sax, theory
Cindy Scott, vocal ensemble
Brian Seeger, guitar, improv



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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: To audition for the MU School of Music, visit music.missouri.edu/undergraduate/musicdays.html.

Financial Aid: Available. Visit sfa.missouri.edu.

Scholarships: Available. Visit sfa.missouri.edu.

Contact: William J. Lackey, Admissions and Publicity Coordinator, (573) 882-4471; lackeyw@missouri.edu.

University of Missouri at Kansas City

KANSAS CITY, MISSOURI

Student Body: 570 students at the conservatory, 25 Jazz majors, more than 60 student jazz participants.

Tuition: In-state: undergraduate: \$9,200, graduate: \$6,400; out-of-state: undergraduate: \$21,500, graduate: \$15,200.

Faculty: Bobby Watson, Dan Thomas, Doug Auwarter, Greg Carroll, Steve Dekker, Brandon Draper, Rod Fleeman, Stan Kessler, Gerald Spaits, Michael Warren, Bram Wijnands, Roger Wilder.

Jazz Degrees: Bachelor's of Music in Performance with a concentration in Jazz and Studio Music, Master's of Arts with a concentration in Jazz.

Jazz Ensembles: Two big bands, numerous small ensembles covering the entire spectrum of the jazz idiom.

Auditions: Scheduled only after receipt of the UMKC application and the Conservatory Supplemental application. Deadline date for receipt of all application materials is 30 days prior to the selected audition date. Visit conservatory.umkc.edu.

Financial Aid: Available. Call (816) 235-1154 or visit sfa.umkc.edu.

Scholarships: Conservatory Merit Awards are available, (816) 235-2900; conservatory.umkc.edu/.

Application Deadline: All applications are due 30 days prior to requested audition date. Auditions must be completed prior to March 4, for fall 2011 admission and scholarship consideration.

Contact: Bobby Watson, watson@umkc.edu, (816) 235-2905 or Dan Thomas, thomasdana@umkc.edu, (816) 235-6078.

University of Nebraska at Lincoln

LINCOLN, NEBRASKA

Student Body: 45 students enrolled in jazz program.

Tuition: In-state: \$7,300/year; out-of-state: \$19,000/year.

Faculty: Paul Haar, Eric Richards, Peter Bouffard,

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Student-to-Faculty Ratio: N/A.

Jazz Degrees: Master's of Music and DMA in Jazz Studies.

Jazz Bands: UNL Jazz Orchestra, UNL Jazz Band.

Notable Alumni: Victor Lewis, Jeff Newell.

Auditions: Visit unl.edu/music.

Financial Aid: Visit unl.edu/music.

Scholarships: Scholarships and assistantships available.

Application Deadline: Visit unl.edu/music.

Contact: Janet Sievert.

University of Michigan



auditions will be considered for those unable to travel to campus due to extreme distance.

Financial Aid: (319) 273-2700, fin-aid@uni.edu.

Scholarships: Alan Schmitz, schmitz@uni.edu.

Application Deadline: Prior to audition date.

Contact: Chris Merz, merz@uni.edu.

University of Nebraska at Omaha

OMAHA, NEBRASKA

Student Body: 275 music students (undergraduate and graduate).

Tuition: In-state, \$5,880/year; out-of-state, \$14,950/year.

Jazz Degrees: No specific jazz degrees. Bachelor's of Music with concentrations in performance, theory and music technology offered.

Jazz Bands: Jazz I, Jazz II, Vocal Jazz ensemble and combos.

Faculty: Pete Madsen, Barry Ford, Darren Pettit, Jeff Scheffler, Mark Misfeldt, Danna Murray, Andy Hall.

Notable Alumni: Karrin Allyson.

Auditions: First Monday of each month through March. Contact Shellie Harden at sharden@unomaha.edu to schedule an audition. See nomaha.edu/music/audition.php for details.

Financial Aid: Available. Visit financialaid.unomaha.edu or contact Jim Saker: (402) 554-3446.

Scholarships: Available. Music scholarships are awarded based on the audition process, which includes recommendations, previous music experience and/or honors and major area of performance. Visit unomaha.edu/music/audition.

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: 12,500 students, 60 participating in the jazz program.

Tuition: In-state: undergraduate: \$6,102, graduate: \$7,102; out-of-state: undergraduate: \$14,442, graduate: \$15,628.

Faculty: Chris Merz, Robert Washut, Bob Dunn, Jonathan Schwabe, Tom Giampietro.

Student-to-Faculty Ratio: 12:1.

Jazz Degrees: Bachelor's of Arts in Jazz Studies, Master's of Music in Music Education (Jazz Studies specialization), Master's of Music in Jazz Pedagogy.

Jazz Bands: Three big bands, five to seven combos.

Notable Alumni: Paul McKee, JC Sanford, Tom Giampietro, Vladan Milenkovic, Rick Stone.

Auditions: Feb. 26 and March 4, or by arrangement. Live auditions strongly advised, but tape

University of Toledo

TOLEDO, OHIO

Student Body: 23,000 total students, 125 music program students, 37 jazz students.

Tuition: In-state: undergraduate: \$3,963/semester, graduate: \$5,520/semester; out-of-state: undergraduate: \$8,369/semester, graduate: \$10,464/semester.

Faculty: Gunnar Mossblad, Jon Hendricks, Norm Damschroder, Jonathan Ovalle, Jay Weik, Mark Byerly, Tim Whalen, Claude Black, Kim Buehler.

Student-to-Faculty Ratio: 13:1 (approximate).

Jazz Degrees: Bachelor's of Music in Jazz Performance, Bachelor's of Music in Jazz Music Business and Recording Arts track, BED. Music education with an emphasis in Jazz, Bachelor's of Arts-Jazz Emphasis, Jazz Minor, Master's of Music-Performance Jazz Track or Jazz Composition track.

Jazz Bands: UT Jazz Ensemble, UT Jazz Vocalstra, UT Jazz Lab Band, UT Jazz Chamber Ensemble, UT Latin Jazz Ensemble.

Auditions: Keyboard, wind, and bass players: all major scales; chromatic scale, perform a blues tune and a jazz standard; improvise a few choruses. Percussionists: mallets, same as above, first 26 snare drum rudiments, demonstrate jazz feel on the drum set, including brushes and Latin feel.

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

Scholarships: Available. Visit utoledo.edu/as/music/audition.html.

Application Deadline: spring 2011, Jan. 8; summer 2011, May 5.

Contact: Gunnar Mossblad, jazz@utoledo.edu.

University of Wisconsin-Eau Claire

EAU CLAIRE, WISCONSIN

Student Body: 12,487 total students, 110 in jazz.

Tuition: In-State: \$7,406; out-of-state: \$14,982.

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Faculty: Robert Baca, Jeffery Crowell, Phillip Ostrander, Jerry Young.

Student-to-Faculty Ratio: 12:1.

Jazz Degrees: No jazz degrees.

Jazz Bands: Five big bands, 16 combos.

Notable Alumni: Jamey Simmons, Andy Classen, Jeremy Miloszwicz, Kevin Kjos, Tom Luer, Scott Pingel, Kyle Newmaster, Larry Lelli, Matt Pivec, Jesse Stacken, Dan Urness.

Auditions: Nov. 13, Jan. 20, Feb. 12, March 5.

Financial Aid: Available, (715) 836-5415.

Scholarships: Available, (715) 836-4371.

Application Deadline: Jan. 1.

Contact: Robert Baca, (715) 379-1846.

University of Wisconsin at Green Bay

GREEN BAY, WISCONSIN

Student Body: 20–30 jazz students and approximately 100 music majors.

Tuition: In-state: \$3,488; out-of-state: \$7,274.

Faculty: John Salerno, Adam Gaines, Christine Salerno, Stefan Hal, Craig Hanke.

Student-to-Faculty Ratio: 5:1 in jazz courses.

Jazz Degrees: Bachelor's of Arts with Jazz emphasis.

Jazz Bands: Two Jazz Ensembles, Jazz Combo, Vocal Jazz Ensemble.

Notable Alumni: Carl Allen, Todd Buffa, Ricardo Vogt, Woody Mankowski.

Auditions: Auditions take place during first week of classes. Auditions consist of blind auditions with sight-readings, jazz scales, prepared excerpts.

Financial Aid: Available, contact (920) 465-2075; finaids@uwgb.edu.

Scholarships: Available; determined when applicant auditions for admission into music program.

Application Deadline: May 15.

Contact: Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin at Madison

MADISON, WISCONSIN

Student Body: 450 music students.

Tuition: In-state: \$9,050/year; out-of-state: \$24,300/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. 29 and Feb. 26, though applications must be received prior to audition date. Visit music.wisc.edu/admissions/undergrad/application for details. Recorded auditions acceptable only where geography creates hardship, auditions for jazz ensembles

are held the first week of classes.

Financial Aid: Available. Visit finaid.wisc.edu/ or call (608) 262-3060.

Scholarships: Available. All prospective students will be considered for merit scholarships during their audition. Awards are made each year by April 1.

Application Deadline: Jan. 30.

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 Band: Jazz Ensemble, at least five combos or jazz labs.

Faculty: Curt Hanrahan, Steve Nelson-Raney, Don Linke, Lou Cucunato, Gillian Rodger, Kevin Hartman, Dave Smith, Dave Bayles, Carl Storniolo, Tom McGirr.

Auditions: Five auditions annually; contact music department for specific dates and information.

Financial Aid: Visit uwm.edu.

Scholarships: Scholarship information given at time of audition.

Application Deadline: Visit uwm.edu.

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faculty:

Scott Belck,
director of jazz studies

Chris Berg, *bass*

James Bunte, *saxophone*

Rusty Burge, *vibraphone*

Philip DeGreg, *piano*

Marc Fields, *trombone*

Art Gore, *drums*

Bill Gwynne, *recording techniques*

Kim Pensyl, *trumpet*

Paul Piller, *arranging, composition*

James E. Smith, *guitar*

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Tom Warrington—
jazz bass, jazz combos

Nathan Tanouye—jazz trombone,
jazz bands, jazz composition

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Marlena Shaw, Rich Perry

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assistantships are available*

**for audition and scholarship
information contact:**

Dave Loeb
dave.loeb@unlv.edu
702-895-3739
unlv.edu

Contact: Curt Hanrahan, hanraha6@uwm.edu (for winds); Steve Nelson-Raney, srnaney@uwm.edu (for rhythm section).

**University of Wisconsin
at Oshkosh**

OSHKOSH, WISCONSIN

Student Body: 75 undergraduate students involved in the jazz program.

Tuition: Approximately \$6,500/year.

Faculty: Marty Robinson, Rob McWilliams, David Dunning, Andy Sachen, Jessica Israels.

Student-to-Faculty Ratio: 10:1.

Jazz Degrees: Bachelor's of Music in Performance, Recording Technology, Music Business or Music Education.

Jazz Bands: Two jazz big bands, five jazz combos, vocal jazz choir.

Auditions: Feb. 12, Feb. 20, and March 6, 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.

Wayne State University

DETROIT, MICHIGAN

Student Body: 350 music students.

Tuition (Approximately): Undergraduate, in-state: \$4,000/12-credit semester, out-of-state: \$8,350/12-credit semester. Graduate: in-state: \$6,300/12-credit semester, out-of-state, \$13,000/12-credit semester.

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. 12, Feb. 4, Febr. 18, Mar. 4 (deadline for talent-based scholarship consideration). Visit music.wayne.edu/auditions.php.

Financial Aid: Available. Visit finaid.wayne.edu.

Scholarships: Available. All students are considered for talent-based departmental scholarships if they audition on or before March 4. Visit music.wayne.edu for details.

Application Deadline: All application materials must be submitted at least one month prior to audition.

Contact: Christopher Collins, (313) 577-1780; jazz@wayne.edu.

Webster University

ST. LOUIS, MISSOURI

Student Body: 25–35 enrolled in jazz program.

Tuition: \$19,330 full time per academic year for undergraduates (\$495/credit hour); graduate fee: \$520/credit hour.

Faculty: Paul DeMarinis, Steve Schenkel, Kim Portnoy, Debby Lennon, Keith Moyer, Jim Martin, Carolbeth True, Carol Schmidt, Dave Black, Tom Byrne, Dan Rubright, Willem von Hombracht, Jay Hungerford, Kevin Gianino,



Willie Akins, Ben Wheeler, Dave Black, Willem von Hombracht, Christopher Braig, Tom Byrne.

Student-to-Faculty Ratio: 10:1 in jazz program.

Jazz Degrees: Bachelor's of Music (jazz performance and emphasis in music technology).

Jazz Bands: Big band, nine jazz combos, vocal jazz ensemble.

Notable Alumni: Steve Kirby, John Zorn, Chris Cheek, Butch Thomas.

Auditions: Nov. 12, Dec. 3, Feb. 11, Feb. 12, Feb. 25, Feb. 26, March 4, March 5, March 18, March 19, April 8, April 29, June 3. Audition requirements include improvisation over a blues and two standards.

Financial Aid: Available, (800) 983-4623; fincaid@webster.edu.

Scholarships: TKT jazz scholarship, Suzy Shepard jazz scholarship, Donald O. Davis jazz scholarship.

Application Deadline: April 1.

Contact: Patricia Gray Baygents, (800) 753-6765 or (314) 246-4216.

Western Illinois University

MACOMB, ILLINOIS

Student Body: 12,679 total students, 26 jazz program students.

Tuition: In-state: undergraduate: \$240.65/credit hour, graduate: \$265.40/credit hour; out-of-state: undergraduate: \$360.98/credit hour, graduate: \$530.80/credit hour.

Faculty: John B. Cooper, Michael Stryker, Jack Helsley, Kevin Nichols, John Vana, John Mindeman, Matt Warnock.

Student-to-Faculty Ratio: 6:1.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies—Performance, Master's of Music in Jazz Studies—Composition, jazz minor.

Jazz Bands: WIU Jazz studio orchestra, WIU jazz band orchestra, WIU jazz band, jazz combos.

Notable Alumni: Reggie Thomas, Bruce Gates.

Auditions: Dec. 11, Jan. 15 (Chicago area TBA), Feb. 5, Feb. 21.

Financial Aid: Available, contact financial aid office (309) 298-2446.

Scholarships: Available, contact scholarship office (309) 298-1823.

Application Deadline: No deadline for scholarship applications; students should apply to university and be accepted to school of music via the audition process by March 31 for fall 2011 admission.

Contact: Yvonne Oliver, (309) 298-1505; YL-Oliver@wiu.edu.

Western Michigan University KALAMAZOO, MICHIGAN

Student Body: Approximately 80 jazz students, 450 music majors.

Tuition: In-state: undergraduate: \$3,610/semester, graduate: \$379/credit hour; out-of-state: undergraduate: \$8,556/semester, graduate: \$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), The Drum Choir, Brasil Project, Latin Jazz Ensemble.

Faculty: Tom Knific, Trent Kynaston, Steve Zegree, Robert Ricci, Scott Cowan, Keith Hall, Duane Davis, Tim Froncek, Billy Hart, Fred Hersch, Michael Wheaton, John Campos.

Notable Alumni: Xavier Davis, Jennifer Shelton Barnes, Quincy Davis.

Auditions: Audition dates in November, February, and March. Visit wmich.edu/music.

Financial Aid: Available. Visit wmich.edu/music.

Scholarships: Available. Graduate assistantships available. Visit wmich.edu/music.

Application Deadline: Rolling.

Contact: Tom Knific, thomas.knific@wmich.edu; Steve Zegree, stephen.zegree@wmich.edu; wmujazz.com.

Youngstown State University YOUNGSTOWN, OHIO

Student Body: 60-70 students.

Tuition: Undergraduate: in-state, \$6,955.92; western Pennsylvania area, \$7,156.08; regional, \$9,648.48; out-of-state, \$12,628.56. Graduate: in-state, \$9,251.28; out-of-state, \$9,451.44.

Faculty: Kent Engelhardt, Dave Morgan, Glenn Schaft, Nathan Douds.

Jazz Degrees: Bachelor's of Music Jazz Performance, Master's of Music Jazz Studies.

Jazz Bands: Three big bands and four to five small groups.

Notable Alumni: Harold Danko, Ralph Lalama, James Weidman, Sean Jones, Phil Palombi.

Auditions: Feb. 5, Feb. 19, March 5, or by appointment. Contact for specific requirements.

Financial Aid: cfweb.cc.ysu.edu/finaid/tuition/est_tuition.cfm.

Scholarships: cfweb.cc.ysu.edu/finaid/tuition/est_tuition.cfm and kjengelhardt@ysu.edu.

Application Deadline: Open admissions.

Contact: Kent Engelhardt, kjengelhardt@ysu.edu.

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West

American River College

SACRAMENTO, CALIFORNIA

Student Body: 80 students.

Tuition: \$26/unit.

Faculty: Dyne Eifertsen, Joe Gilman, Art Lapierre.

Jazz Degrees: AA in Jazz Studies.

Jazz Bands: Studio Jazz Ensemble, Community Jazz Ensemble, Latin Jazz Ensemble, Jazz Collective, Vocal Jazz Ensembles.

Auditions: May 2011 (live/recorded).

Financial Aid: Available, (916) 484-8437.

Scholarships: Available, (916) 484-8437.

Application Deadline: May 2011.

Contact: Dyne Eifertsen, (916) 484-8676; eifertdc@arc.losrios.edu.

Arizona State University

TEMPE, ARIZONA

Student Body: Of 300 undergraduate music majors, 35 are Jazz Studies majors.

Tuition: \$7,000/year; non-resident: \$19,500/year.

Jazz Degrees: Bachelor's and Master's Degree of Music in Jazz Performance.

Jazz Bands: Concert Jazz Band, Jazz Repertory Band, Latin Jazz Band, Percussion Jazz Band and seven combos.

Faculty: Justin Brotman, Michael Kocour, Jeff Libman, Dennis Monce, Dom Moio, Sam Pilafian, Clarke Rigsby, Bryon Ruth.

Auditions: Nov. 13, Jan. 29, Feb. 5, 19, 26.

Financial Aid: Available. Visit music.asu.edu/financial/index.htm.

Scholarships: Available. Call (480) 965-5348.

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/fall semester, \$1,073/spring semester (LDS), \$4,290/fall semester, \$2,145/spring semester (non-LDS). Graduate: \$2,710/fall semester, \$1,355/spring semester (LDS); \$5,420/fall semester, \$2,710/spring 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. Master of Arts and Master of Music, areas of specialty offered within each.

Jazz Bands: Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band, Combos: Q'd Up, Salsa Combo, 5 Traditional Jazz Combos, Voice: Jazz Voices, Vocal Point, Vocal Jazz Ensemble.

Faculty: Mark Ammons, Ron Brough, Steve Call, Newell Dayley, Larry Green.

Auditions: All entering students (including transfer students) must pass a performance audition on



their major instrument (or voice). Live auditions are held on the last Saturday of January. See music.byu.edu for exact requirements.

Financial Aid: scholarships.byu.edu.

Scholarships: scholarships.byu.edu;

music@byu.edu (talent-based).

Application Deadline: Jan. 15.

Contact: music.byu.edu.

Brigham Young University-Idaho

REXBURY, IDAHO

Student Body: 350 music majors; 85 students enrolled in jazz program, 12 jazz studies majors.

Tuition: \$1,680/semester (LDS); \$3,360.00/semester (non-LDS).

Jazz Degrees: Bachelor's of Musical Jazz Studies offered for string bass, saxophone, trumpet, trombone, percussion and jazz piano.

Jazz Bands: Two big bands, salsa band, five combos.

Faculty: Mark Watkins, Ryan Nielsen, Aaron Miller.

Auditions: Visit byui.edu/music.

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

Scholarships: Available. Visit byui.edu/music or e-mail music@byui.edu.

Application Deadline: Visit music@byui.edu.

Contact: Mark Watkins, (208) 496-1261; watkinsm@byui.edu.

Brubeck Institute

STOCKTON, CALIFORNIA

Student Body: Five students.

Tuition: Full scholarship.

Faculty: Joe Gilman; numerous guest artist/clinicians throughout the year.

Jazz Degrees: Certificate program; no degree.

Jazz Bands: Brubeck Institute Jazz Quintet.

Auditions: March; first round, recording and credentials; second round, live auditions.

Financial Aid: N/A.

Scholarships: Available, full scholarship if accepted.

Application Deadline: February.

Visit brubeckinstitute.org.

Contact: Steve Anderson, sanderso@pacific.edu.

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.

Auditions: Applicants to the jazz program are evaluated by recorded audition only. Should include four selections: Auditions may be submitted either via mail or CalArts website. Visit calarts.edu/admissions/.

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

Scholarships: Based on audition CD. Visit calarts.edu/financialaid.

Application Deadline: Jan. 5 (Dec. 1 preferred).

Contact: Visit music.calarts.edu or call (661) 253-7817.

California State University at East Bay

HAYWARD, CALIFORNIA

Student Body: 12,000 undergraduates, 25 in jazz concentration.

Tuition: In-state: \$4,230/year, out-of-state: \$11,160/year.

Faculty: Johannes Wallmann, Dann Zinn, Erik Jekabson, Doug Beavers, Brian Pardo, Pat Klobas, Alan Hall.

Jazz Degrees: Bachelor's of Arts in Music (jazz concentration).

Jazz Bands: Jazz Orchestra, Jazz Standards Ensemble, Contemporary Jazz Ensemble, Blue Note Jazz Ensemble, Latin Jazz Ensemble, Jazz Composers Ensemble, Electric Jazz Ensemble.

Auditions: Visit csueastbay.edu/music.

Financial Aid: Available, (510) 885-2784, finaid@csueastbay.edu.



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Scholarships: Available, Johannes Wallmann, (510) 885-4198, jazz@csueastbay.edu.

Application Deadline: TBA.

Contact: Johannes Wallmann, (510) 885-4198; jazz@csueastbay.edu.

California State University at Los Angeles

LOS ANGELES, CALIFORNIA

Student Body: 35 undergraduate jazz majors

Tuition: Undergraduate, in-state: \$4,847/year out-of-state: \$13,150/year; graduate, in-state: \$5,700, out-of-state: \$15,000.

Jazz Degrees: Bachelor's of Arts, Bachelor's of Music: Jazz Studies; Master's of Music with general concentrations in commercial music, composition and conducting.

Jazz Bands: Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz Ensemble.

Faculty: Jeffrey Benedict, Paul De Castro, James Ford.

Auditions: Nov. 13, Dec 10. Visit calstatela.edu/academic/music/audition.php or call (323) 343-4060. DVDs/CDs acceptable.

Financial Aid: Available: Visit calstatela.edu/univ/sfinsev/feepay.php.

Scholarships: Available: Requires formal application and audition. Visit calstatela.edu/academic/music/scholarship.php.

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: \$4,801/year; out-of-state: \$10,000/year (approximate). Visit sun.edu/finaid/cost10.html.

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 Bisonnette, Dick Weller, Howie Shear, Don Kasper, Darek Oles, Rob Lockart, Gary Fukushima, Jerry Steinholtz.

Auditions: Spring. By appointment only. Visit csun.edu/music/APAAuditionRequirements.htm.

Financial Aid: Available. Visit csun.edu/finaid/.

Scholarships: Available. Contact Gary Pratt, jazz@csun.edu.

Application Deadline: Oct. 22 for Spring auditions.

Contact: Gary Pratt, jazz@csun.edu.

California State University at Sacramento

SACRAMENTO, CALIFORNIA

Student Body: 50 jazz majors, 300 music majors.

Tuition: \$1,927/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 ensemble, seven jazz combos.

Faculty: Steve Roach, Gerry Pineda, Juila Dollison, Aaron Garner, Steve Homan, Joe Mazzaferro, Rick Lotter, Kery Marsh, Mike McMullen, Phil Tulga.

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, (916) 278-6543; csus.edu/music/jazz.

Cornish College of the Arts

SEATTLE, WASHINGTON

Student Body: 125 enrolled in music program.

Tuition: \$28,750/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, tango ensemble, blues ensemble, vocal jazz ensemble.

Faculty: Julian Priester, Jovino Santos Neto, Chuck Deardorf, James Knapp, Wayne Horvitz, Denney Goodhew, Jay Thomas, Tom Varner, Randy Halberstadt, Johnaye Kendrick.

Auditions: CD or DVD submission; visit cornish.edu/admission/review/music.

Financial Aid: Available. admissions@cornish.edu.

Scholarships: Available. admissions@cornish.edu.

Application Deadline: Prescreening CD or DVD submission deadline: Dec. 10; merit scholarship auditions: Feb. 5-6, March 5-6.

Contact: (800) 726-2787, admissions@cornish.edu.

Eastern Washington University

CHENEY, WASHINGTON

Student Body: 10,000 student enrolled in the university and approximately 120 in jazz program.

Tuition: In-state: undergraduate: \$6,504; graduate: \$7,000; out-of-state: undergraduate: \$13,500, graduate: \$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: Todd DelGiudice, Michael Waldrop, Andy Plamondon, Kristina Ploeger, Brian McCann, Don Goodwin, Rob Tapper, Michael Millham.

Auditions: December 2010 (in Seattle); open-house auditions: Jan. 28, March 4.

Financial Aid: Available.

Contact finaid@mail.ewu.edu.

Scholarships: Available. Contact finaid@mail.ewu.edu. Music and Jazz Scholarships available by contacting: Rob Tapper, (509) 359-7073;



Cornish College of the Arts

rtapper@ewu.edu.

Application Deadline: March 15.

Contact: Rob Tapper, (509) 359-7073; rtapper@ewu.edu.

Jazzschool Institute

BERKELEY, CALIFORNIA

Student Body: 45 students.

Tuition: \$475/unit.

Faculty: Laurie Antonioli, Anthony Brown, Kwami Coleman, Christy Dana, Kai Eckhardt, John Gove, Kery Marsh, John Santos, Jaz Sawyer, Marcos Silva, Arjun Verma, Randy Vincent, Wayne Wallace, Michael Zilber, Dann Zinn.

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

Jazz Bands: Jazz, Latin jazz, Brazilian, world, vocal performance.

Auditions: Contact susan@jazzschool.com.

Financial Aid: Contact susan@jazzschool.com.

Scholarships: Contact susan@jazzschool.com.

Application Deadline: Contact susan@jazzschool.com.

Contact: Susan Muscarella, susan@jazzschool.com.

Portland State University

PORTLAND, OREGON

Student Body: Approximately 40 jazz students.

Tuition: Undergraduate, in-state: \$2,125/term, out-of-state: \$6,318/term; Graduate, in-state: \$4,476/term, out-of-state: \$6,880/term.

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 held first week of February. Visit pdx.edu/music.

Financial Aid: Available. Visit pdx.edu/finaid/.

Scholarships: Available. Must audition by Feb. 7 for consideration. Visit pdx.edu/music.

Application Deadline: Jan. 15.

Contact: Charles Gray, (503) 725-3029.

San Diego State University

SAN DIEGO, CALIFORNIA

Student Body: 35,000 students; 60 jazz students.

Tuition: Undergraduate: \$5,206/year;

graduate: \$6,190/year.

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

Jazz Bands: Jazz ensembles, jazz combos, vocal jazz ensemble.

Faculty: Bill Yeager, Rick Helzer, Richard Thompson, Bob Magnusson, Bob Boss, Mike Holguin, John Rekevics, Scott Kyle, John Flood, Derek Cannon.

Auditions: February 2011.

Financial Aid: Available.

Scholarships: Available, (619) 594-6031.

Application Deadline: Nov. 30.

Contact: skonar@mail.sdsu.edu; music.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.

Faculty: Dee Spencer, Andrew Speight.

Auditions: Two to three Saturday dates in early spring (live) or recorded audition submitted by March 1. Request date online at musicdance.sfsu.edu/faq/prospective-students/174.

Financial Aid: See sfsu.edu/~finaid/.

Scholarships: Available. Visit musicdance.sfsu.edu/scholarships.

Application Deadline: Dec. 1.

Contact: Lisa Wielunski, musicdance.sfsu.edu; (415) 338-1431.

San Jose State University

SAN JOSE, CALIFORNIA

Student Body: 30,000 students in the university; 50 jazz majors.

Tuition: In-state: \$2,115/semester; out-of-state: \$7,000/semester.

Faculty: Aaron Lington, Jeff Lewis, Wayne Wallace, Frank Sumares, Rick Vandivier, John Shifflett, Jason Lewis.

Jazz Degrees: Bachelor's of Music in Jazz Studies; Master's of Arts in Music with an emphasis in Jazz Studies.

Jazz Bands: Jazz Orchestra, Afro-Latin Jazz Ensemble, Gospel Choir, jazz combos.

Auditions: Visit music.sjsu.edu.

Financial Aid: sjsu.edu/faso.

Scholarships: sjsu.edu/faso.

Application Deadline: Variable, visit sjsu.edu.

Contact: Aaron Lington, music@email.sjsu.edu.

Sonoma State University

ROHNERT PARK, CALIFORNIA

Student Body: Approx. 8,000 in the university; 25 in jazz program.

Tuition: In-state: \$2,645; out-of-state: \$372/unit.

Faculty: Doug Leibinger, George Marsh, Cliff Hugo, Randy Vincent, Pete Estabrook, John Simon, Jim Rothermel, Bob Afifi.

Jazz Degrees: Bachelor's of Arts in Music with a

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Photo of Mary Lou Williams courtesy of Rutgers Institute of Jazz Studies.

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University of Nevada at Las Vegas

Jazz Studies concentration; Minor in Music with
a Jazz Studies concentration.**Jazz Bands:** Jazz Orchestra, Classic Jazz
Ensemble, Contemporary Jazz Ensemble,
Latin Jazz Ensemble.**Auditions:** Ongoing, visit [sonoma.edu/
performingarts/music/auditions.shtml](http://sonoma.edu/performingarts/music/auditions.shtml).**Financial Aid:** sonoma.edu/finaid/.**Scholarships:** Contact Doug Leibinger, [douglas.
leibinger@sonoma.edu](mailto:douglas.leibinger@sonoma.edu) or [sonoma.edu/
performingarts/music/scholarships.shtml](http://sonoma.edu/performingarts/music/scholarships.shtml).**Application Deadline:** November
CSU application deadline.**Contact:** Doug Leibinger,
douglas.leibinger@sonoma.edu.

Stanford University

STANFORD, CALIFORNIA

Student Body: 8,000; approximately 250
enrolled in jazz program.**Tuition:** Visit stanford.edu.**Faculty:** Fred Berry, Jim Nadel, Murray Low.**Jazz Degrees:** Jazz minor.**Jazz Bands:** Stanford Jazz Orchestra,
Stanford combos.**Auditions:** First week of fall term (reading,
improvisation, interpretation skill assessment).**Financial Aid:** Available, through Friends of
Music at Stanford.**Scholarships:** Available.**Application Deadline:** Visit music.stanford.edu.**Contact:** admission.stanford.eduUniversity of California,
Los Angeles

LOS ANGELES, CALIFORNIA

Student Body: 26,536 undergraduates,
39 students in jazz program.**Tuition:** In-state: \$11,868; out-of-state: \$34,747.**Faculty:** Kenny Burrell, James Newton, Charley
Harrison, Tamir Hendelman, Clayton Cameron,
Michele Weir, Bobby Rodriguez, Barbara
Morrison, Wolf Marshall, Justo Almario, George
Bohanon, Charles Owens, Ruth Price.**Student-to-Faculty Ratio:** 3:1.**Jazz Degrees:** Bachelor's of Arts in Ethnomusic-
ology with a concentration in Jazz Studies.**Jazz Bands:** Four big bands, eight combos.**Auditions:** Jan. 29 and Feb. 5.**Financial Aid:** Available, contact Alfred Bradley,abradley@arts.ucla.edu.**Scholarships:** Available, contact Alfred Bradley,
abradley@arts.ucla.edu.**Application Deadline:** Nov. 1.**Contact:** Alfred Bradley, (310) 825-4768;
abradley@arts.ucla.edu.University of Colorado
at Boulder

BOULDER, COLORADO

Student Body: 14 undergraduate, 21 graduate;
550 total students in College of Music.
Tuition: Undergraduate: in-state: \$7,282,
out-of-state: \$28,300; graduate: in-state: \$5,952,
out-of state: \$16,212.**Faculty:** John Davis, Brad Goode, John Gunther,
Dave Corbus, Jeff Jenkins, Paul Romaine, Mark
Simon, Allen Hermann, Art Lande.**Jazz Degrees:** Bachelor's of Music in Jazz Studies,
Master's of Music, Doctorate of Musical Arts.**Jazz Bands:** Jazz Ensembles, Jazz Combos.**Auditions:** Visit colorado.edu/music.**Financial Aid:** Available. Visit colorado.edu/finaid.**Scholarships:** Available. Visit colorado.edu/music.
Application Deadline: Undergraduate:
Jan. 15; graduate: Dec. 1.**Contact:** ugradmus@colorado.edu;
gradmus@colorado.edu.

University of Denver

DENVER, COLORADO

Student Body: 240 total undergraduates,
85 undergraduates taking jazz courses.
Tuition: \$36,000/year.**Faculty:** Lynn Baker, Al Hood, Art Bouton, Eric
Gunnison, Alan Joseph, Ken Walker, Mike Marlier,
Donna Wickham, Marc Sabatella, Dave Hanson.
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, Latin
Combo, Hard Bop Combo, Modal Combo, Bebop
Combo, Fusion Combo, Standards Combo, Free
Improvisation Combo, Vocal Jazz Combo.**Auditions:** Details at [du.edu/ahss/schools/
lamont/admissions/auditionReqs/jazz.html](http://du.edu/ahss/schools/lamont/admissions/auditionReqs/jazz.html).

Several audition dates in February.

Financial Aid: Available, (303) 871-6973.

Scholarships: Available, (303) 871-6973.
Application Deadline: January.
Contact: Jerrod Price, (303) 871-6973.

University of Idaho

MOSCOW, IDAHO

Student Body: Approximately 230 total undergraduates, about 60 in the jazz program.

Tuition: In-state: \$5,402; out-of-state: \$16,994, out-of-state with Western Undergraduate Exchange: \$8,103.

Faculty: Robert Dickow, Torrey Lawrence, Vern Sielert, Loraine Enloe, Amanda Soto, Barry Bilderback, Daniel Bukvich, Jon Anderson, Susan Billin, Eugene Cline, Jay Mauchley, Ferenc Cseszko, Michael Murphy, Kevin Woelfel.

Jazz Degrees: None, only offer a Jazz Emphasis.

Jazz Bands: Four big bands.

Auditions: Audition by Feb. 26 for priority consideration for admission and scholarships for students enrolling Fall 2011. Visit class.uidaho.edu/music/content/audreqs.html.

Financial Aid: Available, Student Financial Aid Services, finaid@uidaho.edu, (208) 885-6312.

Scholarships: Available. See student financial aid contact information above.

Application Deadline: Feb. 15.

Contact: Susan Hess, shess@uidaho.edu.

University of Nevada at Las Vegas

LAS VEGAS, NEVADA

Student Body: 40 undergraduates and 15 graduates in the jazz studies program.

Tuition: In-state: \$3,800/semester; out-of-state: \$8,300/semester.

Faculty: David Loeb, Tom Warrington, Nathan Tanouye, Joe Lano, Phil Wigfall, Bernie Dresel, John Abraham, JoBelle Yonely, Gil Kaupp, Rob Mader, Tom Bruner.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance, instrumental or vocal and composition.

Jazz Bands: Three large jazz ensembles, 10 combos, Contemporary Jazz Ensemble, Latin Jazz Ensemble, Jazz Vocal Ensemble.

Auditions: Contact Dave Loeb, (702) 895-3739; dave.loeb@unlv.edu.

Financial Aid: Dave Loeb.

Scholarships: Dave Loeb.

Application Deadline: Dave Loeb.

Contact: Dave Loeb, (702) 895-3739; dave.loeb@unlv.edu.

University of Nevada at Reno

RENO, NEVADA

Tuition: Undergraduate, in-state: \$5,324/year out-of-state: \$18,614/year; graduate, see unr.edu/grad.

Jazz Degrees: Bachelor's and Master's of Music in jazz performance.

Jazz Bands: Two Big Bands; Six combos.

Faculty: Peter Epstein, David Ake, Ed Corey, Larry Engstrom, Hans Halt, Andrew Englund.

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Financial Aid: Available. Visit unr.edu/financial-aid.
Scholarships: Available. Assistantships available for graduate students; unr.edu/cla/music.
Application Deadline: Jan. 31.
Contact: Peter Epstein, (775) 784-1501; pepstein@unr.edu.

University of Northern Colorado

GREELEY, COLORADO

Student Body: 30 undergraduate students; 20 graduate students.

Tuition: In-state: undergraduate: \$6,000, Master's: \$6,000, Doctoral: \$8,000; out-of-state: undergraduate: \$17,000, Master's: \$15,000; Doctoral: \$20,000.

Faculty: Dana Landry, Dave Stamps, Jim White, Erik Applegate, David Caffey, Steve Kovalcheck, Andrew Dahlke, John Adler, Nat Wickham, Matt Fuller.

Jazz Degrees: Bachelor's of Music in Jazz Studies; Master's of Music in Jazz Studies; Doctorate of Arts in Jazz Studies.

Jazz Bands: Five big bands, 10 combos, four Vocal Jazz Ensembles, Guitar Ensemble, Latin Jazz Ensemble.

Auditions: Feb. 5, Feb. 12, Feb. 26.

Financial Aid: Available.

Scholarships: Available.

Application Deadline: Contact (888) 700-4UNC.

Contact: Dana Landry, (970) 351-2577.

University of Oregon

EUGENE, OREGON

Tuition: Undergraduate, in-state: \$8,190/year out-of-state: \$25,830/year; graduate, in-state: \$13,383, out-of-state: \$19,350.

Jazz Degrees: Bachelor's of Music, Master's of Music-Instrumental, Master's of Music Composition/Arranging, Doctoral of Music-Instrumental, Doctoral of Music Composition/Arranging (all in Jazz Studies).

Jazz Bands: Three Big Bands, numerous small jazz ensembles, jazz guitar ensemble.

Faculty: Steve Owen, Tony Koenigsberg, Idit Shner, Tyler Abbot, Michael Denny, Gary Hobbs, Don Latarski, Carl Woideck.

Auditions: All applicants must submit a preliminary audition tape/CD by Jan. 1.

Visit jazz.uoregon.edu/admissions.

Financial Aid: Available.

Visit financialaid.uoregon.edu.

Scholarships: Available. Must submit separate application and perform second audition.

Visit jazz.uoregon.edu/scholarships.

Application Deadline: Jan. 15.

Contact: Steve Owen, (541) 346-2137, sowen@uoregon.edu.

University of the Pacific

STOCKTON, CALIFORNIA

Student Body: 180 undergraduates, 15 jazz studies majors.

Tuition: \$33,773/year.

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www.vcu jazz.org

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San Diego State University

Faculty: Patrick Langham, Sam Grobe-Heintz, Joe Mazzaferro, Henry Robinett.

Jazz Degrees: Bachelor's of Arts with concentration in Jazz Studies.

Jazz Bands: Pacific Jazz Ensemble (big band) and four jazz combos.

Auditions: Jan. 22, Jan. 29, Feb. 5, Feb. 12.

Financial Aid: Available, Katherine Harper, (209) 946-2418; kharper@pacific.edu.

Scholarships: Available, Katherine Harper, (209) 946-2418; kharper@pacific.edu.

Application Deadline: Feb. 15.

Contact: Patrick Langham, (209) 946-3222; plangham@pacific.edu.

University of Southern California

LOS ANGELES, CALIFORNIA

Student Body: 65 Jazz Students.

Tuition: Undergraduate, \$42,000/year; graduate: \$24,000; Graduate certificate: \$13,700; usc.edu/schools/music.

Jazz Degrees: Bachelor's of Arts, Bachelor of Master's of Music, Doctorate of Musical Arts, Graduate Certificates.

Jazz Bands: USC Jazz Orchestra, Latin-American Jazz ensemble CreSCendo (vocal jazz).

Faculty: Thom Mason, Ronald McCurdy, Bob Mintzer, John Thomas, Vince Mendoza, Alan Pasqua, Jason Goldman.

Auditions: Dates vary. Appointments must be made directly with the school. Contact usc.edu/schools/music or call (213) 740-6935.

Financial Aid: Available. Visit usc.edu/admission/fa/.

Scholarships: Available. Based upon faculty recommendation. Graduate assistantships are available. Visit usc.edu/schools/music/admission/finaid/index.html.

Application Deadline: Dec 1.

Contact: (213) 740-3119, uscjazz@usc.edu.

University of Utah

SALT LAKE CITY, UTAH

Student Body: 45 undergraduate, 10 graduate jazz majors.

Tuition: \$6,000/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, David Halliday, Kelly Wallis, Jay Lawrence, Tully Cathey, Dan Waldis, Denson Angelo, Pat Terry, Donn Schaeffer.

Auditions: CD recordings or DVDs accepted. Live auditions are the second and fourth Saturdays in February.

Financial Aid: Available. Call (801) 581-6211.

Scholarships: Music scholarships available, call (801) 581-6211.

Application Deadline: March 1.

Contact: Jill Wilson, (801) 585-6972, jill.wilson@utah.edu.

University of Washington

SEATTLE, WASHINGTON

Student Body: Approximately 27,000 undergraduates, 190 music majors, 23 jazz studies majors.

Tuition: Undergraduate: in-state: \$7,692, out-of-state: \$24,367.

Faculty: Marc Seales, Cuong Vu, Gary Hobbs Allen Vizzutti, Michael Brockman, Phil Sparks.

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

Jazz Bands: Studio Jazz Ensemble, Advanced Studio Jazz Ensemble, Jazz Workshop, Modern Jazz Contingent.

Auditions: Jan. 29, Feb. 12, and Feb. 25.

Requirements available online at music.washington.edu/advising/?page=audition_rep.

Financial Aid: Available, SoMadmit@uw.edu.

Scholarships: Available, SoMadmit@uw.edu.

Application Deadline: Dec. 15.

Contact: Jenni Cole, SoMadmit@uw.edu.

Washington State University

PULLMAN, WASHINGTON

Student Body: 18,234 students, about 200 music majors and about 100 students involved in jazz studies.

Tuition: Undergraduate: in-state, \$8,592, out-of-state, \$19,634; graduate: in-state year, \$8,852, out-of-state, \$21,650.

Faculty: Greg Yasinitsky, David Jarvis, David Turnbull, Frederick Snider, Dave Hagelanz.

Jazz Degrees: Master's of Arts in Music with an Emphasis in Jazz, Bachelor's of Music in Performance with an Emphasis in Jazz, jazz minor.

Jazz Bands: Jazz big band, big band II, SaxBand, five combos, VOJAZZ Vocal Jazz Ensemble.

Auditions: Auditions by appointment.

Financial Aid: Available. Contact (509) 335-9711; finaid@wsu.edu.

Scholarships: Available. Contact (509) 335-9711; scholarships@wsu.edu.

Application Deadline: Jan. 31, for priority admission and scholarship consideration for fall 2011.

Contact: Greg Yasinitsky, (509) 335-4244; yasinits@wsu.edu.



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BANFF, ALBERTA, CANADA

Student Body: 65 students per year.

Tuition: Visit banffcentre.ca.

Faculty: Dave Douglas, Clarence Penn, Matt Brewer, Donny McCaslin, Jeff Parker, Roberto Rodriguez, Myra Melford, Ben Monder, Darcy James Argue, Michael Bates, Gerald Cleaver, Matana Roberts, Ravi Coltrane, Drew Gress, Luis Perdomo, E.J. Strickland, Mary Halvorson, Giorgio Magnanensi, Hank Roberts.

Jazz Degrees: Training and professional development at the post-graduate level.

Jazz Bands: Participants are encouraged to form groups during the workshop.

Auditions: Visit banffcentre.ca.

Financial Aid: Available, visit banffcentre.ca.

Scholarships: Available, visit banffcentre.ca.

Application Deadline: Jan. 14.

Contact: (403) 762-6180, (800) 565-9989; arts_info@banffcentre.ca.

Camosun College

VICTORIA, BRITISH COLUMBIA, CANADA

Student Body: 25 enrolled in full Jazz Diploma program, 28 enrolled in individual courses.

Tuition: Canadian students: first year, \$6,381.22; second year, \$6,133.80. International students: approximately double the Canadian fees.

Faculty: Rob Cheramy, Gordon Clements, Joey Smith, Gergana Velinova, George McFetridge, Karel Roessingh, Wes Wragett, George Essihos, April Gislason, Damian Graham, Alfons Fear, Nick LaRiviere, Eric LeBlanc.

Jazz Degrees: Certificate in Music Foundations, Diploma in Jazz Studies.

Jazz Bands: VCM Honour Jazz Orchestra, VCM Vocal Jazz Ensemble, VCM Jazz Combo (#1-#5).

Financial Aid: Visit camosun.ca/services/financialaid.

Scholarships: Visit camosun.ca/services/financialaid.

Application Deadline: Feb. 28 for early admissions. The Certificate in Music Foundations and Diplomas in Music and Jazz Studies are offered in partnership with the Victoria Conservatory of Music and Camosun College.

Contact: (250) 386-5311 x264; post-secondaryregistrar@vcm.bc.ca.

Grant MacEwan University

EDMONTON, ALBERTA, CANADA

Student Body: 166 Degree-seeking students, 160 Diploma students.

Tuition: Canadian Residents: Degree: approximately \$6,700/year; Diploma: approximately \$6,400/year; international: \$17,522/year.

Faculty: Chris Andrew, George Andrix, Raymond Baril, Craig Brenan, Jeff Campbell, Sandro Dominelli, Jerrold Dubyk, Bob Gilligan, Allan Gilliland, Andrew Glover, Joel Gray, Marcel Hamel, Devin Hart, Sheril Hart, Jim Head, Jeff



Johnson, Wilf Kozub, Colin Lay, Mo Lefever.

Student-to-Faculty Ratio: 5:1.

Jazz Degrees: Bachelor's of Music in Jazz and Contemporary Popular Music.

Jazz Bands: Big Band I, Big Band II, Jazz Combo I, Jazz Combo II.

Auditions: Degree: Feb. 18-19 and May 6-7;

Diploma: March 12, April 9, June 18.

Financial Aid: Craig Hamilton, (780) 497-5033; hamiltonc@macewan.ca.

Scholarships: Several available, Craig Hamilton, (780) 497-5033; hamiltonc@macewan.ca.

Application Deadline: End of March for Degree, end of May for Diploma (unofficial deadlines.)

Contact: Carolyn Graber, graberc@macewan.ca.

Jazzworx! Music Institute

BOWEN HILLS, AUSTRALIA

Student Body: 40 enrolled in jazz program.

Tuition: In-state: \$145/credit point; International: \$195/credit point (240 credit points to complete).

Faculty: Dan Quigley, Paula Girvan, Bruce Woodward, John Reeves, Helen Russell, Graeme Norris, Dave Sanders, Melissa Forbes, Sean Foran, Brad Esbensen, Andrew Garton, Andrew Johnson.

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

Jazz Bands: Seven.

Auditions: Visit jazz.qld.edu.au.

Financial Aid: Not available.

Scholarships: Available; visit jazz.qld.edu.au.

Application Deadline: Visit jazz.qld.edu.au.

Contact: Dan Quigley or Greg Quigley; play@jazz.qld.edu.au.

McGill University

MONTREAL, QUEBEC, CANADA

Student Body: 100 undergraduate jazz students; 10-20 graduate jazz students.

Tuition: Undergraduate: Quebec students: \$4,841.48 (includes fees), out-of-province students: \$8,441.18 (includes fees), international

students: \$19,437.68; graduate: Quebec students: \$3,627.24, out-of-province students: \$7,226.94, international students: \$16,387.89.

Faculty: Gordon Foote, Kevin Dean, André White, Jan Jarczyk, Joe Sullivan.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Licentiate in Jazz Performance, Master's in Jazz Performance. Visit mcgill.ca/music/programs/department-performance/jazz-area.

Jazz Bands: McGill Jazz Orchestra, McGill Jazz Orchestra II, McGill Jazz Orchestra III, McGill Chamber Jazz Ensemble, and approximately 20 jazz combos.

Auditions: Undergraduate auditions are Feb. 19-27. Visit mcgill.ca/music/future-students/undergraduate/audition-requirements.

Financial Aid: Visit mcgill.ca/studentaid.

Scholarships: Undergraduate scholarships, visit mcgill.ca/studentaid/scholarships/; graduate scholarships visit mcgill.ca/gps/students/fellowships/.

Application Deadline: Undergraduates must submit a pre-screening CD or DVD by Jan. 15. Graduates must apply before Dec. 15.

Contact: Patrick O'Neill, (514) 398-4546, patrick.oneill@mcgill.ca; Pia D'Amico, undergraduateadmissions.music@mcgill.ca; Mary Di Stefano (graduate admissions clerk), graduateadmissions.music@mcgill.ca.

New Zealand School of Music

WELLINGTON, NEW ZEALAND

Student Body: 458 music students, 85 jazz students.

Tuition: Domestic: undergraduate: \$5,190, master's: \$6,012, Ph.D: \$4,800; international: undergraduate: \$15,027, Ph.D: \$4,208, all other graduates: \$16,965.

Faculty: Nick Tipping, Bruce Brown, Paul Dyne, Rodger Fox, Nick Granville, Colin Hemmingsen, Dave Lisik, Norman Meehan, Alex Nyman, Lance Philip, Tessa Quayle, Roger Sellers, Anita Van Dijk, Nick Van Dijk, Ben Wilcock.

Jazz Degrees: Bachelor's of Music, Honours, Master's of Music, Ph.D, Doctorate of Musical Arts, Graduate and Post-Graduate Diplomas. All degrees available in both Jazz Composition and Jazz Performance.

Jazz Bands: Three big bands, combos, fusion ensemble.

Auditions: Visit nzsm.ac.nz/study/auditions.aspx. Live audition required for local students, DVD for international students.

Financial Aid: Available; contact Sarah Smythe sarah.smythe@nzsm.ac.nz.

Scholarships: Available; contact Sarah Smythe sarah.smythe@nzsm.ac.nz.

Application Deadline: contact Sarah Smythe sarah.smythe@nzsm.ac.nz.

Contact: Nick Tipping, nick.tipping@nzsm.ac.nz.

Projazz School of Music, Instituto Profesional

SANTIAGO, CHILE

Student Body: 400 students.

Tuition: \$4,600/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, Patricio Ramirez, Andrés Pérez, Cristián Gallardo, Andrés Baeza, Ankatu Alquinta, Carl Hammond, Felipe Riveros, Gerhard Mornhinweg, Gonzalo Muga, Jorge Diaz, Jorge Vidal, Luis Cheul, Miguel Pérez, Moncho Romero, Sebastian Errázuriz.

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.

Application Deadline: International students should apply by Jan. 16, 2011.

Contact: George Abufhele; geo@projazz.cl; projazz.cl.

Puerto Rico Conservatory of Music

SAN JUAN, PUERTO RICO

Student Body: 411 students, 94 jazz students.

Tuition: \$75/credit plus fees.

Jazz Degrees: Bachelor's of Music in Jazz and Caribbean Music Performance.

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.

Financial Aid: Jorge Medina,

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[JAZ] – noun

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(787) 751-0160 x263;
jmedina@cmpr.gobierno.pr.

Scholarships: Available.

Application Deadline: Dec. 15.

Contact: Eutimia Santiago, Admission Director, (787) 751-0160 x275; esantiago@cmpr.gobierno.pr.

St. Francis Xavier University

ANTIGONISH, NOVA SCOTIA, CANADA

Student Body: 4,000 undergraduates; 75 in jazz program.

Tuition: Canadian, \$6,205; International, \$12,410.

Faculty: Gene Smith, Paul Tynan, Greg Carter, Kevin Brunkhorst, Tom Daniels, Anthony Genge, Dan Sutherland, Terry O'Mahoney, Ryan Billington.

Jazz Degrees: Bachelor's of Music Honors; Bachelor's of Arts in Music, Bachelor's of Arts with Major, Diploma in Jazz Studies.

Jazz Bands: Guitar Ensemble, Nonet, Latin Band, Student Ensembles, Vocal Jazz Choir.

Auditions: Auditions should be arranged by March 15 for September registration.

Financial Aid: Available. Contact Lynn O'Donnell, Financial Aid Officer.

Scholarships: Available. Contact Gene Smith, Chair, St.F.X. Music Dept.

Application Deadline: Visit stfx.ca.

Contact: stfx.ca.

University of Manitoba

WINNIPEG, MANITOBA, CANADA

Student Body: 300 total student body; 57 students in jazz program, one Master's level jazz student.

Tuition: Canadian Citizen: Undergraduate: \$3,900 plus books/supplies fee of \$2,000 not including instrument, graduate: \$4,000 plus books/supplies fee not including instrument (one year program); international students: undergraduate: \$12,400 plus books/supplies fee of \$2,000 not including instrument, graduate: \$7,900 plus books/supplies fee not including instrument. There is a Tuition Reciprocity Agreement with the state of Minnesota.

Faculty: Steve Kirby, Anna-Lisa Kirby, George Colligan, Quincy Davis, Jimmy Greene, Laurent Roy.

Jazz Degrees: Bachelor's of Jazz Studies (four-year degree), Bachelor's of Music with jazz emphasis (four-year degree), Integrated Bachelor's of Music/Bachelor's of Education (five-year degree), Post-Baccalaureate Diploma in Performance (one year full-time), Master's of Music (one year full-time).

Jazz Bands: University of Manitoba Jazz Orchestra, Jazz Lab Band, small jazz ensembles, jazz improv groups.

Auditions: Feb. 21-26 for Sept. 2011 entry.

Visit umanitoba.ca.

Financial Aid: Available from the University.

Visit umanitoba.ca/student/admissions/finances/supports/.

Scholarships: University entrance scholarships available. Visit umanitoba.ca/student/admissions/finances/supports/. Specific music entrance scholarships available based on audition results.

Application Deadline: Jan. 15, will accept late applications only if space is still available.

Contact: Shelley O'Leary, (204) 474-6728; olearysa@cc.umanitoba.ca.

University of Toronto

TORONTO, ONTARIO, CANADA

Student Body: 75 jazz students.

Tuition: Canadian students: Undergraduate, \$5,216/year, graduate: International students: undergraduate: \$23,500, graduate: \$17,000. Visit utoronto.ca.

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,



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Financial Aid: Available. Contact: undergrad.music@utoronto.ca or visit music.utoronto.ca.

Scholarships: Available. Contact: undergrad.music@utoronto.ca.

Application Deadline: Graduate: Dec: 1; Undergraduate: see website.

Contact: undergrad.music@utoronto.ca; music.utoronto.ca. Read and hear more at uoftjazz.ca/.

Vancouver Island University

NANAIMO, BRITISH COLUMBIA, CANADA

Student Body: Approximately 120 jazz students.

Tuition: Approximately \$5,000 (Canadian)/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies, two-year diplomas in Jazz and Classical Studies.

Jazz Bands: Combos, big band, choirs, vocal jazz ensembles.

Faculty: Greg Bush, Patrick Carpenter, Pat Coleman, Steve Jones, Scott Littlejohn, Collin MacQuarrie, Myron Makepeace, Bryan Stovell, Alex Tsisserev.

Financial Aid: Financialaidinfo@viu.ca.

Scholarships: Financialaidinfo@viu.ca.

Contact: Patrick Carpenter, (250) 753-3245 x2473; patrick.carpenter@viu.ca.

York University

TORONTO, ONTARIO, CANADA

Student Body: 200 jazz students.

Tuition: Canadian students: \$5,000/year;

international students: \$15,000/year.

Jazz Degrees: Bachelor's of Arts, Bachelor's of Fine Arts, Master's of Arts and Ph.D with concentration in jazz studies (all music degrees).

Jazz Bands: Jazz orchestra, four jazz choirs, 17 small instrumental ensembles, three small vocal ensembles, two repertoire workshops.

Faculty: Barry Elmes, David Mott, Al Henderson, Ron Westray, Sundar Viswanathan, Mike Murley, Lorne Lofsky, Kevin Turcotte, Kelly Jefferson.

Auditions: On-campus evaluations take place February through April. Recordings accepted for distance applicants. Visit yorku.ca/finearts/music/apply.htm.

Financial Aid: Visit sfs.yorku.ca/aid/index.htm.

Scholarships: Available, including the \$40,000 (over four years) Oscar Peterson Entrance Scholarship. Visit futurestudents.yorku.ca/financialsupport.

Application Deadline: Feb. 1.

Contact: (416) 736-5186, musicprg@yorku.ca; yorku.ca/finearts/music.

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Band-in-a-Box 2010 UltraPlusPAK *More Than Realistic*

With the ability to produce full band MIDI backing tracks and song arrangements, Band-in-a-Box quickly became an industry standard after its introduction in 1989. One of its groundbreaking features was the ability to apply “style filters” that intelligently alter the way a song is played to suit a particular genre such as jazz, country or folk. In addition to the software’s included style options, users could customize and create additional styles to suit any situation. More than 20 years later, the release of Band-in-a-Box 2010 UltraPlusPAK brings this well-known product to an entirely new level of functionality and professionalism.

Over the years, PG Music has made various improvements to Band-in-a-Box by adding functionality and performance enhancements. The Melodist and Soloist functions are particularly cool and provide the ability to generate a melody or even an improvised solo over your chord changes using a style and instrument of your choice. Although the original Band-in-a-Box was quite impressive, its reliance on MIDI always resulted in somewhat stiff-sounding and often less-than-realistic musical renditions. That all began to change in 2006 with the addition of “RealDrums,” which replaced the standard MIDI drum sounds with actual recorded segments for stunningly realistic tracks. One year later, “RealTracks” provided the same capability for the other instruments. “We found that MIDI, even with great samples, was a pale comparison to a

human performance on a real instrument,” said PG Music’s Richard Gannon. “The RealTracks bring actual performances by top players in to the Band-in-a-Box accompaniment. RealTracks are not samples; they are multi-bar audio phrases with all the musicality intact. You get the real sound of the instrument, plus the musical performance of the player.”

With the current introduction of Band-in-a-Box 2010, PG Music has once again upped the ante with a host of new features. The UltraPLUSPAK version actually contains the 2010 release plus the entire library of “RealDrums” and “RealTracks,” all delivered preinstalled on a 160GB USB drive. Overall, the performance speed of the software has been greatly improved, and there are more than 50 other enhancements included as well.

Without a doubt, the expanded “RealDrums” and “RealTracks” libraries are amazing. PG Music has obviously taken the time to carefully record great studio players on each instrument—they even cared enough to list the players’ names and include a short bio right in the software. Songs created using these tracks sound incredibly realistic and have a very human feel.

The new “Real” sound capabilities also greatly enhance the Melodist and Soloist functions. In particular, the improvised solos Band-in-a-Box creates are quite good with an impressive array of melodic variation. The new freeze function is a nice addition and gives you the option to lock in



a particular track or solo so it will play back identically each time without variations. Another feature worth mentioning is the DAW plug-in mode, which allows you to drag and drop Band-in-a-Box tracks directly into your preferred sequencer for use in other projects.

Band-in-a-Box 2010 UltraPLUSPAK is more than impressive. I have always appreciated the program’s simplicity and intelligence, and now I also love the way it sounds. —Keith Baumann

Ordering info: pgmusic.com

Borgani Pearl Gold Tenor Sax *Jazz Standard*

Borgani Saxophones—the Macerata, Italy-based company known for its custom-built and beautifully finished professional instruments—now offers a tenor saxophone in Pearl Gold. Of all Borgani’s product lines, the Pearl Gold series is best suited for jazz players looking for a sound that can be modulated over a wide tonal range and is highly capable of creating varying shades of vintage and contemporary colors.

Play-testing the Pearl Gold tenor, I was impressed with the horn’s immediate response at low and high volumes alike. I was able to put a lot of air through this tenor for a big, bright, brawny tone; dialing things down a bit, I could easily blow breezy, dark subtones that evoked memories of old Selmers and Conns. Trying different reeds and mouthpieces on the Pearl Gold, I discovered that the instrument covers a wide tonal spectrum, depending on your setup and embouchure adjustments. It’s an extremely flexible horn with enormous power, yet it’s surprisingly

easy to control. Palm-key notes really sing out up high, and the lowest notes fill the room with vibrant resonance.

As with other Borgani saxophones, the Pearl Gold series features a hand-hammered brass body, neck and bell. The toneholes are drawn manually from the body of the instrument, not soldered on. Overall, the Pearl Gold is a solid-feeling instrument with a certain amount of heaviness to it that most tenor players will find appealing.

The intonation of the instrument was remarkable. As I played through a series of octaves and overtones, I was blown away by how accurate my pitch was from low to high. The keywork was also excellent: Everything laid well under my fingers, especially the smartly designed front F key. Lastly, the Pearl Gold series has a classy, vintage look that suits its extreme playability and



high standard of quality.

I would definitely recommend the Borgani Pearl Gold tenor to serious players who want a new professional horn. As with any big-ticket purchase, try before you buy, and explore the various customizations (as well as the other excellent saxophone lines) Borgani offers.

—Ed Enright

Ordering info: borgani.com

Roland VR-700 *All-In-1 Gigging Board*

Roland's VR-700 Stage Keyboard is an all-in-one basic rompler, with a twist: Whereas most general-purpose boards are built with the pianist in mind, the VR-700 is decidedly tilted towards the organist. There are a lot of decent clonewheel organs around these days, but very few of them do anything outside that task; Roland attempts to bridge that gap here.

The keyboard is waterfall style, which organists will love, but it's 73 keys, which gives you plenty of playing room for splits. A pedalboard is also available as an option. There's a bank of real drawbars conveniently placed over the left side of the keyboard, and they feel very solid. Overall, the organ section (powered by Roland's Virtual Tonewheel engine) sounds good and has some extras not found in most others, like being able to do wheel braking maneuvers. They've also included amplifier and Leslie emulation sections, which are serviceable, if not awe-inspiring.

In addition to the organ, the VR-700 includes wide range of "ensemble" sounds, representing most of the categories needed in an all-in-one gigging board. The pianos are pretty good, as are the electric pianos, and the strings and synths are



all nice, too. It takes a little getting used to playing some of the sounds on this type of keyboard, but once you get it, you can flat-out fly. There are no glaring problems here (the wurli is problematic, however), but there are few real standouts. The sounds are nice, and will serve well in most situations, but there's nothing here that you would request specifically if you had options. Each sound also has one adjustable effect parameter. It would have been nice to allow the user to select from a variety of effects to assign per sound here. There is also an included GM2 bank, which extends the functionality nicely.

The VR-700 allows you to split and layer the keyboard using both the organ and the ensemble sounds, which allows for some pretty complex setups should you need them. Also on board is a rhythm player including 50 preset patterns for

throwing together quick accompaniments.

In addition to Roland's standard bender controller, they have included a D-Beam optical controller, which can be assigned to a few different fixed parameters for either the organ or the ensemble patches. One of the really cool ones is ring modulation, which is fun as hell to control by waving your hand in the air over the sensor. There is also a bank of "favorite" buttons where you can save up to 64 setups for instant recall—this is a blessing, as navigating the menu structure on the small four-digit LED display can be a challenge, especially if you're in a hurry.

Overall, the VR-700 has some nice features, a great sounding organ and a decent array of other sounds, enclosed in a pretty solid little keyboard.

—Chris Neville

Ordering info: rolandus.com

Yamaha SV-255 Silent Violin *Acoustically Resonant*

Yamaha has introduced an innovative new design to its silent violin line, the five-string SV-255.

Yamaha introduced the Silent line in 1997 and has since produced a variety of these near bodiless instruments into which you could plug a set of headphones and play to your heart's content, no matter the hour or roommate situation. Past models have included reverb, digital effects, tone controls on the instrument, built-in electronic tuners and flash drive recorders.

The SV-255 is a hollow body design that is marketed as "acoustic sounding." It has a spruce top and maple back, just as on a traditional violin, but with a body only 2 inches wide and 3/4 of an inch deep. It has a small resonating chamber below the bridge that contains a mounted pickup. A second pickup is built into the bridge. Both pickups feed into a blend control on the back of the violin, which adjusts the balance between the two, and the effect is excellent.

Yamaha removed the electronics from the violin and placed them in a sturdy metal case that serves as preamp, D.I. and headphone amp, leaving only a 1/8-inch output jack and the pickup blend control on the violin itself. The result is a violin as light as a traditional acoustic violin, and just as comfortable under the chin. The box has

a line out, a balanced XLR output, a headphone jack with its own volume control and the instrument input. It has volume, bass and treble controls, along with a ground lift and a 26db pad for the balanced line.

The box, which comes with a belt clip, can be powered by two AA batteries, phantom power, or a 12-volt adapter (optional accessory). A nice touch is its concave shape, which allows it to clip snugly to your hip. You can also lay it flat on a table due to the machined edges of the device. Everything you need to get started playing comes in the box, including batteries. Having a balanced line out puts this fiddle into the professional realm—it would be great on any gig where you need to plug into a PA.

From the first bow stroke, I liked the sound. The resonance of the violin came through really well in the headphones. In the low end the sound is silky and full, but gets bit edgy on the A and E strings. When I



plugged it into my amp, it sounded even better. Volume and timbre were even and smooth across the strings, and the natural harmonics and sympathetic vibrations of the strings rang out just like an acoustic violin, thanks to the hollow body. I set the pickup blend dial to the 10 o'clock position (less resonant body, more bridge pickup) and found a sound that was quite pleasing and inspiring to play with.

Playing this instrument took me some getting used to, mainly due to the feel of the fingerboard and setup. The neck is a bit wide—I would prefer the strings to be set closer and the neck narrower. The upper bout is a bit slippery. But as I played on it over several days, I became much more accustomed to the feel. And my band mates said they never before heard what I was playing so clearly.

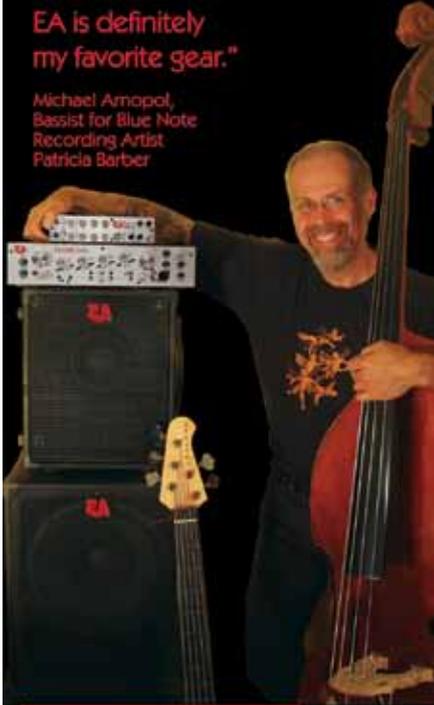
—Steve Gibbons

Ordering info: yamaha.com

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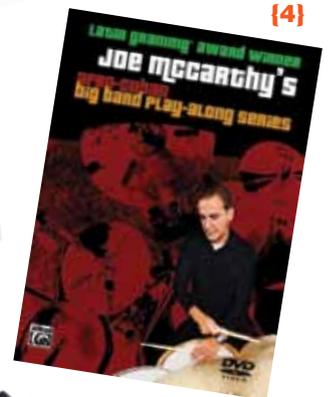
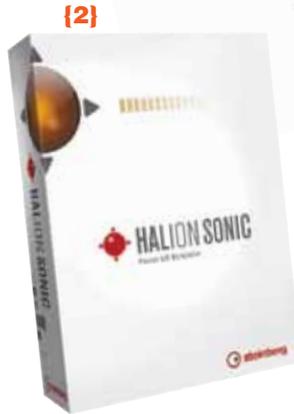
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{1} CLIP-ON STROBE

Peterson has added a clip-on style tuner to its Virtual Strobe series. The StrobeClip is designed for acoustic instruments and contains features not found on traditional clip-on tuners. Its large strobe display maximizes screen area by moving the strobe bands horizontally rather than vertically. New Sweetened Tuning presets for banjo, mandolin and ukulele offer dedicated settings for players of these instruments. A variety of other presets including dobro, lap steel and settings for the violin family come standard in the StrobeClip. Settings for eclectic instruments such as lute, bagpipes and oud are also covered, along with additional Eastern Temperament settings.

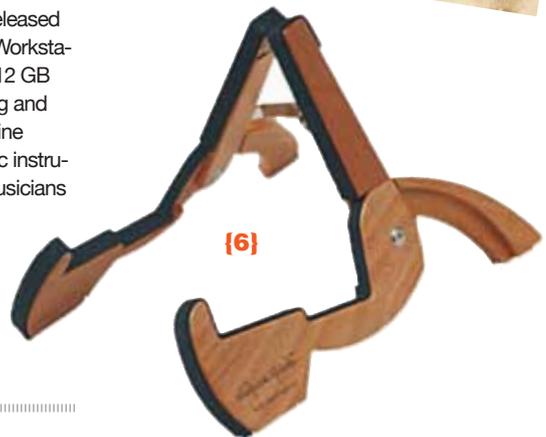
More info: petersontuners.com



{2} ALL-AROUND WORKSTATION

Steinberg Media Technologies has released the HALion Sonic VST3 Production Workstation, which combines a world-class 12 GB sample library produced by Steinberg and Yamaha. The featured synthesis engine offers synths and hybrid and acoustic instruments for composers, producers, musicians and sound designers in any production setting. Each of the 16 loadable instruments features up to four complex sound layers as well as its own four-way effects rack.

More info: steinberg.com



{3} TRIPLE TRUMPET PROTECTION

Reunion Blues has expanded its RB Continental line with a new triple trumpet case. A 1-inch-thick, shock-absorbing Flexoskeleton exterior is lined with reinforced impact panels, and a knurled abrasion grid covers the bottom to resist scuffing. The case has a roomy interior, with adjustable dividers crafted from a plush, quilted "double helix" velvet lining and provides custom space for securing trumpets, mutes and accessories.

More info: reunionblues.com

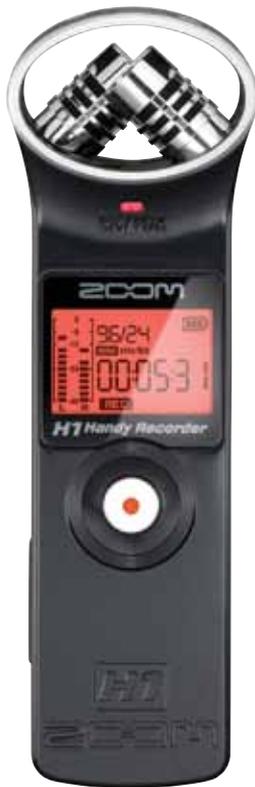


[4] PERCUSSION INSTRUCTION

Alfred Publishing has added two DVD companions to its books *Afro-Cuban Big Band Play-Along* by Joe McCarthy and *The How To Of Udu* by Brian Melick. The first DVD gives drummers and percussionists an opportunity to play contemporary Afro-Cuban music in a big band setting, focusing on the mambo, cha-cha-cha and 6/8 grooves.

The udu instructional DVD covers a variety of drums and techniques, such as developing basic fundamental pitches and creating multiple melodic tones.

More info: alfred.com



[5] HANDY RECORDER

Weighing roughly 2 ounces, the tiny Zoom H1 Handy Recorder features the same studio-quality microphones as the Zoom H2. The H1's two on-board mics are configured in an X/Y pattern for ideal stereo imaging and clarity. The pocket-sized unit delivers 24-bit, 96kHz stereo recordings and works for concerts, interviews, lectures, recitals and band practices. It can accommodate up to 32 GB micro-SDHC memory cards, providing more than 50 hours of recording time. It is powered by a single AA battery, which provides up to 10 hours of continuous operation.

More info: zoomfx.com

[6] FOLD-UP GUITAR STAND

CooperCopia has released the Cooperstand, a handcrafted, secure guitar stand that opens and closes with one hand and weighs 16 ounces. The stand can fold down from full size to a 4- by 9- by 1.5-inch area and will fit in the headstock of a guitar case or the pocket of a gig bag. It is designed to accommodate an acoustic or electric guitar, bass, banjo, or mandolin.

More info: cooperstand.com

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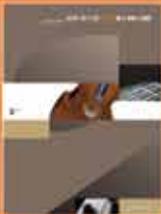
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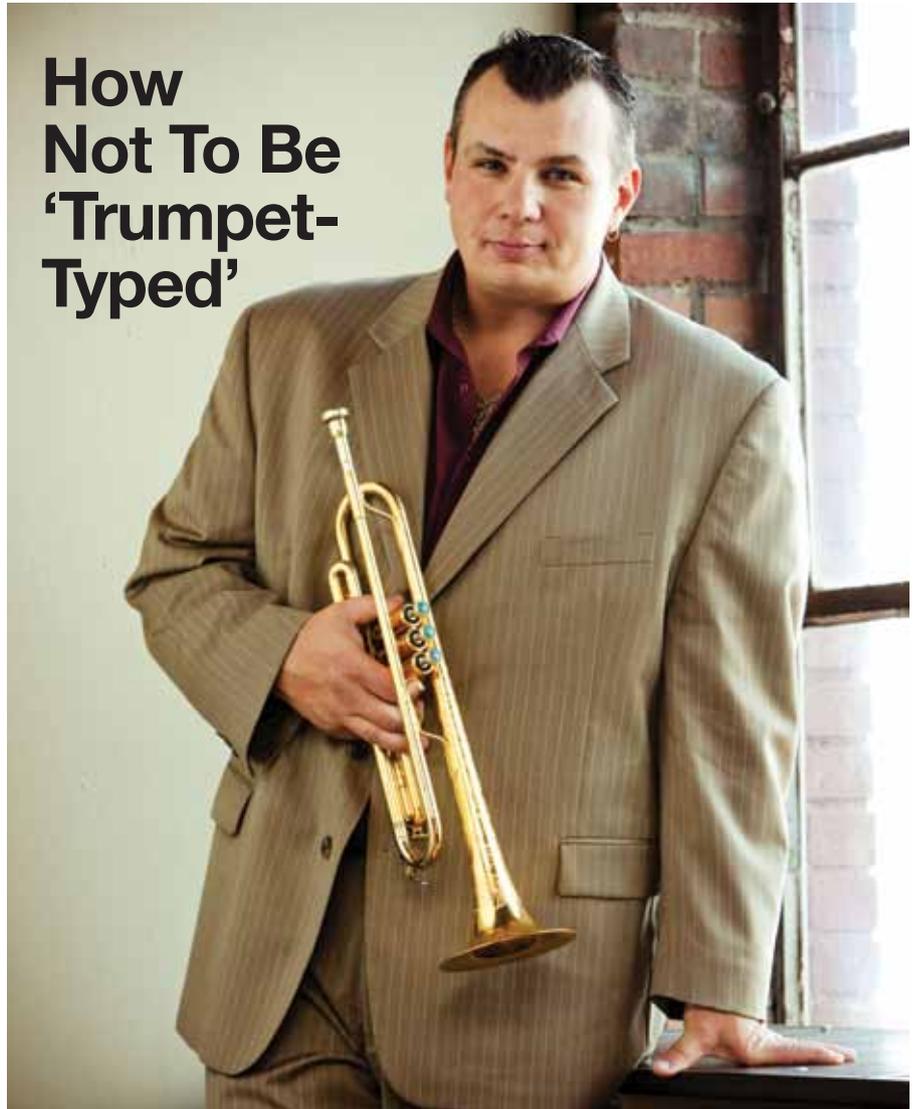
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How Not To Be 'Trumpet- Typed'



As a freelance trumpet player, as well as touring with Billy Joel's band and with the late Maynard Ferguson's band, I find myself constantly trying to learn and add different aspects to my musical toolbox so I can always bring something to the table. I frequently get asked at clinics and by students how I landed the gigs and kept them. That is the question, whether you play heavy metal guitar or tuba in a symphony orchestra. The answer is simple: Don't get stereotyped or pigeonholed doing only one thing.

By no means do I think you shouldn't have a great command of your instrument technically. But there are some killer musicians out there who don't have a gig, and when they get that gig, they often fall short. Maynard used to preach at his clinics that when you say, "I play jazz only" or "I play classical flute," you shoot yourself down to getting only those types of gigs. Some purists

hate to hear this, but learn styles of music that you would normally not want to play. Just be true to the music. Learn different instruments, whether it is percussion or trombone, or learn how to compose, arrange, sing background vocals, play lead trumpet, jazz trumpet, play rock 'n' roll tenor sax, piccolo trumpet, soprano sax—these are all things I do to keep my gigs and get the gigs. And most of all, if you're into being a touring musician, remember that the gig is only 30 percent about playing music and 70 percent getting along with people and making people want to be around you. This bears true not just touring but on the local scene as well, playing Broadway shows, jazz gigs, session work, wedding gigs, bar bands, etc.

My best example would be when I was playing Broadway on a show called *Movin' Out*, featuring Billy Joel's music. The musical director of the show also happened to be Joel's M.D.,

Tommy Byrnes. Tommy mentioned to me that Billy was rehearsing again and asked me if one day I would come by and play an old classic tune of Billy's called "Zanzibar." My answer was yes, of course. Tommy asked me to learn the solo off the record and said, "We will call you." He did, at 10 p.m. one night, and told me to come at 10 a.m. the next morning. "By the way, blow the solo a half step down from the original recording," he added. I went to rehearsal, sat in and played the solo and then proceeded to play other horn-section parts that I wrote for myself. Then, they asked me to cover some tenor and soprano sax parts that were needed—mind you, I haven't played sax other than a six-month stint 20 years ago. So away I went to the shed for two weeks straight, knowing that I was not taking someone else's gig away and that they were not going to hire another horn player. Next thing I know, I am on tour with the band. Suddenly, I'm in Europe playing five horns and banging on percussion instruments. I didn't let my ego get in the way; I was still getting to play a jazz trumpet solo (my first love) for 20,000 people a night.

This ego-less approach also proved effective in my encounters with the Lincoln Center Jazz Orchestra and the late Maynard Ferguson. Wynton Marsalis' first tour with LCJO was going out, and they needed a production assistant. Bingo, I went out for three days. Wynton heard me play and added me to the trumpet section and the LCJO tour, where I got to hang and play jam sessions with him. I learned a lot from him about music and life. The same with Maynard. Manager Ed Sargent called me hesitantly because he knew I was just out playing with LCJO and offered me the valet gig (personal assistant) with Maynard, with a possibility of playing in the trumpet section. Three weeks later, during the tour and doing the valet gig, I am sitting in the trumpet section. Again, I didn't let my ego get in the way. I really got to know Maynard as a friend, day in and day out, on and off for 12 years, and ultimately got to be the first trumpet player in all of Maynard's career to open concerts for him. Pretty good for a jazz trumpet player who doesn't mind picking up suitcases ... or with Wynton, setting up a stage ... or with Billy, blowing a jazz trumpet solo and then playing "Big Shot" on tenor.

Work hard, be positive and stay open to a lot of things, both musically and in everyday life. Work past your ego.

I'm just saying, don't be trumpet-typed! **DB**

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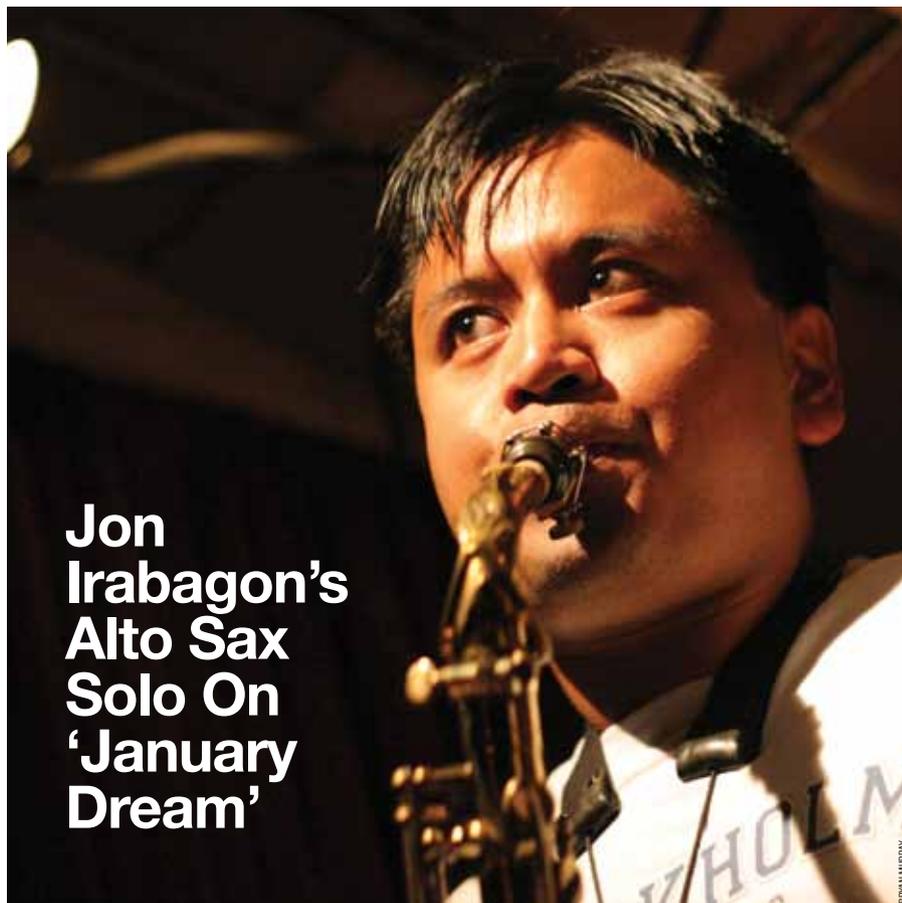
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Jon Irabagon's Alto Sax Solo On 'January Dream'

Saxophonist Jon Irabagon is a musician armed with the talent of performing in a variety of musical styles. Irabagon's most recent album, *The Observer* (Concord Jazz), is a mixture of originals and jazz standards featuring pianist Kenny Barron, bassist Rufus Reid and drummer Victor Lewis—the same rhythm section that tenor saxophonist Stan Getz used in his later years. The CD's opening tune, "January Dream," is a medium slow swing composed with an unusual song form of AABBBB.

The tune's A section is a 14-bar melody that is repeated. The B section is a four-bar phrase that is repeated four times, totaling 44 bars. Playing alto, Irabagon opens his solo with a four-bar triplet motif, outlining an E_b triad. In measure 4, he delicately adds harmonic flavor by outlining an augmented triad over the B7#9, which is a subtle but effective contrast to the E_b triad phrase he started with. While maintaining a slow and swinging feel, Irabagon plays a diminished eighth-note line in bars 7–9. The line is based on an F# diminished tonality over the D7#9/C#7/F#7,13 and the Gm9. In measures 10 and 11, he harmonically incorporates a blues lick that uses the same sequence on notes from the F# diminished line. He picks up the pace with a double-time lick in bars 13 and 14 that is scale-like in structure, but

is peppered with bebop nuances and chromatic approaches to the chord tones. Aggressively popping out a palm-key F on beat four of measure 15, Irabagon executes a C blues-based line that blazes through the changes. The use of triplets as a rhythmic device drives the phrase forward. He brings the line full circle, ending on the same note he started with (high F).

In measure 22, a B major tonality is imposed over the C#7. Starting on E_b (D#), Irabagon outlines a B major scale occasionally infused with chromatics. On beat three in measure 22, he clearly outlines a B major triad that seamlessly descends to an E_b minor triad and resolves in measure 23 to a D minor triad over the Gm9. He continues the D minor tonality in measure 23 while melodically maneuvering to the A_b maj7#11 in measure 24. The descending line that follows in measures 26–28 is structured on chromatics and is vibrantly played in the upper register in a series of repeated, rhythmic patterns. This line leads beautifully to the B section of the tune, beginning in measure 29.

The B section is composed of four measures that are repeated. As it arrives, the chord changes shift to a syncopated pattern that allows Irabagon to create some interesting phrases not only harmonically, but rhythmically as well. For example,

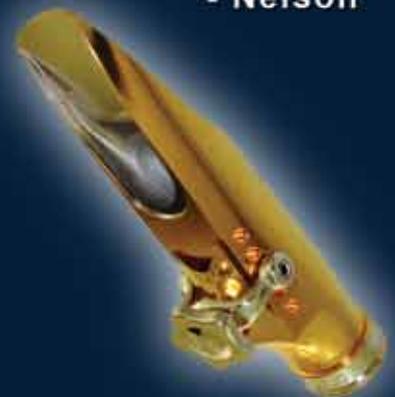
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in measure 31 he plays a four-note repeated pattern (B \flat -B \flat -C-D) over the syncopated rhythm of the chord changes. This creates a four-over-three time feel. He resolves this line into a triplet rhythm on beat four of the measure. Measure 35 is another example of rhythmic complexity. Irabagon starts the phrase on a 16th-note upbeat playing two four-note patterns, C-F-G-C and G-B \flat -D \flat -F, thus creating another four-over-three time feel. As the phrase in measure 32 develops into a blistering 16th-note line, he builds

to the climax of the solo, where he executes a screaming altissimo A \flat and G in measures 38-40. He ends the solo with his slow, swinging restatement of the melody in measures 43 and 44. Irabagon’s performance on “January Dream” is creative, sophisticated and beautifully executed, setting the atmosphere for the rest of the album.

DB

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Alexander Reeds {superial.com}.....	11	NYU {steinhardt.nyu.edu/nyu-jazz11}.....	131
Banff Centre, The {banffcentre.ca}.....	142	Oakland University {oakland.edu/mtd}.....	108
Bari Mouthpieces {bariwoodwind.com}.....	8	Oberlin Conservatory of Music {oberlin.edu/kohl}.....	81
Beechler Mouthpieces {beechler.com}.....	29	Ohio University {finearts.ohio.edu/music}.....	106
Berklee College of Music {berklee.edu/downbeat}.....	64	On Board Research {tuners.com}.....	97
Billy Bauer Music {billybauersmusic.com}.....	149	P. Mauriat Saxophones {pmauriatmusic.com}.....	34, 35
Blessing Brass {blessingbrass.com}.....	147	Pearl {pearldrums.com}.....	2
Borgani Saxophones {borgani.com}.....	24	Perfect Pitch {PerfectPitch.com/30years}.....	74-75
CALARTS—Herb Alpert School of Music {music.calarts.edu}.....	136	PG Music {pgmusic.com}.....	9
Cannonball Music {cannonballmusic.com}.....	10	Phil Wilson Music {philwilsonmusic.com}.....	138
CCPA at Roosevelt University {roosevelt.edu/CCPA}.....	101	Princeton University {princeton.edu/~puje}.....	120
Chicago Sessions {chicagosessions.com}.....	14	Prins Claus {hanze.nl/prinsclausconservatorium}.....	142
College of St. Rose {stroese.edu/music}.....	137	Puerto Rico Conservatory of Music {cmpr.edu}.....	143
Columbia College Chicago {colum.edu/music}.....	4	Purchase College {purchase.edu/music/jazz}.....	94
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Anat Cohen

Anat Cohen has been a major voice among her generation on clarinet and tenor saxophone since arriving in New York in 1999. *Clarinet-work: Live At The Village Vanguard* (Anzic) represents the latest entry in Anat Cohen's diverse discography. This is her first Blindfold Test.

Michel Portal

"Distira Ianoan" (from *Birdwatcher*, Sunnyside, 2007) Portal, clarinets; Tony Malaby, tenor saxophone; Tony Hymas, piano; Erik Fretzke, bass guitar; J.T. Bates, drums; Airtio Moreira, percussion.

An open vamp, just sounds and colors, which is where musicians' personalities become significant. I like the combination of the two horn lines—tenor sax and a bass clarinet influenced by the chalumeau, going to the roots. The airy sound makes me think about Tony Scott, but no swing or bop phrases. It's more like folkloric instruments, just beautiful sounds using the instrument's sonority. 4½ stars.

Ken Peplowski

"Bourbon Street Jangling Jollies" (from *Noir Blue*, Capri, 2010) Peplowski, clarinet; Shelley Berg, piano; Jay Leonhart, bass; Joe LaBarbera, drums.

The clarinet player uses the full range, jumping from the low to the high register. I like the mix—everybody plays together, yet every instrument sounds clear. It's a nice melody with a straight-eighth vibe and what you'd call an "ethnic" feel. It sounded a little stiff at first, a more traditional boppish way of playing changes, but as the tune unfolded and concluded with the cadenza, the playing became free, with a lot of ornaments and beautiful control. 4½ stars.

David Sánchez

"Manto Azul" (from *Cultural Survival*, Concord, 2009) Sánchez, tenor saxophone; Danilo Pérez, piano; Lage Lund, guitar; Ben Street, bass; Adam Cruz, drums; Per-nell Saturnino, percussion.

I like the open sound in the mix, and the openness of the melody, with tension created by active drums underneath, the 4/4 and 6/8. Gorgeous tenor playing, and I love the blend with the guitar. The rhythm section is feeling and playing off each other; everyone is making an honest contribution to create something in the moment. This feels very familiar, the environment and intertwined approach, but I can't identify anyone. 5 stars.

Don Byron

"No Whine" (from *You Are #6: More Music For Six Musicians*, Blue Note, 2001) Byron, clarinet; James Zollar, trumpet; Edsel Gomez, piano; Leo Traversa, bass; Ben Wittman, drums; Milton Cardona, congas.

A beautiful clarinet-piano duo, like a jazz ballad, but the clarinet sound is classical, yet very round, with a little vibrato here and there that's not completely classical. It's building slowly, and now we're getting out of the classical and more exploring the sounds of the clarinet. I wish it didn't end so soon; it was very intimate and beautiful, and I wanted it to get crazy! 4½ stars. (after) Don always comes up with something new; he makes the clarinet work in whatever context.

Brad Mehldau

"Walking The Peak" (from *Highway Rider*, Nonesuch, 2010) Mehldau, piano; Joshua Redman, tenor saxophone; Larry Grenadier, bass; Matt Chamberlin, drums.

A dark vibe, and getting darker! Wow, it's almost like church bells—very dramatic. (saxophone enters) And here comes the sunshine! How beautiful. The sound is so dense, with this repeating rhythm of the drums and the strings; it's going between major and minor, and the tenor going in between all those notes. The piano plays alone, but maintains the ten-



JACK MANTOGIANNI/FROM PHOTOS

sion. You can imagine everything still going on in the background; the orchestration is in the fingerings. That was a great transition from piano to strings—the string writing is simple and melodic, with intentional dissonance here and there to create tension. It's like from a different era—but the solos aren't. Incredible tenor playing—huge range, super control, knowing beautifully how to get in and out of the harmonies and be so delicate with the strings and accompaniment. 5 stars.

Fly

"Dharma Days" (from *Sky And Country*, ECM, 2009) Mark Turner, tenor saxophone; Larry Grenadier, bass; Jeff Ballard, drums.

Is this Fly? Mark Turner's sound is unmistakable. So is the sound of this trio—they create all the colors and harmonic sounds. I like their flexibility with the beat, how they choose different parts of it to play on. All of them are witty, and it comes across in a communicative way. It's amazing how many people Mark is influencing. Mark's sound is very pure, clean, straight like a beam—he has incredible control and a fluent harmonic approach. A lot of times people recognize his playing by his fluency in the altissimo register, but you can write for him to play stuff that barely any tenor player can execute. 5 stars.

Jewels And Binoculars

"Farewell, Angelina/What Can I Do For You?" (from *Jewels And Binoculars: The Music Of Bob Dylan*, Rambo, 2003) Michael Moore, clarinet; Lindsay Horner, bass; Michael Vatcher, drums.

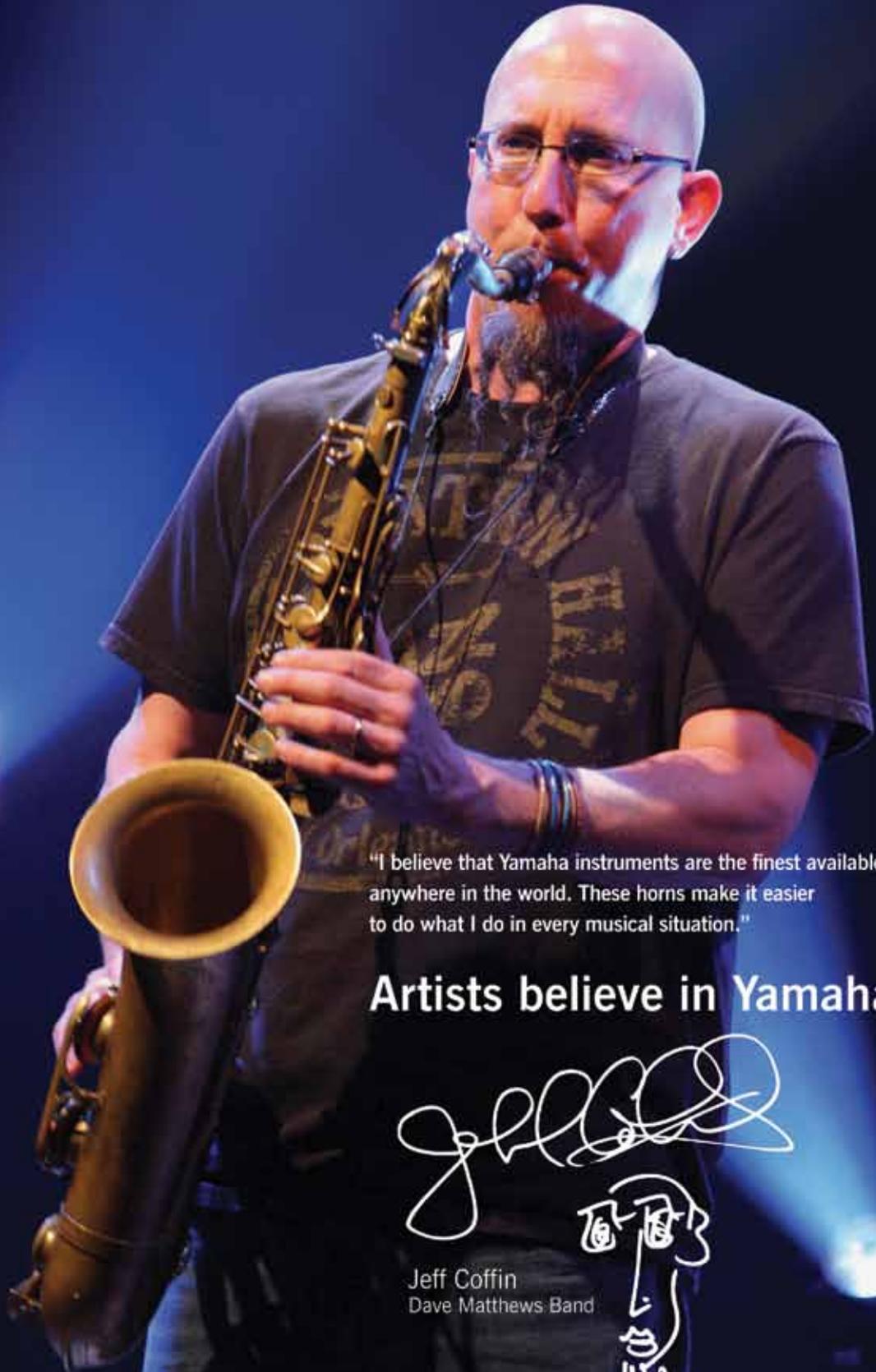
There's something so folkloric and simple about this first statement. 3/4 with a bass ostinato, a simple melody, percussive drums, simple harmonies, everybody playing sensitively and getting the most that's possible out of this tune. OK, now it becomes a rock ballad. The clarinet sound has great control, but also a nice amount of air, a sensitive attack in all the registers, some vibrato here and there—beautiful. Everybody sounds comfortable letting the notes ring. 4½ stars.

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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