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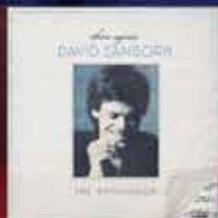


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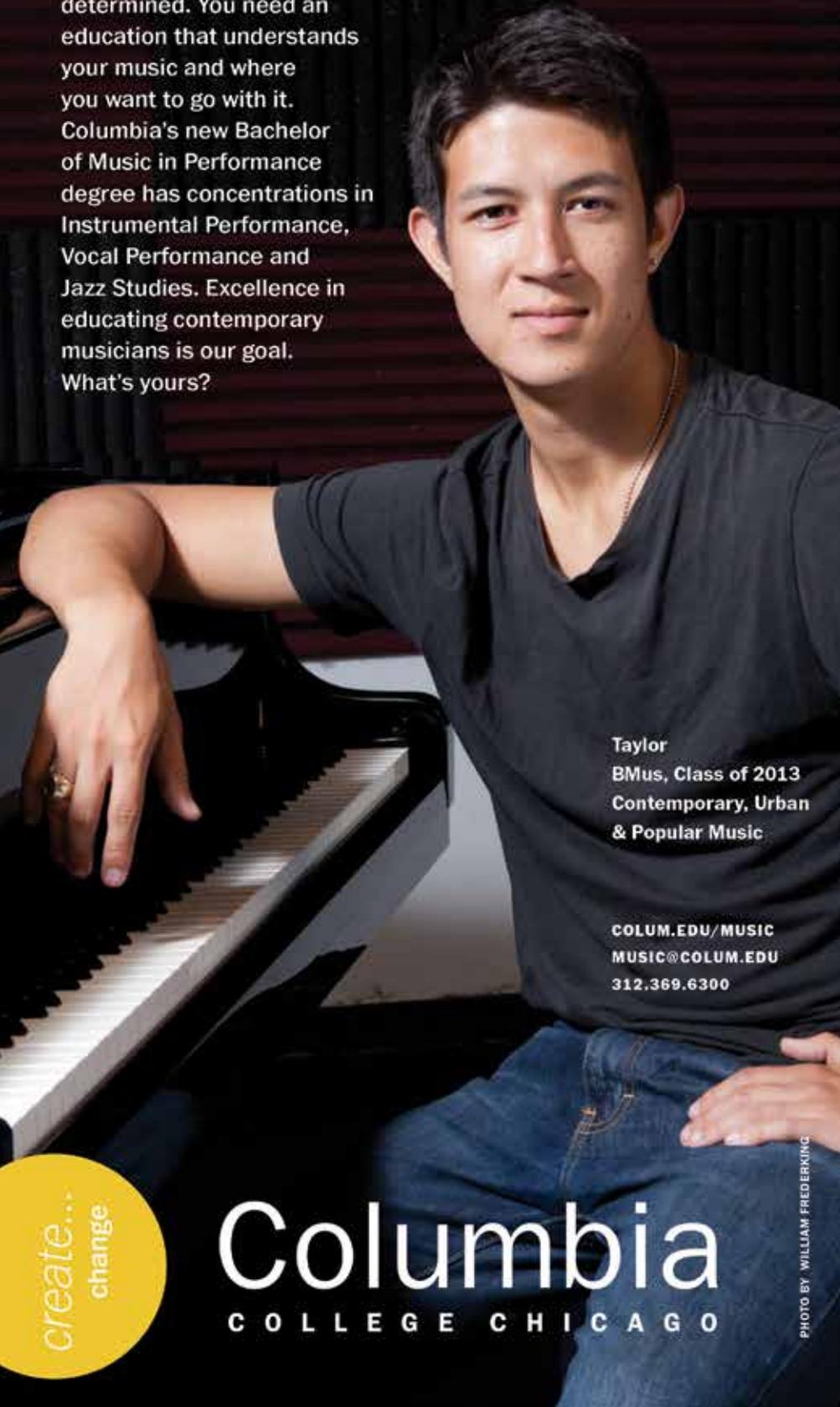
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OCTOBER 2012

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BY FRANK ALKYER

Jeff Coffin is best known as the saxophonist in Dave Matthews Band, but the three-time Grammy winner also leads his own group—the funky, free and fierce Mu'tet. Coffin juggles a career of world tours and killer side projects, all while remaining intensely dedicated to teaching the next generation of improvising musicians.



Dr. Lonnie Smith at the Jazz Standard in New York City

Cover photo of Jeff Coffin by Greg Kessler. Image above by Jack Vartoogian/FrontRowPhotos.

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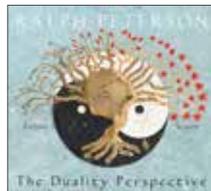
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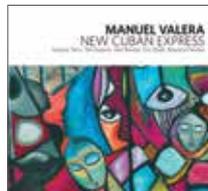
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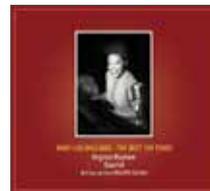
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Alive & Well

I often run into people who are concerned about the state of jazz. Is jazz dead? Did it die in 1959, as trumpeter Nicholas Payton famously proclaimed last winter? It's an argument that's been around for longer than I've been on this earth. All I can do is shake my head and suggest a few thousand examples that prove the naysayers wrong.

For example, this was an incredible summer for improvised music, and I took in a good, healthy swig of it. In late June, Marc Ribot—the massively talented guitarist best known for his pop work with Tom Waits and Elvis Costello—played a week at New York's venerable Village Vanguard. The club was packed for the second show on the first night of the run. The room was abuzz not only because Ribot's Vanguard debut as a leader featured Henry Grimes on bass and Chad Taylor on drums, but also because music royalty was in attendance—Costello and his wife, Diana Krall, as well as producer Hal Willner. Ribot and company made sure the famous audience members weren't the top story of the evening, ripping through an angular, explosive set, even while overcoming technical difficulties with Grimes' amp.

The next night, the Aaron Parks Trio played Smalls Jazz Club. The tiny Greenwich Village venue was the perfect setting for Parks' thoughtful piano explorations on standards. While the Vanguard attracted a somewhat older, more established jazz audience, Smalls had a standing-room-only crowd of enthusiastic twenty- and thirtysomethings.

That same demographic, 37,000-plus of them, invaded Alpine Valley in Elkhorn, Wis., a week later to catch Dave Matthews Band. I made the journey specifically to see our cover artist, Jeff Coffin, who is the band's saxophonist. But wait—that's not jazz, right? Matthews writes intricate, complex pop music, but rest assured, that band has a jazz heart. Coffin conjures the likes of Coltrane and Aylor. Trumpeter Rashawn Ross drives his horn with the power of a Freddie Hubbard and the history of jazz trumpet. And drummer Carter Beauford seems like the reincarnation of Tony Williams. If you see the band this fall, the great Stanley Jordan has been dropping in on guitar. Matthews leads this band like a Miles Davis might. He surrounds himself with the best musicians, and then demands precision and creativity. There are moments, when DMB takes a tune out, that you'd say this could be one of the best electric jazz groups in the world with a slight turn of the screw.

Even the most traditional of jazz bands couldn't be hemmed in this summer. The Preservation Hall Jazz Band played a killer set at the Tennis Hall of Fame in Rhode Island to open the Newport Jazz Festival. When the band was joined by Tao Seeger, the grandson of folk singer Pete Seeger, the combination became a New Orleans-meets-South America free-for-all.

So, is jazz dead? Hell, no. It just refuses to be cornered, labeled or neatly packaged. Jazz lives as long as musicians refuse to be defined.

But what if Mr. Payton is right? I don't have to worry about that. Neither does he. The wake will last for centuries. We should all just get out of the house and enjoy the party.

DB



Jeff Coffin

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Chords & Discords ▶



Mirth & Musicianship

In response to your First Take column ("Ain't Even Funny," September), I have two words: John Pizzarelli. A few months ago, my wife and I and some friends attended one of his shows in Morristown, N.J. Present onstage with Mr. Pizzarelli were several members of his family. It was part concert and part comedy routine, with performers trading good-natured barbs with one another, and sharing jokes and stories with the crowd. Plus, he played a tune he crafted especially for all "New Jerseyans" in the audience. We all enjoyed some laughs and some great music. After the concert, Mr. Pizzarelli graciously autographed CDs and displayed the same good humor he had exhibited onstage. This night was a refreshing respite from the cares of the world, for sure!

JOE FRANK
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London Giggling

Concerns about unfunny jazz musicians are unfounded (First Take, September). I witnessed Christian Scott at the Jazz Café in London asking if the Queen was in the audience. When I apologized and informed him that Monday was the night she did her ironing, he got a fit of the giggles and went off on a hilarious, spontaneous royalty riff. And anyone who has seen Robert Glasper kid his audience that he can't remember the names of his trio (as he did at the London venue Kings Place) will know that you don't have to be serious to play great jazz. On both occasions, these musicians had the audience in the palm of their hands before they had played a note.

PAUL EASTWOOD
PAUL.ECM@BTINTERNET.COM

Critics vs. Fans

In your September issue, John Lieberman's letter described a Vijay Iyer Trio concert in

Detroit, where fans exited between every song—despite Iyer's current status as a darling of the jazz critics. I experienced a similar situation more than 10 years ago, when I saw the great Wayne Shorter and his "Footprints Live!" group at the New Jersey Performing Arts Center in Newark (Shorter's hometown). It was an awful experience, and the countless number of attendees who exited between songs obviously felt the same way. The playing was self-indulgent, pretentious, mindless noodling. Yet critics unanimously declared this tour to be the jazz event of the year. The truth is, the emperor had no clothes.

ROB KARP
RKARP17@YAHOO.COM

Stern Words

I released my CD *All Over The Place* on June 19, and I was very happy with the results and the response, especially from your [website, downbeat.com]. The CD was an Editors' Pick by Bobby Reed

Pick by Bobby Reed in July, and he said some very nice things about it. Therefore, I was really surprised and disappointed when Bob Gendron, a contributor to

DownBeat, wrote such a negative review in the September issue of your magazine. When I make a CD, I put my heart and soul into it, especially this CD, which is a very ambitious project, so it's hard not to take it personally when a review is clearly so mean-spirited.

Don't get me wrong, I really appreciate DownBeat for all the support they have given and continue to give to musicians and music, whether it be traditional or non-traditional jazz. I know the print business is tough these days, but I would hope DownBeat would be able to do better than this in the future. Thank you.

MIKE STERN
NEW YORK CITY



Corrections

- In the September issue, a review of the album *Per Sempre* by Eddie Gomez should have indicated that Gomez composed "Pops & Alma" and that Teo Ciavarella composed "Arianna."
- In the September issue, a review of the album *Proverb Trio* by Dafnis Prieto misspelled the name of his label and website, Dafnison Music (dafnisonmusic.com).

DOWNBEAT REGRETS THE ERRORS.

=====

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Beats

NEA Jazz Masters Announced for 2013

The National Endowment for the Arts announced the recipients of the 2013 NEA Jazz Masters fellowship, the highest U.S. honor America bestows upon jazz musicians, on July 18. This year's honorees are pianist-composer Mose Allison, alto saxophonist Lou Donaldson, pianist and Latin jazz pioneer Eddie Palmieri and Village Vanguard owner Lorraine Gordon, who is the recipient of the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy.

The NEA Jazz Masters fellowship includes a \$25,000 honorarium, participation in the Smithsonian Institution's Jazz Oral History project, and performance and educational grants as part of the NEA Jazz Masters Live! series. A concert and official induction ceremony for the recipients will be held at Jazz at Lincoln Center on Jan. 14, 2013. The event will be broadcast live on NPR and Sirius/XM's "Real Jazz," and streamed live on the NEA's website.

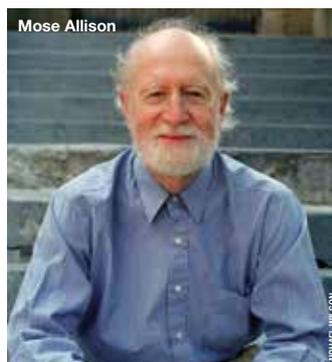
"We're excited," said Wayne Brown, music and opera director for the NEA. "This represents the 32nd class of significant leaders in the jazz field that we've identified. In January, we will continue that process of public acknowledgment and sharing with the world their specific contributions to advancing the art form."

Brown is not alone in his excitement. "I'm elated," Palmieri said. "The honor is so high, and the thought of being able to be among these legends, jazz pioneers and jazz giants is something that is very, very dear to my heart. It's really mind-blowing—I'm celebrating all week!"

The Jazz Masters, like all NEA awards, are driven by nominations from the general public, and all nominations are kept under consideration for five years. Every year, the NEA convenes a panel to deliberate over possible honorees. The panel—generally between five and seven seats—primarily consists of incumbent Jazz Masters but also includes a lay expert such as a critic, presenter or record producer. The fellowships have included a Jazz Advocacy honoree since 2008, and with that addition the panel now contains members who can speak to that selection. The panelists for the 2013 Jazz Masters will be announced later this year, and all final determinations are made by NEA Chairman Rocco Landesman.

In the past, there have been as many as eight honorees. This year there are only four—but it's only by good fortune that there are any. President Obama's 2012 federal budget proposed eliminating the Jazz Masters program altogether. Congress restored the program at a reduced level of funding. "We look at it as leveraging the resources we have available," Brown said. "Four is probably about the number we anticipate going forward."

There has already been some controversy in jazz circles about the cred-



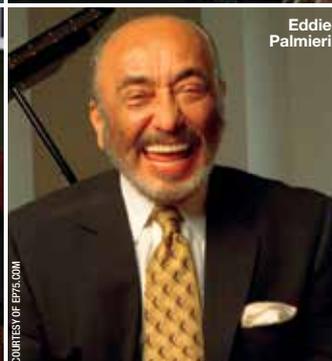
Mose Allison



Lou Donaldson



Lorraine Gordon



Eddie Palmieri

ibility of the award. For most of their existence, the Jazz Masters have honored musicians late in their careers, effectively becoming a lifetime achievement award. In 2011, however, the honorees included the entire Marsalis family, including patriarch Ellis Marsalis but also his sons Branford, Wynton, Delfeayo and Jason, all of whom are arguably at the midpoints of their careers. Thus the recipients aren't necessarily "masters," argue some in the jazz community—including one of the new inductees.

"Some of the people that got in there couldn't even be a sideman in my band," Donaldson said. "They got all these young guys just starting, and that's ridiculous. You got to do something before you get that award!"

But the Jazz Masters fellowship remains a prestigious award and an important validation of America's most important living jazz musicians from their government. Even Donaldson acknowledges these benefits. "I appreciate the job they do," he said. "They let the people know that there's this art form born and created in the United States, and they do a good job."

The 2012 NEA Jazz Masters are bassist Charlie Haden, vocalist Sheila Jordan, trumpeter Jimmy Owens, drummer Jack DeJohnette and the late saxophonist Von Freeman.

—Michael J. West



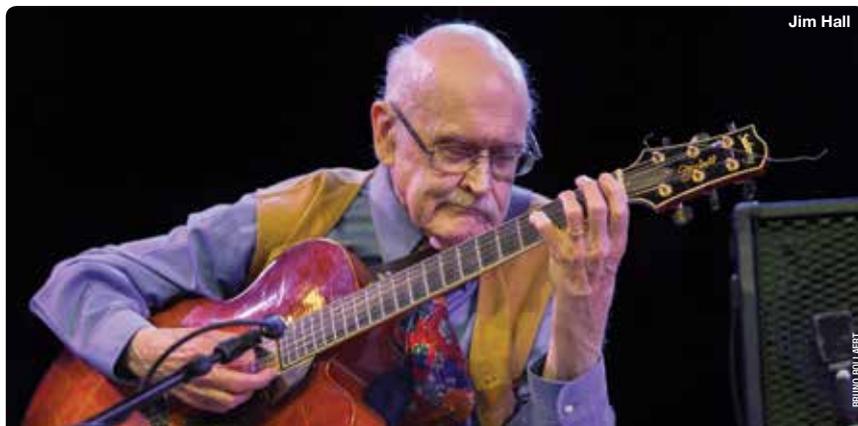
Lost Pepper: Widow's Taste, a label founded by late saxophonist Art Pepper's wife, Laurie Pepper, debuted *Unreleased Art Pepper, Vol. VII*, a previously unreleased two-CD set recorded in November 1980 in Osaka, Japan. The Aug. 26 release coincides with that of *Neon Art: Volume One* (Omnivore), the first of three vinyl singles by Pepper scheduled for 2012 release.

New Blue: Blue Note has reissued six classics from its catalog: John Coltrane's *Blue Train*, Eric Dolphy's *Out To Lunch*, Herbie Hancock's *Maiden Voyage*, Wayne Shorter's *Speak No Evil*, Horace Silver's *Song For My Father* and Lary Young's *Unity* have been digitally remastered for the first time in 96 kHz/24 bit and 192 kHz/24 bit from their original analog multi-track masters. They include original sleeve notes, additional photos and newly written package essays.

Latin Flavor: Carnegie Hall will host "Voices Of Latin America," a citywide fest on Nov. 8–Dec. 11 in New York. Developed by Chucho Valdés, Gilberto Gil, Osvaldo Golijov and Gustavo Dudamel, the event examines the cultures of Latin America through more than 60 performances. Musicians expected to perform include Danilo Pérez, Gonzalo Rubalcaba and Egberto Gismonti.

Party Horns: The Festival of New Trumpet Music (FONT), which is set to take place on Sept. 8–Oct. 7, will celebrate its 10-year anniversary. Directed by trumpeter Dave Douglas, FONT's horn players will perform in venues throughout New York, including Smalls Jazz Club and the Jazz Standard.

Philly Phest: Woody Woodland and Carol Stone, founders of the Cape May Jazz Festival, have developed Philly Jazz Fest, a nonprofit organization that hosted a series of jam sessions and concerts on Sept. 22. Woodland and Stone hope to restore the now-defunct Mellon Jazz Festival by turning this program into a weekend-long fest.



Caught **Gent Jazz Fest Impresses with Thoughtful Repertory**

Having celebrated its 10th anniversary last year, Gent Jazz Festival is one of the younger entries in the established European jazz festival scene. But in its pre-teen phase, the festival is already destined to be one of the boldest in the region.

Despite stubborn downpours this year, the artistically inspired festival came on strong. Director Bertrand Flamang wisely aligned the fest's two long weekends vis-à-vis the opening "jazz" weekend and the second "pop" weekend. I was naturally attracted to the former, and happily immersed in memorable music, both from the American summer festival circuit and more regionally drawn sounds.

A scenic old city in the Dutch part of Belgium, with easy day-trip access to Bruges and Antwerp, Gent greatly benefits from its location. It's within easy reach of centuries-old churches, castles and edifices sure to impress those seeking antiquity.

Opening night leaned toward a Hispanic diaspora, with ever-popular headliner Paco de Lucía pulling in the largest crowd of the first weekend. Fine Belgian pianist Igor Gehenot kicked things off with a strong spin on the piano trio tradition, and alto sax dynamo Miguel Zenón oscillated nicely between burning and balladeering flecked with elements of his Puerto Rican heritage.

De Lucía's set ushered in his fiery guitar mastery and customary interactive aspects of dance and gusto-driven singing. In a nod to Belgium, Antonio Serrano's assured chromatic harmonica soloing recalled the sinuous sound of local jazz hero Toots Thielemans. Serrano even teasingly paraphrased Thielemans' "Bluesette" as the audience roared its approval.

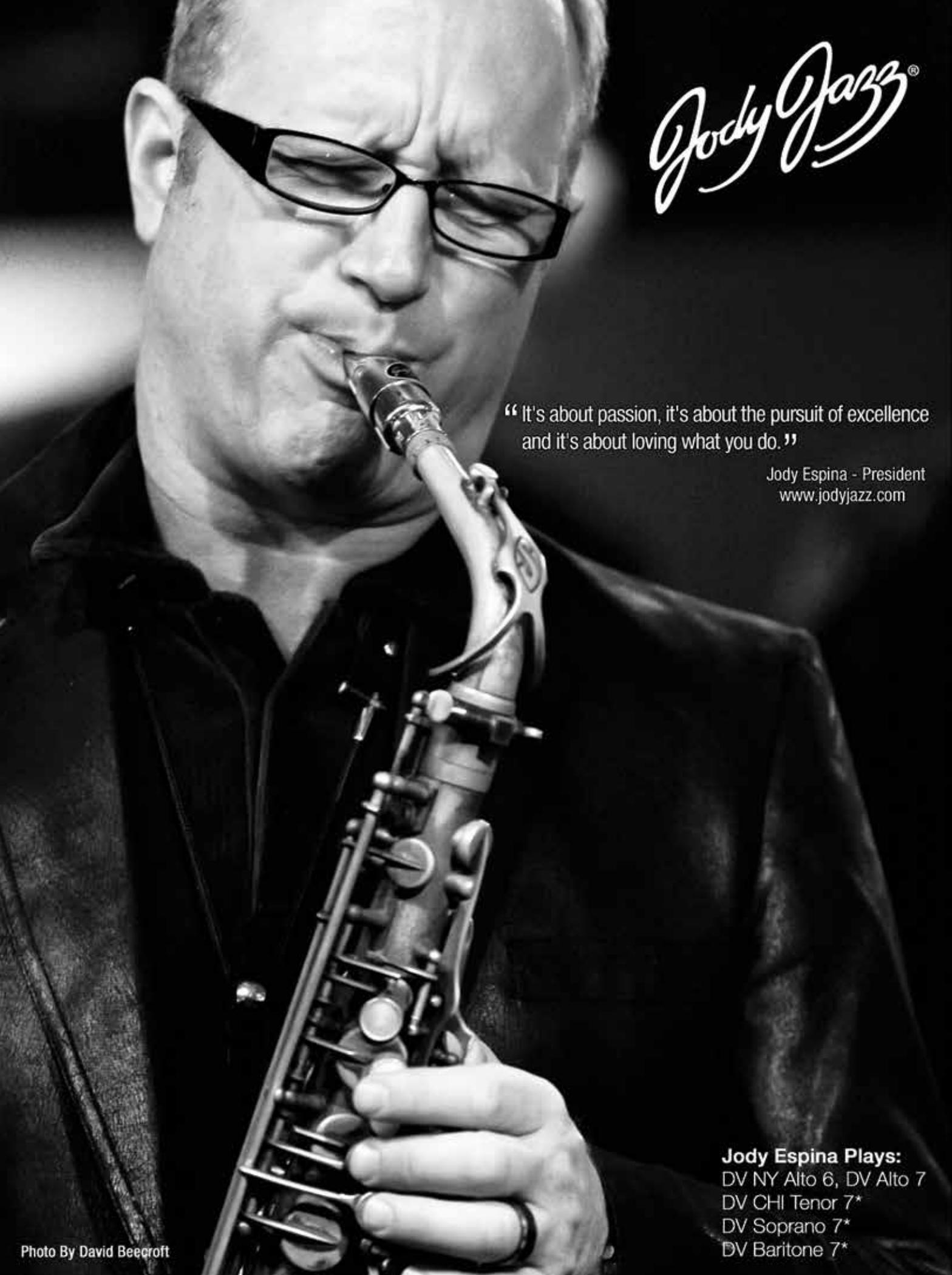
On the next night, the emotional dynamic shifted as the sturdy and empathic duo of guitarist Jim Hall and bassist Scott Colley brought the musical pitch of the festival tent

down to a gentle level, but with brainy probity intact. The evening's other main attraction, pianist Brad Mehldau's finely tuned trio with bassist Larry Grenadier and drummer Jeff Ballard, confirmed why it's a model for listening, exploration and measuring one's place in the conversation. Mehldau subtly commanded attention with his signature virtuosic, romantic voice, from "I Concentrate On You" to an extended coda fantasy on "I Fall In Love Too Easily" and the springy synopses of "It Might As Well Be Spring."

Sound Prints, an exciting new project coled by trumpeter Dave Douglas and saxophonist Joe Lovano, summoned a robust inside/outside character which segued beautifully into a goodnight performance by the Wayne Shorter Quartet. In the absence of key member and drummer Brian Blade, Jorge Rossy fared well on the drum throne, and ensemble spirits were high. The all-important balance of improvisational impulse and structure felt just right.

Group outings on the last night of the jazz weekend also impressed, from the sleek Cuban-ized jazz energies of Ninety Miles to Bad Plus' intriguing meeting with saxophonist Joshua Redman (a straight-man "plus" factor to their quirky badness). Of special interest in this festival, and on this night, was a vigorous, cerebral and sometimes free-lined set by saxophonist Robin Verheyen, a notable young Belgian musician currently making good in New York City, impressing here with his New Yorker quartet alongside trumpeter Ralph Alessi, bassist Drew Gress and drummer Jeff Davis.

Pianist/vocalist Melody Gardot, who has transformed her subtle approach into a show-biz presentation, was something of an anticlimactic weekend capper, perhaps best suited to the next weekend's pop roster. But the slick finale and stormy skies hardly diminished the good impression made here. —Josef Woodard



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Sean Jones: Preaching to the Choir

The Sean Jones Group turned a Saturday night at Jazz Standard into a revival meeting, gaining converts in the process after their hour-plus set on July 21. From shouts of audience approval to people who actually held their arms in midair, this certainly was not a typical jazz performance. But trumpeter Sean Jones isn't your typical player. Jones not only gave us all permission that night to fully enjoy ourselves with his charisma and humor, but within his quintet, there was ample room for each musician to solo and shine.

A quiet, unison opening on Tim Green's "Divine Inspiration" with Jones on trumpet and Brian Hogans on alto saxophone soon unleashed the beast in the remaining three band members—bassist Joe Sanders, drummer Obed Calvaire and pianist Orrin Evans, who's admired by Jones as a "resident legend." Jones' soft whispers meshed well with Calvaire's slight rhythmic snares as the number gradually quieted down into a samba.

Much of Evans' tune "The Sluice" was framed by the pianist's steady single-note stride, giving the number a contemplative feeling. But it was Jones' energy that really stood out. From his dancing shoulders to every high note that prompted a simultaneous toe stand, Jones was clearly having a ball with the music.

"No Need For Words," the title track of Jones' release on the Mack Avenue label, was perhaps the most personal tune of the evening. It tackled the theme of forgiveness, but more specifically, his coming to terms with his father for walking out of his life. "It's for the person doing the forgiving and not for the recipient," Jones explained. Comparable to "Divine Inspiration" with its pensive opening, it allowed Evans to fully explore melodic possibilities. The chords possessed a church-like quality, prompting spontaneous hoots and hollers from the crowd.

Jones continued with another selection off of *No Need For Words* called "Touch And Go," a title that immediately received a few chuckles. "It's a different type of 'touch and go,'" Jones explained, and not that of a one-night stand as implied. It deals with the emotional ebb and flow of relationships. In lieu of Jones' lingering trumpet tones, he filled the room with echoes of clipped notes. Coupled with Evans' signature single notes, "Touch And Go" audibly captured both the starts and stops within relationships. The Sean Jones Group really set the overall mood for the evening, one that was both introspective and spiritual.

DownBeat sat down with Jones shortly before his set to discuss his musical journey growing up in Ohio, his coveted role as lead trumpeter of Jazz at Lincoln Center Orchestra and what Wynton Marsalis has instilled in him as a trumpeter and bandleader.

Did you come from a musical background?

I didn't come from a musical family, but I did come from a musical background. I grew up in church and was there all the time. I was singing in the gospel choir and trying to play drums—very badly. Fifth grade rolled around, and the local instrument dealer brought in several instruments to my elementary school. And everybody chose drums or flute or something like that. Very few people chose the trumpet. When I picked it up, I realized why [laughs]. So I started to take that trumpet to church and was improvising with the songs that were going on in church. Of course in a Pentecostal church, there are a lot of tempos and a lot of



those elements, so that's where I developed my ear.

Were there any pivotal albums that inspired you to play jazz?

Fifth and sixth grade were pretty monumental times for me. My band director, Jessica Turner, noticed that I would come in before all the other students to practice. She would then take me to lunch and soon gave me two albums—Miles Davis' *Kind Of Blue* and *Amandla*. That changed my life, of course, and from that moment on I knew that in some way, that's what I wanted to be doing. I didn't know that it would become a career.

Did you set out to mesh jazz with your gospel background?

My first two albums, I didn't really do that. I just tried to put out some stuff that showed me off. But on my third album, *Roots* (Mack Avenue, 2006), I made a conscious decision to put out a record that really dealt with my upbringing, not necessarily from a religious perspective, but just the logistics and spirituality of it. Not browbeating Christianity over somebody's head, but reflecting on that experience growing up and letting the listener know that was a place that was like home for me. It's been a reoccurring theme on all of my other albums in some way—that sort of introspective, spiritual look and being conscious of what's around you.

What was it like to be in the Jazz at Lincoln Center Orchestra?

It was amazing, it was challenging and I did enough of it [laughs]. I was with the orchestra for six years. I learned a lot from that experience, but I think it's important for you to realize when it's time for you to go. Wynton works harder than any other musician that I've ever known. Not just playing, but writing, raising money and making people aware of music. He's also very opinionated and he truly believes in what he's saying. If you're going to have an opinion that strong, you need to be able to back it up, and he does that very well. He truly knows what he's talking about. That sort of helped me transition into becoming the artistic director of the Cleveland Jazz Orchestra and the Pittsburgh Jazz Orchestra.

So I'm working in the nonprofit world helping to raise both money and awareness for the big band and jazz in general.

How has it helped you to become a strong bandleader?

My leadership style is a little different from Wynton's. When I think of my quintet, I just think about getting the best musicians for the job and allowing them to be themselves onstage without necessarily getting them to mold into my philosophy. Of course it's a different scenario when you're in a big band. So you have to take a different leadership style when it comes to having 16 people versus five. My philosophy is pretty much taken from Miles Davis—get the best people for the job that you can, don't hire your friends, but hire the people who are making interesting, individual sounds and put them together to see what sound you can create collectively.

When did you become a professor at Duquesne University?

I joined the faculty full-time in 2005. I'm a tenured professor, and it's been great for me. It keeps my core band together because I'm able to pay them what they deserve. It helps me to put out the music that I believe in playing without trying to necessarily put out music that sells. And it keeps me from being a road rat—I've never really been the kind of guy that needs to be on tour all the time. Being on the road really takes a toll on your body, and it takes a toll on your spirit being away from your families, so you look for the stage. [Being a professor] helped me to maintain some semblance of home life.

Do you see more young people becoming fans?

I see people young and old, black and white, who are really appreciating the music. The music is always going to have a certain sophistication to it. It's important for jazz musicians to understand that maybe you're not going to be the one to sell out the Staples Center or these big stadiums [*laughs*]. I want more and more people to hear my music because I have something to say. I have a unique take on jazz music, its improvisational elements and its rhythm. The gospel approach that I bring in is somewhat unique to me—it's not new, but it's something that I'm able to do, and I'm comfortable with that.

Any forthcoming albums, festival and tour dates?

I'm still going to continue my work with the Pittsburgh Jazz Orchestra and Cleveland Jazz Orchestra, specifically on the Cleveland Jazz Orchestra, in bringing the orchestra into the community and making sure people know that jazz is there and big band is there. The big band model is an important model for the United States to embrace. I typically put out an album almost every year. With this next album, I'm thinking about different production and themes, and I've really been into universalism. A lot of the music that I'm writing now deals with that and how we are connected to everything. So I'm thinking about themes and I always have that theme concept when it comes to music. I'm looking forward to that. I'm also looking forward to another year at Duquesne and Oberlin College. It's a full plate, but it's a tasty one.

How has living in Pittsburgh inspired you and your music?

When you talk about the legacy, Pittsburgh is the heartbeat of jazz. New Orleans is its birthplace, of course, and the energy of the music is found in New York, but there are certain places that just have this earthiness to them. Pittsburgh has very unique people. You look at the artists who have come out of Pittsburgh—George Benson, Art Blakey, Mary Lou Williams, Ahmad Jamal—they're all extremely "individual" individuals. They have a certain vibrancy about them. People always ask me, "Why don't you go back [to Ohio]," or ask me, "Why New York?" There are enough people here in New York—New York is going to be just fine. —Shannon J. Effinger

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Davis family members, fellow musicians and VIPs at the Hollywood Bowl

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Miles Davis' Legacy Grows with U.S. Postal Service Commemorative Stamp

The Hollywood Bowl is a significant part of the Miles Davis legacy. The trumpeter first played the famous outdoor amphitheater in 1960, made his Quintet debut there with Wayne Shorter in 1964 and ended a performance hiatus in 1983, with musical soulmate Gil Evans, on its stage. It was fitting, then, that the venue presented a Miles Davis tribute and concert on June 27 in honor of the recently release of Miles Davis *Forever* U.S. Postal Service stamp.

Designed by art director Greg Breeding using a legendary 1970 photo of Davis by David Gahr, the stamp was jointly released by the USPS and France's national mail service, *La Poste*, with another bearing the image of iconic French chanteuse Edith Piaf. Both stamps will include a QR code on the back for the first time in history. Smartphone users will be able to access this code to listen to music by and view photographs of Davis and Piaf, as well as purchase the stamps and other related products.

Hosted by Herbie Hancock, the stamp-dedication ceremony took place on the terrace of the Bowl's museum. A small group of attendees included family and artists with personal ties to Davis and his legacy, as well as music industry figures such as Metallica bassist Robert Trujillo and former Black Flag front man Henry Rollins.

"When I heard about the creation of the stamp," said Davis' former wife, Frances, "I was elated that someone finally found a way to immortalize his genius. I think this stamp solidifies his popularity, and it's a monument to the most innovative jazz musician of our time."

During the concert, drummer Jimmy Cobb

reconstituted Davis' *Kind Of Blue* album with his So What Band—trumpeter Jeremy Pelt, alto saxophonist Vincent Herring, tenor saxophonist Javon Jackson, pianist Larry Willis and bassist Buster Williams. The Miles Electric aggregate performed, and a Marcus Miller-led band with trumpeter Sean Jones, saxophonist Alex Han, keyboardist Federico Pena and drummer Robert Cato reprised the *Tutu* era.

Guitarist Blackbyrd McKnight, who had a brief tenure with Davis in 1986, said the commemorative stamp is long overdue. "He should be recognized for all that he contributed," he said. "Deep inside, I think he would've been proud. It was important to him that he was respected as an artist and as a black American."

The Miles Davis *Forever* stamp was also officially unveiled a couple of weeks prior, at a red-carpet event held June 12 at New York's Rubin Museum of Art. The event was attended by Davis family members—daughter Cheryl, son Erin, nephew Wilburn Jr.—as well as producer George Avakian, bassist and former Davis Quintet member Ron Carter and Blue Note Records President Don Was.

A musical gathering that same evening at the historic Bogardus Mansion in Tribeca was a more party-like celebration, with another unveiling of the stamp image (the classic shot of Davis in a white tank-top T-shirt, leaning back in cobra posture, that graced the cover of his 1971 LP *A Tribute To Jack Johnson*). Davis-oriented tunes were performed by two bands, including a spirited group led by trumpeter Gabriel Johnson. Russell Malone, Randy Weston, Wallace Roney,

Harold Mabern and Bob Cranshaw were also present at the event.

Emceed by WBGO's Rob Crocker, the event was sponsored by the Jazz Foundation of America. The JFA used the Davis stamp program to honor 90-year-old trumpeter and Davis mentor Clark Terry, whose medical condition is in dire need (in recent months both his legs were amputated, and requires a 24-hour health care assistance). As an homage to Terry, the JFA set up a letter-writing campaign to the jazz legend in conjunction with the stamp release.

"We're not only paying tribute to Miles Davis tonight, but also to Clark," said JFA President Jarrett Lilien, who added that Terry is one of the most recorded jazz trumpeters in jazz history. "Sending him a postcard of best wishes with the Miles Davis stamp on it will mean the world to him."

Joe Petrucci, JFA associate director, said that 500 postcards had been printed for the event and that 150 had been sent to Clark with the Davis stamp affixed.

Davis joins a collection of legendary jazz musicians whose legacy has been commemorated through the issuance of a stamp by the U.S. Postal Service. In 1995, the USPS created the Jazz Musician stamp series, which featured images of such artists as John Coltrane, Coleman Hawkins, Thelonious Monk, Jelly Roll Morton and Louis Armstrong. Blues musicians Robert Johnson and Leadbelly, as well as Latin jazz legend Tito Puente, have also been immortalized.

—Kirk Silsbee and Dan Ouellette
contributed to this report

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Dee Alexander

The Mother of Reinvention

Vocalist Dee Alexander has done quite a few tributes to her role models, including avant-outcats such as multi-instrumentalist “Light” Henry Huff and mainstream artists such as Nina Simone and Dinah Washington. These tributes can be heard on such discs as Alexander’s 2008 CD *Wild Is The Wind* (BluJazz). But her latest project is even more dear to her heart than those carefully crafted remembrances.

“My mother used to sing to me when I was a child,” Alexander recalled. “She sang Billie Holiday, a little Lena, Dakota Staton. She would put on Sarah Vaughan, Billie Holiday, Esther Phillips—those are albums my mother would play. She’d do the laundry on weekend mornings, and would awaken us—my two brothers and me—to King Pleasure.

“One day my mother called me up, and she said, ‘Have you ever thought of singing ‘Snowbound’ by Sarah Vaughan? That is one of my favorite songs.’ So the idea came. I was just having some of those treasured memories about some of those songs that my mother would play and that I actually grew to love. Miguel [de la Cerna, Alexander’s musical director] and I were talking one day. I said, ‘You know what? I think it’d be really cool if we did a CD based on songs my mother loved.’ So we planted the seed—now we’re watering it.”

It didn’t take a lot of prodding for the songs and the memories to come rushing back: “Esther Phillips’ ‘Shangri-La,’ Dakota Staton’s ‘The Late, Late Show,’ ‘Perdido,’ ‘Soul Serenade’ by Gloria Lynne, which I love, [Eddie Jefferson’s] ‘Parker’s Mood’—these songs have become a part of me. My mom is really my first influence.”

The album, appropriately titled *Songs My Mother Loved*, is planned for release early this fall. Characteristically, Alexander plans to stay true to the spirit of the originals while still stamping them with her own imprint. The album won’t be an album of “covers” as much as it is a set of creative re-imaginings.

“Even though the songs have already been recorded by other artists, there’s still a way that you can put yourself in the place where you can re-live the story of the song,” Alexander said. “If you believe in the song, then I think whoever’s listening will also believe in it.”

Alexander’s renderings of standards by Simone and Washington on her 2011 live album *Sirens Of Song: Dee Alexander’s Tribute To Nina Simone And Dinah Washington* (Rossignol) have also helped establish her reputation as an interpreter. Whether Alexander is singing her own compositions or covering someone else’s work, she enhances her daunting multi-octave range with a diverse array of timbral, emotional and improvisational textures. She is able to recast familiar ideas in new



Dee Alexander

shapes and colorations yet remain true to their core meaning.

Even at Alexander’s most incendiary—for example, the lioness-like scream she unleashes at the culmination of her version of Simone’s “Four Women”—she conveys an emotional warmth, even an intimacy, that makes plain her dedication to both the songs and their creators.

For this tribute, she’s also paying special attention to the musical setting. She says she’ll most likely augment her trio—pianist de la Cerna, bassist Harrison Bankhead and drummer Yusef Ernie Adams—with members of her more outward-bound Evolution Ensemble, including cellist Tomeka Reid, guitarist Scott Hesse and bassist Junius Paul. Among other things, Alexander expects the two-bass format to bring some especially provocative dimensions to the usual jazz-vocalist-with-small-group setting. It’s exactly that philosophy—discovering new life and dimensions in ideas that might otherwise seem contrived, no matter how beloved or time-tested they may be—that she’s come to embrace as both her identity and her mission.

Whether paying homage to “straightahead” foremothers such as Simone, Washington and Ella Fitzgerald, flying gloriously without a net with AACM veteran Douglas Ewart and his group Inventions or alongside drummers Hamid Drake and Michael Zerang in Paris earlier this year, or erupting into funkadelicized explosions with the Evolution Ensemble during their still-evolving Jimi Hendrix/James Brown tribute set, Alexander refuses to be constrained by preconceived notions of genre or “authenticity.”

“It’s music,” she said insistently. “It’s music! My influences come from so many different places—musicians, guitar players, sitar players, even birds. Whenever I go to a different part of the world, I always listen to all the bird songs [some of which she recreates in her song ‘Rossignol,’ named after a French nightingale]. Fresh arrangements—not straying too far away, but just kind of make it a little spicier—every song, just do ‘em something different. Miguel has ideas, I have ideas, and all the others in the group have ideas. Reinventions. We just get together and make it our own.” —David Whiteis

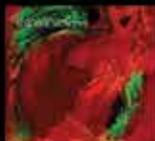


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Brian Bromberg

Constant Variety

Bass virtuoso Brian Bromberg makes a living by shifting between genres. “I’ve been blessed with the curse of diversity,” he says. “I’ve walked on many sides of the aisle: recording sessions and jazz gigs, pop music, straightahead and smooth jazz, and I understand what all those styles require. And all of that music makes me who I am.”

Since first gaining national exposure as a teenage bassist in Stan Getz’s last band, Bromberg, 51, has led a charmed professional life. The Tucson native, who began as a drummer-turned-cel­list, enjoys a rare level of visibility thanks to his work as both an acoustic and electric bassist. A high-profile bandleader and solo recording artist, he has his own imprint, Artistry Music. But even by Bromberg’s prolific standards, releasing three new CDs within a month-and-a-half is extraordinary.

Compared To That is a clutch of sessions Bromberg recorded with all-star musical contemporaries jamming on his compositions. *In The Spirit Of Jobim* is a jazz meditation on Antônio Carlos Jobim songs and Bromberg’s analogous tunes, in the company of Brazilians Oscar Castro-Neves and Aírto Moreira. On the duo disc *Bromberg Plays Hendrix*, the bassist and the protean drummer Vinnie Colaiuta jam on the guitarist’s well-known fare. (All three CDs are distributed by Mack Avenue.)

The late jazz pianist Mike Melvoin—in whose trio Bromberg played—discussed the influence of pianist Bill Evans in a 2004 interview. “Bill changed the harmonic ground rules with his left-hand voicings,” Melvoin said. “He played the root voicings with his left hand, so bass players were free to play 6ths and 7ths, something other than going from root to root to root.” Inevitably, the name of the late bassist Scott LaFaro—an innovator who played lyrical, saxophone-like lines in the upper register—came up. “That’s why Scotty was able to play all of that great stuff,” Melvoin continued, “because Bill set him free.” Then, with more than a hint of pride, Melvoin added, “The line from Scotty to Brian is a direct one. Brian is



Scotty times 10.”

The mention of Melvoin, a polymath whose versatility detracted from his profile as a jazz player, elicits passionate feelings from Bromberg. Melvoin had heard knocks on the authenticity of Los Angeles session players from musicians all over the world; they were usually capped by pleas for help to gain a foothold in the Hollywood studios. “Just because you have the ability to arrange for an orchestra,” Bromberg points out, “play to a click on a soundtrack, improvise an introduction to a band tune, and accompany a singer—people think that somehow disqualifies you as a jazz player! Are you going to tell me that Shelly Manne, John Clayton and John Guerin aren’t great jazz musicians because they play sessions? All this judgment in the jazz community is just nauseating!”

Keyboardist Jeff Lorber, who plays on *Compared To That*, appreciates Bromberg’s fil-

igreed solo flights. “A lot of times,” Lorber says, “bass players drop the low notes, the root notes, when they play solo lines. There’s a fine line between playing lines and stopping the flow of the feeling. But Brian is a drummer from a family of drummers, and he’s got a wonderful sense of the pocket, of where he puts the beat. He has a super-solid feeling of where the groove is at all times, and yet he’s a melodic player, too.”

Bromberg is acutely aware of the *carte blanche* he’s been given by Mack Avenue. “I love the fact that after making so many records all these years, I’m finally able to capture my spirit and communicate who I am, rather than worry about the notes,” he says. “It takes a lifetime of working and having your ass kicked to be able to get to that place. But I’m thrilled at the opportunity—bass players seldom get their own albums, let alone three at once. I don’t know that I’ll ever be able to do it again, but I’m thrilled and thankful.” —Kirk Silsbee

Lurrie Bell

Spiritual Healing

At the end of Lurrie Bell's set in April at the club Evanston SPACE, just north of Chicago, he made an unusual aside before covering the blues standard "Key To The Highway." The singer/guitarist joked that he hoped performing it wouldn't trigger a lightning bolt.

"I used to be a guy who would think about that," Bell said later, adding that now he knows that blues songs can't conjure up demons. "There were people who would say, 'You're making a deal with the devil'—Robert Johnson, the crossroads, all that. It used to scare me a little bit. After I got to playing around with Robert Johnson's songs and did them for a while, I felt better. But certain things about blues stories will scare you."

Far from being frightened of such dark forces, the Chicago-based bluesman confronts them on *The Devil Ain't Got No Music* (Aria B.G.). The disc is an acoustic merging of gospel and blues, updating such early 20th century singers as Blind Lemon Jefferson, who helped build the groundwork for both genres. Bell combines traditional and contemporary religious-themed songs (Thomas A. Dorsey alongside Tom Waits) with a robust voice and percussive approach to the guitar strings.

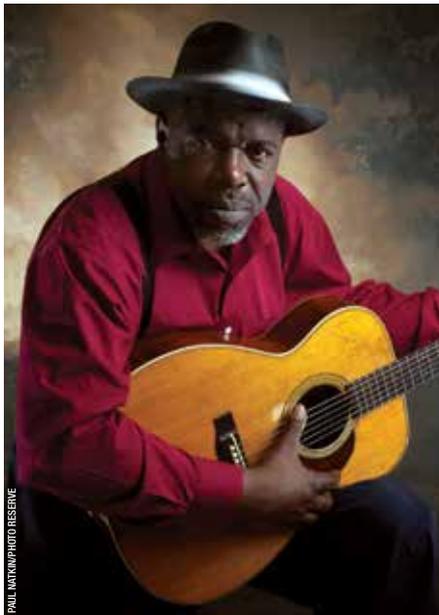
"When I play acoustic, I've always thought that is special," Bell said. "If you play acoustic and you're singing about the Lord, that's even better."

The new album may seem like a departure from Bell's previous work, but it connects his earliest experiences in music with recent personal tragedies. Bell, 54, is the son of blues singer/harmonica player Carey Bell (who died in 2007 at the age of 71). Since the elder Bell felt that Chicago's West Side streets were not safe for his son, Lurrie was sent to live with his grandparents in Macon, Miss., when he was a child.

The music that Bell heard his father playing in their Chicago basement was not welcomed in that traditional Southern household. But when Bell went to church and heard visiting choirs and quartets, he noticed the similarities.

"Even though in gospel you're singing about the Lord, the feeling was the same as in the blues," Bell said. "When I played along in church with my guitar, it sounded the same as blues."

Bell entered Chicago's vibrant blues scene as a teenager, working alongside his father and Carey's stepfather, pianist Lovie Lee, who was a longtime member of Muddy Waters' band. The two Bells collaborated mostly during the late 1980s and early '90s. But Lurrie Bell fought private battles (detailed in David White's 2006 book *Chicago Blues: Portraits And Stories*).



Fortunately, Bell got his life together when he met and then married photographer Susan Greenberg.

Watching the two Bells in Lurrie's living room on the 2007 DVD *Gettin' Up Live* (Delmark) is bittersweet. Carey had suffered a stroke, but in the film, he exudes a quiet strength as Lurrie's supple guitar lines interweave with his father's voice and harmonica. Greenberg smiles while watching her husband sing a moving rendition of the gospel standard "Stand By Me." A few months later, she died of lymphoma.

"There was so much pain and suffering that I went through after I had death in my family," Bell said. "It made me want to get close to God when all that went down."

But first, his producer—harmonica player Matthew Skoller—felt they needed to show that Bell could still make strong electric recordings, so they released *Let's Talk About Love* (Aria B.G.) in 2007. Then, with a grant from Chicago's 3Arts organization, they began researching songs to include on *The Devil Ain't Got No Music*. Skoller elaborated on a Mavis Staples quote to write the title track. A rendition of James Taylor's "Lo And Behold" has personal significance because he was one of Greenberg's favorite singer-songwriters.

Bell has promoted his new album with performances at blues clubs and festivals. But he also held a CD-release party at Beloved Community Christian Church on Chicago's South Side.

"I can look at the white audience and see how they applaud," Bell said. "And to know that my songs relate to black people is amazing. To do old gospel traditional records for white and black people, that's a blessing from God."

—Aaron Cohen



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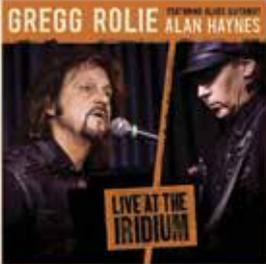
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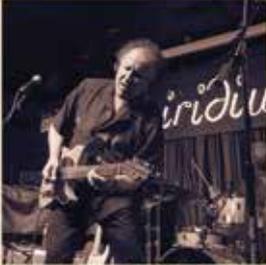
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John Fedchock

The Perfect Escape

After spending decades running a big band—as the musical director of Woody Herman’s group, then with a 16-piece ensemble under his own name—John Fedchock still sweats his set lists. When the trombonist plans out big-band shows, he strives to make each member of his ensemble feel like a valued part of the whole. He carefully programs concerts to make sure his sidemen get plenty of solo space, even depriving himself of playing time in order to allow more voices to shine.

“I think that raises the morale of the group,” Fedchock says. “It changes the whole temperament of the band and how they approach the gig. They’re going to come in with a good feeling—that they’ll be able to show their stuff and still be a team player.”

But due to continued economic malaise, working with his full big band has been challenging; it’s pragmatically tough to travel with such a large group. So while still writing for his big band, Fedchock has also been pursuing work with his NY Sextet, a group he founded as a way to get creative amid a sour economy. Fedchock’s new arrangements still get the full punch of a three-horn front line, but with a smaller number of musicians, he doesn’t have to sweat the program as much, and he gets to solo more often. Most importantly, it’s a cheaper option for booking agents who are looking to reduce expenses.

In addition to presenting a smaller band, he’s also negotiating with club owners a little more nowadays, recognizing that his performance fees need to be flexible. He travels more as a soloist, working as a featured artist in other bands, instead of booking 16 plane tickets and 16 hotel rooms.

Despite the difficulties, Fedchock’s calendar stays full. “The past three years have been just as good, if not better,” he says. “What I’m inferring is that when people are having problems, they want something to escape to, and jazz music is the perfect escape.”

In addition to writing, performing and leading his own groups, Fedchock also has been cultivating his work as an educator—a pursuit he’s nurtured since moving to New York City in 1980. Fedchock teaches trombone at Purchase College, and he’s frequently on the road visiting schools, giving clinics or working as a featured soloist with university big bands.

Being an in-demand instructor has helped him introduce another revenue source into his



career. “I’m able to be a triple threat and come in and spend a couple days at a university and do a concert of my music, which I’ll rehearse, and I’ll be the soloist,” he says.

Bass trombonist Jennifer Wharton gets an intimate glimpse into Fedchock’s working habits and his diverse musical approach. The two married in May 2010, and although they share a long-standing gig playing in the Jazz Cruise big band—she anchors the trombones, while Fedchock directs—seeing both of them in the same concert is actually rare. Unlike other musical couples, Wharton says, the two artists travel in different circles. But she does appreciate the rare opportunity to participate in one of his groups.

“John knows how to rehearse a band,” she says. “He knows what’s important and what’s not important. You don’t have to run through an entire tune. He’ll say, ‘Here are the problem spots, so let’s do those.’” This, she adds, was especially important amid the tight time constraints and demanding scheduling during the weeklong cruise. (Both will be on the boat again in 2013.)

Though Fedchock hasn’t recorded with his own band since 2007’s *Up And Running* (Reservoir Music), he says his thoughts are currently on the studio. Making a big band album requires a great deal of preparation, and when that next recording happens, it will certainly be meticulously planned.

“With a big band, you have to come up with the material, then write the arrangements, and then you have to rehearse them—so it’s a time-consuming thing,” he says. “But I’m always working on ideas for the next recording.”

—Jon Ross

Dorothy Masuka

Political Passion

Dorothy Masuka is a woman of few words. When the singer hit the stage at the Cape Town International Jazz Festival in March, she skipped the banter, jumping right into the opener, “Umakhumalo,” a rousing blend of gospel and swing.

Her guttural chants were hypnotically intertwined with guitar riffs on “Khawuleza,” an original social-protest song made famous by the late vocalist Miriam Makeba and the great trumpeter Hugh Masekela. The lyrics translate to “Hurry, don’t let them catch you”—and by “them,” she meant the police.

Born in 1935 in Bulawayo, Zimbabwe, Masuka displayed a talent for singing at 12 years old. As a teenager, she left boarding school to pursue a singing career and would soon tour throughout South Africa with the likes of vocalist Dolly Rathebe and the Harlem Swingsters—artists who merged African rhythms with big band sounds of the 1940s.

That influence was apparent in Masuka’s

Cape Town set. Her voice is not polished, but during the Broadway tune “Mr. Wonderful,” her timbre powerfully conveyed the narrator’s longing for true love. Among her most famous compositions is “Pata Pata,” which became popular for both Makeba and Masekela.

Much of Masuka’s work is politically charged and spoke to the turbulence of South African apartheid. “You are born a politician,” she said in a recent phone interview. “Politics is not something you go into a classroom and learn. Politics is something you feel.”

Composing songs like “Dr. Malan”—about the pro-apartheid prime minister D.F. Malan—and expressing her political views led to Masuka’s exile from South Africa in 1958. While other exiled artists who spoke out against apartheid toured around the globe, Masuka mainly lived and worked in Malawi and Tanzania for more than 30 years.

Filmmaker Mfundu Vundla is working on a biopic of Masuka. In conversation, the vocal-



PHOTO COURTESY ESPIRITA

ist was not very forthcoming about her past. Perhaps she has grown protective of her life story due to the many sacrifices she has made. “All I can tell you is that I’m three in one—a mother, a politician and a singer,” she says. Perhaps that is all we need to know.

—Shannon J. Effinger



CRE-33326-02

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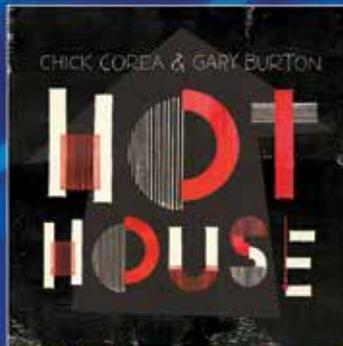
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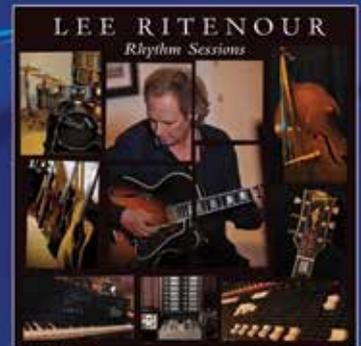
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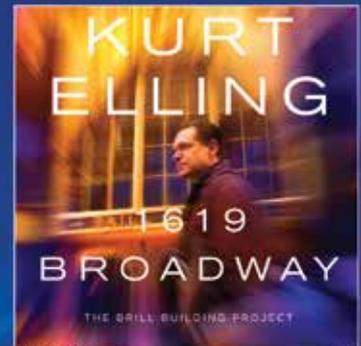
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Jeff Coffin: Bandleader, educator, road warrior

JEFF COFFIN

The Art of

OPENNESS

By Frank Alkyer | Photography by Danny Clinch

Jeff Coffin is a product of his times—a do-it-yourself spirit in continuous motion, a musician open to the moment who exudes the music he plays, a touring road warrior who loves the idea of “no boundaries.”

Take, for example, the fact that Coffin seems to spend just as much time in Chicago as he does at home in Nashville, Tenn. In the summer of 2011, Coffin came through touring with The Dave Matthews Band Caravan, a four-city festival that included an eclectic array of musical acts with DMB headlining each night. It was the biggest event held on the South Side of Chicago since the 1933 World's Fair, according to the Chicago Sun-Times, drawing 100,000 people to hear 38 bands in a three-day stretch.

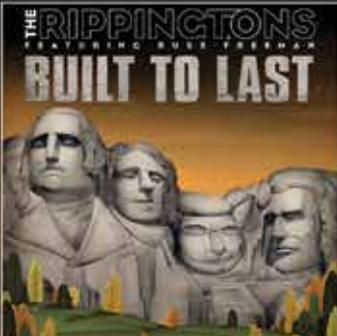
Coffin held down his usual post—playing soprano, alto, tenor and baritone saxophones for the genre-blurring DMB. But he was also excited about another band on the bill—his Mu'tet, the avant-groove quintet featuring trumpeter Bill Fanning, bassist Felix Pastorius (yes, Jaco's son), drummer Jeff Sipe and keyboardist Kofi Burbridge.

Jump ahead to December 2011: Coffin had a break and returned to Chicago to be interviewed in front of an audience at The Midwest Clinic, an annual pilgrimage of the music education world. He's equally at home in front of a few hundred educators and students as he is in front of 30,000 screaming fans. In fact, before the interview, he gave a group of students the thrill of their lives, sitting in with the Mountain View High School Jazz Ensemble I from Vancouver, Wash.

It was a natural connection. Coffin comes at his art as a proud product of music education. He attributes his saxophone playing to every teacher he's ever had—from elementary school to today—and he's still in touch with most of those educators. He earned a music education degree in 1990 from the University of North Texas, where he worked

MUSIC FOR REAL

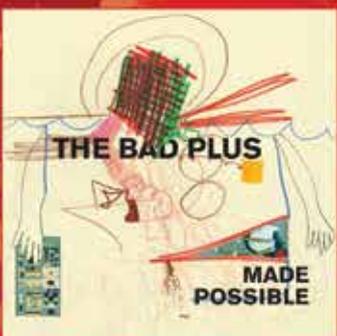
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his way up the ranks—from the Eight O’Clock Lab Band to the university’s famed One O’Clock Lab Band.

Coffin has conducted more than 300 clinics around the world as a way to give back to an art form that’s been good to him. He laughs that he met many of his good friends, like alto saxophonist Dave Pietro, some 30 years ago at a music camp in New Hampshire.

Coffin recounted a recent New York University jazz camp, where Pietro invited him to come do a clinic, and then asked him to fill in for a faculty member who called in sick that day. “They gave me some of the younger campers, which I love because I know that I can get them to play,” he chuckled. “It reinforced for me how much I love doing those camps. You’re able to be with the students for more than just a couple of hours. It’s hugely important.”

That was this summer, when Coffin rolled through Chicago again, on his way to play Wisconsin’s Alpine Valley with DMB. He called that venue a special place for the band, and two sold-out, standing-room-only concerts proved that point. Those shows were a clear representation of the DMB experience—one part killer musicianship from a ridiculously talented band, and one part Dave Matthews sing-along for 37,000 of his closest friends.

Over dinner before those shows, Coffin expressed as much excitement about teaching and his work as a clinician as he did about touring with DMB or recording with his Mu’tet. At one point, he enthusiastically pulled out his iPhone to show off the whimsical cover art for the new Mu’tet album, *Into The Air* (Ear Up). It’s the fourth album by the Mu’tet and Coffin’s 10th overall release as a leader or co-leader.

No doubt he’s led a charmed life as a sideman. Back in 1997, when he was virtually unknown outside of Nashville, he became a member of Béla Fleck & The Flecktones. He added his sax sound to the already unusual instrumentation of Fleck’s banjo, Roy “Futureman” Wooten’s drumitar and Victor Wooten’s bass. “The best and the worst review I ever got was when someone said a saxophonist in the Flecktones is like having a jackhammer in church,” he laughed, referring to some of the early apprehension over his presence in the band. That soon changed. “Our job as musicians is to make music,” he noted. “Let people say what they will.”

He’s worked with Matthews since 2008—starting as an emergency substitute when LeRoi Moore, the band’s original saxophonist, was seriously injured and later passed away due to an all-terrain vehicle accident—and he appears on the new DMB studio album, *Away From The World* (RCA), due out on Sept. 11.

These high-profile gigs have helped Coffin become an in-demand session player and an author (he’s currently working with well-known educator Caleb Chapman on a book titled *The Articulate Musician*). These gigs also fund the tours and recording projects of

the Mu’tet, which released a 2011 double-CD concert disc, *Live!* (Ear Up).

Coffin has an interesting split life. When he’s touring with DMB, it’s first-class hotels and upscale travel accommodations. But when he goes out with the Mu’tet, Coffin laughs that it’s five guys in a van, and shared hotel rooms. But he wouldn’t have it any other way. He’s taken his own path to where he stands today, refusing to be boxed in.

Below are excerpts from Coffin’s onstage interview at The Midwest Clinic and a subsequent conversation in Chicago.

DownBeat: How did you meet Béla Fleck and become a Flecktone?

Jeff Coffin: I started running a jam session in Nashville shortly after I got there [from Denton, Texas] because there was really no place to play. I found a little place to play on a Sunday night. We were doing it from 6 to 9 p.m., and that’s basically where it started. A drummer named Tom Pollard came by one night, and he called Béla and said, “There’s a horn player in town that I don’t think you know about—I’m not sure if you guys have met.” At the same time, I was playing in a five-horn r&b band with this guy named Max Carl, one of the originators of Jack Mack and the Heart Attack.

So, we were in Aspen, Colorado, and the Flecktones were in town. So I said to Bill Fanning, “The Flecktones are in town. I know Vic [Victor Wooten] a little bit. If we see Vic, we can probably get into the show.” Literally 30 seconds later, he was walking down the street, walking right at us. I thought, “Oh, that was kind of weird—that was easy [laughs].” Vic said, “Yeah, whoever wants to come on down, come to the show”—because we were all Nashville guys.

So we went, and during the intermission I went backstage to say thanks and meet Béla and Roy, and Sam Bush, the great mandolin player, was with them. Béla gives me this weird look when he meets me. He says, “I have a message on my phone to look you up when I get back. What’s that all about? What are you doing here?” So, we talked and he said, “Can you hang until after the gig? I’d love to talk.”

I hung out and talked to Béla quite awhile about the educational stuff I was doing and the jam session. And he said, “Let’s get together when I get home and do some playing.” Tom Pollard was around, I played and a couple of different bass players [sat in]. We really hit it off. I brought in some Ornette tunes. We played some standards, played some of his stuff, played some of my stuff. We just had a ball.

They were doing a run in Nashville at a club called Café Milano, which was a great, great club. Béla said, “We’re doing five nights, so why don’t you come down and sit in on a couple of tunes.” Stuart Duncan, who’s a great fiddle player in Nashville, was supposed to come down that night, too. But his daughter had the flu, so he couldn’t make it. Béla said,

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“Well, just play the whole night with us.” And I’m like, “I don’t know any of your tunes.” He said, “That’s fine, we’ll show you a couple out back and do some modal stuff.” And it was around Christmastime, so he’s like, “We’ll do some Christmas music.”

I remember I wrote out on a napkin about this big [holds up a cocktail napkin]. I wrote out “Sunset Road” and taped it to a microphone, hoping it wasn’t going to blow away [laughs].

Afterward, Béla said, “[Tonight] I heard Futureman go to some places I never heard him go before.” And I said, “Great, it was a lot of fun,” because we got into a little of the Elvin/Trane mode on a couple of things. The thing about Futureman that a lot of people don’t know is that he plays the crap out of the drum set. He’s on the *Mu’topia* record playing drums. And if you put on *Nefertiti*, the Miles record and Tony’s [drummer Tony Williams] playing, he’ll air play the entire tune. He’s got it all down ... everything ... all the Elvin stuff, Billy Cobham, Tony Williams, Philly Jo, all that stuff.

It’s one of those things: You admire the Wooten brothers from afar. But then you see them up close in concert, and you think, “These guys are from another planet.”

They’re unbelievable—no boundaries. So, a few days later, Béla called and said, “We’ve got some gigs.” I think it was February of ’97. It was like a three-day, four-day run, and he asked, “Are you interested in doing it with us?” And I’m like, “Sure.” So, we had a couple of short rehearsals. And I’m freaking out on the way up. I think it was Burlington, Vermont, then three days at the Knitting Factory [in New York City]. At that time, a gig at the Knitting Factory was *it*. [John] Zorn was doing all his stuff there. It was incredible, and I was terrified. They were already an established group for seven or eight years, so I was thinking, “How am I going to play on this stuff?” Béla said, “Oh, you’ll be fine—just look at me and I’ll nod to you [laughs].”

Basically, I never left. We made a lot of music together. We explored a lot of corners of music together. It was really challenging because they weren’t playing in flat keys. So, I’d be trading with Vic, I’d be in F-sharp on the soprano and he’d be in open tuning [in E], and I’d be thinking, “Oh my god, I’d better step it up on this stuff” because nobody listening cares what key it’s in [audience laughs]. If they said, “This is terrible,” I couldn’t go, “Yeah, but it’s in a *hard* key!”

You were with the Flecktones, officially, until 2010, but you started your current job with Dave Matthews in 2008.

The Flecktones were off that year. I had lined up a bunch of clinics and was going to



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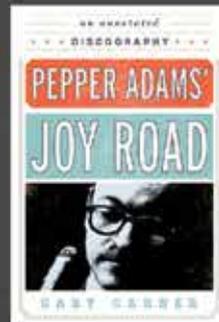
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Australia to do some things. I got a call on the way from the Flecktones manager, Dave Bendett, who said, “LeRoi’s been in a really bad accident. He’s supposed to recover. But they’re wondering if you can come and sub for him for a couple of months until he’s OK.” I said, “Sure. When do they need me?” And he said, “The next gig’s tomorrow.”

I flew from Boston to Charlotte. Rashawn Ross, the trumpet player for the Dave Matthews Band, got there early afternoon that day. We started sketching parts out—chicken scratch, man. It was just, “Here are the horn parts, just watch me. I’ll nod to you.”

That is not a small book.

It’s like 140 tunes. We weren’t playing everything, but we had to get through the gig that night. Then, the next night, we’d do the same thing. It was seamless the first night. It

just worked somehow. I had a music stand and a light for the three months that we were out on the road. I wasn’t playing the music to memorize it. I wasn’t doing anything but getting through until LeRoi could make it back. And then, on August 19, [2008], he passed, which was a shock of shocks.

Now, were you friendly with LeRoi?

Yeah. The Flecktones had done a bunch of opening dates for them over the years. As all sax players will do, LeRoi and I started laying out mouthpieces and reeds and horns and necks and talking shop—the whole nine yards. We’d have a ball just going through gear and trying stuff.

He was a good guy and a really interesting player. I’ve had to study his playing extensively. As much as I’ve had to study anyone, I’ve studied his playing. He really got to the music

through the saxophone. He was a huge Wayne Shorter fan. On the bus, he’d listen to Stanley Turrentine, Joe Henderson and Archie Shepp.

When you say you had to study his playing, was it that you wanted to be true to what he laid down on the horn parts before you got there?

Yeah. And because there’s a horn section, with Rashawn and myself, those parts have to be right. But it’s not like it’s a stagnant part where every time the bridge comes up or the chorus comes up you play this. It’s different every time. It’s very interesting from a compositional standpoint, also. They’re great tunes. But my role in that band is different than it was with the Flecktones, or it is in the Mu’tet.

Memorizing that music was something I started to do the next year because we played for “X” amount of time, but I didn’t know if they wanted me to stay with them, or if they were going to continue as a band. I said to Dave at the end of the year, “I hate to even bring this up, but I’m getting asked to do stuff already for next year, and if you’re interested in having a conversation where I would be staying, then I’d be interested in having that conversation with you.” And I had talked to Béla already. When Dave asked me to stay on, the Flecktones said, “Man, you’ve got to do this.”

This seemed to be a pivotal point for the Flecktones, too, because we had gotten into so much music. We were writing music, 12-tone rows and all this stuff. It was kind of like, “Where’s it going to go next?” And we weren’t really sure. So it seemed like a round peg, round hole, all the way around.

I started recording with Dave in 2009. [Those sessions] became [the RCA album] *Big Whiskey & The GrooGrux King*, which LeRoi was a big part of. They had done some recording previous to that, and a lot of those demo sessions contained [Moore’s] parts. So they rolled his music in over the top of it. It was a beautiful, fitting tribute to him and his legacy to the band.

We started recording in early ’09, and we were going back on the road in April. Obviously, I wasn’t going to be taking a music stand out there if I’m doing the gig. I started to think, “How am I going to memorize this music? What’s the best way to go about memorizing it?” I just started putting my iPod on shuffle and playing along. For a month, I would play for about three or four hours every day, just that music. If there was something that I had to go back and look at in the music, then I’d go back and just drill it and drill it and drill it.

As pop music goes, it’s complex.

It is complex, yeah. In some ways, it reminds me of what Sting did on [1985’s] *Dream Of The Blue Turtles*—harkening to that style of pop writing. I remember in ’09 we played the Montreux Jazz Festival, and we killed it. [Dave Matthews Band drummer]



Coffin describes his Mu’tet tunes as “odd-metered instrumental music—stuff that’s in 11 or 13.”

Carter Beauford is just one of the most amazing musicians on the planet. How he drives a band is like no other. He plays all this stuff, but it's never in the way. And above all else, it's groovin'. I remember [Montreux Jazz Festival founder] Claude [Nobs] came up to us and said, "We always listen [in advance] to the music that we present here, and we watch the videos. But nothing I heard or watched prepared me for what I watched tonight. We had guys who have worked this festival for 35 years saying, 'What is this?'"

That's because the band really isn't known very well in Europe yet. We haven't traveled that much outside the United States. It's a phenomenon here.

You recently did the Dave Matthews Band Caravan, which was four cities, three nights in each city. It was your own, "Let's invite a few dozen of our favorite bands to come play."

It was really fun. You get to hear a lot of great music, diverse music. There were a lot of groups I had never heard before. To me, the coolest thing is for the three nights, we wouldn't repeat a tune. We were doing almost 60 tunes a weekend and were pulling some covers like a Blue Öyster Cult cover, "(Don't Fear) The Reaper." We did a Morphine cover. We did an Aerosmith cover.

Plus, the Mu'tet was one of the acts on the bill.

Yeah, we did two of the four. We played early on those days, so we didn't get the full crowd, but it's a start. With the Mu'tet, it's difficult music. It's a lot of odd-metered instrumental music—stuff that's in 11 or 13.

It's fun music, too. It may be odd-metered, but you feel the groove.

To me, that's the most important thing. There's a tune we do called "The Mad Hatter Rides Again." It's in 8 ½. I didn't mean to write in 8 ½. I don't mean to write in those odd time signatures, but it just happens because of the way that I phrase. It just works in those different odd meters. But it feels as easy as 4/4, and that's important. People come away singing tunes in the oddest time signatures and I'll just be laughing. They have no idea what time signature it's in, nor should they. Who cares, really? Does it feel good? OK.

For the new Mu'tet record, on a couple of the tunes, I brought in Lionel Loueke, the brilliant West African guitarist who plays with Herbie Hancock and Wayne Shorter. He's got a bunch of his own records out, too. I'm just having him play over stuff. One of the tunes is in 13, and it's all in 1 to him. He's doing this cool ostinato stuff over the top of it and singing, and it's just brilliant.

It's the idea of trying to break away from a time signature and just playing music on top of a pulse. That's something else. **DB**

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JOHN ABERCROMBIE

The **Moment** Looks for You

By Dan Ouellette | Photo by John Rogers

There were no straight lines, no sudden leaps, no predictable trajectory in John Abercrombie's coming of age as a jazz guitarist. He didn't arrive as a child prodigy nor did he exude an overpowering confidence. He came up listening to Chuck Berry and Scotty Moore on Elvis Presley sides in the '50s; encountered his first jazz revelation taking in Barney Kessel on the 1957 LP *The Poll Winners* with Shelly Manne and Ray Brown; experienced his second guitar epiphany hearing Jim Hall's counterpoints to Sonny Rollins on the saxophonist's *The Bridge*; and later bowed to Jimi Hendrix, especially 1968's *Axis: Bold As Love*.

In his early days, Abercrombie was more likely to unplug and retreat to his room when he heard further-evolved musicians—saxophonists, pianists, other guitarists—than to charge full-speed into jam sessions unprepared and unable to keep up. During Abercrombie's first year at Berklee School of Music in 1962 (eight years before its name was changed to Berklee College of Music), he heard saxophonist Sadao Watanabe, a fellow classmate, practicing Charlie Parker tunes, which crushed him. "I felt terrible," Abercrombie says. "[I thought], 'I'll never be able to play this music. It's too hard.' But I stuck it out. I didn't know what else to do. If that didn't work, well, I thought I could go home and pump gas. I could give it up and become one of everyone else."

Not a chance. Determined, Abercrombie dug in, studied heavily, listened intently, practiced vehemently and overcame the urge to retreat. Fifty years after enrolling at Berklee, the 67-year-old Abercrombie is recognized as one of jazz's most identifiable and adventurous six-stringers. He has enjoyed a profoundly successful career as a leader almost exclusively on ECM Records, including his new album, *Within A Song*—an homage largely to the

music of the early '60s that made an impact on his young ears—featuring the support team of Joe Lovano on saxophone, Drew Gress on bass and Joey Baron on drums. He pays tribute to Rollins and Hall, Art Farmer, Bill Evans, Miles Davis and Ornette Coleman—artists who were resolute on re-envisioning the tradition. In the album's liner notes, Abercrombie writes, "It was this music that spoke to me. When I heard it, it was like finding a new home. The music on this recording is dedicated to all those musicians [who] gave me a place to live."

After years living in Boston post-Berklee and then relocating in 1970 to a loft space in New York, the amiable and self-effacing Abercrombie today dwells in the country, about an hour from New York by car or train. He's got a deck for barbecuing, a pool that's perfect for a summer day, a yard with tall trees and a disheveled downstairs jam session room scattered with instruments, most of them guitars. Abercrombie seems contently settled yet also ready to pounce onto a new quartet project that's already in the wings (this time with the same rhythm team and pianist Marc Copeland, a longtime collaborator).

Convinced he wanted to pursue a musical

life while still in high school, Abercrombie started poking around at post-graduation possibilities. Two schools he investigated were Manhattan School of Music and The Juilliard School. "None acknowledged jazz, and none accepted guitar as a major instrument," he says. "Plus, they were looking for students who had super good grades, which I didn't, so they were out from the beginning." He heard about Berklee from a friend and sent away for a catalog; when it arrived, there on the cover were various musicians hanging around the front steps of the school. One was Hungarian guitarist Gábor Szabó, who had his instrument with him. Abercrombie opened the booklet and discovered there were numerous classes for guitarists. "That's for me, I'm in," he says. "The requirements were two years of musical experience. Everybody lied. I had classes with guys who couldn't play at all, and real professional players." He adds, with a laugh, "Keith Jarrett was there my first year. He came and realized there was nothing they could offer him, so he went off to fame and fortune."

After a discouraging first year at Berklee, Abercrombie gained confidence, especially through the encouragement of such teachers as

Herb Pomeroy, John LaPorta and Jack Petersen (the first full-time guitar teacher and inaugural chair of the guitar department). Abercrombie soon scored a gig with a small band. “It felt good to be a working musician, carrying my guitar down the street,” he says. “It was being on a team, where you don’t quite know what it is but that you’re part of it, you’re in this thing called music.”

There weren’t many opportunities to play in public, so at first Abercrombie did that more in private. He was hired to play in the Danny White Orchestra r&b/blues band, whose gigs included playing at Air Force and Army bases. There were the r&b standards as well as arrangements of Horace Silver’s and Ray Charles’ music. That led to Abercrombie being enlisted by Hammond B3 player John “Hammond” Smith. “John was looking for a young guitar player whom he could abuse and pay the least amount of money possible,” he says with a laugh. It was a funky, jazz-tinged job in the organ tradition that kept the young guitarist busy for seven nights a week plus a Sunday matinee. Abercrombie later made his first recording with Smith in 1968, *The Soulful Blues*, in a band that included saxophonist Houston Person and drummer Grady Tate.

During this time, two seminal events were taking place in the outside world. First was the rise in popularity of rock music, precipitated by the Beatles and enlarged upon by bands that Abercrombie listened to, including Cream and later Hendrix. But the most immediate backdrop was the Vietnam War. Abercrombie attended Berklee from 1962–’66, which sheltered him from the draft, then graduated in 1967. If he had pushed to teach, he would have avoided conscription, but he opted not to go that route. “I didn’t want to teach,” he says. “I was too young. I wanted to play.”

Two days after graduation he received his notice to report to the induction center in New Haven, Conn., to take his physical. “I flunked,” says Abercrombie with a big smile. “It’s a true story. I was born with a short right leg that required me to wear a lift in my shoe. Of course, it was embarrassing as a kid. It looked weird. Kids at school would call me Frankenstein. So I stopped wearing it. But when I got my draft notice, my mother suggested getting new shoes with a lift. And my doctor wrote a letter that said something like, ‘Please excuse John from killing and maiming today. He’s not feeling well.’ So I took the physical and I was rejected.”

Abercrombie soon jumped into the jazz-rock fire by joining the pioneering fusion band Dreams, which included Randy and Michael Brecker, Billy Cobham (then Bill Cobham Jr.) and others. “It was an assorted group of maniacs,” Abercrombie says. “That was the beginning of me not playing straightforward jazz for many years.”

While the band largely fizzled in the fusion zone, it did help launch Cobham’s career. The

drummer played with Davis, joined up with the Mahavishnu Orchestra with John McLaughlin, and into the early-to-mid-’70s helmed his own fusion band, to which Abercrombie was enlisted. It was exciting, and Abercrombie loved his bandmates, but the gig ultimately took him away from his jazz roots. “I was playing on one chord with a wah-wah pedal and other effects,” he recalls. “I could play this music and still play a standard like ‘Stella By Starlight,’ which a lot of the guys couldn’t go near. I knew Billy could play with a beautiful swing, but he was playing rock rhythms in odd meters and always funky. The harmonies didn’t go very far. The solos were played on a vamp. Something was missing.”

“My doctor wrote a letter that said something like, ‘Please excuse John from killing and maiming today. He’s not feeling well.’”

When Cobham’s band went on tour as the opening act for the Doobie Brothers, Abercrombie’s dissatisfaction grew. It climaxed when they played the Spectrum in Philadelphia. “They play football there,” he says in mock exasperation. “And I thought, ‘What the hell am I doing here? Wait a minute—this isn’t what I set out to do.’ I needed an out.”

The big turning point, Abercrombie says, came when he got a call out of the blue: “The phone rang and it’s, ‘Hey man, this is Jack DeJohnette. I got your number from a friend, and I’ve been hearing good things about you. I’m starting a band. Would you like to come to my house with Miroslav Vitous and jam?’” Abercrombie agreed, they set up in DeJohnette’s backyard (at this time the drummer was living in Flemington, N.J.) and played free improvisations. “All of sudden,” Abercrombie says, “we hear someone playing a soprano saxophone off in the distance. It was Steve Marcus, who lived across this field. As he got closer and closer, we were playing along with him. It was a mind-blowing hippie experience. That was how I got out of hard-core fusion into something that was way more expansive.”

Around this same time, Abercrombie

linked up with ECM label founder Manfred Eicher, who knew the guitarist from his appearance on Enrico Rava’s 1973 album *Katchapari Rava* (on the Italian label BASF) and invited him to make a recording as a leader. Initially Abercrombie told Eicher that he was just a sideman and hadn’t written much of his own music. But Eicher persisted. They corresponded by mail, and finally the guitarist said that he was ready. His vision for a trio included DeJohnette and organist/pianist Jan Hammer. “I hired two ridiculous guys who were so good, so wide open, so exploratory, so full of amazing chops, it was all I could do to keep up with them to make the record,” he says. The result was Abercrombie’s 1974 album *Timeless*, which teems with a rare blend of spirited fusion, gripping rhythms and acoustic jazz, including two ballads that Abercrombie wrote specifically for the session.

In 1975, Abercrombie, DeJohnette and Dave Holland formed the monster post-fusion band Gateway and recorded its eponymous debut for ECM. “Phew, that was such a great band,” Abercrombie says. “The music was so fresh. I was a crazy kid then. We were all like kids let loose in a toy shop. It was like, ‘Take any toy—you won’t get in trouble.’ I had permission to take all kinds of risks. It was the Wild West. One audience member told us that he heard that record and he shaved his head. There were no guitar trios then playing in that free style.” The group recorded two albums, then reconvened nearly 20 years later for two more.

Holland recalls those heady early days. “That band meant a lot in the ’70s,” he says. “We got to explore music that no one else was doing. We had great tours.” As for Abercrombie’s guitar voice, Holland adds, “John has always looked to seek new music. He has great range. And he has such a personal voice on the guitar, which is not easy. Over the years he’s come up with his own sound, approach, phrasing. He can straddle a lot of styles, going into the contemporary field with open-form music and contemporary beats.” (For the first time since the late ’90s, the trio will resurrect Gateway for a one-off show at Chicago’s Symphony Center on Nov. 2.)

Beginning with *Timeless* and *Gateway*, with rare exceptions, Abercrombie has been in ECM’s stable since, playing with a dizzying array of musicians, including a quartet with pianist Richie Beirach, more sessions with Rava, albums with Ralph Towner as well as Jan Garbarek, a trio with Peter Erskine and Marc Johnson, and for the last four albums before *Within A Song*, a quartet with violinist Mark Feldman.

Abercrombie opted to form a new quartet for the *Within A Song* sessions, this time with a saxophonist instead of violin. “I felt like that last quartet had run its course,” he says. “I went back and forth with Manfred about this and finally he said, ‘Why don’t you call Lovano?’”



CHERYL BENTLYNE

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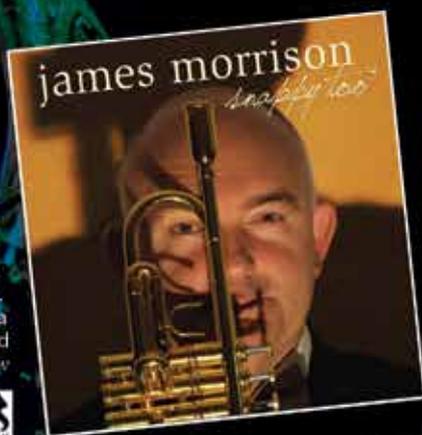
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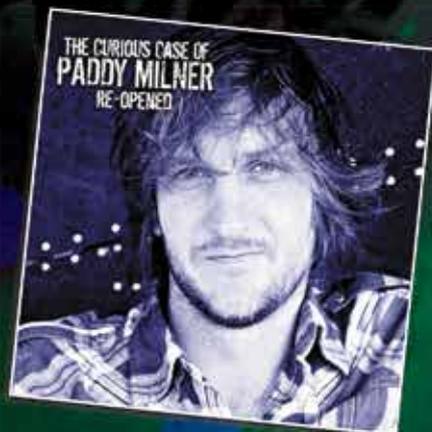
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I'd played with Joe over the years, but I figured he was just so busy with recordings and touring. Still, I called him up, and he said, 'Absolutely.' I knew he would be the best person because he knows the music."

On the new disc, Abercrombie creates a compassionate, very personal reflection on the integral music of his awakening years as a jazz guitarist. Rather than paying tribute to one artist, he zeroes in on songs from albums that influenced him, including Davis' *Kind Of Blue*, Rollins' *The Bridge*, Coleman's *This Is Our Music*, Evans' *Interplay* and John Coltrane's *Crescent*—all music that Abercrombie says makes for "a celebration of an era when the musicians were stretching the forms."

"My favorite record of all time is *The Bridge*," Abercrombie says. "I first heard it in 1962 at a record store in Port Chester, New York. I saw the picture of Sonny on the cover. He had a strange haircut, jacket and his tenor saxophone. I asked the guy in the shop to play it for me, and the first track was 'Without A Song,' with Sonny playing the melody and Jim playing a little counterpoint. Remember the little girl from *The Exorcist* when her head spins around 360 degrees? That's what happened to me. And I kept thinking, 'What are they doing?' The sound grabbed me, and it was at that point that I knew what I wanted to do more than anything. Those moments, they just happen. You can't look for them. They look for you, and



From left: Joey Baron, Drew Gress, John Abercrombie and Joe Lovano

© JOHN ROBERTSON RECORDS

wham!"

Abercrombie knew he needed to pay tribute to that tune, and he complemented it with his own composition "Within A Song," which opens the track with an upbeat, dance-like guitar/tenor sax connection. That transforms into "Without A Song," before returning to the original head.

Abercrombie also includes the *Bridge* track "Where Are You." He gives further salutation to

Hall by including a take on Sergio Mihanovich's lyrical song "Sometime Ago," which was a staple of the quartet Hall and Art Farmer co-led (featuring bassist Steve Swallow and drummer Pete La Roca). "Jim was a big influence on me, in the way he played and worked inside of a band," Abercrombie says. "The Hall-Farmer group was my favorite, especially live."

Also featured on *Within A Song* is a nod to *Kind Of Blue* with a reflective-to-ecstatic ren-

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dering of “Flamenco Sketches.” Abercrombie didn’t discover the 1959 album until he was at Berklee: “People were talking about modes while I was still in Barney Kessel-Tal Farlow land and trying to figure out how to play a root-position chord.” Abercrombie approached the song by taking the form and improvising with it, a lesson he learned when playing with Gil Evans at the Village Vanguard years before. “We were playing ‘Summertime’ and I didn’t state the melody, but improvised around it. After the set, I apologized to Gil for doing that, and he said, ‘Don’t apologize. Who cares? Gershwin’s dead, so you can make your own melody.’”

On “Flamenco Sketches,” Abercrombie and Lovano solo above and below each other. “We’re not comping,” the guitarist says. “We’re playing together without stepping on each other’s toes. It’s more a commentary. That’s the way the entire session worked, which made it such an easy record to do.”

Other tracks recorded in homage to classic ’60s jazz LPs include “Wise One” (from *Crescent*), the blues-swinging “Interplay” (the title track from the Evans album) and “Blues Connotation” (from *This Is Our Music*). Abercrombie contributes two originals that he says have nothing to do with the era: “Easy Reader,” a sober waltz with yearning tenor, and the playful “Nick Of Time,” with intertwining guitar and tenor sax lines.

While *Within A Song* is powered on the front line by Abercrombie and Lovano, the album also trains a spotlight on the rhythm team’s prowess. “Joey and Drew can change on a dime,” Abercrombie says. “They can play the most straightahead or go into the outer limits. They are two guys who are adaptable and ready to change.”

The guitarist has known Baron for a long time. Originally the default drummer of an Abercrombie quartet when the original drummer jumped ship to tour on the eve of a recording session, Baron became “a blessing in disguise,” says Abercrombie, for “his unusual playing that’s so colorful and out of the ordinary. He gets so involved in my music and is full of suggestions and ideas.”

Baron returns the compliments. “John is one of those guys who models an aesthetic of making music that’s somewhat vanished from the scene,” he says. “He’s particularly brilliant in the way he carries a foundation of the tradition from a period, like on the new album where we pay tribute to a time without playing like the people then. When he plays, you can hear the connection to the roots of jazz. Even though he’s not given due credit, he’s opened the door for a lot of people. John doesn’t wear it on his sleeve. He doesn’t lecture. He makes music in the moment, which is a rare trait.”

As for the other half of the rhythm section, Abercrombie appreciates how Gress plays bass in a dependable way that’s also very modern. “Drew is linked to the tradition,” he says. Gress,

in turn, values the freedom that Abercrombie brings to a session. “John doesn’t say much about what happens,” he explains. “It’s about the conversations we have, not about agendas or judgment. [Instead], it’s, let’s talk with our instruments. It’s nice to know that still exists.”

Gress feels that Abercrombie’s guitar tone transcends his playing. “He’s immediately recognizable,” Gress says. “He keeps the group sensibility in mind even when he solos. He can really shred on his instrument. He takes chances to break new territory.” Gress adds, “John’s an important musician in the sense that

he doesn’t want jazz to become calcified. He’s game for whatever. It’s hard to keep up with the energy he has. I hope I can be like him when I grow up.”

Growing up is a notion that Abercrombie doesn’t appear to subscribe to. He’s still evolving, still making his way. He vividly recalls those days when he felt behind the times, in skills and style. While not outwardly a rule-breaker, the guitarist has quietly made it his goal to subvert the music from the inside—not with a brash blast such as in the early Gateway days, but from within. **DB**

DR. LONNIE SMITH

SOUL

DOCTOR

By Michael J. West | Photography by Jack Vartoogian/FrontRowPhotos

Dr. Lonnie Smith is defying his age. Only two nights ago, he celebrated his 70th birthday, and now the legendary organist is showing his youth on the bandstand at New York's Jazz Standard.

Armed with laptop synthesizers in addition to his usual Hammond B3—and, of course, his iconic turban—Smith works blues-injected grooves that simmer so darkly you can smell the sulfur. Then he bursts out from them in radiant colors (as on the opening number, “Backtrack”); rises in eerie, psychedelic tendrils around Jonathan Kreisberg’s buzzing punk guitar (“Beehive”); or spirals deliriously down the keyboard (“Frame For The Blues”).

His accompanists—Kreisberg and Allison Miller (subbing for Smith’s regular drummer, Jamire Williams)—keep abreast of Smith and sometimes even wander ahead. Kreisberg moves from bebop phrasing to a line of arena-rock wails on “Pilgrimage,” with Smith singing wordlessly along. Deep into “My Favorite Things,” the men stand up and face the club’s red velvet-lined back wall while Miller belts out a deadly funk solo on the traps; Smith and Kreisberg finally return to their axes and steer into a rocking “Frère Jacques.”

The set is tightly controlled chaos. Nobody comes to a Dr. Lonnie Smith concert to see just another soul-jazz organ trio—but nobody comes expecting *this*, either.

The Doc, as his friends and fellow travelers call him, is full of surprises. “Obviously, The Doc comes very strong out of jazz and the blues and soul, the Jimmy Smith tradition and all that,” says Kreisberg. “But I think he’s also kind of a mad scientist. He likes the idea that the music can go anywhere at any time.”

Alongside the music, there’s the fact that in 2012—in the midst of music-business turmoil, and the start of his eighth decade—Smith has just founded his own record label, Pilgrimage Productions. He’s inaugurating it with two releases: The live album *The Healer*, out now, features the trio’s charge into the future; the other, *In The Beginning*, is a studio effort (slated for release in early 2013) that revisits the glories of Smith’s past. Most 70-year-olds are slowing down; The Doc is speeding up.

Sitting in the lounge of his hotel in Manhattan, Smith responds to belated birthday greetings with a stroke of his long white beard and a blank expression. “Not my birthday,” he says. Reminded that yes, it was just days before, he shakes his head, leans in and whispers, “That’s a *fallacy*.” He pauses for a moment, then breaks into a hearty chuckle.

The Doc has an aura of mystery, which he actively cultivates. Witness the turban: Some reports attribute it to his conversion to Sikhism in the ’70s; others suggest it’s just a trademark look. Smith’s response? “No questions about that.”

He also professes that his own muse is a mystery even to himself. “Some things I do, I’m not thinking about it,” he explains. “I’ll be playing sometimes and I go here”—he points down and away from himself—“and I come back up. I don’t understand it myself: The energy is there, and I don’t understand I’m doing it.”

There are some puzzles, however, that Smith is happy to help solve, like his decision to start

Pilgrimage. “I think this is the correct time for me,” he says. “I had been told to do this a long time ago, and I just didn’t think about it. But after all these years, young kids are into me! And a lot of things they haven’t heard, and they can’t get ’em because records are very hard to get. And so, I say, ‘Well, a lot of people keep asking for them. Maybe they know something!’ So I decided to do it.” (Some older Smith titles currently are in print, including the 1971 gem *Mama Wailer*, which Masterworks Jazz reissued on CD last year.)

The overarching troubles of the music industry don’t faze Smith. “It has changed so much; the record companies are slowing down. So they’re doing things on the Internet, just like me,” he says. “But in my case, you are the one. It doesn’t go through here, or through there; it goes to you. You are the one getting the CD. But that wasn’t why I did it. It’s because I get a chance to do it *my* way—everything I want to do—and no one can tell me ‘No.’ Or put it in the can. If I wanted to put ‘Mary Had A Little Lamb’ on there, it’s mine. I do what I want. That’s a great feeling.”

That newfound freedom applies not only to the choice of tunes, but also to how they sound. Ownership of the label and its music means that Smith gets to be his own producer. As such, he leans toward a naturalistic, warts-and-all approach: improvised music as it actually happens. “See, a lot of what you hear, the people think they’re hearing the way it went,” Smith says, dismayed by what he views as misleading production techniques on modern recordings.



Dr. Lonnie Smith and
guitarist Ed Cherry
at New York's Jazz
Standard, July 6

“The record guys, they might not like you. And you played bass but when the record comes out, you’re not on it. They put somebody else on it. All sorts of things, all sorts of tricks.

“So with me, you will get exactly what it is. If I take my shoe off and throw it over against the wall, you’ll get that,” he adds. “That’s the real me. And that’s the beauty of it. If you’re ugly, you’re ugly, but you’re still beautiful—in your own way. That’s something to see.” In a sense, it’s another personal mystery The Doc is willing to unveil.

Smith knows a thing or two about record companies interfering with his music—for bet-

ter and for worse. Much of his early musical path was determined by people whose aim wasn’t art, but marketing.

Coming to New York City from his native Buffalo in the early ’60s, he first signed in 1966 to Columbia Records (for whom he made one album, *Finger-Lickin’ Good*). But his appearance the following year on “Alligator Boogaloo”—Lou Donaldson’s surprise hit for Blue Note—caught the legendary label’s attention. Smith remembers the thrill he felt when he got the offer to join Blue Note: “I didn’t say, ‘Yes!’ I said, ‘Oh. Um, OK. All right,’” he says,

adopting a timid voice. “But inside, if you could see the energy, I was, ‘*Wheee!*’”

In 1970, Smith had a hit of his own with “Move Your Hand,” recorded at a concert in Atlantic City. But that was Blue Note’s doing: Smith didn’t even consider it a real tune. “‘Move Your Hand’ was a joke!” he stresses. “I’m sitting in a club, on a break, and I just started a little groove going, and to the guys in the group, I said, ‘Move your hand.’” He was referencing a joke he’d heard about a preacher, and the band jammed with it in mind. “So people asked, ‘What was that song?’ And I said, ‘Song?’ They liked it.

“NO ONE CAN TELL ME, ‘NO.’ IF I WANTED TO PUT ‘MARY HAD A LITTLE LAMB’ ON THERE, IT’S MINE. I DO WHAT I WANT.”

And I’m just playing on the organ, not thinking that they were gonna record this.” Indeed, when told he had a hit, Smith assumed it was a different song, not this throwaway. “And I had to play that song for many years,” he says ruefully, “whether I wanted to play it or not.”

As with many musicians, Smith’s big hit pigeonholed him not only with the public but also with his record company. “Blue Note, they loved that style,” he says. “They said, ‘We like it. Do more of that.’ You have to watch what you do and what you sell, because then they want to hear that all the time.” As a result, Smith’s output into the mid-’70s was fairly static soul-jazz. He was able to expand his horizons by embracing fusion for a few years, but mostly sat out the ’80s: “I took a hiatus out of the record business. I love to play music, but I didn’t like the business, so I just stopped for a while. There’s a lot of years I didn’t play. I changed my name and everything.”

When he came back in the early ’90s, Smith began combining his soul-jazz and fusion approaches, unleashing music with all the raw power of blues and gospel but also streaks of dark, atmospheric funk in the George Clinton mode. He was now determined to do things his way. “I’ve walked out of studios and all kinds of things,” he explains. “I said, ‘Why am I wasting my time in a studio? It don’t feel right, it don’t feel good.’ They said, ‘We’re spending money!’ ‘Well, you’ll spend more if I’m sitting here’—you know, it doesn’t make sense.”

But Smith hasn’t abandoned all those early pieces. In *The Beginning* revisits songs from his early repertoire with fresh arrangements, performed with a new octet. The idea, he says, is “to introduce young people in the audience to some of the old grooves and things that inspired

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Dr. Lonnie Smith leading his octet from the Hammond B3 organ at Jazz Standard

me to keep doing great work.” The album’s title has obvious significance, but it’s also the name of a tune Smith wrote and recorded in 1966. The sessions even included a version of “Move Your Hand,” which Smith long ago retired from his book, but is considering for the album.

Smith’s current trio—the one responsible for *The Healer*—came together in 2009. While gigging in New York, he called in Kreisberg as a last-minute substitute on guitar; while on the bandstand, Kreisberg—a respected player and bandleader who’s known for his diverse, adventurous approach—heard new possibilities in The Doc’s music and began exploring them. Smith was impressed, and the two embarked on a new band project. For the drummer’s seat, Kreisberg recommended Jamire Williams, a similarly diverse and experimental musician.

“I was thinking about someone who could get into some of these different types of grooves that aren’t really associated with the traditional organ trio,” says Kreisberg. “If you listen to my music, and Jamire’s—a lot of the younger players—there’s this commingling of the styles. You could play something that sounds kind of like fusion, but is whisper-quiet, or you can have stuff that’s swinging, but with this wacked-out, Martian sitar sound. Part of what our generation is doing is letting these styles live together in an organic way, and I think that was something that Doc heard, and a little lightbulb went off.”

All three are intense players, which made for explosive chemistry when they met on the bandstand. “He talks a lot about the energy we put in, that he feels like we can keep increasing energy, and kind of keep the flow and drive going throughout a show,” says Kreisberg. Add the energy of the crowd into the mix, and things can reach a fever pitch. In fact, the guitarist feels that the trio’s one studio album, 2010’s *Spiral* (Palmetto)—though it’s filled with unpredictable sonic directions—is rather refined. “Compared to how he sounds live, it’s a little calm, tame,” Kreisberg chuckles. “I don’t know how he managed to do that: Doc is not tame.”

The Healer certainly bears out that claim. The opener, “Backtrack,” shifts from a psyche-

delic soundscape to a theme reminiscent of John Lewis’ “Django,” then to a film noir soundtrack, before Kreisberg bounds in with a solo of sweet single-note lines. Smith’s solo slowly morphs from a quiet, nearly avant-garde meditation to a clanging blues shout, then into menacing, post-rock noise. All of it rolls through on a heavy, foreboding groove that Williams lays down with deceptive force and masterful shifts in intensity.

The trio’s close-knit ensemble work and seamless shape shifts seem even more remarkable considering the fact that Smith doesn’t read music—and therefore can’t write down his compositions or his arrangements. He learned (and writes) music by ear and intuition, and so does the band. “They have to,” Smith explains. “I ain’t gonna write it down, and I ain’t gonna wait for them to write it down.”

The trio members are all on the same wavelength. “Jamire and Jonathan sound really beautiful,” he says. “They’re not outside the spaceship or anything; they’re in the ship with me.”

And it’s a spaceship of a different color. “I think some of the people who have listened to some of his background-y records, maybe they’ll be freaked out by *The Healer*,” says Kreisberg. “It’s pretty wild. But it’s gonna create a whole new audience for this stuff. He’s finding a whole other side of the organ trio, and that’s why it’s important to me that we reach everybody in jazz. They need to know about this music.”

The night after the trio dazzled the crowd at the Jazz Standard, Smith re-takes the stage at the basement club, along with the *In The Beginning* octet. As expected, this set is a contrast to the previous one: It’s more easily categorized as soul-jazz, albeit with generous Latin seasonings that include conga player “Little” Johnny Rivero. Though the ensemble is larger, it’s much tighter. Miller, returning on drums, and guitarist Ed Cherry follow Rivero and Smith (still occasionally using his synths) into raw, riff-based grooves, with the four horns—Ian Hendrickson-Smith (alto), John Ellis (tenor), Jason Marshall (baritone) and Andy Gravish (trumpet)—hitting every beat together on “Keep Talkin’” and

“Bright Eyes/Falling In Love.”

For the set-closing “In The Beginning,” Smith leads the players into a murky piece of ’60s-style psychedelia. Even here, though, the band is tight, Gravish’s trumpet solo moving into a narrow, Harmon-muted drone and the horns responding to the banging cacophonies of Smith’s Hammond with well-constructed block chords. It then builds into a blues with the fervent spirit of a church revival: Hendrickson-Smith even picks up a tambourine and slaps it in time with the rhythm section’s accents.

Smith may be working with material from his own past, but he’s constantly drafting new ideas, working them out on the bandstand and in the studio, and giving each of them his fullest energy. “He’s 70, and he’s playing fresher and more creative than most guys in their thirties,” Kreisberg enthuses.

Smith even outlines a vision of a jazz retirement community that’s bursting with vigor and imagination. “What I would like to do is to have more than just a unit—a place for my family,” he says. “Other musicians, some of them can’t play the way they used to play because they’ve aged, but they’ll still be playing until they can’t play anymore. So why not have a place where they can play—and stay, rent-free, or pay a little bit if they have to. And all our friends who are doctors and lawyers, they’d come in and help. All of our students, they can still come here and be taught by the people that they love, the people who they’ve heard all these years.

“Could you imagine? Can you beat that? What a lovely way to go.”

It’s a beautiful vision, but it comes from a man for whom retirement is inconceivable. The Doc doesn’t even recognize the restriction of a mortal lifetime for his music. “I am a man who has lived before to do my work,” Smith says earnestly. “I am here, now, and living to do my work, and if I don’t complete it this time around, I will return to complete my work. That was given to me, from way up there, and that’s what I know I am here for: to touch people, heal them. I guess that’s why the record was called *The Healer*!”

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LUCIANA SOUZA

DISTILL EVERYTHING

By Allen Morrison

Luciana Souza doesn't revel in virtuosity for its own sake. "I could sing pirouettes," she says in her rapid-fire, Brazilian-accented English, her eyes lit up with amusement. "I love doing that stuff, note after note, runs up and down. It's thrilling! But the idea is to distill everything and to ask, 'What does this song need?' I certainly don't need to sing circles around anything. I *could* do it, but I'm more interested in really telling the story."

Souza is discussing her two new albums, *The Book Of Chet* and *Duos III* (both released on Aug. 28 by Sunnyside), in the airy, atrium-style living room of her home in Venice, Calif. Souza lives there with her husband of six years, Larry Klein—who has produced her albums since 2007—and their son, Noah. The modern, three-story townhouse is on a quiet, tree-lined block, well removed from the carnival atmosphere of the Venice boardwalk. Over the fireplace hangs an original poster for Federico Fellini's *Amarcord*. On the coffee table sits a copy of *The Beatles Recording Sessions*.

Why would a singer issue two ambitious, utterly different albums on the same day? For the restless, energetic Souza, it almost seems the least she could do after a three-year absence from recording since 2009's *Tide* (Verve), a Grammy-nominated album that encompassed many different parts of her musical identity. Although firmly grounded in the traditional Brazilian music she continues to celebrate, Souza long ago transcended any one genre, becoming an internationally renowned jazz singer, a champion of Brazilian song, an adventurous composer/arranger of both jazz and jazz-influenced pop songs, and a sought-after classical soloist.

As a singer, she is a musician first. Raised in São Paulo, the daughter of bossa nova guitarist/composer Walter Santos and poet Tereza Souza, she was educated at Berklee College of Music and New England Conservatory of Music; she has also taught at Berklee and Manhattan School of Music. Her gifts include uncannily precise intonation, even at breakneck speeds; a rock-solid rhythmic sense; a love of syncopation; a lush, pure tone; and the sensitive interpretative ability that can turn a lyric into poetry. Her wordless vocal improvisations display a keen, playful musical intelligence.

Duos III is the third, and perhaps last, installment in her series of vocal/guitar albums in which she performs favorite Brazilian songs

accompanied by guitar masters. Her accompanists on this album are Romero Lubambo (her regular duo partner), Marco Pereira and singer/songwriter Toninho Horta. *The Book Of Chet* couldn't be more different. Her first album exclusively devoted to American standards, the project is no mere imitation of the style of trumpeter/singer Chet Baker (1929–'88), one of Souza's key influences. Accompanied by the trio of guitarist Larry Koonse, bassist David Piltch and drummer Jay Bellerose, it's a stunning, hypnotic evocation of the feelings of romantic longing and loss that infused Baker's music.

The albums are very much the product of Souza's partnership with Klein. A Grammy-winning producer, bassist and songwriter, Klein achieved fame playing with Freddie Hubbard and as a first-call session player in Los Angeles. Hired to play on Joni Mitchell's 1982 album *Wild Things Run Fast*, he became a confidant and collaborator. He and Mitchell married that same year and stayed together for a decade. During their marriage and afterward, Klein co-produced six of Mitchell's albums, including the acclaimed *Turbulent Indigo* (1994) and *Both Sides Now* (2000). They remain friends and musical collaborators. Klein has become one of the top producers in L.A., co-producing *River: The Joni Letters* (2007) and *The Imagine Project* (2010) with Herbie Hancock, as well as projects for Melody Gardot, Raul Midón and Madeleine Peyroux.

During three days of interviews—at their home, at a favorite Venice bistro and at Klein's Market Street Studio in Santa Monica—Larry and Lu (as her friends call her) were breezily affectionate with each other, often finishing each other's sentences. We began by talking about Souza's musical heritage growing up in Brazil.

DownBeat: You were raised in the middle of the bossa nova movement, and your father was a famous guitarist, songwriter and studio owner. Were you surrounded by that music?

Luciana Souza: Completely! That was all we knew. All the musicians would come to the house if they were coming through São Paulo for a concert. I remember many nights, falling asleep ... maybe some sound would wake me up, and looking down on the living room, full of musicians playing, kind of hushed and quietly singing. It was beautiful.

It was great to hear you sing with your father's accompaniment on the first Brazilian Duos album. That must mean a lot to you.

LS: Oh, very much! It was great to get him on tape. When he was growing up, my father had a vocal group with João Gilberto. They were from the same little town in Bahia. When João went to Rio, he called my dad and said, "Come down." And there he befriended João Donato, [Antônio Carlos] Jobim and all the [bossa nova] guys. He made two records in the late '50s. He became an accompanist, a writer of songs and jingles, and a studio owner. He was beautiful, but he just couldn't handle the stage thing. With the *Duos* albums, I feel I am continuing my father's legacy in a way, because I play in this duet format. This is what I do, and this is what he did.

Which artists influenced your singing style?

LS: With Brazilian [music], of course, João Gilberto. My father, of course. Elis Regina, Gal Costa, Elizete Cardoso, Leny Andrade. In American music, we listened to a lot of Sinatra at my house, I listened to Ella quite a bit and Carmen [McRae]—my father was a big fan of hers. And I listened to a lot of Joni—even though I didn't understand what she was saying, I understood the sound. And Chet Baker, too.

When you were entering Berklee, did you know that you wanted to be this kind of a musician—a composer, and not just a singer?

LS: Most definitely. At the time, I was enamored by the idea of being a bandleader, like Maria



BOB WALLENSON

Luciana Souza in São Paulo

Schneider or Toshiko. Carla Bley, Steve Swallow, Scofield, Gary Burton—I loved them. A part of me also loved Sarah and Ella—Ella because she could scat—and Frank because the pitch was ... *ridiculous*, the phrasing was *insane*... he swung so hard. I mean, he had 17 musicians accompanying him and he was the hardest-swinging musician in the band. That's what I wanted to do—I wanted to sing on that level. The only way I could get there was to go through the *musician* path.

[Klein joins us. He describes meeting Souza for the first time backstage at the L.A. Philharmonic, after she had performed as a featured soloist in a work written by his childhood friend, pianist/composer Billy Childs.]

Larry Klein: Billy had actually told me about Luciana previously, saying, “There’s this singer, this girl Luciana Souza, and she’s *bad*,

man.” I went to the concert, and while I was sitting there listening I just thought, “Holy cow, who is this woman?” Everything about her—I was really impressed.

LS: And he courted me incessantly for weeks.

LK: I did *[laughs]*. So, because [I went] as a last-minute thing, I had called a friend of mine ...

LS: ... who was a model! *[laughs]*

LK: Actually, an actress. But she was a *friend friend*, you know? During the performance, I leaned over to her and I whispered, “This woman is amazing!” So then we go backstage, and [my friend] elbowed me and said, “Talk to her.” I spoke to Lu, and she knew a bit about my career. I told her, “Well, I’m going back and forth to New York, working on this record [Walter Becker’s *Circus Money*], so maybe we can get some coffee.” After the concert, I called Billy right away and asked for her number.

Eventually we started emailing and got to know each other.

Luciana, you produced your own albums for years. What has changed in the way you make your albums, now that Larry is producing?

LS: Everything has changed. Larry is a great intellect, and I respect him so much as a musician. He knows so much and hears so much. My process of recording changed drastically with Larry. When we did *The New Bossa Nova* in 2007, we did it in New York with all the players that I knew; nobody that you usually use in L.A. And Larry was very respectful of that. But one thing shocked us all: As jazz musicians, you rehearse outside the studio, then you go into a studio, and do one or two days of recording. But we were in the studio for four or five days, which was a luxury I never had before. Larry made us do multiple takes of everything—to the

point where we were exhausted. And at the same time, I was reading [Marshall Fine's] biography of John Cassavetes, called *Accidental Genius*. [Cassavetes] talks about rolling tape for 16 hours and doing the same scene 80 times. The actors talk about him being just vicious, you know? They think they've done it all, they're exhausted, and they're still acting. When asked why would you do that, Cassavetes said, and I'm paraphrasing, "If you roll enough tape, finally you get to the humanity—it seeps through the acting." It took me reading that to understand going into the studio with Larry.

LK: I'm always looking for when a singer or instrumentalist reaches the point of what a Taoist would call "no mind." Often you see their eyes roll up in their head ... where they lose self-consciousness. They're not playing to show anyone anything. They're hearing the lyric and how it corresponds to the melody, the architecture.

LS: I learned so much. I had never thought that [approach] was good or that it would bring anything new. But I was deeply surprised. I don't question things anymore.

Larry, how does your experience producing Lu compare to working with other singers, including Joni Mitchell?

LS: You want me to leave?

LK: No!

LS: I'm kidding! [laughter]

LK: What I do is a very mysterious, intuitive process for me: to take an artist who is, in Lu's case and in Joni's, incredibly accomplished, who already functions on a very high level, then find what is needed to take the music up a couple of notches. It's almost like being a Zen abbot or ninja—when it's done well, it's invisible. But I have to tell you something about the comparison between [producing albums for the two singers]: Lu benefits from a lot of the mistakes I made during the time I was working with Joni. A lot of my work with Joan was during a time when I was learning about how to do this job right. How to do it in a way that came from this place ...

... in a way that really supports the artist?

LK: Yeah, and man, she would ... the equivalent of *smack* me if I screwed up and said something at the wrong moment that was counter-productive. You know, she was one of my real teachers in regard to how to do this job with your heart in the right place and with this sense that everything you say and do is going to have an impact on the room and on the music.

LS: And I benefit from his experience. I haven't worked as much as he has, and I haven't even lived as much as he has. Why shouldn't I at least listen to what he has to say? We may have disagreements, but about 100 percent of the time he happens to be right [laughs].

Let's talk about *Duos III*. Why a trilogy of *Duos* albums, and will there be a fourth?

LS: I think three is a good number. I had my dad on the first one, and Romero and Marco,



who returned on *Duos II* and *III*. Romero is, if anything, crazier and more free—I adore him. Marco has evolved as a player and a writer. And Toninho Horta, he's the pinnacle—he's one that I really wanted to connect with. I'm sort of realizing my dreams.

How is *Duos III* different from the previous two?

LK: My agenda was to make this record a little more immediate, to have it feel just a little rawer than the other two records, and give the listener the feeling that you are in the room ... hearing things crunch and squeak. One of the things I love about a lot of the bossa nova records of the late '50s and early '60s is that you hear the character of the room. You hear things that, from an audiophile perspective, are unintentional.

[We stop to listen to several tracks from *Duos III*, including "Chora Coração," featuring Pereira's guitar accompaniment.]

LS: "Chora Coração" means "Cry, Heart." Marco follows so beautifully. We both played with our eyes closed. He would hear where my breath was going and he would just follow. That takes enormous trust. If you listen with headphones, you can hear his breath—he's breathing with me.

LK: Marco is an exquisite technician. He is almost as much of a classical guitarist as he is a Brazilian guitarist. For me, the way you guys are playing together, it's the most organic and human thing that I've ever heard him play.

LS: He said he cried when he heard it.

The *Book Of Chet* embodies something you told me you learned from your father—how to be quiet around music and to value silence as much as sound.

LS: I continue to research sound and silence. I'm just as interested in what's being played as in what's not being played.

Yet there's plenty going on in *The Book Of Chet*.

LS: Yeah, but it's very minimal. Sometimes you sing a song so many times you don't even know what it's about. Our idea, Larry's and mine, was to really slow everything down so much, and make it so pure and so simple, that

you have no choice but to actually listen to these words, this melody and this harmony—and to the sound of the bass and guitar. Everything Larry Koonse plays matters. Every bass note has great importance to the song. It's not just passing [chords] and showing off—there are no excesses. We literally went through the charts and took chords out.

Why did you decide to do *Chet* with a guitar trio?

LS: I've been playing with Larry Koonse since I moved to L.A. He played on *Tide* so beautifully. He's so professional and intelligent, so willing to adapt and learn. I've been playing with him and Dave Piltch, doing little trio things here and there. So when it came time to do this record, I told Larry, I want to use Koonse and Piltch. Then I asked Larry to suggest a drummer. Larry said, for this music, you would really like Jay Bellerose. I went to Berklee with him. He's delicious to work with.

These guys are so restrained, it's like they're on another planet.

LS: We drugged them and locked them in a closet [laughs].

LK: They're used to working with me, so I've conditioned them to distill things down to absolute essence.

[We listen to the song "Forgetful" from *The Book Of Chet*.]

LK: Lu is singing the tenor line. You hear how the over-note creates tension? [He points out Koonse's high, bell-like guitar tones layered on top of his off-beat comping.] If that were a Claus Ogerman arrangement, those would be woodwinds up there.

Why did you decide to just do ballads?

LS: Chet sang mostly ballads. It was clear that it was going to be a record of ballads.

LK: Up-tempo for Chet was medium.

LS: So we were all in that quiet, really soft, slow thing for three days. It was ...

LK: ... like an altered state.

LS: When we were going home, it was like everybody was levitating. It was like another planet.

[We listen to "I Get Along Without You Very Well."]

I love the way Koonse sketches out the chords with just a couple of notes.

LS: Two notes—that was [Klein's] idea. That's all you're allowed. But what other musician would accept that—and embrace that? Not just, "OK, I'll do it," but, "I'll love it." He loved it—he was transformed; we were all changed.

It says so much with so few notes.

LS: And sadness is a bit like that. You know, there's sadness that's sobbing loud; and there's a sadness that just sits somewhere in your body where you hold it in your shoulders, or the back of your throat. I think Chet had a lot of that.

LK: That's the deepest sadness—that is very quiet or silent, that just sits inside all of us. Whatever that vein is that gets formed in all of us, probably very early, some kind of deep heart-break or sadness that sits there. I think that's why you often hear artists talk about trying to write the same song over and over through your life. That same thing [is happening] in this song. Or when you talk about Chet, there's this place inside him, and this song gets at that. Miles, too.

LS: Absolutely, yeah.

LK: You always hear that place that his pathos and his melancholy came from.

LS: And [this sadness] has nothing to do with happiness—it's not in contrast.

LK: It's *saudade*, right?

LS: Yes. It's a companion. It lives in you. Happiness is something you look for; and there's a tone that can also be present in your life, of searching for it and looking for it. But I think sadness lives in people. It's just there.

And that's why you were drawn to these songs, most of them about heartbreak and lost love?

LS: Not all of them; there's some hope in there. Obviously I'm in a healthy, loving relationship. [We have] a lovely, beautiful, healthy son. So it has nothing to do with that. But it is a part of everyone, as much as we want to deny it.

I guess it's not heartbreak exactly; it's more a sense of longing.

LS: Exactly. And a beautiful sense of sadness.

LK: I always think of this Kafka quote, that "art is the axe for the frozen sea within us." I always keep that in my mind. Somebody once asked Miles why he didn't record for all that time—you know, that period where he stopped recording. And he said, "It's too personal."

Looking at your evolution as a recording artist, do you have a sense of paring things down to their essentials over the years?

LS: It's a natural thing. Things take time to reveal themselves. And records reflect life experience—they may take years to make. Think of Herbie—he made amazing records growing up, in middle age, and now that he's a more mature, 70-year-old man, he's still making beautiful

records. Maybe they incorporate different styles of music that some people may be critical of—he's not pure jazz, it's not the Miles thing.

He's just not that interested in categories.

LS: He's interested in *music*. Most great musicians are not interested in [categories], anyway. Wayne [Shorter] is not interested in that.

There's a quote in *Footprints*, Michelle Mercer's biography of Wayne Shorter, in which he says, with regard to Joni Mitchell, "They don't even have a name for what she does anymore."

LS: Exactly! People used to always ask, "In which bin in the record stores are they going to put your record? How should we classify it? Is it world music? Is it Brazilian? Is it jazz?"

How do you respond to a question like that?

LS: I don't know—it's not *my* question. If you're the marketing guy, you figure it out—put it in both, how about that? I think that's what iTunes does. That's the beauty of the Internet—there's no limit to how much information you can have, so you can be Brazilian, you can be jazz, you can be world. All of the above. **DB**

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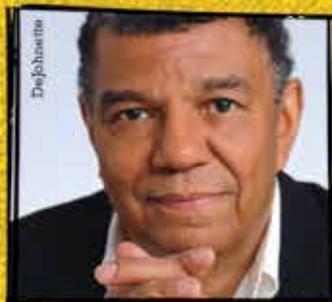
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Joey Calderazzo (left), Eric Revis, Branford Marsalis and Justin Faulkner



Branford Marsalis Quartet
Four MFs Playin' Tunes

MARSALIS MUSIC 0018

★★★★★

I've sometimes come away from the Branford Marsalis Quartet thinking, my God, this guy is so amazing—he can do anything—why don't I care? In the advance notes for *Four MFs Playin' Tunes*, the saxophonist suggests that in the past he had a tendency to privilege "concept" over "song," an approach he says he has abandoned. This warm, approachable, often playful album lets the music breathe. It's a welcome change.

The historical range is impressive, from New Orleans to New Thing. Marsalis is a sneaky punster, so it's no surprise when the whimsical "Brews," by bassist Eric Revis, turns out to be a 16-bar blues in three. Revis scores again with the churning "Maestra," Marsalis' low-register soprano deepening the reverie. On Thelonious Monk's "Teo," Marsalis tips his hat to "Willow, Weep For Me," and his clipped staccato recalls Coleman Hawkins and Sonny Rollins.

The mood turns Fauvist on pianist Joey Calderazzo's captivating "As Summer Into Autumn Slips," a gloss on Emily

Dickinson's quiet nod to mortality, a theme that may also have inspired Marsalis' "Endymion," though from the frenzied side of that argument, as the saxophonist breaks tone on a Salvation Army-like melody echoing Albert Ayler. The rhythm section takes an unorthodox approach on this tune, seemingly playing in two different meters. But even when traditionally integrated, their mood is dark, spare and intense, thanks in part to 22-year-old Justin Faulkner. Not as domineering as Jeff "Tain" Watts, whom Faulkner succeeded three years ago, he proves equally energetic and nimble on his first recorded appearance

with the quartet. Calderazzo sizzles, adding dappled light to the quick brush work of Marsalis' "Whiplash." Revis walks, runs, gallops and vamps, waxing warm and rich on his solo on "My Ideal."

Marsalis caps the album with a tribute to Sidney Bechet. Who else could reference Bechet, Hawkins, Coltrane, Rollins and Ayler—and Dickinson—in the same hour and still sound like himself?
—Paul de Barros

Four MFs Playin' Tunes: The Mighty Sword; Brews; Maestra; Teo; Whiplash; As Summer Into Autumn Slips; Endymion; My Ideal; Treat It Gentle. (66:30)

Personnel: Branford Marsalis, tenor and soprano saxophone; Joey Calderazzo, piano; Eric Revis, bass; Justin Faulkner, drums.

Ordering info: marsalismusic.com

PAT METHENY

CHRIS POTTER BEN WILLIAMS ANTONIO SANCHEZ

UNITY BAND

Pat Metheny *Unity Band*

NONESUCH 531257

★★★★

Where in the past Pat Metheny records have on occasion made me long for more diversity, *Unity Band* tips the scales in the other direction. A veritable Metheny sampler, this fine CD does rely on the band's togetherness, but it's a showcase for the guitarist on his various axes, and it's also a barometer of one's taste in Metheny.

I could have been quite happy with more music configured in the manner of the opening track, "New Year." Here, with Metheny on nylon string acoustic, is the most direct music on the date, starting with the gorgeous unaccompanied opening and continuing as the group joins him, Chris Potter's majestic tenor sounding tender against the leader's lithe

lines and perfectly complementary chords. A whole disc like this would be splendid.

Closest relative is the steel-stringed acoustic "This Belongs To You," also lovely, a ballad with a hovering sort of melody, and "Then And Now," with lightly amplified electric, another ballad with an ambiguous feel, exploring depths that Metheny's so adept at plumbing. "Interval Waltz," which features nimble electric fretwork that will tickle Metheny fans to the core, also combines moods, throwing a little darkness into the generally optimistic outlook. Potter moves back and forth between tenor and bass clarinet on the bubbling "Come And See." Metheny's always been a good storyteller, and "Leaving Town," also on electric, is as narrative as can be.

The more indirect parts of *Unity Band* work to various degrees. The guitar synth workout "Roofdogs" sports a disposable theme and self-spawning harmonies, rather Jean-Luc Ponty-ish in sonority, which sounds mildly off-putting. A somewhat self-consciously avant moment is presented on "Signals (Orchestrion Sketch)." Built around a tinkling percussion loop, which, like the repeating snippets of various other instruments, was made live in the moment, it starts with some brilliant timbral combinations before leaping into the loop and building into a weirdly magical aggregation, a pantone colorwheel come to life.

—John Corbett

Unity Band: New Year; Roofdogs; Come And See; This Belongs To You; Leaving Town; Interval Waltz; Signals (Orchestrion Sketch); Then And Now; Breakdealer. (65:05)

Personnel: Pat Metheny, electric and acoustic guitar, guitar synth, orchestrionics; Chris Potter, tenor and soprano saxophones, bass clarinet; Ben Williams, bass; Antonio Sanchez, drums.

Ordering info: nonesuch.com

Cyrus Chestnut Quartet *The Cyrus Chestnut Quartet*

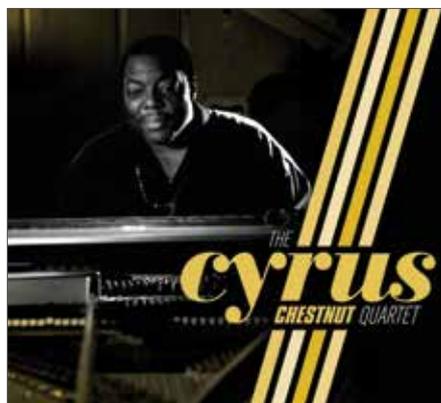
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★★★★½

This is billed as the pianist's first CD with "his own quartet." But Cyrus Chestnut—who, true, has recorded primarily with a trio over 20 well-documented years—has performed with so many different musicians, it hardly seems novel to find him anchoring a quartet.

Taking tenor saxophonist Stacy Dillard into his working group, however, was smart. On a couple of tracks they dance with an old-fashioned force without ever sounding old-fashioned. Chestnut seems eager to give Dillard a wide berth, and the opening tune is largely his baby. Duke Jordan's hard-bop semi-standard "No Problem" is a minor-key, 44-bar theme that gives him the right tempo and pathways to present his rugged, straight-up grace. He's equally confident on "What's Happening" by trio bassist Dezron Douglas.

Chestnut has a long history of favoring gospel and blues. But this time the church doors sound closed. The material is mostly his own, fairly sophisticated, and owes little to those fundamentals, except the blues. "Mustard" is a generous,



after-midnight lament that's about as fundamental as the blues gets. It begins and ends with a somber bass vamp reminiscent of the earliest recorded bass solos and moves through a simple two-note line hardly worthy of the word "composition." But simplicity is no sin when it reminds us that the fundamentals are still fertile, if familiar.

—John McDonough

The Cyrus Chestnut Quartet: No Problem; Annibelle Cousins; Dream; What's Happening; Waltz For Gene And Carol; Solace; Indigo Blue; Mustard. (54:14)

Personnel: Stacy Dillard, tenor and soprano saxophones; Cyrus Chestnut, piano; Dezron Douglas, bass; Willie Jones III, drums.

Ordering info: cyruschestnut.net



Brooklyn Jazz Underground *A Portrait Of Brooklyn*

BJU RECORDS 035

★★★★½

Brooklyn has lots of improvisers living in its neighborhoods, and their recombinant bonding is perpetual. The members of the Brooklyn Jazz Underground are all bandleaders on the 718 scene, but they've united to share their skills and see where their discrete chemistry might take them. Turns out it's a place both provocative and pretty.

Drummer Rob Garcia, bassist Anne Mette Iversen, trumpeter David Smith and reed players Dan Pratt and Adam Kolker united as the BJU to share ideas, and the shows they've clocked in the past couple of years have helped refine their knotty post-bop book. On *Portrait*, each member contributes as composer, and the material never seems particularly disparate. The grace that marks Kolker's forlorn "Totem" has something in common with the agitation that fuels Smith's "Starr St." And though they're certainly tight, the depth of their blend becomes more evident as the music becomes looser. Kolker's "JV" is a freebop nugget and one of the disc's zeniths, its Ornette Coleman-ish tumbling requiring everyone to be in the right place at the right time. Garcia's "1898" is rich with melody, and even though Smith gives it a sweet trumpet solo, what dominates is the theme's aura and the élan the band brings to it. It's a vivid piece—a series of sighs that broker a wistful spirit. Iversen's "The Cherry Bees" isn't exactly a ballad, but like Dave Holland's "Conference Of The Birds," its meditative lilt (bolstered by a blend of flute and clarinet) provides a bittersweet vibe.

Perhaps the disc's essence comes at its summation. Pratt's "The Cyclone" is a burner with plenty of twists and a big jolt of physicality via Garcia's punctuation—a perfect analogy for the Coney Island roller coaster that lends the tune its name. Hanging on tight is recommended.

—Jim Macnie

A Portrait Of Brooklyn: Starr St.; Buttermilk Channel; JV; King; 1898; Osgood In Brooklyn; The Cherry Trees; The Hill; Totem; The Cyclone. (61:02)

Personnel: David Smith, trumpet; Adam Kolker, tenor and alto saxophone, bass clarinet, flute; Dan Pratt, tenor saxophone, flute, clarinet; Anne Mette Iversen, acoustic bass; Rob Garcia, drums.

Ordering info: bjurecords.com

The Hot Box

CD ▾ Critics ▸ John McDonough John Corbett Jim Macnie Paul de Barros

Branford Marsalis Quartet <i>Four MF's Playin' Tunes</i>	★★★★	★★★★½	★★★★	★★★★
Pat Metheny <i>Unity Band</i>	★★½	★★★★	★★★	★★★★½
Brooklyn Jazz Underground <i>A Portrait Of Brooklyn</i>	★★★	★★★★½	★★★★½	★★★
Cyrus Chestnut Quartet <i>The Cyrus Chestnut Quartet</i>	★★★★½	★★★★½	★★★	★★★★

Critics' Comments

Branford Marsalis Quartet, *Four MF's Playin' Tunes*

Nice to have the rhythm section back after 2010's duo CD. Adds credibility to the attitude of the title and fire to "Teo" and "Whiplash," whose rocking bass and drum work boils. "Endymion" is a bit crowded and rushed, and "Summer" too sleepy. But you'll like hearing "My Ideal" blossom. —John McDonough

With a cocky title like that, you'd better deliver the goods. What it means is confidence to the point of ultimate relaxation, but without losing necessary tension. That's this disc in a nutshell—everything top-shelf, Marsalis' tenor (especially) sounding so supple it's almost funny, the band cavorting with ease throughout the program. —John Corbett

The band's collective coordination should be envied by working outfits everywhere. They're physical on the burners, convincingly mystical on the weepers and know how to push each other's buttons. —Jim Macnie

Pat Metheny, *Unity Band*

There is a shrill throb to much of this music—an over-eager quality, like Shakespeare played too broadly. Potter's strident crescendos often seem unearned, more energy than essence. Metheny is a man of many sounds and faces, all crafted with intent—some lovely and mellow, some oddly vapid. —John McDonough

I'm a fan of potpourri, but this amalgam of approaches—romantic, abstract, noodly, explosive—never particularly gets its arms around the cohesiveness it deserves. And some of Metheny's guitar-synth textures tilt towards cheese. —Jim Macnie

Entering the warm flow and perfect skin of Metheny's sound kingdom is always a pleasant shock, like lowering into a hot springs. The purposeful opening of this album, "New Year," is no exception. Metheny's weakness for dog-and-pony shows of his inventions can be tiresome, but surprisingly, the chime-filled, multilayered composition "Signals" is as good or better than any track on this album. —Paul de Barros

Brooklyn Jazz Underground, *A Portrait Of Brooklyn*

A clever chamber quintet with its own politely quirky ensemble pieces. "JV" has the jagged dissonance of early Ornette. Others, a fragile, offbeat charm in their slinking contrapuntal weaves ("Cherry Bees"). Some are merely nondescript ("1898"). Like the West Coast cool of the '50s, the music feels smart but restrained in its intelligence. —John McDonough

Some beautifully crafted and passionately played music, moving in disparate directions as befits a collective effort like this. Most immediately striking are Adam Kolker's two entries, especially the delirious "JV," which evokes '60s New Thing without resorting to stereotypes. The playing is focused, but so is the writing, which effectively moves through many modalities, be they heavy funk or soul-jazz or post-Shorter, post-Holland mainstream. —John Corbett

I happened to be at Sycamore when this group came together to premiere this music they'd composed; hearing it again is an unexpected bonus. The piano-less format exposes the three horns' counterweaving chamber lines to good advantage. And while all the writing is journeyman sturdy, saxophonist James Kolker's more adventurous "JV" and "Totem" are standouts. —Paul de Barros

Cyrus Chestnut Quartet, *The Cyrus Chestnut Quartet*

Chestnut has tried some wacky stuff over the years, but here he's in as straightforward a context as one could imagine—nothing tricky, just a sturdy foursome working out. Dillard's got a big, majestic, soulful sound, less convincing on soprano, while Chestnut sounds fine supporting a horn. —John Corbett

The superb pianist makes OK albums, and this is one of them. As usual, it's a déjà vu disc—haven't we heard this all before? His genuflection to existing templates removes the shine of the otherwise strong mainstream swing. Big plus: Stacy Dillard. —Jim Macnie

Chestnut has always felt like he was overplaying, especially solo and in trio, so perhaps the addition of soulful tenor saxophonist Stacy Dillard has been liberating. The husky pianist delivers concise, lyrical—sometimes bluesy—lines without over-embellishing or trying to impress. The result is warm, swinging, friendly jazz. —Paul de Barros



MICHAEL FEINBERG
THE ELVIN JONES PROJECT
SSC 1325 / IN STORES 9/11
iTunes.com/MichaelFeinberg

The classic John Coltrane Quartet of the 1960s was one of the most influential ensembles jazz has heard.



The group's influence has continued to spread in the world of contemporary jazz, as new generations of performers have trolled the Quartet's catalog and those of its illustrious sidemen.

Twenty five year old bassist/bandleader Michael Feinberg was particularly inspired by the core of Coltrane's rhythm section: drummer Elvin Jones. While he perused his favorite drummer's catalog, Feinberg found himself drawn to the interplay the legendary percussionist had with a multitude of bassists.

The Elvin Jones Project was inspired by the relationships that Jones established with bassists Jimmy Garrison, Gene Perla, George Mraz, Richard Davis and Dave Holland. As Feinberg was set to channel the vibe of these various bass players, he enlisted the great drummer Billy Hart to substitute for the deceased Jones. Two years younger than Jones, Hart had a close, brotherly relationship with the drummer. Feinberg chose Hart for this project because he felt that Hart played with a similar style as Jones, with an emphasis on the 1 while most drummers focused on the 4.

The other members of Feinberg's ensemble include saxophonist George Garzone - who co-produced the record and who had once played with Elvin - and trumpeter Tim Hagans featured as a well-seasoned frontline, while the up and coming Leo Genovese - a member of Esperanza Spalding's ensemble - holds down the keys.



Available on
iTunes



Lage Lund Four *Live At Smalls*

SMALLS LIVE 0025

★★★★

Considering song titles like “Circus Island” and “Circus Blues,” one could be forgiven for assuming that the music on guitarist Lage Lund’s *Live At Smalls* would mirror the madness and sensory overload of an experience marked by fire-eating and freak shows. Instead, listeners are introduced to a subtle, moody world built on warm, yearning melodies and casual heroics. *Smalls* sounds like the soundtrack to a late-night stroll, not a day under the Big Top.

The softness and delicacy of *Smalls* is also surprising considering the leader’s educational pedigree. Lund is a graduate of Berklee and Juilliard, but his compositions are hard-

ly the busy, overly complicated experiments one expects from an academic. Instead, they’re pretty and simple, if a bit off-center, skillful combinations of transparency and quirk.

Over a bed of clapping rim shots and sturdy, conversational bass, “Circus Island” investigates gorgeous and unsettling written ideas before setting pianist Pete Rende and Lund loose on questing improvis. The album-opening “Strangely” isn’t weird, but determined, with Lund’s confident, thoughtful guitar circling and darting around his band’s support. Rende’s three-minute solo piano intro to “Soliloquy” is hopeful but sad, his lucid single-note lines dissolving into bittersweet harmonies. “Soliloquy” contains a strong, greasy solo from Street, the low-ender’s deep tones spiraling and singing in between Rende’s lush chording and Marcus Gilmore’s gentle brushwork.

Despite excellent ensemble work, some of the album’s most breathtaking moments are when you can just focus on Lund’s guitar. For about 15 seconds towards the end of “Strangely,” Lund’s earnest harmonies are heard in duet with little more than root notes from bassist Ben Street, and the effect is like a hot cup of tea on a chilly afternoon. And for about a minute at the end of Jim Hall’s “All Across The City,” one is privy to Lund’s luxurious solo guitar work, an embarrassment of wandering chords out for their evening walk.

—Brad Farberman

Live At Smalls: Strangely; Circus Island; Party Of One; All Across The City; Intro To Soliloquy; Soliloquy; Circus Blues. (61:32)

Personnel: Lage Lund, guitar; Pete Rende, piano; Ben Street, bass; Marcus Gilmore, drums.

Ordering info: smallslive.com

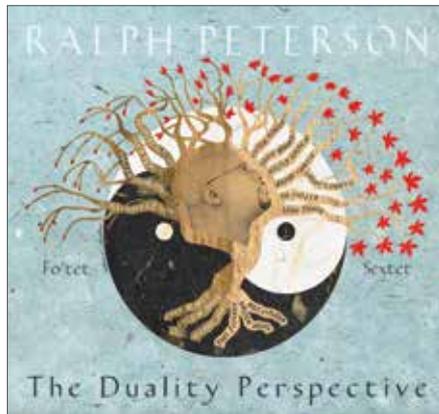
Ralph Peterson *The Duality Perspective*

ONYX 002

★★★★½

Ever since his masterful ’80s/’90s Blue Note titles, including *V*, *Volition* and *Art* (which remain out of print), Ralph Peterson has been renowned as a rhythmic storm bringer. Peterson’s combustible drumming recalls a cross between Art Blakey, Michael Carvin and Elvin Jones. Peterson scalds rhythms clean where most handle them like good-natured puppies. This hasn’t always served him well. He’s overplayed on some gigs, leaving a cloud of stunned audience members in his wake. But he has matured through without losing his fire.

The Duality Perspective is a culmination of his many years as a composer, drummer and teacher. His familiar arrangements of crisscrossing rhythms, floating melodic themes and percolating soloing spaces are typically augmented by his favorite foils: vibraphone and alto saxophone. *The Duality Perspective* features Peterson’s “Fo’Tet” and sextet, somewhat interchangeable groups that find the drummer expressing similar themes in different configurations. Peterson still composes knockouts



like “One False Move” and “Princess,” but his new ballads are lovely. Like Blakey, Peterson possesses a gritty, garrulous, inspiring style. Equally so, his groups are tested-by-fire vehicles exposing new talent.

—Ken Micallef

The Duality Perspective: One False Move; 4 In 1; Addison And Anthony; Bamboo Bends In A Storm; Princess; Coming Home; Impervious Gems; The Duality Perspective; You Have Know Idea; Pinnacle. (67:23)

Personnel: Joseph Doubleday, vibes; Alexander L.J. Toth, Luques Curtis, bass; Felix Paiki, clarinet, bass clarinet; Zaccai Curtis, Victor Gould, piano; Sean Jones, trumpet; Walter Smith III, tenor; Tia Fuller, alto and soprano saxophone; Bryan Carrott, marimba; Reinaldo Dejesus, percussion; piano; Ralph Peterson: drums.

Ordering info: onyxmusiclabel.com



AIMToronto Orchestra *The Year Of The Boar*

BARNYARD RECORDS 0322

★★★★

This is the studio debut for a group assembled at the 2007 Guelph Jazz Festival by soprano saxophonist Kyle Benders, initially to interpret Anthony Braxton’s music. The repertoire expanded to include pieces by Benders, Justin Haynes, Joe Sorbara and vibraphonist Germaine Liu.

Tightly synched a cappella horns scamper like the eponymous boar at the outset, before the whole ensemble joins. A shriek from Christine Duncan precedes hog-like rasps from soprano and assorted reeds before a count-in to a jovial line out of a Dutch fanfare brass band book. A landslide of long tones ensues, coming to rest in an oasis of pastoral guitar and whistling. Clearly through-composed and cued, nonetheless far from a predictable ride.

Brender’s “Fields” generates brooding electrical currents with arco buzz and shimmering long tones before an incredible tinkling—like thousands of amplified glass cockroaches—heralds percussionist Sorbara’s “Rendered In Desperation.”

Pristine recording by Jean Martin at Toronto’s Canterbury Music abets the wide dynamic range of the ensemble, which can hold much in reserve, unlike other groups its size.

The personnel may comprise contemporary music specialists more than jazz-based improvisers, restricting solo indulgence. There’s remarkable clarity of purpose, even in paraphrasing histrionics backing Duncan’s demented rants during “Follow Line Flow Line,” which concludes spookily with creepy strings, key pops and deadened piano keys. Liu’s “Cross Fading Accents” comes at you like some off-course threshing machine.

—Michael Jackson

The Year Of The Boar: The Year Of The Boar; Fields; Rendered In Desperation; Follow Line Flow Line; Cross Fading Accents; Thru And Through; Is It Better When I Do It Like This? (68:41)

Personnel: Kyle Benders, soprano saxophone; Evan Shaw, alto saxophone; Christopher Willes, tenor saxophone; Ronda Rindone, clarinets; Rob Piilonen, flute; Nicole Rampersad, trumpet; Steve Ward, trombone; Ken Aldcroft, guitar; Simeon Abbott, piano; organ; Christine Duncan, voice, theremin; Mika Posen, violin; Tilman Lewis, cello; Pete Johnston, double bass; Rob Clutton, double bass, banjo; Germaine Liu, vibraphone, percussion; Nick Fraser, Joe Sorbara, drums and percussion.

Ordering info: barnyardrecords.com

Wadada Leo Smith's Long-Term Perspective

The civil rights struggle holds a pivotal place in the history of the United States, and many jazz musicians lent their voices to the chorus that called upon the country to make good on its promise of freedom and justice for all. Billie Holiday protested lynching with "Strange Fruit," Charles Mingus meditated upon integration and wire cutters, and Max Roach and Abbey Lincoln demanded Freedom Now! Trumpeter Wadada Leo Smith, a septuagenarian who was born and raised in Mississippi, lived through the struggle: the 19-part, four-disc suite **Ten Freedom Summers (Cuneiform 350-353; 73:21/66:08/68:00/67:32 ★★★★★)** is his response. Smith integrates his work in the jazz and classical spheres, and takes his long-standing practice of using his music to reflect upon influential historical figures to its logical conclusion by representing key figures, moments and issues from the defining social, ethical and spiritual conflict of his lifetime. It also frames that conflict within a larger struggle for justice by including pieces named for Dred Scott and the events of Sept. 11, 2001. The project has also been a long time coming: Smith composed a tribute to his home state's slain civil rights activist Medgar Evers 35 years ago (originally intended for the late trumpeter Leroy Jenkins). He took on composing several other pieces that make up this suite as his major focus throughout the past three years.

Ten Freedom Summers features two groups that have worked with Smith for longer than a decade; his Golden Quartet/Quintet with pianist Anthony Davis, bassist John Lindberg, and drummers Pheeroan akLaff and Susie Ibarra, who switch off or collaborate depending on the rhythmic needs of each piece, and the Los Angeles-based Southwest Chamber Music. The two ensembles mostly perform separately, although they do successfully integrate at some point on each CD. The jazz combo invests pieces like "Freedom Summer: Voter Registration, Arts of Compassion and Empowerment, 1964" and "The D.C. Wall: A War Memorial For All Times" with musical purity and emotional complexity; for example, the trumpeter's solo evokes consternation and sorrow while the pianist grounds the music with a bedrock of churchy strength. Smith's playing runs the gamut from slow-bubbling daubs to stark, keening lines, and its force belies the old saw that age is unkind to brass players' chops.

Strings and woodwinds dominate Southwest Chamber Music's performances, and their lucid renderings of Smith's intricate, lengthy scores are just as fluid and affec-



tively multi-layered as the Golden Quintet's. The shifts between the two groups creates a discontinuous listening experience that poetically expresses a divided nation, but also puts significant demands upon the listener to follow the sometimes thorny music's changes for four and a half hours. In concert, Smith staged it over three nights, and listeners might consider doing something similar with the recorded version.

Ordering info: cuneiformrecords.com

Ten Freedom Summers is a consummate American project, but Smith is an inveterate international traveler who has made some of his best music with players from other countries. **Ancestors (TUM 029; 60:11 ★★★★★ 1/2)** was recorded in Finland with the South African drummer Louis Moholo-Moholo. It is the latest in Smith's series of duo recordings with drummers (he has also performed and recorded recently with German drummer Gunter Sommer). There is no better place to hear his subtle shadings of feeling and sound than in this stripped-down setting. Moholo-Moholo is, like Smith, an elder who is still in his prime. After spending more than 40 years in European exile, during which he energized London's jazz scene and contributed to the evolution of a non-jazz-based free improvisational language, he is now a bandleader in Capetown. His playing here references neither African nor jazz, but responds in kind to the essential spaciousness of Smith's playing.

Shifting from fleet, constantly permutating runs on the toms to vast, slowly fading cymbal strikes, he keeps the music in constant motion. The trumpeter, for his part, is as agile as a small bird, flitting from surface to surface, darting through the drummer's broad openings and drawing exquisite figures in the open air. **DB**

Ordering info: tumrecords.com

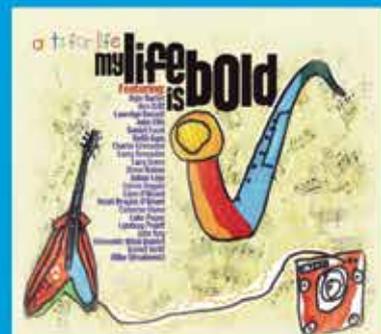


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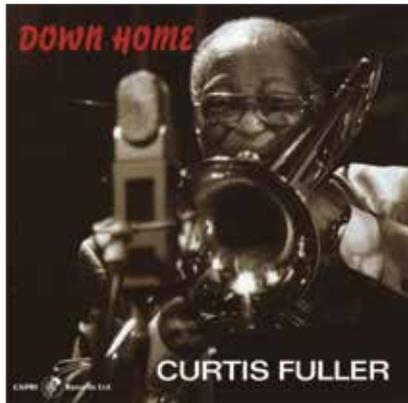
Curtis Fuller
Down Home

CAPRI 74116
★★★★

Trombone legend Curtis Fuller comes out of the gate swinging on his first studio album since last year's heart-wrenching *The Story Of Cathy & Me*, a musical homage to his late wife. Recorded with a Denver-based band he's worked with intermittently since 2005, *Down Home* pops with funky, swaggering horn lines, tight compositions and lots of soul.

Most tunes are drawn from Fuller's decade-spanning catalogue, though Chip Stephens' and Keith Oxman's originals fit in seamlessly. The title track's warm tones give rise to a series of memorable solos, including a muted and voluble Fuller improv and an insistently upbeat response from Stephens. A similar energy pervades the bass-forward "Nu Groove," as well as "Jonli Bercosta," which sets trumpeter Al Hood's hypersonic phrasing against billowing cascades of cymbal-heavy swing. Stephens' "C Hip's Blues" is an unexpected gem, set up and later consummated by a motif that deserves a role in a *Pink Panther* movie. Rainy-day ballad "Then I'll Be There For You" and Fuller's "Sweetness" round out the disc with thick emotion. —Jennifer Odell

Down Home: Down Home; Ladies Night; C Hip's Blues; Sadness And Soul; Nu Groove; Then I'll Be Tired Of You; Mr. L; Sweetness; Jonli Bercosta; The High Priest. (65:24)
Personnel: Curtis Fuller, trombone; Keith Oxman, tenor sax; Al Hood, trumpet, flugelhorn; Chip Stephens, piano; Ken Walker, bass; Todd Reid, drums.
Ordering info: caprirecords.com



Joey DeFrancesco
Wonderful! Wonderful!

HIGHNOTE 7241
★★★★½

The unfathomably prolific Joey DeFrancesco's 10th release for HighNote is a straight-ahead swinger, a breezy, casual trio encounter with guitarist Larry Coryell and drummer Jimmy Cobb. Not one of the three ever seems to break a sweat throughout the effortlessly agile session. The title tune opens with a moody bass pulse, but as soon as the trio bursts into the brisk melody the sunniness is unbroken for the remainder of the disc's eight tracks. Things slow down a touch for Duke Ellington's "Solitude," though even here the mood is wistful rather than truly melancholy. And the organ great may be having a slight laugh: His comping for Coryell at one point begins to sound like the chimes of an instant message conversation. A wry comment on the solitary engagement that passes for personal interaction in the modern world? The ever-chameleonic guitarist employs a clean, fluid tone for the occasion, articulating slinky twists and turns through Benny Golson's "Five Spot After Dark" and singing sweetly on "Love Letters." He also contributes a modal original, "Joey D," that inspires a volcanic solo intro from the titular organist at the outset. Cobb traipses lightly with a gentle swing, and clip-clops the trotting "Wagon Wheels" before the tune's old cowhand comes down with the blues, at which point he breaks out into a gallop.

DeFrancesco can't help but indulge his Miles Davis worship with the *Kind Of Blue* drummer, breaking out his soundalike muted trumpet for "Old Folks." The threesome indulge in a flat-out blues to end the date, but the easy camaraderie that characterizes this loose jam tune is evident on every one of the album's tracks. —Shaun Brady

Wonderful! Wonderful!: Wonderful! Wonderful!; Five Spot After Dark; Wagon Wheels; Solitude; Joey D; Love Letters; Old Folks; J.L.J Blues. (58:15)
Personnel: Joey DeFrancesco, organ, trumpet; Larry Coryell, guitar; Jimmy Cobb, drums.
Ordering info: jazzdepot.com



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Manuel Galbán
Blue Cha Cha

CONCORD PICANTE 33646
★★★★½

Manuel Galbán developed one of the most original instrumental styles in Cuban music, becoming one of that country's few musicians to choose the electric guitar over its acoustic counterpart.

One year before his death in July 2011, Galbán recorded one last album exploring the songbook that made him the musician he became. It's a broadly collaborative affair, with a scattering of vocal tracks among the instrumentals, and if it has a flaw, it's perhaps too smooth—the production sands off all the edges in this music, which is so beautifully played that it would be nice to have these elements presented more rawly. Galbán had a certain vision for this album, that it wasn't to give himself a showcase. —Joe Tangari

Blue Cha Cha: Pachito Eche; Tierno Amanecer; Bluechacha; Duele; Y Deja; No Te Importe Saber; Batuca; Alma Mia; Alma De Roca; Rumba De Angel; Bossa Cubana; Lluvias De Mayo.(41:11)
Personnel: Manuel Galbán, electric guitar; Robin Martínez, Roberto Garcia, trumpet; Carlos Luis Alvarez, Ivanovis Garzón, trombone; José Luis "El Chewy," tenor sax; Evaristo Denis, baritone sax; Efraín Ríos, tres; Jesús Cruz, acoustic guitar; Juan Antonio Leyva, wah wah guitar, Rhodes, arrangements; Emilio Morales, piano; Frank Rubio, double bass; Enrique Plá, drums; Andrés Coayo Batista, percussion; Jackeline Velli, Yasel Sanchez, Jannier Rodríguez, Sorí, backing vocals; Magda Rosa Galbán, piano, arrangements; Marcelo Mercadante, bandoneon; Eric Bibb, acoustic guitar, vocals; Lázaro Morua, harmonica; Omara Portuondo, vocals; Mirtha Batista, harp; Alejandro Rodríguez Tirado, cello; Roberto Garcia, fliscomico; Augusto Diago, Ariel Sarduy, Desiree Justo, Dania Gutiérrez, Iresi Garcia, Dagoberto González, violin; Adam Levy, electric guitar; Marta Salgado, Iresi Garcia, viola; Balaké Sissoko, kora; Rosa Passos, vocals; Trio Esperança, vocals; Gérard Gambus, vocal arrangements; Jose Antonio Rodríguez, flamenco guitar.
Ordering info: concordmusicgroup.com



Steve Davis
Gettin' It Done

POSI-TONE 8099

★★★

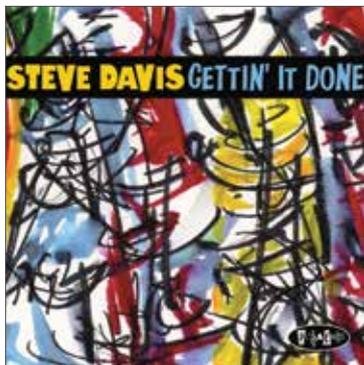
Trombonist Steve Davis' *Gettin' It Done* is a no-bones-about-it hard-bop record. Although it is well executed and full of solid playing and writing, it comes off as a little flat. While no writer can be in a player's head, the album sounds like the musicians took things a little too safe, put very little on the line and approached the date as if there were a safety net below them.

This being said, there are some fine performances. The title track has a tricky head that would be at home in any Blue Note hard-bop record. Alto saxophonist Mike DiRubbio, who possesses a big sound and liquid phrasing, opens the soloing with a series of measured statements. Davis develops a series of three-, four- and five-note motives, and trumpeter Josh Bruneau comes strong out of the gate with fire. Pianist Larry Willis effectively mixes phrase lengths, bookending his phrases with left-hand chords. The album's lone non-hard-bop cut, "The Beacon," is super funky. With a groove out of '70s soul, it almost sounds like something Stevie Wonder could have written. —Chris Robinson

Gettin' It Done: Village Blues; Gettin' It Done; Steppin' Easy; Sunny; Alike; The Beacon; Longview; Wishes. (57:12)

Personnel: Steve Davis, trombone; Mike DiRubbio, alto saxophone; Josh Bruneau, trumpet, flugelhorn; Larry Willis, piano; Nat Reeves, bass; Billy Williams, drums.

Ordering info: posi-tone.com



ECM

Marc Johnson
Eliane Elias
Swept Away

Eliane Elias piano
Marc Johnson double-bass
Joe Lovano tenor saxophone
Joey Baron drums

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David S. Ware
Planetary Unknown
Live At Jazzfestival Saalfelden 2011

AUM FIDELITY 074

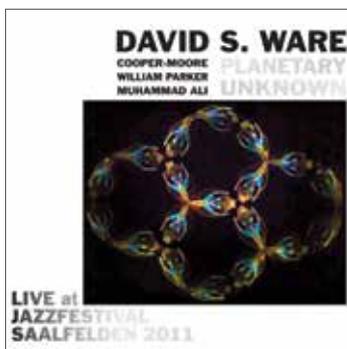
★★★★

David S. Ware's playing cannot simply be reduced to the John Coltrane-like qualifier often used to describe his approach to the tenor saxophone. Indeed, this live set by Ware and his band provides new insights on his working of ideas developed by Roland Kirk.

Ware's incredible stamina is a testimony to his resilience in overcoming the ailments that have plagued him in recent years. He adorns his phrases with a wide panoply of skronks and squeezes out elongated, almost ear-splitting, high-pitch notes from his saxophone that he modulates at will. Pianist Cooper-Moore is equally mercurial as he speaks in tongues through his instrument.

When they assume supportive roles, both Cooper-Moore and drummer Muhammad Ali display a rare level of musical intelligence and rely on the wide spectrum of their talents. Ali's inspired cymbal work also illustrates the band's concept of a powerful yet controlled drive that reinforces the quartet's tightness. And the glue is bass player William Parker, who turns in one of his best performances in recent years and displays relentless flexibility.

Four individualities, each capable of steering the music in one direction or shaping the music, an intuitive sense of placement, and a clear focus that prevents the band from getting carried away are enough to explain why *Planetary Unknown* is one of the strongest free-jazz units at the moment. —Alain Drouot



Live At Jazzfestival Saalfelden 2011: Processional 1; Processional 2; Processional 3. (66:56)

Personnel: David S. Ware, tenor saxophone; Cooper-Moore, piano; William Parker, bass; Muhammad Ali, drums.

Ordering info: aumfidelity.com



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Diego Schissi Quinteto

Tongos

SUNNYSIDE 1314

★★★★

Without a doubt, a friendly ghostly imprint of “Nuevo Tango” king Astor Piazzolla filters through *Tongos*, the fascinating and supple musical project from Argentine pianist Diego Schissi, a point he would happily acknowledge. But this jazz-infused and -informed—but not necessarily jazz-driven—suite of music channels the Piazzolla factor into a personal creative new direction, demonstrating the fresh and expanding possibilities of music grounded in tango and its instrumental traditions, with jazz lurking in the DNA.

Schissi studied jazz in the United States for a decade—playing with Tito Puente, Maria Schneider and others—before returning home in 1996 and discovering the rich musical heritage underfoot. He fell in love with Piazzolla’s music and tango. That inside-out trajectory can be detected in the idiomatic chemistry of his music, colored by elements of Piazzolla, Bela Bartok and Maria Schneider in a generous, cohesive mix.

—Josef Woodard

Tongos: Tongo 2; Liquido 3; Canción 4; Tongo 4; Liquido 5; Tongo 6; Canción 1; Intro Liquido 2; Liquido 2; Tongo 1; Canción 2. (42:00)

Personnel: Guillermo Rubino, violin; Santiago Segret, bandoneon; Ismael Grossman, guitar; Juan Pablo Navarro, bass; Diego Schissi, piano.

Ordering info: sunnysiderecords.com



George Gruntz/ NDR Big Band Dig My Trane, Coltrane's Vanguard Years (1961–1962)

TCB 31102

★★★★

Dig My Trane is the impressive handiwork of George Gruntz, leading and arranging for the stellar Hamburg-based NDR Big Band, and his *Trane* is a slick, sometimes straitlaced and altogether wowing big band variation on the Coltrane theme.

Gruntz's *Trane*, focused on material from the early '60s, involves clean-machined and selectively adventurous elaborations on Coltrane tunes and related standards.

Kicking off with the bold strokes and internally voiced charts of “Impressions” and “Moment’s Notice,” Gruntz peppers the shuffling swagger of “Blue Trane” with jagged and dissonant smatterings of notes and takes delight in thickening the melodic and harmonic plot of the old standby “Softly As In A Morning Sunrise.” But Gruntz’s “Giant Steps” is oddly straight; he opts to let the players (tenor saxophonist Lutz Büchner and trumpeter Ingolf Burkhardt) play over that classic chordal maze.

For ballads’ sake, the going gets duly impressionistic on “Naima Mysterious” (a fine showcase for pianist Vladyslav Sendekci) and “After The Rain.”

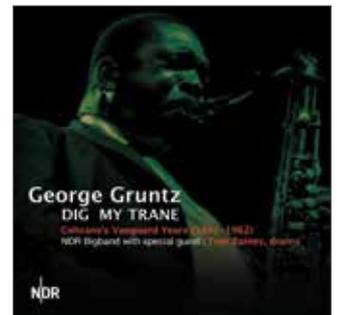
American guest drummer Tom Rainey brings his dynamic sensitivity and sense of what’s right to the center of the big band machinery. Expectedly, the NDR troops deliver, ensemble-wise and solo-wise: Those seizing key solo moments include Rainey, tenor saxophonist Gabriel Coburger and trombonist Dan Gotshall.

—Josef Woodard

Dig My Trane: Impressions; Moment’s Notice; After The Rain; Blue Trane; Giant Steps; Naima Mysterious; Big Nick; Lazy Bird; Chasin’ The Trane; Softly As In A Morning Sunrise; My Favorite Things. (61:06)

Personnel: George Gruntz, conductor, arranger; NDR Big Band; Tom Rainey, drums.

Ordering info: tcb.ch



Chris Greene Quartet *A Group Effort*

SINGLE MALT RECORDINGS 006

★★★

Most people don't know this, but Chris Greene is the 51st most influential African-American from Evanston, Ill. At least that's how he's introduced on this agreeable live recording. It's an inside joke, implying that Greene is not one of those jazz artists who takes himself too seriously. In truth, he's a remarkable tenor saxophonist, prone to the soulful, blue-collar tip of post-bop. One gets that sense early on with "Bride Of Mr. Congeniality," where he casually slips in a quote from "Bad Luck," the '70s soul classic from Harold Melvin and the Blue Notes.

Actually, the disc fits very well in Philly's soul-jazz bag with judicious hints of Grover Washington Jr. and Jimmy Heath. Greene hones a big, vinegary tone with which he animates melodically cogent improvisations with a dancer-like agility. Here with his band mates, he engages in a casual crowd-pleasing affair with bassist Marc Piane and drummer Steve Corley firmly pocketing the post-bop swing in loose-booty funk.

The off-the-cuff quality of the music makes for a pleasing experience, sometimes making a listener wish that they were there to hear it live. The melodies are catchy; the rhythms are fetching; and the improvisations are solid. Still, that's not enough for Greene to really stand out from the crowd of other likewise tenor craftsmanship. If his unassuming, easy vibe is something that you'll wish more high-minded jazz artists would adopt in turn, Greene would do well if he tried to raise the bar in terms of personal concept. Greene and his quartet have formidable skills, they just need something more unique to say. —*John Murph*

A Group Effort: Bride Of Mr. Congeniality; Shore Up; Future Emperor Of Evanston; Stat; Three & Six; Blue Bossa. (74:54)

Personnel: Chris Greene, tenor and soprano saxophones; Damian Espinosa, piano, keyboards; Marc Piane, double bass; Steve Corley, drums, percussion.

Ordering info: chrisgreenejazz.com

Arnaldo Antunes/ Edgard Scandurra/ Toumani Diabaté *A Curva Da Cintura*

MAIS UM DISCOS 07

★★★★★

In 2010, Malian kora virtuoso Kora player Toumani Diabaté found himself on stage at a music festival in Brazil with two leading lights of that country's rock scene, Arnaldo Antunes and Edgard Scandurra. He must have liked what he heard, because he invited the two of them to Bamako to make an album. There, they set to work on a set of songs the two Brazilians had written together, and the resulting album is eclectic and smashingly fun.

Antunes and Scandurra wrote a set of melodic, compact and musically direct songs for the album, and the arrangements provided by the Malian/Brazilian band keep things propulsive. "Cara" whirly by on a complex cloud of interwoven guitar and kora, and "Um Senhor" has a heavy crunch. The project's variety, which takes in everything from desert blues to fado guitar, musica popular Brasileira, spacey ballads, psychedelia and even hard rock, keeps things lively and engaging over nearly a full hour.

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A Curva Da Cintura: Cê Não Vai Me Acompanhar; A Curva Da Cintura; Grão De Chãos; Kaira; Ir, Mão; Se Você, Um Senhor; Cara; Psiu; Que Me Continua; Nebolina de Areia; Muito Além; Coração de Mãe; Meu Cabelo; Bamako's Blues. (55:38)

Personnel: Arnaldo Antunes, vocals, guitar; Edgard Scandurra, guitar, vocals; Toumani Diabaté, kora; Sidiqi Diabaté, kora; Fode Lassane Diabaté, balafon; Zoumana Tereta, souk, vocals.

Ordering info: forcedexposure.com



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Strong Wills, Welcome Returns

Barbara Carr: *Keep The Fire Burning* (Catfood 16; 40:27 ★★★★★½) Remembered if at all for her Chess singles in the 1960s, Barbara Carr shakes off years of obscurity with this recently recorded opus that places her in the pantheon of senior soul-blues singers (alongside Bettye Lavette, Mavis Staples, Irma Thomas, Mighty Sam McClain, Johnny Rawls). Her signature vocal tone is a cascade of emotional states: courage, compassion, pride, elation, expectance. Songs written for her by Rawls and bass player Bob Trenchard—the album's producers—are perfect matches with their luxuriant melodies, strong bass lines and swaying or punching horns arranged by saxophonist Andy Roman and trumpeter Mike Middleton. "Moment Of Weakness," "You Give Me The Blues" and nine more beauties show the deep devotion she brings to the lyrics and music. Rawls, just as persuasive in expression, joins her to praise a partner's loyalty in the ballad "Hold On To What You Got." Carr's supporting cast of Texans—Kay Kay Greenwade's Rays band—are playing for keeps.

Ordering info: catfoodrecords.com

Albert King: *I'll Play The Blues For You* (Stax 33716; 60:59 ★★★★★½) One of the key albums of the 1970s returns with Albert King's rich, leisurely paced vocals and choruses of jagged-edge guitar touching his Memphis soul-blues with the freshness of morning. Two versions of the title song, in its original rendition and a debuting alternate take, are invitations to sublime listening. "Breaking Up Somebody's Home" is another stunner, while a few other original album tracks border on the heavenly—throughout the Memphis Horns and the Bar-Kays rhythm section delight with their groove-alliance of soul and funk. All's not Olympian: "Little Brother" settles for pleasantness; "High Cost Of Loving" fades unsatisfactorily; and fake live-audience jive dates "I'll Be Doggone."

Ordering info: concordmusicgroup.com

Delta Moon: *Black Cat Oil* (Red Parlor 1225; 44:26 ★★★★★) On the seventh album from this laudable roots band, co-founder Tom Gray sings the words to his pleasing-to-the-ear, sometimes ruminative songs with the resolve of a person like himself who mustered plenty of inner strength to wage a successful, recent battle with cancer. The Atlanta-based foursome—Gray's and Mark Johnson's slide guitars carry the bulk of the weight—could generate more suspense than they do, but that's a minor complaint.

Ordering info: redparlor.com

Mama Groove: *How Momma Got The Groove Back* (Momma Groove; 48:07 ★★) Ysabel Gagnon, despite some freeze-dried properties in her singing voice, manages to



Barbara Carr

DAVID MICHELS

wrest the last shred of sensual meaning from the her words to the entertaining song "Soul Distribution." She's also credible when confronting emotional devastation in "Salt In My Wounds." Unfortunately, her Quebecois band sounds amorphous with their uncertain merger of blues, soul and rock.

Ordering info: mamagrooveband.com

Little G Weevil: *The Teaser* (Apic Records; 47:13 ★★★★★) Little G Weevil, a 30-something singer and guitarist from Hungary who fronts a good bass/drums/harmonica group in Atlanta, isn't tilling any new blues soil on his first outing. That's OK. He evidences a strong-willed musical intelligence and the individuality to make his autobiographical tunes about traveling Highway 78 (Memphis-to-Birmingham), low-paying jobs and dysfunctional past relationships easy to like.

Ordering info: littlegweevil.net

Matt Hill & The Deep Fried 2 Band: *Tap-pin' That Thing* (Deep Fried/VizzTone 002; 41:41 ★½) Advertised as the incarnate of a young Jerry Lee Lewis, award-winning guitarist Matt Hill is a great ball of fire, all right. Douse his larded-up boogie with flame retardant post haste. The title of track number two—"Same Old F**king Thing"—tells it all.

Ordering info: vizztone.com

Debbie Davies: *After The Fall* (M.C. Records 0069; 42:13 ★★½) Though her integrity is unassailable, Debbie Davies doesn't make a case for spending time with her latest release. She's a non-descript singer and her Albert Collins-influenced guitar work sometimes lacks clear dramatic shape. Davies and drummer Don Castagno are unremarkable songwriters, though their "Down Home Girl" tribute tune for the late blues singer Robin Rogers is beyond reproach.

Ordering info: mc-records.com



Neneh Cherry And The Thing *The Cherry Thing*

SMALLTOWN SUPERSOUND 229

★★★★★

Carrying on a tradition established in the late '60s when the Art Ensemble of Chicago collaborated with non-jazz singers like Fontella Bass and Brigitte Fontaine, the aggressive Scandinavian trio The Thing teams up on *The Cherry Thing* with adventurous pop singer Neneh Cherry on a wildly diverse program of art-rock and free-jazz covers—as well as a pair of originals. On first blush it might seem unexpected that the singer of the 1988 global pop hit "Buffalo Stance" would collaborate with Swedish fire-breather Mats Gustafsson, but the pairing isn't as strange as it seems. Cherry is the stepdaughter of Don Cherry, and before she charted hits she worked with the avant-garde post-punk group Rip, Rig & Panic (which took its name from a Rahsaan Roland Kirk album). The Thing, which also includes drummer Paal Nilssen-Love and bassist Ingebrigt Håker-Flaten, took its name from a Don Cherry tune and filled its first album with the pocket trumpeter's compositions.

Both parties have broad aesthetic sensibilities, so when each bends to accommodate the other (Cherry engaging in some post-Yoko Ono ululations on a cover of Martina Topley-Bird's "Too Tough To Die," or The Thing emphasizing the melodic sweetness in Suicide's "Dream Baby Dream") it's neither a stretch, nor a compromise. The band uncorks some rumbling energy music toward the end of Gustafsson's "Sudden Moment," while a cover of The Stooges' "Dirt," with guttural low-end baritone honks in nasty unison with Håker-Flaten's electric bass, betrays The Thing's punk rock roots. They also tackle Don Cherry's "Golden Heart," imparting a dis-solute feel and saluting its composer's global tendencies with the twang of a West African donso n'goni.

—Peter Margasak

The Cherry Thing: Cashback; Dream Baby Dream; Too Tough To Die; Sudden Moment; Accordion; Golden Heart; Dirt; What Reason. (51:03)

Personnel: Neneh Cherry, vocals; Mats Gustafsson, tenor and baritone saxophones, electronics, organ; Ingebrigt Håker Flaten, double bass, electric bass, vibraphone, electronics; Paal Nilssen-Love, drums, percussion; Christer Bothén, gumbri, donso n'goni; Mats Ålekint, trombone; Per-Åke Holmländer, tuba, cimbalom.

Ordering info: smalltownsupersound.com

Denny Zeitlin
Wherever You Are
(Midnight Moods
For Solo Piano)

SUNNYSIDE 1322

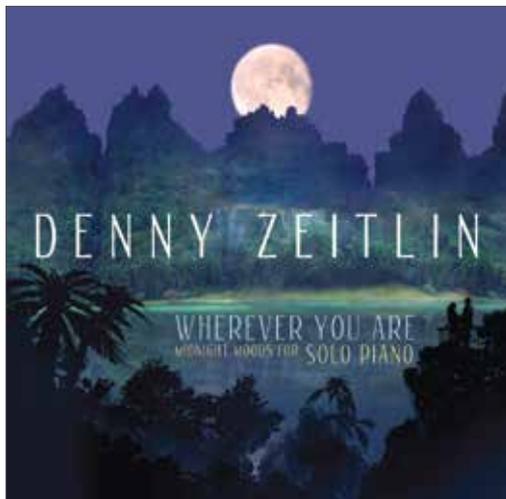
★★½

Speaking of him strictly as a musician, Denny Zeitlin has lived for many years in a misty space inhabited by other great players who could easily have emerged into the light of national renown but never chose to make that step. He has very good reasons for staying in San Francisco—his academic positions and his success as a practicing psychiatrist.

But listening to *Wherever You Are (Midnight Moods For Solo Piano)*, it's clear that he could easily have taken down his shingle and enhanced his reputation as composer and pianist beyond the world of his admiring peers.

Had he done so, he would likely have been challenged to expand his work as more public scrutiny would have demanded. As it is, four of his last five albums have featured Zeitlin playing solo.

This format is formidable for all musicians, but it can also encourage players of an introspective temperament to look inward habitually, until what they find there becomes more familiar and less revelatory over time.



Throughout *Wherever You Are*, Zeitlin's ideas take shape within narrow parameters. Aside from an occasional upward or downward run, almost every note is played quietly. Rhythms are very flexible: In his spur-of-the-moment transformation of "Quiet Nights Of Quiet Stars" into an Antonio Carlos Jobim medley by easing into "How Insensitive" and then back and forth between the tunes several times, Zeitlin only alludes to the bossa nova groove. The tempo here is steadier than in the many rubato-infused performances elsewhere on the album, but it isn't until the very end that he articulates the genre's familiar rhythm pattern. Prior to that, he uses a

very spare bass line and plenty of silence, with listeners apparently invited to expand on it in their own imaginations.

That medley opens with a gentle but murky rumble in the bass, from which dissonant tones and fragments of lines emerge and gradually outline the tune. Zeitlin reverses the formula in his rendering of "Body And Soul," where the theme kicks off the performance with clarity and then quickly sinks into sonic shadows. The tempo at first is quite free, floating, settling down and then lifting off again.

At one point Zeitlin seems to quote "Raindrops Keep Fallin' On My Head," but mostly his ruminations amble along until latching onto a fairly regular medium clip. The time is indicated by a simple, elastic bass, one-and-a-two, punctuated by unexpected pauses and a few seconds of strolling off the path on its own.

It's lovely in its way, and it stays true to the "Midnight" motif of the title. It's just that Zeitlin has been here before, many times. And he stays in that place on every single track, to the point of inducing a kind of stupor. The more *Wherever You Are* unfolds, the more we know we are exactly where Zeitlin has led us before.

—Bob Doerschuk

Wherever You Are: Body And Soul; Good-Bye; Quiet Nights Of Quiet Stars/How Insensitive; Last Night When We Were Young; I Hear A Rhapsody; Time Remembers One Time Once; The Meaning Of The Blues; My Dream Is Yours; You Don't Know What Love Is; Wherever You Are. (66:38)
Personnel: Denny Zeitlin, piano.
Ordering info: sunnysiderecords.com

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Pauline Oliveros

COURTESY: IMPORTANT RECORDS

Oliveros Offers Deeper Listening

Composer Pauline Oliveros, who recently turned 80, has come to be regarded as one of the most important forces in experimental music, celebrated for her ethos of Deep Listening—a thought that emphasizes heightened attention to the totality of one's sonic environment rather than just “music”—and the resonant drone music she's made in the latter part of her career. She was also a key pioneer of electronic music—a position that required incredible fortitude and determination considering the hurdles she faced as a woman in a world dominated by men.

A monumental new 12-CD box set, **Reverberations: Tape & Electronic Music 1961–1970 (Important 352; ★★★★★½)**, makes available a veritable trove of her early work—nearly all of it previously unissued. Unlike so much electronic music of that period, Oliveros developed pieces that were performed rather than assembled in a studio. There was no literal audience for these works aside from the engineers who assisted her, but much of the music was made in real-time, and that coupled with her devotion to education meant that Oliveros never devoted energy to releasing this stuff.

The set is arranged chronologically, starting with “Time Perspectives,” a wild four-channel tape piece where source sounds were generated at home using her voice, soup ladles and a table knife, with a bathtub tapped for its reverb and cardboard tubes as filters. She and Ramon Sender then assembled the various strands of tape in the hallways of the San Francisco Conservatory to sync the sections using a pair of two-track tape recorders. Such complicated procedures were par for the course in a period before computers eliminat-

ed time-consuming, painstaking manual labor to produce the smallest amount of music.

Her early work at the San Francisco Tape Music Center, which she helped start with Sender and Morton Subotnick in 1962, found her experimenting with tape delay, turning an early interest in echo and reverb effects into a compositional calling card. The five pieces in her “Mnemonics” series serve up phased and richly layered planes of oscillator tones that squelch, fizzle, swoop and unfurl in constantly shifting densities and dynamics through direct mediation of the tape heads and how much space occurred between moments of contact. In 1966 she headed to the University of Toronto's electronic music center to study circuit building, and there she got her first sustained access to top-grade gear, and while the work she produced there is increasingly complex and sophisticated, in some ways its stands as some of her rawest, most visceral output.

The advances in her work are clear after she returned from Toronto, as her various “Bog” pieces, made at Mills College, translate her experiences with observing natural sounds—insect-like hums and bird chirps—using the Buchla synthesizer. It's easy to hear the approximation of such bog sounds, but these pieces easily stand on their own. The set's final selections were recorded at the University of San Diego, and by this point Oliveros had added a Moog to her arsenal. Here she confronts notions of noise more explicitly than ever before. Wading through this set requires patience. This is music to spend time with, and the more than four decades that have passed since its creation have only prepared us for that magnificent experience.

DB

Ordering info: importantrecords.com

Russ Lossing
Drum Music

SUNNYSIDE 1319

★★★★★

Paul Motian made his living playing away from the piano. That's not to say he didn't have the pedigree. This drummer who loved the weightless feel of no bottom had every license to explore the keys of another musical planet. So to hear *Drum Music*—subtitled “Music Of Paul Motian (solo piano)” —now after Motian's unexpected passing is to somehow find him still in our midst.

Pianist Russ Lossing, who played with Motian for more than 15 years and who played this music with him, seems the perfect player to deliver the goods on what is, essentially, classical music for jazz piano.

On dreamy pieces like “Last Call” or “It Should Have Happened A Long Time Ago,” one can get the impression the drummer was always looking back, taking everything with him and then just letting it all go, the beauty and the suspended animation that came to characterize his drumming style shining forth—or a more overtly free tune that involved a lot of jam-bangle scramble like “Fiasco,” in which you can hear in Motian's writing a kind of thinking-out-loud pattern; the music full of stutter-steps



and the occasional unhinged bebop excursion.

In a similar vein, there's another well-titled song, “Mumbo Jumbo,” where once again the thought of a drummer writing this kind of music with nary a pulse can only leave one to imagine: Does this material (and other pieces) give us any insight into what Motian's drum esthetic was all about?

Certainly, “Drum Music,” which closes the program, resolves in the end, but not before we get a fair amount of scampering, arrhythmically percussive attacks in the spirit of Cecil Taylor.

In Lossing's hands, one gets the sense that

he knows where he the pianist is in every moment, Motian's unsentimental prosody somehow still conveying something tender when it isn't being playful or restless. Not having heard many of these tunes before, at least not as solo piano music, a “cover” of, say, “Gang Of Five”—with all that space and those nimble sonic touches—leaves me wondering how much leeway, or freedom, Lossing exercises when interpreting.

One can only imagine the metamorphosis that each of these pieces went through and how Lossing took each of them and ran them through his own personal, musical grid to come up with what amounts to a very personal program, one essentially bereft of pulse, meter, groove,

not to mention any overt blues feeling, and let alone much in the department of closure or resolution.

And while a number of the tunes do end in a resolved major key, one might be left feeling, sensing that Paul Motian's room above finds him working, still at it, his footsteps not necessarily one following the other, in time.

—John Ephland

Drum Music: Conception Vessel; Gang Of Five; Last Call; Fiasco; It Should Have Happened A Long Time Ago; Mumbo Jumbo; Olivia's Dream; Dance; In Remembrance Of Things Past; Drum Music. (54:23)

Personnel: Russ Lossing, piano.
Ordering info: sunnysiderecords.com

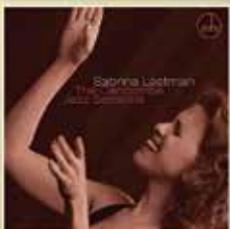


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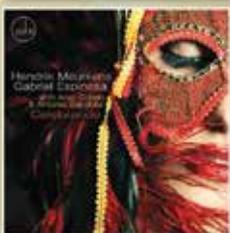
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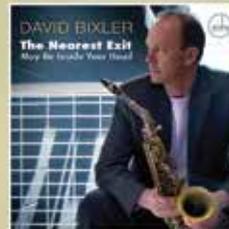
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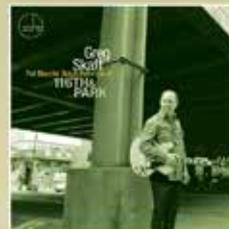
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Rebecca Sullivan & Mike Allemana
This Way, This Time

RHYME OR REASON 071039

★★★

Rebecca Sullivan identifies herself as a jazz singer, yet there is little jazz in these idiosyncratic treatments of originals and existing pieces from diverse sources. Working in a duo format with guitarist Mike Allemana—playing quietly but potently throughout—she exhibits affinities for many different kinds of songs. These are arranged tunes, and Sullivan and Allemana execute them deftly.

Sullivan’s almost childlike alto voice has

a guileless purity. There’s a folk quality to her singing, yet it’s often the controlled folkloric rather than untutored expression. She’s also economical: Scarcely a note is excessive, though she makes some odd choices. Sullivan and Allemana take peculiar liberties with other people’s material: She’s apparently allergic to Brian Wilson’s melody of “Wouldn’t It Be Nice.” The wordless interlude on Nick Drake’s “Blossom Friend,” voice-and-guitar unisons on St. Vincent’s “Human Racing” and the melody-stripped “Ivy” would provide the basis for a 20th century art song recital. Johnny Mandel and Dave Frishberg’s jewel “You Are There” brings out Sullivan’s warm, melodic best.

Perhaps her most telling offering is the Celtic song “She Moved Through The Fair.” Sullivan turns the Joni Mitchell trick of overdubbing her own voice as superb harmony background. Allemana’s accompaniment is more interesting than the vocal, which is sung relatively straight. He chords, comments and leaves holes in intriguing places.

Sullivan shows herself to be a promising talent on this album. Now she has to find the format that best suits her. —Kirk Silsbee

This Way, This Time: This Way, This Time; The Shining Sea; She Moved Through The Fair; Wouldn’t It Be Nice; Some Kind Of Love; Blossom Friend; Human Racing; Strange Enchantment; Ivy; You Are There. (39:55)
Personnel: Rebecca Sullivan, vocals; Mike Allemana, guitar.
Ordering info: rebeccasullivanjazz.com



Les Paul Trio & Friends
A Jazz Salute To Les Live At The Iridium

IRIDIUM LIVE

★★½

For nearly 30 years, Monday night meant Les Paul at Iridium, so it’s only fitting that the club should inaugurate its new label with a tribute to the late guitar pioneer. Since Paul’s death in 2009, his trio—guitarist Lou Pallo, bassist/singer Nicki Parrott and pianist John Colianni—have continued their weekly stint as a shrine for musicians of all stripes to come and pay homage to Paul’s legacy.

This disc offers a sampling of such collaborations, though half of the tracks allow the trio to show off the chops they used to keep pace with the leader all those years. A care-free run through “Brazil” sets the stage perfectly, while Parrott’s two vocal turns suggest the easy warmth of Paul’s collaborations with Mary Ford. Jane Monheit’s two guest spots are fine if unremarkable scat turns through standards, while Nels Cline’s appearance on Carla Bley’s “A.I.R.” allows him to build layers of increasingly hypnotic sound. The trio sits out for the disc’s highlight, a duo performance of “Body And Soul” by Stanley Jordan and Bucky Pizzarelli that is the sort of generation-bridging summit that Paul so excelled at.

As the liner notes state, Ted Nugent, Jeff Beck and Slash made the pilgrimage as well, a tribute to Paul’s open-mindedness that is largely unacknowledged on this jazz-centric collection. Unfortunately, his groundbreaking experiments with recording technique are less well-honored here, as Colianni’s piano often sounds tinny and piercing, while the low end tends toward muddiness. Still, the disc serves as a perpetual advertisement for Iridium, proving the club remains a scintillating Monday night destination.

—Shaun Brady

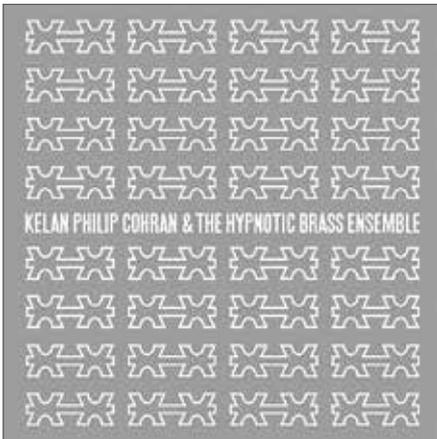
A Jazz Salute To Les Live At The Iridium: Introduction; Brazil; Band Introductions; East Of The Sun (West Of The Moon); The Carioca; I’ll Be Your Baby Tonight; A.I.R. (All India Radio); How High the Moon; Sweet Georgia Brown; St. Louis Blues; All Of Me; Blue Skies. (46:40)

Personnel: Lou Pallo, guitar, vocals; Nicki Parrott, bass, vocals; John Colianni, piano; Gregg Bendian, drums (9); John Michel, drums (11, 12); Jane Monheit, vocals (4, 8); Stanley Jordan, guitar (7); Bucky Pizzarelli (7); Nels Cline (9).
Ordering info: theirdium.com

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Kelan Philip Cohran & The Hypnotic Brass Ensemble
Kelan Philip Cohran & The Hypnotic Brass Ensemble

HONEST JON'S 65
 ★★★★★

The sons of veteran Chicago cornetist Kelan Philip Cohran rebelled against the horn lessons their father imposed on them when they were young, preferring hip-hop to the rigorous long tones he had them play. With time, however, those lessons brought them back to their brass instruments and by the late '90s they became an impressive brass band. They also reconciled with their father, who eventually began to perform with them occasionally. On their latest album they pay ultimate respect, playing together on a program consisting exclusively of Cohran compositions dating back to the late '60s.

Compared with the Hypnotics' own music, these performances are beautifully meditative and melodically luxuriant, with slowly unfolding lines and a stately grace. Fathers and sons share a love for modal compositions, perfect for the rolling vamps expertly shaped and articulated by the massed brass—a sound clearly instilled early on by Cohran. An outside rhythm section does an excellent job at laying down beats, and Cohran adds shifting textures and sounds with his usual arsenal of instruments. There's something so tight-knit and unified about the sound that it makes sense that the album art eschews individual credits. Each piece features a couple of gorgeous, extended horn solos from various members, but the real joy is hearing how the band tackles the grooves and contrapuntal arrangements as a well-oiled unit, moving as one organism. The Hypnotics have been a living, breathing example of torch-passing, but they underline the progression on this wonderful effort.

—Peter Margasak

Kelan Philip Cohran & The Hypnotic Brass Ensemble: Cuernavaca; Statesville; Frankincense And Myrrh; Apsara; Ancestral; Spin; Zincai. (59:33)
Personnel: Tarik Graves, trumpet; Amal Hubert, trumpet; Gabriel Hubert, trumpet; Tycho Graves, tuba; Jafar Graves, trumpet; Urtama Hubert, euphonium; Seba Graves, Saiph Graves, trombone; Kelan Philip Cohran, harp, zither, French horn, Frankophone, cornet, vocals; Atiba Johnson, percussion; Tunji Williams, electric bass; Bro Terry Harnett, drums; Emanuel Harold, drums.

Ordering info: honestjons.com



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 —Bill Milkowski, *Jazz Times*

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 —Thomas Conrad, *CD Review*

"Trumpeter John Vanore projects a coolly assured sound on his latest CD with his pocket big band. Vanore continues to mine a stylish Gil Evans vibe...realms of coolness without failing to communicate."
 —Karl Stark, *Philadelphia Inquirer*

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Manuel Valera *New Cuban Express*

MAVO 1104

★★★★½

Cuba-born pianist and composer Manuel Valera knows both sides of the Latin jazz street. It would be tempting to slap that label on this fiery collection of his originals. In truth, though, this is a jazz album that uses Afro-Cuban music as an undercurrent and a jumping-off point.

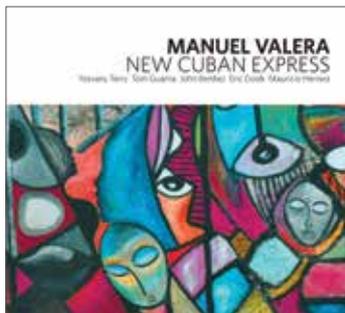
Valera is an extravagant musician, and his measure can perhaps be divined from his solo “Intro To Upwards”: From an ordered, classically derived motif to effusive two-handed flourishes to single-note lyricism to a pumping montuno, Valera sets the table for a charged ensemble workout led by Yosvanny Terry’s galvanic alto sax. The group sound is full and animated; when Valera throws in swaths of electric keyboard or Rhodes color—yet another source of sonic surprise. Trap drummer Eric Doob and percussionist Mauricio Herrera provide such dimensional rhythm that Valera and guitarist Tom Guarna—who spins tangy single-note solos on “Choices” and “Regards”—are free to play rhythm or not.

Even with a sextet, Valera sustains exciting simultaneous musical currents. Somebody please give him a big band date. —Kirk Silsbee

New Cuban Express: New Cuban Express; Intro To Upwards; Upwards; Choices; Me Faltaba Tú; Regards; Poly; Intro To Gismonteando; Gismonteando; Interlude; Cinco Contra Trés; Danzon; Makuta. (69:34)

Personnel: Manuel Valera, piano, Fender Rhodes, keyboards; Yosvanny Terry, alto and soprano saxophones, chekere; Tom Guarna, electric and acoustic guitars; John Benítez, bass; Eric Doob, drums; Mauricio Herrera, percussion.

Ordering info: manuelvalera.com



Wallace Roney *Home*

HIGHNOTE 7218

★★★★

Wallace Roney’s latest disc, *Home*, is by far one of the best jazz trumpet dates of the year.

The ever-savvy Roney starts off the program with the intriguing “Utopia,” an obscure Wayne Shorter composition. Roney and his tenor saxophone-playing brother, Antoine Roney, pair up horns on the elliptical melody before splitting off to engage in some noteworthy soloing.

With the help of drummers Kush Abadey, Darryl Green and Bobby Ward, Roney brings a refreshing *now* factor to the rhythmic underpinnings. On a stuttering reading of John McLaughlin’s “Pacific Express,” Roney’s soaring improvisations and bassist Rashaan Carter’s funky groove owe as much to 21st century hip-hop as they do to ’70s fusion. A similar delight happens on the mesmerizing makeover of Shorter’s “Plaza Real,” where the rhythmic vibe and George Burton’s glimmering Rhodes suggest heavy listening to the likes of hip-hop mavericks such as Madlib, J Dilla and 9th Wonder as well as Herbie Hancock and Joe Zawinul.

The haunting ballads “Ghosts Of Yesterday” and the smoldering “Evolution Of The Blues” are solid compositions that any jazz artist would love to call their own. Sure, they echo an aesthetic that’s become an inescapable pillar of jazz. But if, as the disc’s title hints, that’s indeed Roney’s artistic home base, why make such a fuss? —John Murph



Tedeschi Trucks Band *Everybody’s Talkin’*

SONY MASTERWORKS 88691

★★★

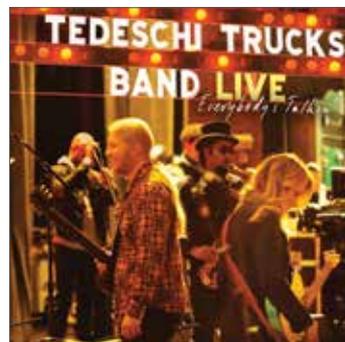
Tedeschi Trucks Band’s double-disc consists of 10 tracks chosen from a year’s worth of shows around the world. (An 11th, “Nobody’s Free,” is a new studio track.) The Floridian couple, a match made in roots-music heaven, transcends genre boundaries with composure and flair. In effect, Derek Trucks and Susan Tedeschi are fronting a nine-piece cover band, thrilled to add new wrinkles to old songs they treasure. Four original songs, highlighted by the rousing “Bound For Glory,” would’ve fit tours many moons ago by Joe Cocker’s Mad Dogs & Englishmen and Delaney & Bonnie’s jam entourage.

A slide guitar virtuoso, Trucks mixes discipline and spontaneity in the pursuit of ecstatic release. He noticeably gets there, for instance, about eight minutes into “Learn How To Love” and twice during “Bound For Glory.” Tedeschi sings with a tough compassion that would draw a thumbs-up from a venerable soul-blues elders like Bland or Mighty Sam McClain. As a bonus, the Berklee alumna plays better-than-average blues guitar. Still, the bandleaders aren’t immune from excess and padding tunes. On disc two, a 16-minute “Uptight” loses its funk starting with a trumpet solo, and the next track, “Love Has Something Else To Say,” plods on for 11 talk-is-cheap minutes. —Frank-John Hadley

Everybody’s Talkin’: Disc One: Everybody’s Talkin’; Midnight In Harlem (Swamp Raga Intro With Little Martha); Learn How To Love; Bound For Glory; Rollin’ And Tumblin’; Nobody’s Free; Darling Be Home Soon (63:25). Disc 2: That Did It; Uptight; Love Has Something Else To Say (With Kissing My Love); Wade In The Water (43:01).

Personnel: Derek Trucks, guitar; Susan Tedeschi, guitar, vocals; Oteil Burbridge, bass; Kofi Burbridge, keyboards; flute (6); J.J. Johnson, drums, percussion; Mike Mattison, vocals, acoustic guitar (2); Mark Rivers, vocals; Kebbi Williams, saxophone; Maurice Brown, trumpet; Saunders Sermons, trombone, vocals (Disc One, 7; Disc Two, 3).

Ordering info: sonymasterworks.com

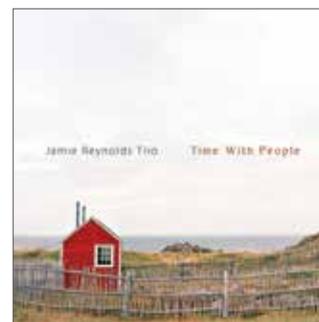


Jamie Reynolds Trio *Time With People*

FRESH SOUND NEW TALENT 405

★★½

Pianist Jamie Reynolds wastes no time in attempting to make an impression on his debut. The Toronto native jumps out of the gate with left-hand ostinatos on “Ideas Of North” and follows up with right-hand harmonies, balanced with nimble intervals, on “Locks (Part One).” His mates don’t slouch, either. Bassist Gary Wang lays down contrapuntal lines and fluctuating runs. Meanwhile, drummer Eric Doob lathers up the patter with skittering brushwork. Point taken: This acoustic-minded trio nails technique and methodology. Such is the intense degree of focus and concentration, one guesses Reynolds may have recorded the entire album with his eyes closed. When Reynolds loosens up and lets go of complex time-signature devices—and the formality they demand—a personality begins to develop, and claustrophobic harmonic density and new-agey elements even out. His brief improvisational pieces and the three-part “Locks” indicate an ability to lead from the heart rather than the head. Too often, however, *Time With People* is reminiscent of a cautious recital. —Bob Gendron



Time With People: Ideas Of North; Locks (Part One); Singing School; Improvisation (View); Miel-Coeur; Locks (Part Two); Cold Spring; Improvisation (We’re All Here); Morning Sun; Locks (Part Three); Time With People; The Feeling Of Jazz. (51:15)

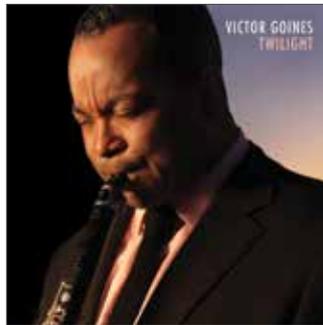
Personnel: Jamie Reynolds, piano; Gary Wang, bass; Eric Doob, drums.

Ordering info: jamiereynoldsmusic.com

Victor Goines
Twilight

ROSEMARY JOSEPH RECORDS 1964

★★★★★



Multi-reedist Victor Goines' *Twilight* is a tale of two approaches sewn together through the common threads of passion, intensity and commitment. Goines is at his most romantic on tenor saxophone and clarinet. The album opens with the lengthy tenor feature "Insights," on which Goines mixes gorgeous lyricism with flowing bebop lines. He displays his balladry skills on "Precious Forever," which seems like Goines and company are trying to elongate a tender moment as long as possible. Nothing is rushed on the molasses-slow clarinet ballad "Joie De Vivre."

Goines balances the romanticism with several fiery uptempo performances that channel the group's passion in other directions. The quick-burning "After Hours" features Goines' sole alto performance and recalls John Coltrane's classic quartet in its energy and drive. That same vibe permeates "In The Midst Of The Morning," which sounds a lot like "Summertime" in both melodic contour and harmony. It's here where pianist Aaron Diehl shows his ability to develop and combine different ideas and build a solo to a riveting conclusion. The two-minute "Broken Lines" finds Goines steering his clarinet through angular and jaunty bebop lines, while the bright samba "Anniversary" shows off the work of Brazilian percussionist Felipe Fraga.

—Chris Robinson

Twilight: Insights; Autumn; Joie De Vivre; After Hours; Twilight (Bolero); One For My Brother; In The Midst Of The Morning; Precious Forever; Broken Lines; Anniversary; Twilight (Ballad). (76:34)

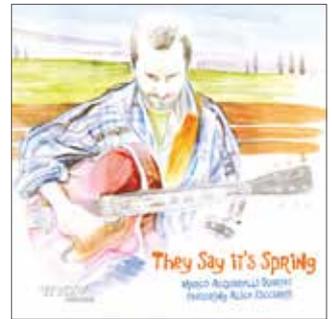
Personnel: Victor Goines, clarinet, soprano saxophone, alto saxophone, tenor saxophone; Aaron Diehl, piano; Yosushi Nakamura, bass (1, 4); Philip Kueh, bass (2, 3, 5-10); Marion Felder, drums; Ruben Alvarez, Felipe Fraga, percussion.

Ordering info: victorgoines.com

Marco Acquarelli Quartet
They Say It's Spring

TOSKY RECORDS 006

★★★★



Judging from the material chosen for *They Say It's Spring*, Italian guitarist Marco Acquarelli is a bona fide romantic, attracted to songs about women, warm seasons and cutting a rug with your partner. In unison with his taste in tunes, the sounds of *Spring* are soft, sparkling and sweet, due in no small part to Acquarelli's sensitive accomplices.

"Let's Face The Music And Dance" opens with nearly a minute of unaccompanied bass, Fattorini's brooding musings leading to a determined ostinato in 3/4. "Wives And Lovers," Burt Bacharach's plea for women to keep their marriages interesting, is marked by a deep, earthy bass digression and firecracker drumming. "Minuet Circa '61," from the Bob Brookmeyer/Stam Getz team-up *Recorded Fall 1961*, is handled lovingly, its bittersweet melody delivered with grace and precision.

But the ensemble really shines on Acquarelli's originals. "11/11/11" frames the leader's spiky, probing runs and a fat, bruising drum solo with a mischievous head over a quasi-Latin piano motif. "Is She Real?" answers its own question with a sparse, lyrical intro and flowing solos from both piano and guitar. The only true misstep on *Spring* is the shadow of tameness that hangs over the proceedings. Even in romantic entanglements, one needn't be polite *all of the time*.

—Brad Farberman

They Say It's Spring: 11/11/11; Is She Real?; Wives And Lovers; The Things We Did Last Summer; Minore; Minuet Circa '61; Let's Face The Music And Dance; They Say It's Spring. (55:17)

Personnel: Marco Acquarelli, guitar; Pietro Lusso, piano; Luca Fattorini, bass; Marco Valeri, drums; Alice Ricciardi, voice.

Ordering info: toskyrecords.com

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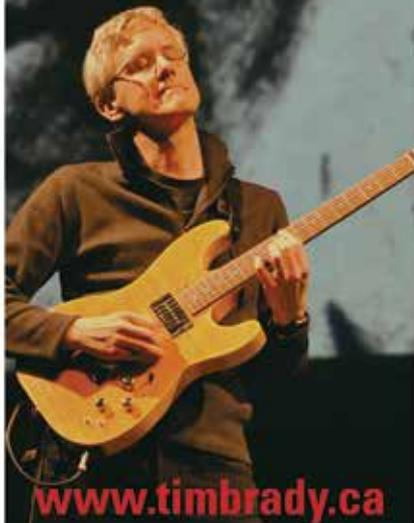
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Historical | BY KEVIN WHITEHEAD

Hawkins Lifted Whole Bandstands

The new collection of the saxophone master, *Classic Coleman Hawkins Sessions 1922-1947* (Mosaic 251; 66:28/66:42/66:01/70:40/78:04/78:20/73:01/78:16 ★★★★★), culled from Sony's now mega-massive vaults and public-domain recordings, has the sweep of a long novel. We meet Hawkins slap-tonguing behind blues queen Mamie Smith, and leave him a quarter century later, standing toe to toe with young boppers Fats Navarro and Max Roach. Some crucial stuff gets left out; crucially, there's nothing from his too-neglected five years in Europe. But what's here is an abundance that risks being too much: Hawkins progressing inch by inch. Records never tell the whole story, but 15 dozen tracks (including a smattering of previously unissued tunes and takes, some in rough condition) reveal the grand arc of a career.

Even in slap-tongue days he had a sound, his wavering tone and tremolo kin to Sidney Bechet's (and Albert Ayler's). Hawkins' rhythmic concept began evolving when Louis Armstrong passed through Fletcher Henderson's early orchestra, whose familiar and obscure recordings constitute most of the set's first half.

By 1926's "The Stampede," Hawkins' mature voice is emerging: the declamatory tenor saxophone tone; the peerless embroidering of chord progressions with elegant improvised lines; the headlong momentum sometimes a little short on rhythmic variety. Some saxophonists swung harder, but Hawkins knew other ways to thrill the heart.

"One Hour" from 1929 laid out the rhapsodic approach to ballads that would culminate a decade later in "Body And Soul." You can hear that performance's exquisite poise and invention coming, in any number of early '30s ballads.

Henderson's big band helped inspire the swing era, but was in something of a slump before the galvanizing 1933 date with Hawkins' whole-tone-happy "Queer Notions" and three other tunes so fresh, Sun Ra would revive them all 50 years later. Hawkins' free way with tricky harmony and his authoritative, voluptuous sound ripened in tandem. The lightly chugging mid-'30s Henderson beat was a locomotive heard in the distance, with Hawkins leaping over the tops of the box cars, moving ever forward.

Then come the expatriate years the anthology skips over, though they get their due in Loren Schoenberg's epic annotations, which pinpoint specific aspects of Hawkins' style that inspired select followers. "Body And Soul" announced his homecoming, but its assurance and carefully modulated escalations in pitch, dynamics and intensity suggest what Europe



Leonard Feather (left), Coleman Hawkins and Budd Johnson

did for him. He was now even more self-reliant, more capable of lifting the whole bandstand, more confident as an artist. Even surrounded by so much good and great Hawkins, "Body And Soul" remains disarming.

Later, when producers asked for another ballad like it, he'd reply, "I've made hundreds of them." We hear more than a few from the years that follow, where other horns fall in softly behind him, the rhythm section padding along in 4/4.

A 1943 "Sweet Lorraine" shows his uncanny ability to suggest a melody he largely avoids. "Lover Come Back to Me" from the week before confirmed Hawkins' appetite for tasting every passing chord, even as his tone became more gorgeous. On that session—with Roach on drums and bassist Oscar Pettiford thinking like a horn player, gasping for breath between phrases—Hawkins plays a masterful "Blues Changes" where he keeps changing keys between choruses. (His blues are relatively few, and generally underrated.)

Hawkins' early '40s big band was a short-lived fiasco, but in a way that decade was his time. "Hawk's Variations" circa 1945, first of several recorded opuses for solo tenor, looks to the postmodern future, even as its overtone-rich opulence echoes his early cello training. A stiff band had never held him back, but now he hired young boppers whose offbeat accents goosed his rhythms, and who could follow his altered chords and harmonic abstractions.

The '40s settings also take in various Esquire and Metronome all-star dates, one with vocals by a very tasteful Frank Sinatra, June Christy and Nat Cole. Hawkins as ever is in the thick of it, talking on all comers.

Ordering info: mosaicrecords.com

DB

**Virginia
Mayhew Quartet**
*Mary Lou
Williams—The
Next 100 Years*
RENMA RECORDINGS 6402
★★★★★

Recorded in 2010—the 100-year anniversary of Mary Lou Williams’ birth—tenor saxophonist Virginia Mayhew’s latest pays tribute to one of jazz’s most important pianists and composers. Soaked with the blues, this retrospective yet contemporary record smolders from the first hit. Mayhew’s tenor playing is simultaneously strong, swinging and supple.

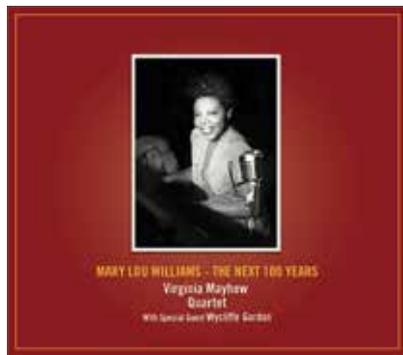
Mayhew selected eight works from the several hundred Williams wrote. “N.M.E.” is a bebop tune from 1953 that Williams arranged for Duke Ellington in 1966. Williams wrote the minor blues “Medi II” and the pensive “Medi I” in the ’70s. Mayhew composed a melody for “Medi II” based on various Williams solos, as the tune had not been recorded with a melody. Wycliffe Gordon’s growling plunger steals the show on the 1938 composition “What’s Your Story Morning Glory,” which has been recorded as “Black Coffee.” Mayhew wrote the album’s final two tunes, which were inspired by Williams’ compositions. The uptempo blues “One For Mary Lou” features fine solos from Mayhew, drummer Andy Watson and Gordon. “S For Mary Lou” is a more low-down affair in 5/4 that’s based on a slinky riff.

—Chris Robinson

Mary Lou Williams—The Next 100 Years: J.B.’s Waltz; Medi II; Medi I; O.W.; Cancer; What’s Your Story Morning Glory; N.M.E.; Waltz Boogie; One For Mary Lou; S For Mary Lou. (63:56)

Personnel: Virginia Mayhew, tenor saxophone; Wycliffe Gordon, trombone (2, 5, 6, 7, 9, 10); Ed Cherry, guitar; Harvie S, bass; Andy Watson, drums.

Ordering info: renmarecordings.com



Tessa Souter
Beyond The Blue
MOTEMA 87
★★

Tessa Souter deserves credit for taking a huge risk. Few artists would tackle recording an album of some of the iconic works by composers such as Beethoven, Brahms and Debussy, pen new lyrics for the majority of them, write most of the arrangements in the studio and record them with a band that hadn’t seen the music before. To open a vocal album with Beethoven, not known for his ability to write lyrical lines, was an additional risk.

There are two ways to judge this album: on its own terms or in comparison with the source material. Using the former strategy, *Beyond The Blue* is a good vocal jazz album featuring an expressive and evocative singer and a stellar band, which includes notables including saxophonist Joel Frahm, pianist Steve Kuhn and vibist Joe Locke. Using the latter leads this writer to conclude that Souter’s risks didn’t pay off, as *Beyond The Blue* largely comes off as an unfulfilling, under-conceived and under-executed “jazz adapts classics” album.

—Chris Robinson

Beyond The Blue: Prelude To The Sun (Beethoven’s Symphony No. 7, Movement 2); The Lamp Is Low (Ravel’s Pavane); Dance With Me (Borodin’s Polovetsian Dances); Chiaroscuro (Albinoni’s Adagio in G Minor); My Reverie (Debussy’s Reverie); En Aranjuez Con Tu Amor; Sunrise (Brahm’s Symphony No. 3, Movement 3); Baubles, Bangles And Beads (Borodin’s String Quartet in D, Movement 2); Beyond The Blue (Chopin’s Prelude in E Minor); The Darkness Of Your Eyes (Faure’s Pavane); Noa’s Dream (Schubert’s Serenade); Brand New Day (Faure’s Elegy). (60:09)

Personnel: Tessa Souter, vocals; Joel Frahm, tenor saxophone (1, 2, 4–7, 11), soprano saxophone (10); Steve Kuhn, piano (1, 4, 5, 7–11); Gary Versace, accordion (3, 6, 12); Joe Locke, vibraphone (1–3, 6–9, 11, 12); David Finck, bass; Billy Drummond, drums.

Ordering info: motema.com



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Hancock's Mwandishi Identity

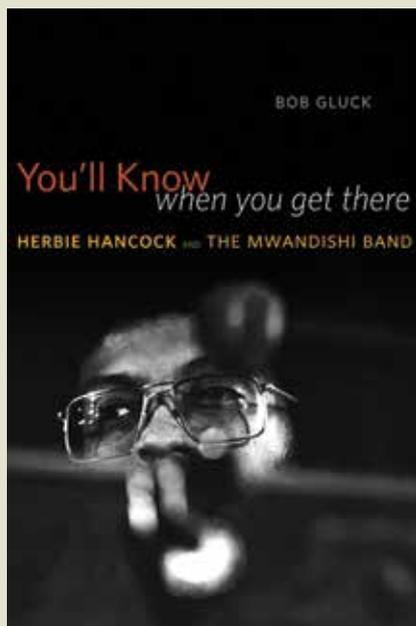
In *You'll Know When You Get There* (University of Chicago Press), Bob Gluck takes a fascinating look at the development of a musical identity. The book is ostensibly about pianist Herbie Hancock and his sextet's Mwandishi period—a free-jazz, electronics-heavy evolution of the hard-bop group he formed in 1968—but it really uses Hancock's story to show how musicians adapt to changing technology, new musical ideas and greater cultural identities. At its core, the book is a study about how an artist accumulates a sound and the experiences that shape his musical views.

Hancock started his own sextet in the popular hard-bop style after leaving Miles Davis, and his steps taken during those last years with Davis and his first on his own are traced in vivid detail. Gluck shows how Hancock changed from a straightahead musician recording live in the studio to an artist who viewed the recording booth as a new compositional arena.

Hancock created the Mwandishi period of his musical life based partly on spirituality and his identity as an African American (Mwandishi means composer in Swahili). The group took its guidance from this cultural idea. Hancock then led the band through somewhat uncharted territory—collective improvisation, open musical forms and other avant-garde identifiers. He based the music on a strong rhythmic presence and concentrated on weaving acoustic, electric and electronic sonorities into one sound. The band recorded three increasingly progressive albums; by Hancock's last trip into the studio, he had fully embraced the post-production use of electronics as compositional tools.

Gluck's narration takes an academic look at the band and an exhaustive, theory-based examination of its music. He explains each album track by track, tracing how the band's slow but targeted evolution reverberated in the studio. Rarely does the author break the barrier between writer and audience, except to offer a few bits of observation—a disagreement with critics who summarily panned Mwandishi's second album, *Crossroads*, and an autobiographical snippet about seeing the nascent group in concert.

Gluck forms the book around a series of interviews with band members, other jazz artists and Mwandishi's record producer, David Rubinson. An entire chapter is devoted to a fascinating look at how a band so reliant on electronics toured. The music required a massive, sophisticated sound system, not to mention the large, complicated and intricate setup required



for Patrick Gleeson's electronic additions.

The Mwandishi band was out there for the time, and in addition to the music, Gluck looks at the business side of the band, from both the perspective of Warner Brothers, its label, and the band members itself. There would have been no Mwandishi, Gluck writes, without 1969's *Fat Albert Rotunda*, which allowed Hancock the freedom to be paired with a rock producer (the label officials' idea) and run wild (decidedly not their idea). While label execs tolerated the first record and reluctantly released the second due to the popularity of Davis' *Bitches Brew*, Gluck implies that the powers that be had no issue with Hancock taking the group's final album, 1973's *Sextant*, to Columbia Records.

In the end, Mwandishi wasn't sustainable. Gluck quotes Rubinson, speaking to a newspaper in 1974, as pointing to the real reason for the band's breakup. "What paid their way was every dime that Herbie Hancock had, every single sweat-dollar Pilsbury cake mix commercial and European wax sales of 'Watermelon Man,' and what happened was that Herbie, and those from whom he borrowed, ran out of money," he said.

Gluck enjoys letting musicians speak for themselves, and there are long direct transcriptions of interviews with the key players around the band. In the epilogue, he places interviews that wouldn't have fit anywhere else; Bobby McFerrin talks for a page-and-a-half about encountering the band at a young age, and bassist Christian McBride says the Mwandishi band is the aspect of Hancock's career that is the least explored. Perhaps, with this excellent primer, more listeners will start to unearth the joys found in Mwandishi's three recordings. **BB**

Ordering info: press.uchicago.edu



Bob Mintzer Big Band *For The Moment*

MCG JAZZ 1036

★★★★

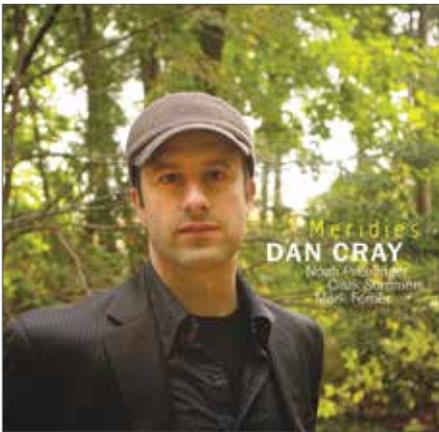
Tenor saxophonist Bob Mintzer has been recording with his own big band for nearly 30 years. With such a large output, it might seem like his 19th record would tread overly familiar territory. But *For The Moment* is an engaging album of Latin jazz showcasing a band that is alive and well and shining the spotlight on a captivating Brazilian guitarist.

Mintzer is joined on the disc by an exceptional rhythm section—led by longtime associate Russell Ferrante on piano—that is mostly asked to lay down tight grooves fueled by the popping electric bass of Lincoln Goines and the prodding drumming of Peter Erskine. This style is heard from the start with a beefed-up version of the Yellowjackets' "Aha," its looping solo saxophone melody solidified by the entire front line, which is backed by sforzando brass hits. The arrangement highlights a superbly colorful saxophone section, setting a saxophone-led trend heard throughout the rest of the album.

Mintzer wrote four of the eight tunes, and arranged all of them. His tunes jump and bite, and are based on smart, fun melodies atop active, busy backgrounds. The primary purpose of the compositions is to show the band in action as a cohesive unit; Mintzer takes expansive, exploratory solos on three of the tunes, leaving a little space for soloistic flights by the rest of the musicians.

Brazilian guitarist Chico Pinheiro brings two of his own songs, "Um Filme" and "Irrequieto," to the proceedings; his acoustic guitar and soft, round voice provide a fitting contrast to the sharp edges of brass and woodwinds. "For All We Know" and "Corcovado" stand out as covers Mintzer has painted with the same wide Brazilian strokes heard on the rest of the album. —Jon Ross

For The Moment: Aha; Um Filme; Irrequieto; For All We Know; Berimbau; For The Moment; Recife; Corcovado; Ouro Preto, (54:24)
Personnel: Bob Mintzer, Lawrence Feldman, Mike Tomaro, Bob Malach, Frank Basile, saxophone; Steve Hawk, Tony Kadleck, James Moore, Scott Wendholt, trumpet; Jay Ashby, Michael Davis, Keith O'Quinn, Max Seigel, trombone; Russell Ferrante, piano; Marty Ashby, guitar; Chico Pinheiro, vocals, guitar; Lincoln Goines, bass; Peter Erskine, drums; Alex Acuña, percussion.
 Ordering info: mcgjazz.org



Dan Cray
Meridies

ORIGIN 82609
★★★★★

Listening to Dan Cray and his group, one is reminded that underplaying can cast more light than a sky full of fireworks. That's not to say that there aren't busy moments on *Meridies*; there are plenty, especially in ostinatos that the piano and bass play in unison to build momentum and sometimes to thread intricate rhythms together. But these occur only where they make sense. Even with such elements, an impression of spaciousness permeates Cray's performances; nothing comes across as cluttered or superfluous.

Take the opening track, an ingenious treatment of the Charlie Chaplin chestnut "Smile." Right from the top, bassist Clark Sommers and Cray's left hand play a restless, not at all simple figure together that fuels the 7/8 groove. Cray states the theme very simply over this, while drummer Mark Ferber stays out of the way, just keeping parts of the eighth-note pulse on closed hi-hat and tapping softly now and then on the snare rim. After the first verse, things loosen up, but everybody still holds back. They answer each other, meet at some key point and then fly off again. The dynamics rise just a bit and then, like a breath exhaled, fall down to a whisper at the end.

This approach recurs on the next song, Cray's "Worst Enemy." Joined now by Noah Preminger on tenor, they once again state the theme, in 15/8 this time, with bass and the pianist's left hand repeating another counter-theme together. Ferber steps out a bit more, though, with a freewheeling Elvin Jones-esque attitude during Cray's solo. Then, unexpectedly, as Preminger starts to blow, everyone switches to straightahead swing in 4.

There are other surprises, each one a subtle, witty aside. Inattentive listeners might not even notice that metrical change in "Worst Enemy," which means they'd also be likely to miss the hipster joke slipped into the home stretch on Joe Henderson's "Serenity," the only other cover on the album. After breezing down the

post-bop straightaway for a while, they power into the last lap, where for generations jazzers often decide to trade fours with the drummer. So it happens here, except something doesn't feel quite right. Check it out: Preminger plays his four bars, and then Ferber grabs his—three! What's the point? Obviously, it's just to have a little fun with people's expectations.

Beautiful moments abound as well on *Meridies*: the introduction and fusion of two distinct moods, autumnal and bluesy, on "At Least"; the spare but luminous harmonies that fascinate throughout the ballad "Amor Fati";

the coda on "Winter Rose (1728)" that begins as a simple, upper-register piano figure and then slowly blossoms into fresh musical exploration as the other instruments enter.

Every second is executed with taste and balance—a kind of jazz feng shui. This music engages both mind and spirit, not changing the world so much as brightening the day.

—Bob Doerschuk

Meridies: Smile; Worst Enemy; Amor Fati; Serenity; East 69; Winter Rose (1728); At Least; March Of The Archetypes. (47:21)
Personnel: Dan Cray, piano; Noah Preminger, tenor saxophone; Clark Sommers, bass; Mark Ferber, drums.
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**Joe Morris/William Parker/
Gerald Cleaver**

Altitude

AUM FIDELITY 073

★★★★

Playing steady time can be confining, but the opposite extreme—abandoning rhythm altogether—is just as much a jail. So, wisely, the free-improvising trio of guitarist Joe Morris, bassist William Parker and drummer Gerald Cleaver, which recently released its first album, *Altitude*, has chosen to operate somewhere in between, bending beats until they're vague and uncountable but still deeply felt. *Altitude* flies high because of this stance; sometimes the music is what you don't play.

Altitude launches with "Exosphere," a nearly half-hour exploration led by Morris's nimble, scurrying leads. Underneath his musings, the sizzling hookup of Parker and Cleaver—previously heard on Parker's *Uncle Joe's Spirit House* and in the collective *Farmers By Nature*—floats in and out of time, matching deep bass thuds with sudden cymbal crashes. When Morris drops out around the 10-minute mark, the ties that bind Parker and Cleaver are especially evident: The bassist's funky riffs mutate every few seconds, but Cleaver is always there to meet him with quick, sensitive snare slaps and ride cymbal patterns that point to swing while never resorting to it. Later, Parker and Morris leave Cleaver to his own devices, which include a quasi-rock beat reminiscent of Mitch Mitchell's "Little Miss Lover" groove.

The hottest sparks fly on "Troposphere," where Parker switches out his upright for a guembri, a three-stringed lute from Morocco. The instrument immediately moves the band into a different space, the music growing trance-like as Parker repeats simple lines. Morris, however, sticks to his squiggly, key-less bop expressions, never allowing the music to settle into a definite style. The sounds of "Troposphere" aren't jazz or Gnawa music—they're somewhere in between.

—Brad Farberman

Altitude: Exosphere; Thermosphere; Troposphere; Mesosphere. (72:27)

Personnel: Joe Morris, guitar; William Parker, bass (1, 2), guembri (3, 4); Gerald Cleaver, drums.

Ordering info: aumfidelity.com

**Fred Lonberg-Holm's
Fast Citizens**

Gather

DELMARK 2017

★★★★

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PEIRA 13

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Aram Shelton Quartet

Everything For Somebody

SINGLESPEED MUSIC 011

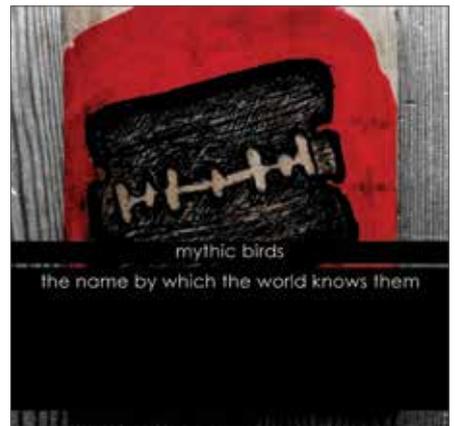
★★★★

Nine of the 10 musicians on these records live in Chicago, and the 10th lived there for years. Although only saxophonist Keefe Jackson appears on all three, together they exemplify the diverse creative and business strategies involved in keeping one of the nation's most celebrated improvisational music communities vibrant.

Fast Citizens initially was Jackson's band. But different members have taken the helm, and on their third record for Delmark, it's Fred Lonberg-Holm's turn. Best known as a peripatetic cellist, he debuts another facet here—guitar player. In addition to his electronically enhanced cello, on much of the record he plays the four-stringed tenor guitar, adding ragged rhythms and gritty textures to the group's intricate and stimulating arrangements. Taking advantage of their collective abilities to double on alternate instruments, Lonberg-Holm and the other members' colorful compositions juxtapose jazz, rock and classical elements with a bristle and swagger that recalls the Vandermark 5 at its best.

Aram Shelton left Chicago half a decade ago, but he still returns to play with his old mates and releases the music on his own imprint. Everyone in his quartet save drummer Tim Daisy is also a member of Fast Citizens, but their music is more circumscribed. It builds upon the foundation of multi-horn, piano-free groups led by Ornette Coleman and Eric Dolphy. There's a similarly unfettered feel to the exuberant solos that Shelton and Jackson extend from sturdy melodies, and a like-minded preference to let the rhythms be elastic, but never let them break. The quartet is not as formally audacious as Fast Citizens, but the groups share an empathy that comes from the fact that not only have the musicians been playing together for years; they get off on challenging each other. Daisy's restless drumming keeps the music on the boil.

Like Shelton's quartet, Mythic Birds picks a zone and sticks to it. Essentially, this is a chamber group, with three bass clarinetists and a modular synthesizer player reveling in the bubble and trouble that they can whip up through consonance and contrast. Sometimes they braid lines together; other times they challenge each other with fractious but carefully calibrated counterpoint. But even when one player runs counter



to what the others are doing, they always sound mindful of the group sound. Synthesist Brian Labyecz runs Peira, whose format of choice—CDRs—reflects the rarified appeal of the label's catalog, but the striking visual presentation conveys the seriousness of their intent. —Bill Meyer

Gather: Infra-Pass; It's A Tough Grid; Later News; Lazy Day; Faster, Citizens! Kill! Kill!; Simpler Days; Roses. (70:05)

Personnel: Aram Shelton, alto saxophone, clarinet, cornet; Keefe Jackson, tenor saxophone, bass clarinet, reed trumpet; Josh Ber- man, cornet; Anton Hatwich, bass, trumpet; Frank Rosaly, drums, pocket trumpet.

Ordering info: delmark.com

The Name By Which The World Knows Them: Without A Common Memory; Forbidden Generosity; Let Go Of The Long Tone; Dissimulation; The Name By Which The World Knows Them Is Not The One They Themselves Utter; Realms Of Dream And Intoxication. (39:23)

Personnel: Keefe Jackson, bass clarinet, contrabass clarinet; Brian Labyecz, modular synthesizer; Jeff Kimmel, bass clarinet; Jason Stein, bass clarinet.

Ordering info: peira.net

Everything For Somebody: Anticipation; Everything For Somebody; Joints And Tendons; Barely Talking; Deadfall; Fleeting. (44:43)

Personnel: Aram Shelton, alto saxophone; Keefe Jackson, tenor saxophone; Anton Hatwich, bass; Tim Daisy, drums.

Ordering info: singlespeedmusic.org

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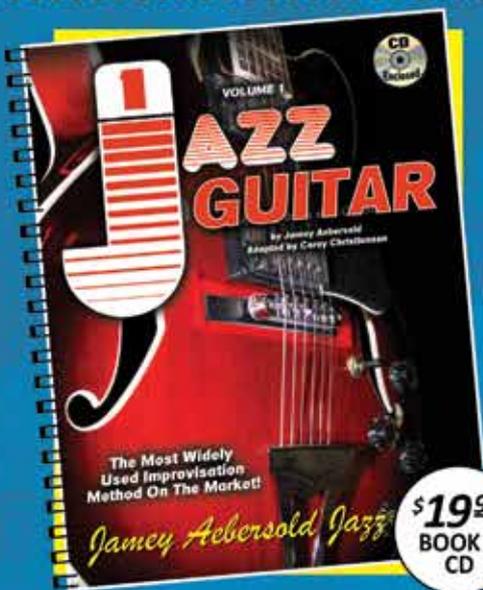
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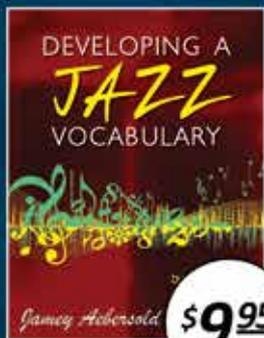
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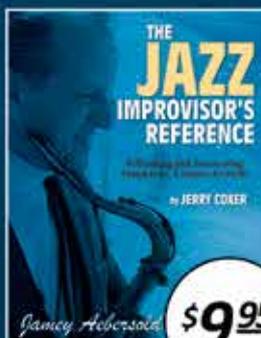
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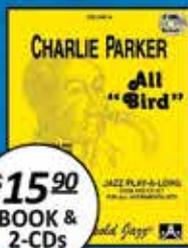
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Contact: Katherine Drago, director of recruitment & enrollment, (412) 268-4118, kdrago@cmu.edu.

City College of New York New York, New York

Student Body: 300 music majors, 150 jazz majors.
Tuition: Undergraduate, in-state: \$2,300/semester, out-of-state: \$4,980/semester; graduate, in-state: \$3,680/semester, out-of-state \$6,900/semester.
Jazz Degrees: Bachelor's of Fine Arts in Jazz Studies, Master's of Arts in Jazz Studies.

Peabody Conservatory,
The Johns Hopkins University



Faculty: Dan Carillo, Scott Reeves, Mike Holober, Suzanne Pittson, Ray Gallon, Adam Cruz, Steve Wilson.
Alumni: John Benitez, Arturo O'Farrill, Eliot Zigmund, Tom Varner, Adam Nussbaum, Deanna Witkowski.
Jazz Bands: Big Band, Latin Band, World Music Ensemble, Hard Bop Ensemble, Free Jazz Ensemble, Brazilian Music Ensemble.
Auditions: October and March. Live or CD audition. Contact dcarillo@ccny.cuny.edu (until Dec. 1, 2012), sreeves@ccny.cuny.edu (after Dec. 1, 2012).
Financial Aid: Grants available.
Scholarships: Academic Scholarships: Honors College and Kaye Scholarships, Music Scholarships awarded at BFA Auditions. Visit cuny.edu. Ensemble coaching assistantships available for selected M.A. graduate students.
Apply by: November (spring) and March (fall). International students: recommend applying six to nine months prior to start of semester.
Contact: Undergraduate admissions: dcarillo@ccny.cuny.edu (until Dec. 1, 2012) sreeves@ccny.cuny.edu (after Dec. 1, 2012). Graduate admissions: Chadwick Jenkins, musicgrad@ccny.cuny.edu.

The Collective School of Music New York, New York

Student Body: Approximately 75 full-time, 200-plus part-time.
Tuition: \$7,150/semester, \$60,500 for two-year diploma course.
Faculty: Ian Froman, Peter Retzlaff, Joe Fitzgerald, Hill Greene, Chris Biesterfeldt, Fernando Flynn, Adriano Santos, more.
Alumni: Billy Martin, Will Calhoun, Zach

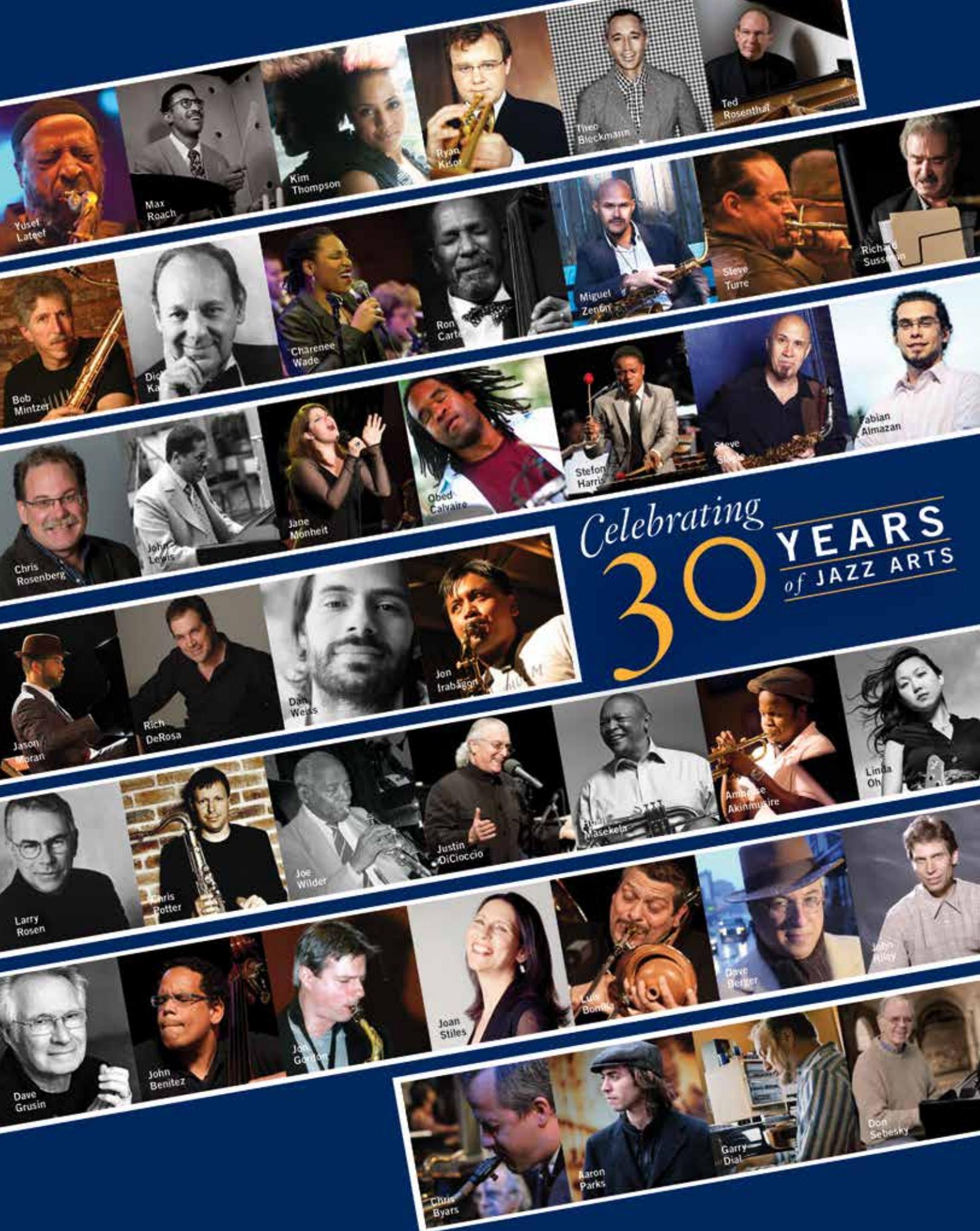
Danziger, Tal Bergman, Tony Thompson, Tobias Ralph, Tal Wilkenfeld, Chris Coleman.
Jazz Bands: Student Performance, Advanced Performance groups, Latin Jazz Ensemble.
Auditions: In-person or taped auditions.
Financial Aid: Available. Contact Anna Kopit (212) 741-0091 ext. 104, annak@thecollective.edu.
Scholarships: Merit-based scholarships, contact John Castellano, johnc@thecollective.edu.
Apply by: Two months prior to each semester.
Contact: John Castellano (212) 741-0091, johnc@thecollective.edu, thecollective.edu.

College of Saint Rose Albany, New York

Student Body: 6,000 students, 300 music students.
Tuition: \$24,614.
Jazz Degrees: Bachelor's of Science in Music Industry, minor in Jazz Performance.
Faculty: Paul Evoskevich, Sean McCowry, Lee Shaw, Matthew Finck, Mark Foster, Cliff Brucker.
Jazz Bands: Instrumental Jazz Ensemble, Vocal Jazz Ensemble, Chamber Jazz Ensemble, eight Recording Musicians' Studio Ensembles.
Auditions: Visit strore.edu.
Financial Aid: Visit strore.edu.
Scholarships: Visit strore.edu.
Apply by: Feb. 1.
Contact: Justin Hadley, Saint Rose Admissions, (800) 637-8556.

Columbia University New York, New York

Student Body: 125 in the Louis Armstrong Jazz Performance Program.



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Jazz Degrees: Jazz Studies special concentration, Music major.
Faculty: Paul Bollenback, Christine Correa, David Gibson, Brad Jones, Ole Mathisen, Tony Moreno, more.
Alumni: Cameron Brown, Peter Cincotti, Bobby Porcelli, Sam Reider.
Jazz Bands: Combos, Big Band, Afro-Latin Ensemble, Free-Jazz Ensemble, Vocal Jazz Ensemble.
Auditions: During fall semester after acceptance.

Financial Aid: Need-based.
Scholarships: None.
Apply by: Early November (early decision), early January (regular decision).
Contact: Prof. Chris Washburne, cjw5@columbia.edu.

**Duquesne University
 Mary Pappert School of Music
 Pittsburgh, Pennsylvania**

Student Body: 270 undergraduate, 80 jazz undergraduate; 100 graduate,

20 jazz graduate.
Tuition: Undergraduate: \$34,280/year, graduate: \$1,166/credit.
Jazz Degrees: Bachelor's of Music with jazz emphasis, Master's of Music with jazz emphasis.
Faculty: Michael Tomaro, Sean Jones, Joe Negri, Ronald E. Bickel, Maureen Budway, Joe Dallas, more.
Alumni: Marty Ashby, Jay Ashby, David Budway, Maureen Budway.
Jazz Bands: Two big bands, five combos.
Auditions: Oct. 19, Nov. 16, Nov. 30, Jan. 11, Jan. 25, Feb. 8, Feb. 22, Mar. 8, Mar. 22. Visit duq.edu/music/apply/.
Financial Aid: Available, (412) 396-6607, duq.edu/financial-aid/.
Scholarships: Talent and academic scholarships.
Apply by: Feb. 8.
Contact: Troy Centofanto, director of music admissions, (412) 396-5983; musicadmissions@duq.edu.

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**Eastman School of Music
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Student Body: 60 Jazz Studies students.
Tuition: Undergraduate: \$42,890, graduate: \$1,275/credit hour.
Jazz Degrees: Bachelor's of Music, Master's of Music, Doctorate of Music.
Faculty: Harold Danko, Bill Dobbins, Jeff Campbell, Clay Jenkins, Mark Kellogg, Charles Pillow, Dave Rivello, Bob Sneider, Dariusz Terefenko, Rich Thompson.
Alumni: Ron Carter, Maria Schneider, Steve Gadd, Tom Christensen, John Hollenbeck, Gary Versace, Ben Wendel, Kavah Rastegar.
Jazz Bands: Eastman Jazz Ensemble, New Jazz Ensemble, Jazz Lab Band, seven jazz performance workshops.
Auditions: Last Friday in January, Fridays in February.
Financial Aid: (585) 274-1070.
Scholarships: (585) 274-1070.
Apply by: Dec. 1.
Contact: Sheryle Charles, (585) 274-1440, scharles@esm.rochester.edu.

**Five Towns College
 Dix Hills, New York**

Student Body: 1,041 total students, 233 jazz/commercial music students.
Tuition: \$19,800/year.
Jazz Degrees: Bachelor's of Music in Jazz/Commercial Music, Master's of Music, Doctorate of Musical Arts.
Faculty: Jeffrey Lipton, Peter Rogine, Gerry Saulter, Greg Bobulinski, more.
Alumni: Christette Michelle, Nina Sky, Samantha Cole, Jesse Carmichael.
Jazz Bands: 17 total ensembles, four jazz ensembles.

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Financial Aid: Available, (630) 656-2164.

Scholarships: Talent-, need- and merit-based, (631) 656-2110.

Apply by: Rolling admissions.

Contact: Jerry Cohen, (630) 656-2110.

George Mason University Fairfax, Virginia

Student Body: 33,000 total students, 300 undergraduate music students, 75 graduate music students.

Tuition: Visit studentaccounts.gmu.edu.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Music Minor in Jazz Studies, Master's of Music in Jazz Studies.

Faculty: Jim Carroll, Wade Beach, Glenn Dewey, Tyler Kuebler, Anthony Maiello, Joe McCarthy, Rick Parrell, Darden Purcell, Kenny Rittenhouse, Harold Summey, Rick Whitehead.

Jazz Bands: Ensembles, workshop and combos.

Auditions: Nov. 10, Dec. 8, Jan. 12, Jan. 25, Feb. 18, Mar. 23 (graduate only), music.gmu.edu.

Financial Aid: Visit financialaid.gmu.edu.

Scholarships: Merit-based, visit music.gmu.edu.

Apply by: Visit admissions.gmu.edu.

Contact: Melinda Wildman, (703) 993-1380.

The Hartt School, University of Hartford West Hartford, Connecticut

Student Body: 4,500 students, 400 music students, 40 jazz majors.

Tuition: \$30,618.

Jazz Degrees: Bachelor's of Music.

Faculty: Kris Allen, Abraham Burton, Chris Casey, Matthew Chasen, Steve Davis, Rich Goldstein, Andy LaVerne, Rene McLean, Eric McPherson, Shawn Monteiro, Jeremy Pelt, Nat Reeves, Edward Rozie, Peter Woodard.

Alumni: Abraham Burton, Steve Davis, Mike DiRubbo, Wayne Escoffery, Jimmy Greene, Eric McPherson.

Jazz Bands: Concert Jazz Ensemble, Jazz Combos, Vocal Jazz Ensemble, Jazz Guitar Ensemble, Jazz Trombone Ensemble, Jazz Trumpet Ensemble, Jazz Saxophone Ensemble.

Auditions: Dec. 8, Jan. 26, Feb. 15-17. Live audition preferred, recordings accepted based on location. Visit harttweb.hartford.edu/admissions/audition/jazzrequirements.aspx.

Financial Aid: Based on FAFSA results.

Scholarships: Audition-based.

Apply by: Jan. 2.

Contact: Lynn Johnson (860) 768-4465, harttadm@hartford.edu.

Howard University Washington, D.C.

Student Body: 10,500 students.

Tuition: \$20,370/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies (instrumental and vocal), Bachelor's of Music in Jazz with Electives in Business (instrumental and vocal), Bachelor's of Music in Jazz Studies with Music Technology, Master's of Music in Jazz Studies (instrumental and vocal).

Faculty: Chris Covington, Kehembe

Eichelberger, Fred Irby, Sais Kamalidiin, Gerry Kunkel, Connaître Miller, Steve Novosel, Chris Royal, Harold Summey, Charlie Young.

Alumni: Geri Allen, Cora Coleman, Roberta Flack, Benny Golson, Donny Hathaway, Wallace Roney.

Jazz Bands: Howard University Jazz Ensemble, Afro Blue, Jazztet, SaaSy, A Whole Lotta Jazz Singers.

Auditions: Visit humusic.org.

Financial Aid: Visit howard.edu/financialaid/contact/staff-finaid.htm, (202) 806-2820.

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

Apply by: Nov. 1 (early action and spring), Feb. 15 (fall).

Contact: Connaître Miller, conmiller@howard.edu, or Fred Irby, firby@howard.edu.

Ithaca College School of Music Ithaca, New York

Student Body: 550 undergraduate music majors, 10-20 jazz studies majors.

Tuition: Undergraduate: \$37,000/year, graduate: \$13,122/year.

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

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

Alumni: Jay Ashby, Marty Ashby, David Berger, Nick Brignola, Les Brown, Steve Brown, Tony DeSare.

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

Auditions: Four dates on Saturdays in December-February.

Financial Aid: Available.

Scholarships: Available.

Apply by: Feb. 1.

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

The Johns Hopkins University Peabody Conservatory Washington, D.C.

Student Body: 769 students.

Tuition: \$38,450.

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

Faculty: Gary Thomas, Nasar Abadey, Paul Bollenback, Jay Clayton, Alan Ferber, Michael Formanek, Blake Meister, Timothy Murphy, Alexander Norris.

Alumni: Russell Kirk, Jacob Yoffee.

Jazz Bands: Peabody Jazz Orchestra, Peabody Improvisation & Multimedia Ensemble, Peabody Latin Jazz Ensemble.

Auditions: Visit peabody.jhu.edu/2251.

Financial Aid: Visit peabody.jhu.edu/finaid, (410) 234-4900, finaidd@peabody.jhu.edu.



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Apply by: Dec. 1.
Contact: Ian Sims (410) 234-4586, ian.sims@jhu.edu.

The Juilliard School New York, New York

Student Body: 40 students.
Tuition: \$35,140/year.
Jazz Degrees: Bachelor's of Music, Master's of Music, Artist Diploma.
Faculty: Carl Allen, Kenny Barron, Ron Blake, Ron Carter, Xavier Davis, Billy Drummond, Ray Drummond, Andy Farber, Eddie Henderson, Rodney Jones, Frank Kimbrough, Phil Schaap, Mark Sherman, Joe Temperley, Steve Turre, Kenny Washington, Steve Wilson, Benny Golson, Christian McBride, Benny Green, Wycliffe Gordon, more.

Alumni: Christian McBride, Miles Davis, Wynton Marsalis, Chick Corea, Ben Williams, Erica von Kleist.
Jazz Bands: Juilliard Jazz Orchestra, Juilliard Jazz Ensembles, Artist Diploma Ensemble
Auditions: Pre-screening required. Live auditions in March.
Financial Aid: Contact financialaid@juilliard.edu.
Scholarships: Contact financialaid@juilliard.edu.
Apply by: Dec. 1.
Contact: admissions@juilliard.edu.

Kutztown University Kutztown, Pennsylvania

Student Body: 10,281 total students, 60 in jazz program.
Tuition: In-state: \$6,551, out-of-state: \$16,380.
Jazz Degrees: Bachelor's of Science in Music Education, Bachelor's of Arts in Music.
Faculty: Kevin Kjos, Scott Lee, Adam Kolker, Cathy Chemi, Allison Miller, David Cullen, Neal Kirkwood, more.
Alumni: Marques Walls, Marybeth Kern,

Caitlin Bement, Trevor Davis, Claire Socci, Nimrod Speaks.
Jazz Bands: Two large ensembles, combos.
Auditions: Dec. 8, Feb. 2, Feb. 23 and March 30.
Financial Aid: Visit kutztown.edu/costs-and-financial-aid/contact-financial-aid.htm.
Scholarships: Available. Contact Christy Derr, (610) 683-4550, or Kevin Kjos, (610) 683-1583.
Apply by: Rolling.
Contact: Christy Derr, (610) 683-4550.

Long Island University—Brooklyn Campus Brooklyn, New York

Student Body: 5,000 undergrad, 3,000 graduate.
Tuition: \$938 per credit.
Faculty: Gloria Cooper, Sam Newsome.
Jazz Degrees: Bachelor's of Fine Arts in Jazz Studies, Bachelor's of Arts in Music, Applied Music or Music Theory, Bachelor's of Science in Music Education in Urban Schools.
Jazz Bands: Jazz Ensemble, Vocal Jazz Ensemble, LIU Brooklyn Chorus.
Auditions: Three memorized songs of contrasting style/tempo, theory quiz, sight-reading and scales.
Financial Aid: (718) 488-1037.
Scholarships: Need- and merit-based. Tom Price, (718) 488-1605.
Apply by: Rolling.
Contact: Danielle Mebert, (718) 488-1084, danielle.mebert@liu.edu.

Manhattan School of Music New York, New York

Student Body: 402 undergraduate, 113 jazz majors.
Tuition: \$34,640/year.
Jazz Degrees: Bachelor's of Music, Master's of Music, Doctorate of Musical Arts in Jazz Arts Advancement.
Faculty: Justin DiCioccio, Dave Liebman, Jay Anderson, Vijay Iyer, John Riley, Steve Wilson, Bobby Sanabria.

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Kenny Barron
Frank Kimbrough

BASS
Ron Carter
Ray Drummond
Ben Wolfe

DRUMS
Carl Allen
Billy Drummond
Kenny Washington



Alumni: Ambrose Akinmusire, Stefon Harris, Jason Moran, Chris Potter, Kim Thompson, Miguel Zenón.

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

Auditions: March 1, March 3–8.

Financial Aid: Visit msmny.edu or email finaid@msmny.edu.

Scholarships: Visit msmny.edu or email finaid@msmny.edu.

Apply by: Dec. 1.

Contact: Molly Sonsteng, (917) 493-4436, admission@msmny.edu.

New England Conservatory Boston, Massachusetts

Student Body: 750 students, 90 jazz performance majors, 10 jazz composition majors.

Tuition: \$38,000/year.

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

Faculty: Jerry Bergonzi, Ran Blake, Luis Bonilla, Dominique Eade, Billy Hart,

Fred Hersch, Cecil McBee, Donny McCaslin, John McNeil, Jason Moran, Joe Morris, Brad Shepik, Miguel Zenón, Dave Holland, more.

Alumni: Darcy James Argue, Don Byron, Regina Carter, Marilyn Crispell, Dave Douglas, Marty Ehrlich, Fred Hersch.

Jazz Bands: Jazz Orchestra, Jazz Composers Orchestra, Jazz Composers Ensemble, 30 small combos.

Financial Aid: Contact (617) 585-1110, financialaid@necmusic.edu or visit necmusic.edu/apply-nec/tuition-financial-aid.

Scholarships: Merit- and need-based, (617) 585-1110, financialaid@necmusic.edu or visit necmusic.edu/apply-nec/tuition-financial-aid.

Apply by: Dec. 1.

Contact: Tim Lienhard, (617) 585-1105.

New Jersey City University Jersey City, New Jersey

Student Body: 30 jazz majors, 125 music majors.

Tuition: Undergraduate, in-state: \$5,000/semester, out-of-state: \$9,000/semester; graduate, in-state: \$590/credit, out-of-state: \$1,000/credit.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Jazz Performance.

Faculty: Scott Wendholt, Bob Malach, Luis Bonilla, Tim Horner, Andy Eulau, Allen Farnham, Joel Weiskopf, Paul Meyers, Roseanna Vitro, Bill Kirchner, Ed Joffe.

Alumni: Freddie Hendrix, Joe Elefante, Nate Eklund, Jason Teborek.

Jazz Bands: Two big bands, six combos.

Auditions: December, February, March, April.

Financial Aid: Contact (201) 200-3173, financialaid@njcu.edu.

Scholarships: Merit- and need-based.

Apply by: April 15.

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

The New School for Jazz and Contemporary Music New York, New York

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CONTINUED ON PAGE 87

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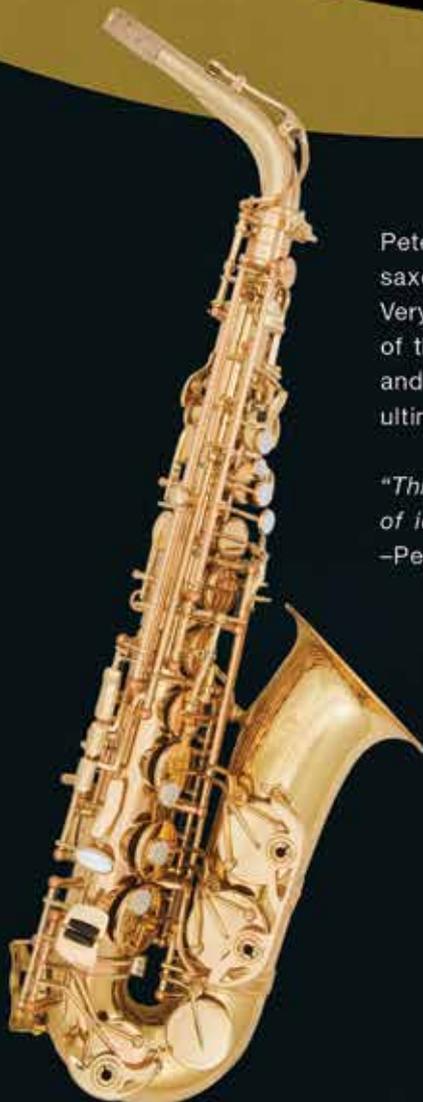
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Gabe Pollack

Oberlin College, Conservatory of Music // Jim Wadsworth Productions

Gabe Pollack entered Oberlin College in Oberlin, Ohio, in 2006 as an undeclared major, ultimately deciding on environmental studies. During his sophomore year, Pollack—a trumpeter since grade school—auditioned for Oberlin Conservatory of Music. He was accepted and began to pursue a double major in environmental studies and jazz trumpet performance. But during a winter-term project playing jazz in Asia with a group from Oberlin, Pollack had a realization. “I didn’t want to become a touring, professional musician,” he says.

At the same time, Oberlin was constructing the Kohl Building for its Jazz Studies program, and Pollack noticed that there wasn’t a performance space incorporated into the plans for the building. After a discussion with Associate Dean Marci Alegant on how he planned to utilize his music degree, Pollack was inspired to open a “green” music venue. At the beginning of his fifth year at Oberlin, he switched from jazz trumpet performance to a uniquely tailored program called Jazz Entrepreneurship, which enabled him to substitute courses in arranging



and improvisation with a series of professional development courses. A winter-term program called Entrepreneurship Scholars allowed Pollack to visit several jazz clubs in New York City and meet with the club owners. The program also offered Pollack a grant to implement his Jazz Entrepreneurship studies after graduation, provided that he found a summer internship.

Pollack reached out to Cleveland-based Nighttown programmer Jim Wadsworth, who was a guest speaker at one of Pollack’s jazz

courses. Wadsworth not only agreed to take him on, but he even hired Pollack after his grant money had run out. While Jim Wadsworth Productions allowed Pollack the opportunity to work the sound board, set up the stage and meet all of the local artists at Nighttown, another aspect of Wadsworth’s business would allow Pollack to apply his jazz entrepreneurship studies. Steve Frumkin, Wadsworth’s business partner, runs JWP Agency, a booking agency whose roster of artists includes Freddy Cole, Cyrille Aimée, Chuck Mangione and Donald Harrison. “I’m booking gigs, writing up contracts, sending out mailings to radio stations, updating our website and looking at artists’ press kits to add to our roster,” Pollack says.

When asked what his job title is, given that he wears so many hats—production, administration, booking agent, sound technician—Pollack says all of those are valid descriptions for what he does. “Whether you’re involved in either the performance or business side of things, in music, you need to be able to do it all,” he explains. —Shannon J. Effinger

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Jazz Bands: 55-plus.

Auditions: Live auditions in February and March. Recorded final auditions accepted.

Financial Aid: Available.

Scholarships: Audition-based merit scholarships.

Apply by: Jan. 1.

Contact: Kevin Smith, (212) 229-5896, jazzadm@newschool.edu.

New York University

New York, New York

Student Body: 160 jazz students.

Tuition: Undergraduate: \$43,204/year, graduate: \$1,367/credit.

Jazz Degrees: Bachelor's of Music in Music Performance: Jazz Studies, Master's of Music in Instrumental Performance: Jazz Studies, Doctorate in Music Performance and Composition.

Faculty: Chris Potter, Joe Lovano, Mark Turner, Kenny Werner, Don Friedman, Rich Shemaria, Gil Goldstein, Andy Milne, Vijay Iyer, Ralph Alessi, Michael Rodriguez, Elliot Mason, Allen Ferber, Stefan Harris, Billy Drummond, Dafnis Prieto, Tony Moreno, more.

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

Jazz Bands: 40-plus small-group ensembles, NYU Jazz Orchestra, NYU Repertoire Big Band, Brazilian Ensemble, World Percussion Ensemble, NYU Jazz Composers Ensemble.

Auditions: In-person undergraduate auditions, online or video auditions for undergraduate and graduate programs.

Financial Aid: (212) 998-4444, financial.aid@nyu.edu.

Scholarships: Office of Undergraduate Admissions, (212) 998-4500; Office of Graduate Admissions, (212) 998-5030.

Apply by: 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, director of NYU Steinhardt jazz studies, (212) 998-5446, ds38@nyu.edu; steinhardt.nyu.edu/nyu-jazz11.

Princeton University

Princeton, New Jersey

Student Body: 40 jazz students.

Tuition: \$54,780/year.

Jazz Degrees: Bachelor's of Arts in Music, Certificate in Jazz Studies, Certificate in Musical Performance with

concentration in Jazz.

Faculty: Dr. Anthony Branker, Ralph Bowen, Jim Ridl, Adam Cruz, Michael Cochrane, Bruce Arnold, more.

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

Jazz Bands: Concert Jazz Ensemble, Jazz Composers Collective, Jazz Vocal Collective, Free to Be Ensemble, Crossing Borders Improvisational Music Ensemble, Bebop Ensemble, Birth of the Cool Ensemble, Wayne Shorter Ensemble, Pat Metheny Ensemble, Afro-Latin Ensemble, Ornette Coleman Ensemble, Jazz Messengers Ensemble, Monk/Mingus Ensemble.

Auditions: Supplemental CD in support of application.

Financial Aid: Call (609) 258-3330.

Scholarships: Contact (609) 258-3330.

Apply by: Jan. 1.

Contact: Greg Smith, (609) 258-6078, gsmith@princeton.edu.

Purchase College

Purchase, New York

Student Body: 55 undergrads, 20 graduate students.

Tuition: Undergraduate, in-state: \$2,485/semester, out-of-state: \$6,690/semester; graduate, in-state: \$4,185/semester, out-of-state: \$6,890/semester.

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

Faculty: Todd Coolman, John Abercrombie, Eric Alexander, Charles Blenzig, Scott Colley, David DeJesus, Jon Faddis, John Fedchock, Hal Galper, Jon Gordon, Kevin Hays, more.

Alumni: Cyrille Aimee, Spike Wilner, Bobby Avey, Javon Jackson.

Jazz Bands: Two Jazz Orchestras, 16 Combos.

Auditions: Visit purchase.edu/departments/academicprograms/arts/music/courses

Financial Aid: Available. Visit purchase.edu/departments/enrollmentservices/financialservices/fa.

Scholarships: Merit-based. Call (914) 251-6702.

Apply by: Jan. 1, 2013 (fall).

Contact: Professor Pete Malinverni, peter.malinverni@purchase.edu.

Queens College/CUNY

Aaron Copeland School of Music

Flushing (Queens), New York

Student Body: 85 graduate students.

Tuition: Subsidized by New York City and New York State.

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

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Faculty: Antonio Hart, Michael Philip Mossman, David Berkman.
Alumni: Antonio Hart, David Berkman, Conrad Herwig, Darren Barrett, George Colligan, Arturo O'Farrill Jr.
Jazz Bands: Big Band, Jazz Repertory Combo, Advanced Combo, Vocal Jazz Workshop, Historical Combo.
Auditions: By appointment. Contact Michael.Mossman@qc.cuny.edu.
Financial Aid: Visit qc.cuny.edu/admissions/fa/pages/default1.aspx.
Scholarships: Limited, merit-based.
Apply by: Nov. 1 (for Spring 2013).
Contact: michael.mossman@qc.cuny.edu.

Rowan University
 Glassboro, New Jersey

Student Body: 250 undergraduates, 25 in jazz program.
Tuition: Undergraduate, in-state: \$12,380, out-of-state: \$20,186.
Jazz Degrees: Undergraduate Performance, Undergraduate Education (jazz emphasis), Graduate Performance Jazz.
Faculty: Denis DiBlasio, Tom Giacabetti, Douglas Mapp, Jim Miller, Ed Vezinho, Robert Rawlins, Anthony Miceli, George Rabbai, Eddie Gomez, Dean Schneider, more.



Duquesne University

Alumni: Denis DiBlasio, George Rabbai, Bob Sheppard.
Jazz Bands: Lab Band, Jazz Band, various small groups.
Auditions: Visit rowan.edu/colleges/fpa/music/auditions/.
Financial Aid: Visit rowan.edu/provost/financialaid/.
Scholarships: Available.
Apply by: March 1.
Contact: Beth Dombkowski, dombkowski@rowan.edu.

Rutgers University,
Mason Gross School of the Arts
 New Brunswick, New Jersey

Student Body: 1,050 total enrollment at Mason Gross, roughly 40 jazz students.
Tuition: In-state, commuter: 12,755,

on-campus: \$24,017; out-of-state, commuter: \$25,417, on-campus: \$36,679.
Jazz Degrees: Bachelor's of Music in Performance and Education with Jazz concentration, Master's of Music.
Faculty: Conrad Herwig, Darryl Bott, Ralph Bowen, Stanley Cowell, Kenny Davis, Vic Juris, Victor Lewis, Joe Magnarelli, Bill O'Connell, Tim Ries.
Alumni: Sean Jones, Terrell Stafford, Terence Blanchard, Kenny Davis.
Jazz Bands: Jazz Ensemble, Jazz Ensemble Too, Jazz Chamber Ensembles.
Auditions: February and March, mason-gross.rutgers.edu/admissions/auditions-and-portfolio-reviews/music-audition-requirements.
Financial Aid: Federal and state aid.

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www.umass.edu/music

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Visit studentaid.rutgers.edu/.

Scholarships: Academic and talent scholarships, need-based aid, T.A. and GA positions for graduate students. More info at mason-gross.rutgers.edu/admissions/tuition-and-financial-aid.

Apply by: Dec. 1 for priority admissions and scholarship consideration.

Contact: Mandy Feiler, director of admissions, (848) 932-5208.

Rutgers University at Newark Newark, New Jersey

Student Body: 25 jazz students.

Tuition: In-state: \$600/credit, out-of-state: \$900/credit. 36 credits required to graduate, most courses are 3 credits.

Jazz Degrees: Master's in Jazz History and Research.

Faculty: Lewis Porter, Henry Martin.

Alumni: Vincent Gardner, Rhoda Scott, Melba Joyce, Alan Simon, Dan Faulk.

Jazz Bands: Enrollment in bands at nearby schools.

Auditions: No in-person. MP3s required.

Financial Aid: Loans and work-study. Visit gradstudy.rutgers.edu.

Scholarships: Scholarships and teaching positions.

Apply by: Rolling. Jennifer Nyeste, nyeste@ugadm.rutgers.edu.

Contact: Prof. Lewis Porter, lporter@andromeda.rutgers.edu; rutgers-newark.rutgers.edu/gradnwk/jazz.

Shepherd University Shepherdstown, West Virginia

Student Body: 4,000 students.

Tuition: In-state, \$7,481; out-of-state: \$12,132.

Jazz Degrees: None.

Faculty: Dr. Kurtis Adams, Dr. Mark Andrew Cook, Dr. Nathan Lincoln-Decusatis, David Marsh, Ronnie Shaw.

Jazz Bands: Two large ensembles, combos.

Auditions: Visit rowan.edu/colleges/fpa/music/auditions/.

Financial Aid: Contact (304) 876-5470.

Scholarships: Contact (304) 876-5470.

Apply by: Visit rowan.edu/colleges/fpa/music/auditions/.

Contact: Dr. Kurtis Adams, (304) 876-5126.

Skidmore Jazz Institute Saratoga Springs, New York

Student Body: 60 students.

Tuition: \$1,700.

Jazz Degrees: Two-week summer institute available for college credit.

Faculty: Todd Coolman, Bill Cunliffe, Curtis Fuller, John LaBarbera, Pat LaBarbera, Dennis Mackrel, more.

Alumni: Trombone Shorty, Richie Barshay, Jonathan Batiste, Ryan Cohan, Brandon Lee, Christian Scott.

Auditions: Online auditions, written and tape.

Financial Aid: Not available.

Scholarships: Available.

Apply by: March 1.

Contact: Wendy Kercull, (518) 580-5546, wkercull@skidmore.edu.

SUNY Fredonia Fredonia, New York

Student Body: 600 music majors.

Tuition: In-state: \$5,300, out-of-state: \$14,300.

Jazz Degrees: Jazz minor.

Faculty: Bruce Johnstone, John Bacon, Harry Jacobson, Linda Phillips.

Alumni: Gary Keller, Bob McChesney, Joe Magnarelli, Don Menza, more.

Jazz Bands: Three curricular big bands, two student run big bands, multiple combos, jazz string ensemble.

Auditions: January–April, fredonia.edu/som/.

Financial Aid: Visit fredonia.edu/finaid/.

Scholarships: Merit-based academic and audition-based music scholarships.

Apply by: May 1 (campus), Apr. 6 (final auditions).

Contact: Barry Kilpatrick, barry.kilpatrick@fredonia.edu.

SUNY New Paltz New Paltz, New York

Student Body: 130 students in music major, 20 students in music minor, 30–50 jazz performance majors, 15–30 contemporary music studies majors with jazz repertoire.

Tuition: Current information available at newpaltz.edu/student_accounts/tuition.cfm.

Jazz Degrees: Bachelor's of Science degree with a major in Music and a concentration in Jazz Studies, Bachelor's of Art degree with a major in Music and a concentration in Jazz Studies, Bachelor's of Science degree in Music with a concentration in Contemporary Music Studies.

Faculty: Mark Dziuba, Vincent Martucci, John Menegon, Teri Roiger, Jeff Siegel, Rebecca Coupe-Franks, David Savitsky, Sara Jecko.

Jazz Bands: Chamber Jazz Ensembles.

Auditions: Provided by department every fall, spring and summer. Applicants to the music program must complete an audition. Before auditioning for the program, students must first be accepted by the university through Undergraduate Admissions. For more information, visit newpaltz.edu/admissions/. Once the application for admissions has been

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Application deadline: November 16, 2012

For application information, go to kennedy-center.org/jazzahead.

received, apply for a music audition at newpaltz.edu/music/admissions.html.

Financial Aid: Visit newpaltz.edu/financialaid/.

Scholarships: Visit newpaltz.edu/financialaid/foundation.html.

Apply by: Varies. For Admissions, visit newpaltz.edu/admissions/. For Music, visit newpaltz.edu/music/admissions.html.

Contact: Mark Dziuba, director of Jazz Performance, (845) 257-2711, dziubam@newpaltz.edu.

The Crane School of Music, SUNY Potsdam

Potsdam, New York

Student Body: 585 students (Crane School of Music), 4,000 (SUNY Potsdam).

Tuition: In-state: \$5,570, out-of state: \$14,820.

Jazz Degrees: Jazz Minor (for music majors only), Bachelor's of Music in Music Performance, Music Business, Music Education, or Musical Studies (Composition or Music Theory/History), Bachelor's of Arts in Music.

Faculty: Approx. 70 music faculty.

Alumni: Renee Fleming, Stephanie Blythe, Lisa Vroman.

Jazz Bands: Jazz Ensemble, Jazz Band, Latin Ensemble, small jazz groups.

Auditions: Students must audition for a degree program at the Crane School as well as be accepted to SUNY Potsdam. Details at potsdam.edu/crane.

Financial Aid: Call (315) 267-2162 or visit potsdam.edu/financial.

Scholarships: Available. Music Scholarships are awarded through the SUNY Potsdam application, potsdam.edu/scholarships.

Apply by: Rolling admission. The last Crane School audition is March 2.

Contact: Dean Dr. David Heuser (Admissions) or Bret Zvacek (Jazz Studies), (315) 267-2812.

Syracuse University

Syracuse, New York

Student Body: 60 jazz students.

Tuition: \$28,820/year.

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

Faculty: Joe Riposo, Josh Dekaney, Rick Montalbano, William Harris.

Jazz Bands: Morton Schiff Jazz Ensemble, Jazz Sax Ensemble, Windjammer Vocal Jazz Combos.

Auditions: Visit vpa.syr.edu/index.cfm/page/undergraduate-admissions.

Financial Aid: Contact (315) 443-1513,

finmail@syr.edu.

Scholarships: Available. Contact (315) 443-1513, finmail@syr.edu.

Apply by: Visit vpa.syr.edu.

Contact: Joe Riposo, (315) 443-2191, jriposo@syr.edu.

Temple University Philadelphia, Pennsylvania

Student Body: 75 jazz students; 775 total students.

Tuition: In-state: \$14,642, out-of-state: \$25,278.

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.

Faculty: Terrell Stafford, Bruce Barth, Mike Boone, John Clayton, Carla Cook, Norman David, Craig Ebner, Steve Fidyk, Ed Flanagan, Mike Frank, Greg Kettinger, Tom Lawton, Nick Marchione, Tony Miceli, more.

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: Music and university scholarships.

Apply by: March 1 for fall semester; temple.edu/admissions.

Contact: Kristi Morgridge, (215) 204-6810; music@temple.edu.

Towson University Towson, Maryland

Student Body: 43 Jazz majors.

Tuition: Undergraduate, in-state: \$5,496/year, out-of-state: \$17,008/year plus fees; graduate, in-state: \$337/unit, out-of-state: \$709/unit plus fees.

Jazz Degrees: Bachelor's of Music in Jazz/ Commercial Performance or Composition, Master's of Music in Composition.

Faculty: Dave Ballou, Jim McFalls.

Alumni: Drew Gress, Ellery Eskelin.

Jazz Bands: Big Band, Popular Music Ensemble, various jazz combos, Improvisation Ensemble, Jazz Guitar Ensemble.

Auditions: Varies by instrument and degree program. Visit towson.edu/music.

Financial Aid: Visit towson.edu/main/finaid.

Scholarships: Available. Mary Ann Criss, (410) 704-2836, mcriss@towson.edu.

Apply by: Dec. 1.

Contact: Mary Ann Criss, (410) 704-2836, mcriss@towson.edu.

The University of the Arts Philadelphia, Pennsylvania

Student Body: 265 undergraduate and graduate jazz studies majors.

Tuition: \$34,840.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies, Bachelor's of Science in Music Business, Entrepreneurship and Technology.

Faculty: Gerald Veasley, Joel Frahm, Chris Farr, Don Glanden, John Swana, Rick Lawn, Matt Gallagher, Evan Solut, Gerry Brown, John Blake, Justin Binek, Matt Davis, more.

Alumni: Stanley Clarke, Gerry Brown, Kenny Barron, Lew Tabackin.

Jazz Bands: Three full big bands, one "small" big band, 18 small jazz ensembles, Brazilian jazz, Afro-Cuban jazz, Salsa, five additional jazz vocal ensembles including Jazz Singers, 15 instrumental department ensembles, laptop computer ensemble, bucket drum ensemble.

Auditions: Monthly throughout the year, requirements at uarts.edu.

Financial Aid: Visit uarts.edu/admissions/ tuition-financial-aid.

Scholarships: Need and merit-based, Visit uarts.edu/admissions/ scholarship-bulletin-board.

Apply by: March 15.

Contact: Liz Boyd, (215) 717-6342, admissions@uarts.edu.

University of Connecticut Storrs, Connecticut

Student Body: 250 music students, 20 jazz students.

Tuition: In-state: \$8,712, out-of-state: \$26,544.

Jazz Degrees: Bachelor's of Arts with an emphasis in Jazz Studies.

Faculty: Earl MacDonald, Gregg August, John Mastroianni.

Alumni: Mark Small, Gary Versace, Brian Charette, Ken Pullig.

Jazz Bands: Ten-tet, big band, six combos.

Auditions: Visit music.uconn.edu.

Financial Aid: Visit admissions.uconn.edu.

Scholarships: Based on talent and departmental needs.

Apply by: Jan. 15.

Contact: Deb Trahan, (860) 486-3728, music@uconn.edu.

University of Maine at Augusta Augusta, Maine

Student Body: 5,000 total students, 85 music program.

Tuition: \$7,500/year.

Jazz Degrees: Bachelor's of Music with

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concentrations in Performance, Music Education, Sonic Arts and Composition and Audio Recording; Associate's of Science in Jazz and Contemporary Music.

Faculty: Dr. Tim Weir, Dr. Richard Nelson, William Moseley, David Wells, Steve Grover, Marcia Gallagher, Pam Jenkins, Anita Jerosch, more.

Alumni: Marc Ribot, Suzanne Dean, Will Bartlett, Terry Eisen, Chris Neville, Melissa Hamilton.

Jazz Bands: 14 total including Large Jazz

Ensemble, Jazz Combos, Latin Jazz Ensemble, Fusion Ensemble, Vocal Ensembles, Freshman Ensemble, Contemporary Sounds Ensemble, Prog Rock Ensemble.

Auditions: Visit uma.edu/jazz.

Financial Aid: Available.

Scholarships: Contact Dr. Tim Weir, (207) 621-3179, timothy.weir@maine.edu.

Apply by: Rolling.

Contact: Dr. Tim Weir, (207) 621-3179, timothy.weir@maine.edu

University of Maryland

College Park, Maryland

Student Body: 250 undergraduate students in the School of Music.

Tuition: In-state: \$8,900/year, out-of-state: \$27,300/year.

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

Faculty: Approximately 100 faculty members.

Alumni: Steve Fidyk, Jon Ozment.

Jazz Bands: Three big bands, four combos.

Auditions: Regular auditions in January. All students must apply to the School of Music and the University of Maryland.

Scholarships: Merit-based scholarships for auditioning students.

Apply by: Nov. 1 (undergraduate), Dec. 1 (graduate).

Contact: Jenny Lang, (301) 405-8435, musicadmissions@umd.edu.

University of Massachusetts at Amherst

Amherst, Massachusetts

Student Body: 300 Music Students, 40 Jazz Students.

Tuition: In-State: \$23,167/year, out-of-state: \$36,582, New England residents: \$29,137.

Jazz Degrees: Bachelor's of Music, Bachelor's of Arts, Minor in Jazz Performance, Master's of Music in Jazz Composition and Arranging.

Faculty: Jeffrey W. Holmes, Felipe Salles, Catherine Jensen-Hole, Tom Giampietro, Salvatore Macchia, Bob Ferrier, Jim Argiro, T. Dennis Brown.

Alumni: Chris Merz, Geoff Vidal, Chris Kozak.

Jazz Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Jazz Lab Ensemble, Undergraduate and Graduate Chamber Jazz Ensembles.

Auditions: Visit umass.edu/music/admissions.

Financial Aid: Financial aid office, (413) 545-0801 (undergraduates); (413) 577-0555 (graduates).

Scholarships: For undergraduate merit-based scholarships, contact Christopher Thornley, (413) 545-6048;

Graduate: Teaching Assistantships, contact Jeff Holmes, (413) 545-6046 or jwholmes@music.umass.edu.

Apply By: Visit umass.edu.

Contact: Christopher Thornley, (413) 545-6048 or Jeff Holmes (413) 545-6046, jwholmes@music.umass.edu.

University of Massachusetts at Lowell

Lowell, Massachusetts

Student Body: 350 students.

Tuition: In-state: \$11,847,



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Randy Johnston
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Eric McPherson
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Shawnn Monteiro
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Jeremy Pelt
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Nat Reeves
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and ensembles

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ensembles

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December 8

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Director of Jazz Studies

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Mike Frank
Tom Lawton
Josh Richman
Elio Villafranca

Bass
Mike Boone
Madison Rast

Guitar
Craig Ebner*
Ed Flanagan
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
Terrell Stafford*
John Swana

Trombone
Mark Patterson

Vibraphone
Tony Miceli

Business of Music/Arranging
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*Department Chair
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Photo by Jeff Fusco

Saxophonist Danny Janklow performs with the Temple University Jazz Band at the Annual Kimmel Center for the Performing Arts Concert.

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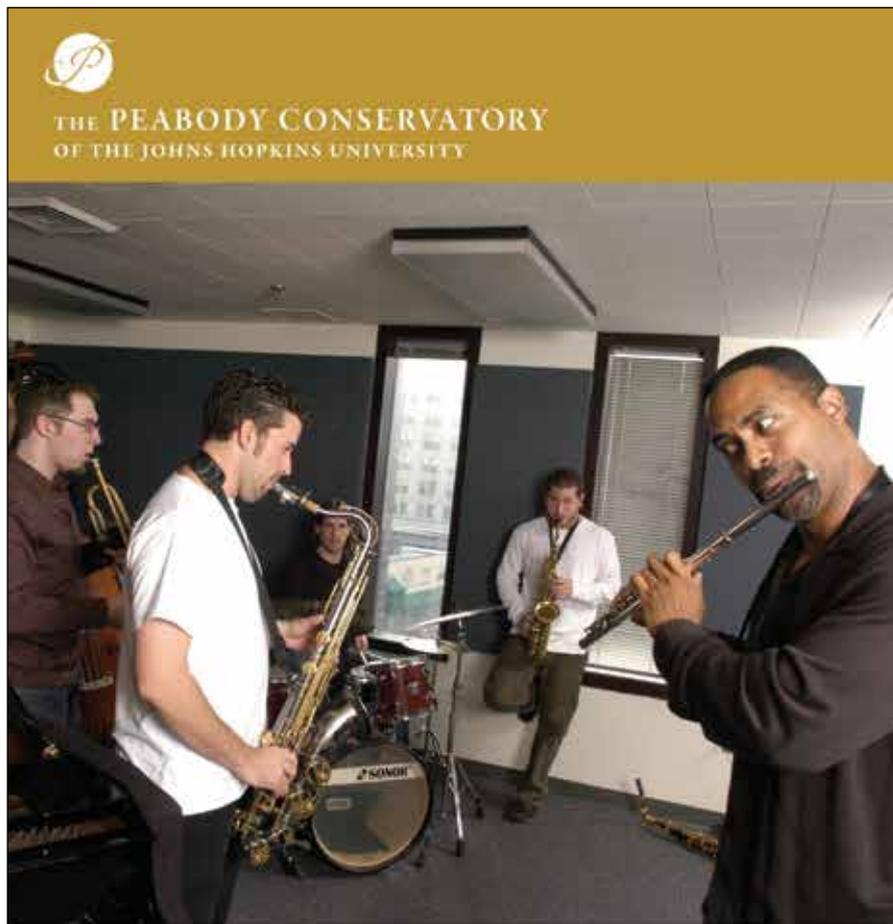
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 1 East Mount Vernon Place, Baltimore, MD 21202

out-of-state: \$24,896, New England regional: \$18,510.

Jazz Degrees: 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, more.

Alumni: Tom McGurk, Steven Piermarini.

Jazz Bands: Jazz Lab Ensemble, Small Jazz Ensemble, Studio Orchestra, Jazz Rock Big Band.

Auditions: Visit uml.edu/college/arts_sciences/music/.

Financial Aid: Visit uml.edu/financialaid or call (978) 934-4220.

Scholarships: Limited but available. Contact Department of Music at uml.edu/College/arts_sciences or call (978) 934-3850.

Apply by: Visit uml.edu/admissions/.

Contact: Department of Music, (978) 934-3850; uml.edu/dept/music.

University of Pittsburgh

Pittsburgh, Pennsylvania

Student Body: Undergraduate: \$18,427; Graduate: \$10,339.

Tuition: Undergraduate, in-state: \$15,272, out-of-state: \$24,680; graduate, in-state: \$18,776, out-of-state: \$30,736.

Jazz Degrees: Doctorate in Jazz Studies, Undergraduate Jazz Concentration.

Faculty: Dr. Nathan Davis.

Alumni: Geri Allen, Mark Sunkett, Emmett Price, Kent Engelhard.

Jazz Bands: Jazz Ensemble.

Auditions: Tryouts for the Jazz Ensemble are held each fall semester during the second week.

Financial Aid: Contact (412) 624-7488.

Scholarships: University of Pittsburgh/BNY Mellon Jazz Scholarship application available each spring, (412) 624-4187.

Apply by: Rolling admission.

Contact: Nathan Davis (412) 624-4187.

University of Rhode Island

Kingston, Rhode Island

Student Body: 150 music majors.

Tuition: Undergraduate, in-state: \$10,878, out-of-state: \$26,444; graduate, in-state: \$11,532, out-of-state: \$23,606.

Jazz Degrees: Bachelor's of Arts in Music with Jazz Studies option, Bachelor's of Music in Jazz Performance.

Faculty: Joe Parillo, Mark Berney, Eric Hofbauer, Steve Langone, Jared Sims, Dave Zinno.



University of Maryland

Frankensax, Jazz Guitar Ensemble and 10 jazz combos.

Auditions: Auditions held December through March, wcsu.edu/music.

Financial Aid: Contact Nancy Barton, (203) 837-8350, bartonn@wcsu.edu.

Scholarships: Contact Jamie Begian (203) 837-8637, beginj@wcsu.edu.

Apply by: Dec. 10 for scholarship consideration, March 15 for regular decision.

Contact: Debbie Pontelandolfo, (203) 837-8350, pontelandolfod@wcsu.edu

or Jamie Begian (203) 837-8637, beginj@wcsu.edu.

Westfield State University Westfield, Massachusetts

Student Body: 4,000 total undergraduates.

Tuition: In-state: \$970 plus fees, New England Regional Student Program: \$1,455 plus fees, out-of-state/inter-national: \$7,050 plus fees.

Jazz Degrees: Bachelor's of Arts in Music with a concentration in Jazz Studies.

Jazz Bands: Two big bands, Monk & Mingus Ensemble, Super Sax Ensemble, Standards Combo, Afro-Cuban Ensemble.

Auditions: Dec. 8, Jan. 26, Feb. 9. Visit uri.edu/music for audition requirements.

Financial Aid: Visit uri.edu/admission.

Scholarships: Available through admission application (Dec. 1 deadline) and Music Department based on audition.

Apply by: Dec. 1 (early action/merit scholarship), Feb. 1 (regular deadline).

Contact: Joseph Parillo, (401) 874-5955 jparillo@uri.edu.

Western Connecticut State University Danbury, Connecticut

Student Body: Approx. 5,800 total undergraduates, 200 total music majors with 30 undergraduate jazz majors.

Tuition: In-state: \$9,778, Northeast regional: \$11,940, out-of-state: \$20,830.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Science in Music Education with Jazz Concentration, Bachelor's of Arts in Music with Jazz Concentration.

Faculty: Jamie Begian, Jimmy Greene, Dave Scott, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Peter Tomlinson, David Ruffels, Jeff Siegel.

Alumni: Ed Sarath, John Blount, Chris Morrison, Chris Parker, Martin Sather.

Jazz Bands: Jazz Orchestra, Jazz Ensemble,



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 NEW JERSEY CITY UNIVERSITY

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Faculty: Dr. Edward Orgill, James Argiro, Peter Coutsouridis, Jeff Dostal, more.

Jazz Bands: WSU Jazz Band, small jazz ensembles, Vocal Jazz Ensemble.

Auditions: Visit westfield.ma.edu/dept/music/auditioninfo.htm.

Financial Aid: Contact (413) 572-5218, financial-aid@westfield.ma.edu.

Scholarships: Available for incoming music major freshmen meeting certain audition requirements or through the College Foundation. Contact Brent Bean,

bbean@westfield.ma.edu.

Apply by: March 1.

Contact: Karen LaVoie or Karen Ducharme, Secretary, (413) 572-5356.

West Chester University of Pennsylvania

West Chester, Pennsylvania

Student Body: 14,000 students.

Tuition: In-state: approx. \$8,117, out-of-state: approx. \$17,655.

Jazz Degrees: Jazz major and jazz minor.

Faculty: David Cullen, Chris Hanning, Marc Jacoby, Terry Klinefelter, Peter Paulsen, Greg Riley, John Swana.

Alumni: Bob Curnow.

Jazz Bands: Two faculty-directed big bands, one faculty-directed Latin jazz ensemble, faculty-driven combos.

Auditions: On-campus auditions in February, March and April. Admission determined by live on-campus audition.

Financial Aid: Available.

Scholarships: Available. Limited for incoming freshmen.

Apply by: For admission, financial aid and scholarships, application should be submitted by Nov. 1.

Contact: Marc Jacoby, mjacoby@wcupa.edu.

William Paterson University Wayne, New Jersey

Student Body: 65 undergraduate jazz majors, 18 graduate students.

Tuition: Undergraduate, in-state: \$5,732.00/year, out-of-state: \$9,314/year; graduate, in-state: \$621/credit hour, out-of-state: \$964/credit hour.

Jazz 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, Master's of Music in Jazz Studies with concentrations in Performance and Composition Arranging.

Faculty: Mulgrew Miller, David Demsey, Tim Newman, Pete McGuinness, Jim McNeely, Cecil Bridgewater, Harold Mabern, Armen Donelian, more.

Alumni: Carl Allen, Bill Stewart, Johnathan Blake, Jameo Brown, Tyshawn Sorey, Joe Farnsworth, Mark Guiliana.

Jazz Bands: 24 small jazz groups, Jazz Orchestra, Latin Jazz Ensemble, Vocal Jazz Workshop.

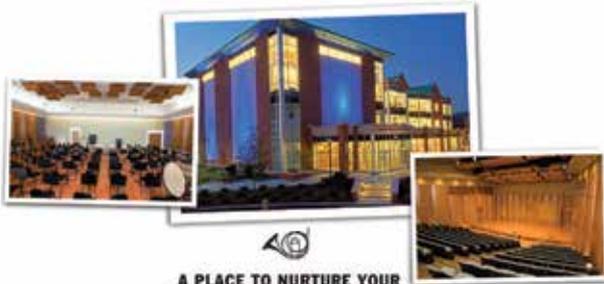
Auditions: CD or tape only (no MP3s or DVDs). Requirements vary per instrument and concentration, wpunj.edu/college_of_arts_and_communications.

Financial Aid: Available for undergrads. Graduate assistantships available; wpunj.edu/admissions or call (973) 720-2901.

Scholarships: Full-tuition Presidential and Talent Scholarships available; additional Honors Scholarships available. Visit wpunj.edu/admissions or contact Admissions Office, (973) 720-2125.

Apply by: Feb. 1, 2013 (fall 2013)

Contact: musicadmissions@wpunj.edu, (973) 720-3466; wpunj.edu/coac/departments/music/undergraduate/jazz.dot



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Fall 2013
entrance:

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Jan. 9, 2013

Feb. 2, 2013

Feb. 23, 2013

Mar. 9, 2013



(l to r) Chris Morrison; guitar, Dave Ruffels; bass and Jimmy Greene; saxophone.

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A jazz vocalist recording in Frost School of Music's William Wade Jazz Rehearsal Room



Associate professor and Music Theory and Composition Department Chair Charles Mason (back) with a student in Frost's Electronic Music Studio

Now Hear This

Creating the Perfect Audition Tape

A decade ago, application season at the University of Miami's Frost School of Music meant piles of homemade tapes and CDs, sent from around the world, painstakingly swapped back and forth among professors. These days, says Frost's Director of Admissions Karen Kerr, it's a whole different tune.

For both audition and pre-screening recordings, Frost and many other music schools are shifting to online submissions of video and audio files, with limited or no physical media accepted. And thanks to low-cost digital video cameras, iPhones and iPads with audio and video recording functionality, and easy-to-learn recording software like Apple GarageBand, admissions officers are seeing more and more home-sourced audition recordings than ever before. "You can spend a lot of money putting a recording together in a professional studio, but faculty generally don't like to see that," says PJ Woolston, director of admissions at the University of Southern California's Thornton School of Music. "What you need is good sound quality—not top of the line, just a good representation of a student's playing. And most students are able to produce that by themselves."

Christian Cassidy, assistant director of admissions at the Manhattan School of Music, agrees that highly polished audio quality is unnecessary when it comes to student audition tapes. "With our pre-screening process, the recording is the applicant's chance to catch the faculty's ear and earn a live audition," she says. "The most important things are just to make sure that there aren't any distractions on the recording, and that the applicant's performance is clear and easy to hear."

While home recording tools abound, New York drummer, recording engineer and producer Josh Giunta warns that creating a quality recording is not as simple as just pushing the (virtual) red button. "It's very important to avoid any distortion," he says. "That tends to happen when you have your microphones too close to the instruments, right in the bell of the sax or right over the cymbals, and it just sounds bad. You can always make a recording louder after the fact," he adds, "but if you record something at too high a volume, that distortion is not reversible."

Before an applicant records, Giunta recommends watching vintage jazz combo videos for inspiration. "In the late '50s and early '60s, the Oscar Peterson Trio set up very close to each other, with bass and drums a foot apart and the piano close by as well," he says. For trio settings, Giunta recommends that students follow such examples, putting the bass in the middle, drums on the left and piano on the right, with their microphone or video camera roughly 7 feet away. Microphones or cameras should be at eye level and point toward the musician who's auditioning.

Once a recording is made, Giunta recommends a small bit of audio tweaking. "Compare your recording to a jazz record in iTunes, and check for volume," he says. "Your recording won't be as loud as records that were professionally mastered, but try to lift the volume so it's at least in the same ballpark. Louder is often perceived as stronger or better—just don't make it too loud." One studio technique often used to boost volume is compression, but unless you have the help of an experienced mixing engineer, Giunta recommends against it, especially in a jazz setting. "Compressing can change the balance and timbre of an instrument and squeeze the dynamic range out of a performance," he says.

While many applicants opt for the DIY approach to digital audition tapes, Giunta is also quick to point out that students can often find ways into professional recording studios without incurring high costs. Local audio engineering schools may offer cheap or free studio time as a learning experience for their own students, he says; similarly, high schools may offer audio-specific programs that could provide free or affordable recording resources. "Working in a real studio can be a great experience," Giunta continues. "If you're able to organize a full recording session as a high-schooler, that can also say a lot about your drive."

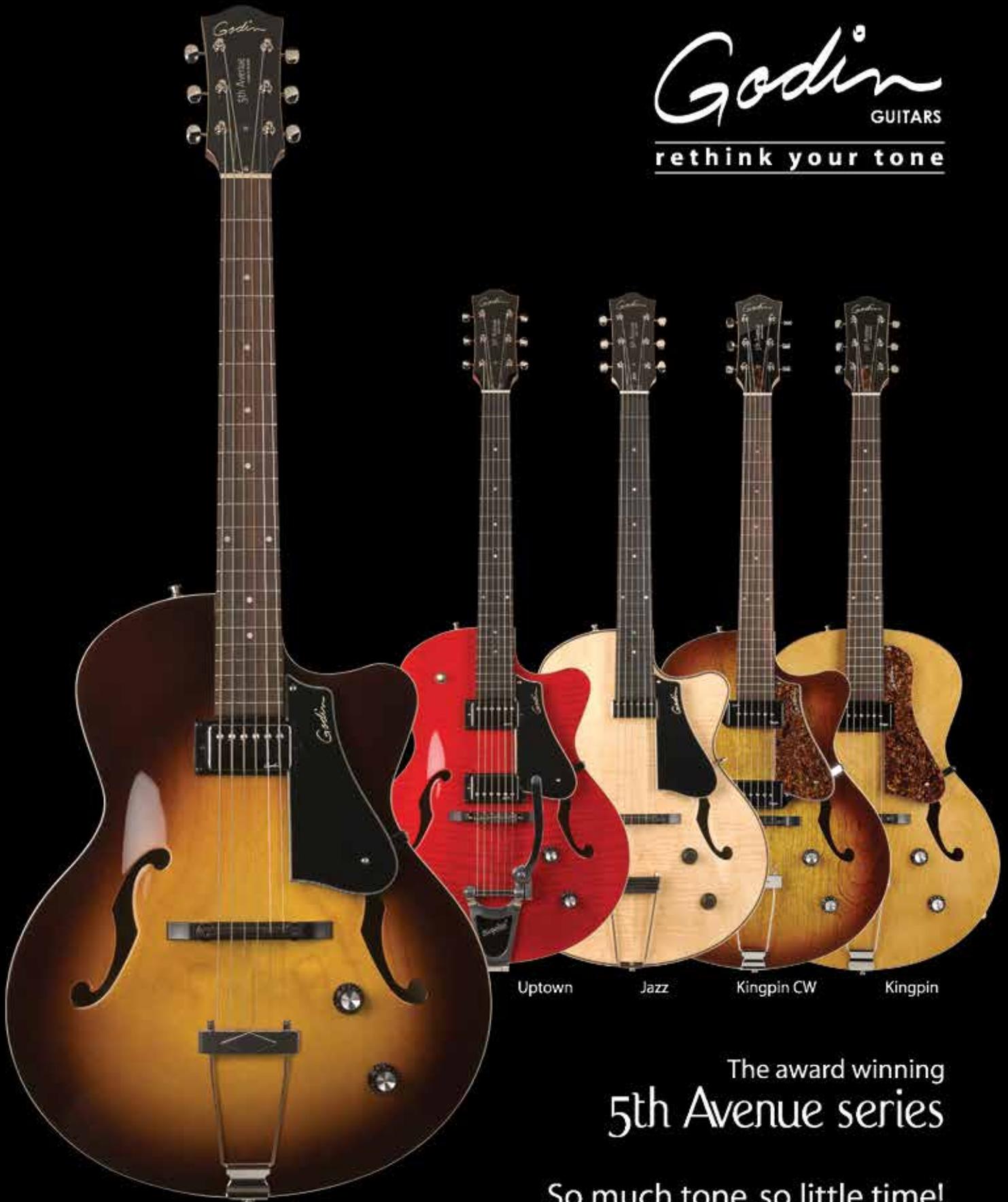
Regardless of whether students track in a studio or cut their tapes on an iPhone, Cassidy warns that excessive digital magic, applied after the fact, will work against a student. "Applicants should never edit their performances within individual songs," she says. "Stick to full performances. The faculty can tell if a song itself has been edited and it may negatively affect their decision."

Woolston affirms that the most important aspect of any audition tape, digital or otherwise, is always the music. "Faculty members are evaluating you to see if you're the best fit for their program," he says. "They're not judging your recording and they're not looking for ways to reduce the pool, so don't fret too much about it."

"They're honestly interested in assessing a student's playing and giving applicants the benefit of the doubt. Just work on your performance and give us the best 'you' that you can."

—Michael Gallant

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East Carolina University

Greenville, North Carolina

Student Body: 27,000 total, 350 in School of Music, 40 in the jazz program.

Tuition: In-state: \$5,869, out-of-state \$19,683.

Jazz Degrees: Bachelor's of Music Performance with an emphasis in Jazz.

Faculty: Jeff Bair, George Broussard, Carroll V. Dashiell Jr., Ryan Hansler, Scott Sawyer, Jon Wacker.

Jazz Bands: ECU Jazz Ensembles A and B, Jazz 'Bones, Super Sax Quartets.

Auditions: Dec. 1, Feb. 9, Feb. 23, March 23. CDs accepted; live audition recommended.

Financial Aid: ecu.edu/financial.

Scholarships: Available.

Apply by: Dec. 1 (freshmen), April 1 (transfer students), ecu.edu/admissions

Contact: Christopher Ulfers, (252) 328-6851, ulfersj@ecu.edu.

Florida International University

Miami, Florida

Student Body: Approx. 35 in Jazz Department.

Tuition: fiu.edu.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Jazz Performance.

Faculty: Gary Campbell, Mike Orta, Jamie Ousley, Rodolfo Zuniga, more.

Alumni: Jean Caze, Marco Pignataro, Rodolfo Zuniga, David Chiverton.

Jazz Bands: Big Band, Latin Jazz Ensemble, Jazz Combos, Jazz Vocal Ensemble.

Auditions: music.fiu.edu/programs/jazz/index.html.

Financial Aid: fiu.edu.

Scholarships: Available.

Apply by: Aug. 1.

Contact: music.fiu.edu or gary.campbell@fiu.edu.

The Florida State University

Tallahassee, Florida

Student Body: 41,000 total, 1,150 in the College of Music.

Tuition: Undergraduate, in-state: \$192.84/cr, out-of-state: \$698.39/cr; graduate, in-state: \$420.78/cr, out-of-state: \$1,052.18/cr.

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

Faculty: Leon Anderson, William Kennedy, Rodney Jordan, William Peterson, Leo Welch, Marcus Roberts.

Alumni: Marcus Roberts.

Jazz Bands: Three jazz bands, multiple combos.



Auditions: January and February. Live auditions preferred.

Financial Aid: financialaid.fsu.edu or (850) 644-0539.

Scholarships: musicadmissions@fsu.edu or (850) 644-6102.

Apply by: Dec. 1.

Contact: Joff Hoh, Admissions (850) 644-6102, musicadmissions@fsu.edu.

Georgia State University School of Music

Atlanta, Georgia

Student Body: 490 in the School of Music.

Tuition: Undergraduate, in-state: \$4,705/semester, out-of-state: \$13,810/semester; graduate, in-state: \$4,904/semester, out-of-state: \$15,464/semester.

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

Faculty: Gordon Vernick, Robert Dickson, Wes Funderburk, Geoff Haydon, Mace Hibbard, Audrey Shakir.

Alumni: Sonny Emory, Sam Skelton, Che Marshall, James Cage, Kinah Boto.

Jazz Bands: Two big bands, 10 jazz combos.

Auditions: Nov. 2, Feb. 18, March 8. music.gsu.edu/undergradapplicationinfo.aspx.

Financial Aid: music.gsu.edu/undergradfinancialaid.aspx. Graduate assistantships.

Scholarships: Considered during audition, music.gsu.edu/undergradfinancialaid.aspx. March 1.

Apply by: Gordon Vernick, Jazz Studies (404) 413-5913, gvernick@gsu.edu.

Jacksonville University

Jacksonville, Florida

Student Body: Approx. 3,200 undergraduates.

Tuition: \$14,550/semester.

Jazz Degrees: A Jazz Emphasis sequence that can be applied to Bachelor's of Music

in Performance, Bachelor's of Arts in Commercial Music, Bachelor's of Science in Music Business, or Bachelor's of Music in Education. John Ricci, Gary Starling, Scott Giddens, William Thornton.

Faculty:

Jazz Bands: Combo-based jazz program.

Auditions: One short- and one long-form piece. Accompaniment provided.

Financial Aid: Available.

Scholarships: JU Admissions at (904) 256-7000.

Apply by: Enrollment is open.

Contact: Prof. John Ricci, (904) 256-7457.

Loyola University New Orleans

New Orleans, Louisiana

Student Body: 30 in Jazz program.

Tuition: Undergraduate: \$46,608 (includes room and board).

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

Faculty: John Mahoney, Tony Dagradi, Nick Volz, Don Vappie, Jesse Boyd, more.

Jazz Bands: Three big bands, five combos.

Auditions: Dec. 1, Jan. 19, Feb. 23.

Financial Aid: Available.

Scholarships: admit@loyno.edu.

Apply by: Rolling. Priority schslship, Dec. 1.

Contact: John Mahoney, Mahoney@loyno.edu or Mary E. Petro, mepetro@loyno.edu.

Middle Tennessee State University

Murfreesboro, Tennessee

Student Body: 300 in the music school.

Tuition: Undergraduate, in-state: up to \$3,700, out-of-state: up to \$11,000; graduate, in-state: up to \$4,800, out-of-state: up to \$12,000.

Jazz Degrees: Bachelor's of Music Performance in Jazz Studies, Master's of Arts in Jazz Studies.

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Trudy Kane, *faculty mentor*

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Steve Rucker, *faculty mentor*

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Steve Rucker, *faculty mentor*

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GRADUATE COLLEGE WINNER
José Valentino Latin Jazz Ensemble
Steve Rucker, *faculty mentor*

Blues/Pop/Rock Group

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Funk Ensemble
Steve Rucker, *faculty mentor*

Blues/Pop/Rock Group

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Ryan Andrews
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Larry Lapin, *faculty mentor*

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Lisanne Lyons, *faculty mentor*

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Association of Schools of Music since 1939.*

Faculty: Don Aliquo, Jamey Simmons, David Loucky, Derrek Phillips, Jim Ferguson, Pat Coil.

Jazz Bands: Ensemble I, Jazz Ensemble II, six combos, Salsa Band, Commercial Music Ensemble, Jazz Choir.

Auditions: mtsu.edu/music/scholarships.shtml#dates.

Financial Aid: Connie Bowrey, (615) 898-2469.

Scholarships: Connie Bowrey, (615) 898-2469.

Apply by: July 1 (fall), Dec. 15 (spring).

Contact: Connie Bowrey, (615) 898-2469.

North Carolina Central University

Durham, North Carolina

Student Body: 38 undergraduate, 23 graduate.

Tuition: Undergraduate, in-state: \$7,162/semester, out-of-state: \$12,448/semester; graduate, in-state: \$2,894, out-of-state: \$7,760.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Jazz Performance and Composition.

Faculty: Robert Trowers, Damon Brown, Brian Horton, Thomas Taylor, more.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Combos I-IV, Vocal Jazz Ensemble, Guitar Ensemble.

Auditions: Oct. 20, Nov. 10, Feb. 16, March 16. nccu.edu/music.

Financial Aid: Sharon Oliver, Director of Scholarships & Financial Aid.

Scholarships: Ira Wiggins, (919) 530-7214, iwiggins@nccu.edu.

Apply by: Nov. 1 (spring semester), July 1 (fall semester).

Contact: Ira Wiggins, (919) 530-7214, iwiggins@nccu.edu.

Oklahoma State University

Stillwater, Oklahoma

Student Body: 22,000 total, 200 in music department.

Tuition: In-state: \$6,000, out-of-state: \$18,000.

Faculty: Ryan Gardner, Paul Compton, Todd Malicoate, Jeffrey Loeffert.

Jazz Bands: Two jazz bands.

Auditions: First week of classes/sight-reading.

Financial Aid: okstate.edu.

Scholarships: Ryan Gardner, ryan.gardner@okstate.edu.

Apply by: May 1.

Contact: Ryan Gardner (405) 744-8991, ryan.gardner@okstate.edu.

Shenandoah Conservatory

Winchester, Virginia

Student Body: 3,500 students.

Tuition: \$27,550.

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



Frost School of Music, University of Miami

Recording Technology, Music Therapy, Arts Management, minor for music education majors.

Faculty: Alan Baylock, Craig Fraedrich, Matt Niess, Robert Larson, more.

Alumni: Alan Baylock, Billy Drummond.

Jazz Bands: Jazz Ensemble I, four to six jazz combos, jazz guitar ensemble.

Auditions: su.edu.

Financial Aid: Available, contact Brian DeYong.

Scholarships: Dr. Robert Larson, (540) 665-4557, rlarson@su.edu.

Apply by: Rolling admission.

Contact: Dr. Robert Larson, (540) 665-4557, rlarson@su.edu.

Texas Christian University

Fort Worth, Texas

Student Body: 75 students in jazz program.

Tuition: \$34,500/year.

Faculty: Joe Eckert, Joey Carter, Dr. Brian West, Tom Burchill, Kyp Green.

Jazz Bands: Three.

Auditions: Jan. 21, Feb. 9, Feb. 16, March 2.

Financial Aid: (817) 257-7640.

Scholarships: (817) 257-7640.

Apply by: Dec. 15 for financial aid consideration.

Contact: (817) 257-5576, j.eckert@tcu.edu.

Texas Tech University

Lubbock, Texas

Student Body: 29,600 students

Tuition: Resident: 24,344, non-resident: 34,874.

Jazz Degrees: Jazz concentration only.

Faculty: More than 50 full-time faculty members..

Alumni: Arlington Julius Jones.

Jazz Bands: Jazz I, II and III, combos.

Auditions: Visit music.ttu.edu.

Financial Aid: Contact (806) 742-2270 ext. 233

Scholarships: Available.

Apply by: Auditions in February.

Contact: Visit music.ttu.edu.

Tulane University

New Orleans, Louisiana

Student Body: 6,500 undergraduates.

Tuition: \$45,240/year.

Jazz Degrees: Bachelor's of Fine Arts in Jazz

Studies.

Faculty: John Dobry, Jesse McBride, Doug Walsh, tutors and adjuncts, including Delfeayo Marsalis and Leah Chase.

Jazz Bands: Big Band, four to six jazz ensembles.

Auditions: Andrew Farrier, afarrier@tulane.edu.

Scholarships: Andrew Farrier, afarrier@tulane.edu.

Apply by: Nov. 15 (early action), Jan. 15.

Contact: Andrew Farrier (504) 314-2640, afarrier@tulane.edu.

University of Alabama

Tuscaloosa, Alabama

Student Body: 15 Jazz majors, two Arranging, 73 in ensembles, 350+ total music majors.

Tuition: cost.ua.edu/

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Arranging.

Faculty: Tom Wolfe, Christopher Kozak, Mark Lanter, Demondrae Thurman, Eric Yates, Andrew Dewar, Rob Alley.

Alumni: Birch Johnson, Kelly O'Neal.

Jazz Bands: UA Jazz Ensemble, UA Two O'Clock Jazz Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides, UA Jazz Combo.

Auditions: (205) 348-7112, (205) 348-6333, jazz.ua.edu, or music.ua.edu/departments/jazz-studies/jazz-audition-info/.

Financial Aid: Laurie Smith, (205) 348-7112 or lesmith@music.ua.edu.

Scholarships: Laurie Smith, (205) 348-7112 or lesmith@music.ua.edu.

Apply by: Rolling.

Contact: Chris Kozak, (205) 348-6333, ckozak@music.ua.edu.

University of Central Florida

Orlando, Florida

Student Body: 63,000 students.

Tuition: In-state: \$186.63/credit hour.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Arts in Performance and Composition with Jazz emphasis.

Faculty: Jeff Rupert, Per Danielsson, Richard Drexler, Marty Morell, Bobby Koelble, Michael Wilkinson.

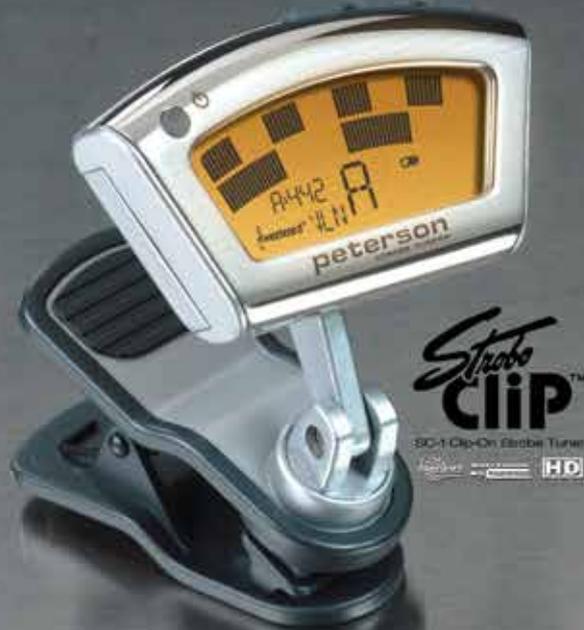
Alumni: Richard Drexler, Rob Schaefer.

Jazz Bands: Two big bands, four chamber groups.

Auditions: music.cah.ucf.edu/jazz/php.

Financial Aid: ucf.edu/.

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Apply by: March 2013.

Contact: Jeff Rupert, jeffrupert@ucf.edu,
(407) 823-5411.

University of Central Oklahoma

Edmond, Oklahoma

Student Body: 350 undergraduate music majors,
110 jazz studies students.

Tuition: Undergraduate, in-state: \$148.50/
credit hour, out-of-state: \$374.70/
cr. hr.; graduate, in-state: \$190.05/cr.
hr., out-of-state: \$450.25/cr. hr.

Jazz Degrees: Minor in Jazz Studies, Master's of
Music in Jazz Studies with majors in
Performance or Music Production.

Faculty: Brian Gorrell, Lee Rucker, Jeff
Kidwell, Danny Vaughan, Danny
Hardman, Clint Rohr, Michael Geib.

Jazz Bands: Jazz Ensemble I, II, III (20-piece),
Latin Jazz Ensemble, Jazz Guitar
Ensemble, Undergraduate Jazz
Combos I, II & III, Graduate Jazz
Combo I & II, Vocal Jazz Ensemble,
Civilized Tribe Dixieland Band.

Auditions: For Merit Scholarship, two jazz
standards plus sight-reading.

Financial Aid: Sheila McGill, (405) 974-
3334, or uco.edu/em/
your-central-investment.

Scholarships: Contact Brian Gorrell.

Apply by: Aug. 1 for fall, Jan. 2 for spring.

Contact: Brian Gorrell, Jazz Studies Division
Head, (405) 359-7989 ext. 278,
briangorrell@ucojazzlab.com,
ucojazzlab.com.

University of Kentucky

Lexington, Kentucky

Student Body: 25,000 students.

Tuition: In-state: \$7,500, out-of-state:
\$18,000.

Jazz Degrees: None, classes only.

Faculty: Miles Osland, Raleigh Dailey.

Alumni: Rob Parton, Bryan Murray.

Jazz Bands: Two jazz bands, four combos.

Financial Aid: Miles Osland, (859) 257-8173.

Scholarships: Merit-based scholarships available.

Apply by: Feb. 1.

Contact: Miles Osland, (859) 257-8173.

University of Louisville, Jamey Aebersold Jazz Studies Program

Louisville, Kentucky

Student Body: 40 jazz studies students.

Tuition: Undergraduate, in-state: \$9,466,
out-of-state: \$22,950;
graduate, in-state: \$10,274,
out-of-state: \$21,378.

Jazz Degrees: Master's of Music with concentra-
tion in Jazz Performance, Master's



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of Music with concentration in Jazz Composition & Arranging, Bachelor's of Music in Jazz Performance, Bachelor's of Arts with Jazz Emphasis, Bachelor's of Music in Music Therapy with a concentration in jazz.

Faculty: John La Barbara, Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Jim Connerley, Craig Wagner, more.

Jazz Bands: Jazz Ensembles I and II, Jazz Repertoire Ensembles (Hard-Bop, Contemporary, Brazilian), Vocal Jazz Ensemble, seven combos, guitar ensemble, jazz sax ensemble.

Auditions: Jan. 19, Feb. 2, Feb. 16.

Financial Aid: louisville.edu/financialaid/.

Scholarships: gomusic@louisville.edu or (502) 852-1623.

Apply by: March 1.

Contact: Mike Tracy, miketracy@louisville.edu, (502) 852-6032.

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.

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 (with jazz emphasis).

Faculty: Jack Cooper, Tim Goodwin, Gerald Stephens, Michael Assad, more.

Jazz Bands: Southern Comfort Jazz Orch., Jazz Ensemble II, Jazz Singers I and II, six to 10 combos, Jazz 'Bones.

Auditions: Memphis.edu/music/future/index.php.

Financial Aid: Memphis.edu/music/future/scholar_new.php.

Scholarships: Memphis.edu/music/future/scholar_new.php.

Apply by: Memphis.edu/music/future/deadlines.php.

Contact: Kay Yager, (901) 678-3766, kayyager@memphis.edu.

University of Miami Frost School of Music

Coral Gables, Florida

Student Body: 57 undergraduates.

Tuition: Undergraduate: \$39,980, graduate: \$29,880 for 9 semester hours.

Jazz Degrees: Bachelor's in Studio Music and Jazz, Master's in Jazz Performance, Master's in Jazz Pedagogy, Master's in Studio Jazz Writing, Doctorate in Jazz Performance.

Faculty: Shelly Berg, Whit Sidener, Steve Rucker, Don Coffman, Terence Blanchard, Brian Lynch, more.

Jazz Bands: Concert Jazz Band, Studio Jazz Band, Jazz Band III (XJB), Salsa Orchestra, Studio Jazz Writing/Recording Ensemble, Jazz Vocal Ensembles I, II, III, Henry Mancini Institute Orchestra, Jazz Sextet, Stamps Jazz Quintet, Ensembles: World Music, ECM, Classic Bop, Post Bop, Extensions (vocal), Monk/Mingus, Miles, Art Blakey,

New Music, Horace Silver, Bryan Lynch, Avant Garde, Jazz Saxophone Ensembles, Jazz Guitar Ensembles, Electric Bass Ensemble.

Auditions: Prescreening required by Dec. 1 for undergraduates, music.miami.edu.

Financial Aid: (305) 284-5212, ofas@miami.edu.

Scholarships: (305) 284-2241, admission.music@miami.edu.

Apply by: Dec. 1.

Contact: Karen Kerr, (305) 284-2241, kmkerr@miami.edu.



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Visit: www.ju.edu/cfa/Pages/Music.aspx

University of New Orleans

New Orleans, Louisiana

Student Body: 65 jazz students.

Tuition: In-state: \$4,336,
out-of-state: \$12,474.

Jazz Degrees: Bachelor's of Arts in Music (Jazz Studies emphasis), Master's of Music in Jazz Studies.

Faculty: Ed Petersen, Victor Atkins, Brian Seeger, Leah Chase, Jason Marsalis, Hank Mackie, Roland Guerin, Neal Caine, more.

Jazz Bands: UNO Jazz Orchestra, Ensembles: Jazz Guitar, Hot Club, Traditional Jazz, Jazz Voices, World Beat, Jazz Fusion Ensemble.

Auditions: Video Audition, music.uno.edu/.

Financial Aid: finaid.uno.edu/.

Scholarships: finaid.uno.edu/.

Apply by: admissions.uno.edu/default.cfm.

Contact: (504) 280-6381.

University of North Carolina at Greensboro

School of Music, Theatre and Dance

Greensboro, North Carolina

Student Body: 600 music majors, 27-30 undergraduate jazz majors.

Tuition: In-state: \$11,500, out-of-state: \$24,000 including housing.

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

Faculty: Steve Haines, Chad Eby, John Salmon, Thomas Taylor, Greg Hyslop, Jay Meachum.

Jazz Bands: Two big bands, five to six combos.

Auditions: performingarts.uncg.edu/admissions/auditions.

Financial Aid: fia.uncg.edu/.

Scholarships: performingarts.uncg.edu/admissions/financial-aid.

Apply by: Feb. 15.

Contact: Chad Eby (336) 334-3237, ceeby@uncg.edu.

University of North Carolina at Wilmington

Wilmington, North Carolina

Student Body: 14,000 total, 100 undergraduates in music program, 30 in jazz program.

Tuition: In-state: \$6,199, out-of-state: \$18,301.

Jazz Degrees: Bachelor's in Performance/Jazz.

Faculty: Frank Bongiorno, Jerald Shynett, Bob Russell, Andy Whittington.

Jazz Bands: Big bands, combos, Jazz Percussion, Jazz Guitar Ensemble.

Auditions: uncw.edu/music/admissions/admissions-audition.html.

Financial Aid: (910) 962-3177, uncw.edu/finaid/.

CONTINUED ON PAGE 108

Johnaye Kendrick

Western Michigan University // Cornish College of the Arts

The institutionalization of jazz has been its undoing, say some who believe the music is being pushed into an academic corner while its social and cultural relevance rests on the back burner. Others would argue that higher education has made a positive impact on today's jazz musicians and the community at large. Vocalist Johnaye Kendrick, who just started her second year as assistant professor of jazz voice at Cornish College of the Arts in Seattle, credits her success to her studies.

Kendrick, 30, got her formal education at Chicago College of Performing Arts and Western Michigan University, obtaining a degree in vocal jazz performance. After time spent managing a Walgreens by day while honing her skills as a vocalist on Chicago's jazz scene by night, the San Diego native was accepted into the Thelonious Monk Institute of Jazz in New Orleans in 2007. "It was the best education that you can get, bringing all of these legends through," says Kendrick, referring to her studies with the likes of Herbie Hancock, Wayne



Shorter and Terence Blanchard.

A self-professed "butt-kicker," Kendrick, who has performed with Nicholas Payton and Ellis Marsalis, stands by her growing reputation as a tough teacher, keenly aware of the training disparities between instrumentalists and vocalists. "To me, there is not much of a difference between us, so I put that in [my students'] minds from the beginning," says Kendrick, who credits Blanchard for inspiring her teaching phi-

losophy. "I want them to be trained musicians, not trained singers."

Kendrick is determined to change the stigma surrounding jazz vocalists as less-than-serious musicians. And she plans to follow the example of her Monk Institute mentors by staying active as a performer in order to be the best teacher possible.

"As a student, you can sit in a room and you can practice all of the II-V-I's and the double-time licks, and you can get very good at re-gurgitating things, but I think it's so important to actually live the life of a jazz musician if you're going to teach the life of a jazz musician," Kendrick says. "They're getting a performance degree. If I'm teaching you about performing, it's my job to be doing it."

By the same token, Kendrick is leaving plenty of room for what she believes is a myriad of influences that make up the whole modern jazz musician. "I don't believe in those global statements. College ruined jazz? No, that really isn't it."
—Angelika Beener

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Saturday
Feb. 16, 2013

Saturday
Mar. 9, 2013

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- Dennis Marks, bass
- J.B. Scott, trumpet/Artistic Director GAJS
- Dave Steinmeyer, trombone/Artist in Residence
- Dr. William Prince, Professor Emeritus

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www.unf.edu/coas/music

Scholarships: Cape Fear Jazz Scholarships, Dept. of Music Scholarships Talent Award.
Apply by: March 1.
Contact: Dr. Frank Bongiorno, (910) 962-3395, bongiorno@uncw.edu; uncw.edu/music.

University of North Florida Jacksonville, Florida

Student Body: Approximately 250 students.
Tuition: In-state: \$105/credit hour/semester, out-of-state: \$551/credit hour/semester. unf.edu/anf/controller/cashiers/tuition_and_fees.aspx.
Jazz Degrees: Bachelor's of Music in Jazz Studies.
Faculty: Michelle Amato, Lynne Arriale, Todd Delgiudice, Dr. Marc Dickman, Danny Gottlieb, Barry Greene, Dr. Clarence Hines, Dennis Marks.
Alumni: Marcus Printup, Vincent Gardner, Doug Wamble, Jennifer Krupa.
Jazz Bands: UNF Jazz Ensembles I, II and III, jazz combos, jazz guitar ensemble.
Auditions: Live auditions preferred, unf.edu/coas/music/auditions.aspx.
Financial Aid: unf.edu/es/onestop/finaid.
Scholarships: unf.edu/admissions/scholarships.
Apply by: unf.edu.
Contact: (904) 620-2961, unf.edu/coas/music.

University of North Texas Denton, Texas

Student Body: 244 Jazz Studies majors (176 undergraduate, 68 graduate).
Tuition: Undergraduate, in-state: \$8,716/year, out-of-state: \$19,246/year; graduate, in-state: \$6,700/year, out-of-state: \$13,018/year.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master's in Jazz Studies, Doctor of Musical Arts in Performance with concentration in Jazz Studies.
Faculty: Jennifer Barnes, Richard DeRosa, Stefan Karlsson, Brad Leali, John Murphy, Lynn Seaton, Steve Wiest, Tony Baker, José Aponte, more.
Alumni: Norah Jones, Ari Hoenig, Jeff Coffin, Keith Carlock, Jim Rotondi, Conrad Herwig, David Weiss.
Jazz Bands: Nine big bands, 25 small groups, four vocal jazz ensembles, two guitar ensembles, jazz repertory ensemble, contemporary jazz ensemble, Latin jazz ensemble, trombone ensemble.
Auditions: On-campus and by recording. Visit jazz.unt.edu and music.unt.edu.
Financial Aid: jazz.unt.edu and music.unt.edu.
Scholarships: jazz.unt.edu and music.unt.edu. With scholarship of \$1,000+, out-of-state students pay in-state tuition.
Apply by: For full consideration, first Monday in December. Applications accepted after that date, music.unt.edu.
Contact: John Murphy, Chair, Division of



Jazz Studies, (940) 565-3743
jazz@unt.edu, jazz.unt.edu.

Apply by: Jan. 1, final scholarship audition date in Feb.
Contact: music.arts.usf.edu.

University of South Carolina Columbia, South Carolina

Student Body: 30,000 students.
Tuition: In-state: \$9,768/year, out-of-state: \$25,952/year.
Jazz Degrees: Bachelor's of Music with emphasis in Jazz Studies, Master's of Music in Jazz Studies performance or composition.
Faculty: Professor Bert Ligon, Dr. Craig Butterfield, Professor Kevin Jones.
Alumni: Hans Teuber, Paul Rucker, Heather Bennett, Jenna McSwain.
Jazz Bands: Left Bank Big Band, various combos, jazz strings.
Auditions: Five audition dates from Dec. to Feb.
Financial Aid: sc.edu/financialaid.
Scholarships: Merit-based. music.sc.edu.
Apply by: Dec. 1.
Contact: Jennifer Jablonski, director of music admissions, (803) 777-6614, jjablonski@m Mozart.sc.edu.

University of Tennessee Knoxville, Tennessee

Student Body: 28,000 total students, 450 music majors, 50 jazz majors.
Tuition: Undergraduate, in-state: \$8,900, out-of-state: \$26,844; graduate, in-state: \$10,078, out-of-state: \$28,062.
Jazz Degrees: Bachelor's in Studio Music and Jazz, Master's of Music in Jazz Studies.
Faculty: Mark Boling, Donald Brown, Gregory Tardy, Keith Brown, Rusty Holloway.
Jazz Bands: 12 small jazz ensembles, Big Band, Studio Orchestra.
Auditions: Feb. 11, Feb. 18. Live audition required. Register at utk.edu/jazz/jazzaudition.html.
Financial Aid: finaid.utk.edu/apply/costs.shtml.
Scholarships: Graduate teaching assistantship in jazz, music.utk.edu/jazz/.
Apply by: Dec. 1 (undergraduate).
Contact: Carolyn Anderson, music.utk.edu/jazz.

University of South Florida Tampa, Florida

Student Body: Approx. 40 Jazz Studies majors.
Tuition: In-state: \$5,800, out-of-state: \$14,990.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies with concentrations in Jazz Performance and Jazz Composition.
Faculty: Jack Wilkins, Tom Brantley, LaRue Nickelson, Ian Goodman, Dr. Jay Coble, Valerie Gillespie.
Alumni: Corey Christiansen, Barry Greene.
Jazz Bands: Two big bands, numerous combos.
Auditions: music.arts.usf.edu.
Financial Aid: music.arts.usf.edu.
Scholarships: Auditions in Jan. and Feb. Visit music.arts.usf.edu.

University of Texas at Arlington Arlington, Texas

Student Body: 35,000 total, 350 music majors.
Tuition: Approximately \$4,500/semester.
Jazz Degrees: Bachelor's of Music in Jazz Studies.
Faculty: Tim Ishii, Dan Cavanagh, Ken Edwards, Brian Mulholland.
Alumni: Brian Piper, Alan Morrissey.
Jazz Bands: Jazz Orchestra, Jazz Ensemble, four jazz combos.
Auditions: uta.edu.
Financial Aid: UT Arlington Financial Aid Office.
Scholarships: Financial Aid Office or uta.edu.
Apply by: August.
Contact: Tim Ishii, (817) 272-1205, tishii@uta.edu or Dan Cavanagh, (817) 272-1104, cavanagh@uta.edu.

University of Texas at Austin Butler School of Music

Austin, Texas

Student Body: 750 in school of music, 37 in all jazz degrees.

Tuition: Undergraduate, in-state: \$5,005/semester, out-of-state: \$16,926/semester; graduate, in-state: \$5,388/semester, out-of-state: \$9,998/semester.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Bachelor's in Jazz Composition, Master's in Jazz Performance, Master's in Jazz Composition, Doctorate in Performance (jazz emphasis), Doctorate in Composition (jazz), Doctorate in Music and Human Learning (jazz emphasis).

Faculty: Jeff Hellmer, John Mills, John Fremgen, Dennis Dotson, Wayne Salzmann II, Bruce Saunders.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Alternative Improvised Music Ensemble (AIME), jazz combos.

Auditions: music.utexas.edu/admissions/ and music.utexas.edu/jazz.

Financial Aid: Jeff Hellmer, jhellmer@mail.utexas.edu.

Scholarships: Jeff Hellmer, jhellmer@mail.utexas.edu.

Apply by: Dec. 1.

Contact: Undergraduate: Sarah Borshard (512) 471-0504, Graduate: Dan Seriff (512) 471-0799.

Faculty: Paul Scea, Keith Jackson, Scott Elliot, James Miltenberger.

Jazz Bands: Big Band, Dynamic Duo, Grad Sextet, Lilypad, La Mer, GLQ, Last Minute, Osteology, Latin Jazz, Brasil.

Auditions: By appointment or CD/DVD.

Financial Aid: Available.

Scholarships: Available.

Apply by: Rolling.

Contact: Paul Scea, pscea@wvu.edu; community.wvu.edu/~pes002/.

Xavier University of Louisiana New Orleans, Louisiana

Student Body: 30 students enrolled in jazz program.

Tuition: \$17,700, avg. room/board, \$7,600.

Faculty: Dr. Timothy Turner, Dr. Marcus Ballard.

Jazz Bands: Traditional Jazz Combo, Mainstream Combo, Fusion Ensemble, Brass Band, Xavier Jazz Ensemble.

Auditions: February and April.

Scholarships: Kirsten Hudnall, (504) 520-7597.

Contact: Dr. Timothy Turner, (504) 520-7597.

Virginia Commonwealth University

Richmond, Virginia

Student Body: 55 students.

Tuition: In-state: \$9,885, out-of-state: \$23,912.

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

Faculty: Victor Dvoskin, Michael Ess, Darryl Harper, Bryan Hooten, J.C. Kuhl.

Jazz Bands: Two orchestras, six small ensembles.

Auditions: Jan. and Feb. jazz.vcu.edu.

Financial Aid: (804) 828-6669.

Scholarships: (804) 828-1167.

Apply by: Dec. 1 for university scholarship, Jan. 15 for other.

Contact: Amy Hutton, (804) 828-1167, achutton@vcu.edu, jazz.vcu.edu.

West Virginia University

Morgantown, West Virginia

Student Body: 10 majors, 50 ensemble students.

Tuition: Undergraduate, in-state: \$5,406, out-of-state: \$17,002; graduate, in-state: \$6,180, out-of-state \$17,704.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Pedagogy.



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Scholarship opportunities are available at:

www.uco.edu/cfad/academics/music

Pay It Forward

Tips to Curb Your Pre-College Expenses

A university education comes with a hefty price tag. Recent grads are finding themselves saddled with debt, leaving incoming freshmen and their parents fearful of that imminent tuition bill. Then there's the bounty of expenses attached to the pre-college application process. The college number-crunch game is enough to make jazz-school hopefuls reconsider that first-choice university—or even a music degree altogether. So DownBeat enlisted two top-tier university financial aid gurus—Tina Gonzalez, director of financial aid at The Juilliard School, and Ryan O'Mealey, director of music admission and financial aid at Northwestern University's Bienen School of Music—to prevent those financial woes and offer applicants a different type of education—a lesson in money management.



Tina Gonzalez,
The Juilliard School



Ryan O'Mealey,
Northwestern University

1. Prioritize.

Tina Gonzalez: Stay organized about potential schools. Keep a spreadsheet, and keep track of all the schools' costs, financial aid policies and deadlines.

Ryan O'Mealey: Be aware of how financial aid is awarded at each school. Is it need-based, and my family needs to turn in their income information? Is it based on my performance audition? When it's time to get accepted, students realize that they didn't fill out some form. By that time, dollars are allocated to someone else that they could have been considered for.

2. Think outside the box.

TG: Research private scholarships. There are great websites about financial-aid programs. One is studentaid.gov, which has links to not only all the federal programs but also other links to private scholarship searches. The other is finaid.org.

RO: There's statistics out there that say there's more than \$400 million in scholarships that go unclaimed. They're very specific scholarships—for women, a certain ethnic group, a musician specifically or for juniors only. Scholarship search engines are very helpful in that regard. Students should also look to their communities and local companies to get scholarships even before they get financial aid from the school.

3. Get loan—and life—literate.

TG: Loans are often necessary, but students should be financially literate before they get to college. Know how to live within a budget and how credit cards and interest rates work. Not understanding interest rates and repayments leads to overborrowing. Loans allow students to defer payment right away for more than 10 years, so students have to consider how much they're going to be earning. That sometimes means choosing a school that is cheaper because they can't justify the cost over the length of repayment.

RO: What students want to look at, especially if they're going into a performing-arts career, is

that job prospects may not materialize until five or 10 years after they graduate. You can absolutely manage loans as a musician, but you don't want to take out so many that you are required to get a well-paying job once you're done. You might negate the gains you made in terms of the contacts you've made in the musical community. You want to strike that balance where you want this to be something that's manageable afterwards.

4. Start early.

TG: Do as much early research as possible. There's a FAFSA forecaster where students can get a sense of their financial need before they go to college. It allows you to estimate family contribution early so you can figure out where you fall on the need scale. There's another government mandate this year called the net price calculator, which requires schools to give students a grant estimate based on factors such as SAT scores.

RO: Start thinking about applications by the end of your sophomore year and certainly in your junior year. Students will write off schools that are too expensive or whose scholarship deadlines are over. There's no school that's unattainable if you just plan your finances ahead of time.

5. School your parents.

TG: Parents often play a large role because their information is going to be required on the FAFSA form. It's a joint responsibility, so students and parents should share information and have some honest conversations about how much the parents are willing to contribute. Are they willing to apply for a federal Parent PLUS loan? What are the expectations as far as spending money? Is the student going to get a part-time job? Students make assumptions about these things. Get those expectations out in the open before choosing a college.

RO: Parents are human, too. They're guilty of the same thing as the students, like writing off a school because of sticker price or worrying that competition is going to be particularly fierce. By

not being educated themselves, parents often discount a school or convince their child not to apply. Be just as educated alongside your child in doing the research and knowing what the options are. Colleges that may look like they're out of reach could be completely attainable.

6. Budget before college.

TG: The whole process of applying to schools can be really costly. That's another area where people can see where they need to cut back. Most of the time, you have to travel to the audition. It costs money to make the pre-screening tapes and CDs. That's all information that students have to have up front.

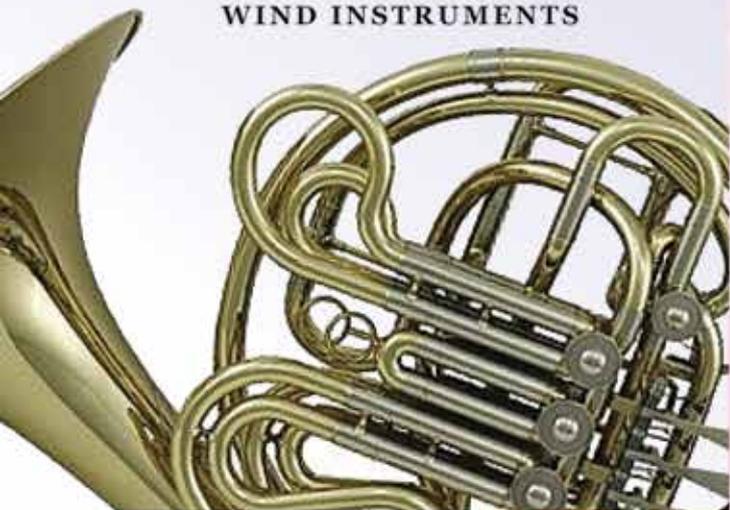
RO: Application fees are also a big expenditure now. Many students are applying to 10–12 colleges. With music conservatories, sometimes it's \$100–150 for an application fee. Then, when you're invited to campus, you're talking about the flights to those cities, where they're located, the hotel stay—that's a lot. Things they can do to help narrow down on those costs are: For the recording, if they're putting together a tape of their combos, they shouldn't spend a ton of money. They don't necessarily need to go to a recording studio. They can get a good microphone, get some friends together, share the cost as long as the sound quality is good and clear. Usually, they don't need a professional studio and can save the money.

7. Speak up.

TG: We really understand how much you are going to have to pay if admitted. There are a lot of great forums on the Internet, such as College Confidential, where families, students and their parents can ask each other questions. What is it like to go to Oberlin? Where do you stay? What's the cheapest hotel? Those questions are great, but they really should be directed to the school itself. What are your deadlines? What forms are required? How much does it cost? Does tuition increase every year?
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Rock Island, Illinois

Student Body: 2,500 students.
Tuition: \$43,000/year.
Jazz Degrees: Jazz minor.
Faculty: Joe Ott, Steve Grismore, James Dreier.
Jazz Bands: Big band and several combos.
Auditions: General auditions in January, February and March.
Financial Aid: Available.
Scholarships: Available.
Apply by: Rolling.
Contact: Margaret Ellis, margaretellis@augustana.edu.

Benedictine University

Lisle, Illinois

Student Body: 15 students.
Tuition: Visit ben.edu.
Jazz Degrees: None.
Faculty: John Moulder, Patrick Infusino, Darwin Noguera.
Jazz Bands: One jazz band.
Auditions: Visit ben.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: Visit ben.edu.
Contact: Visit ben.edu.

Bowling Green State University

Bowling Green, Ohio

Student Body: 19,000 students.
Tuition: Undergraduate, in-state: \$17,738, out-of-state: \$25,046; graduate, in-state: \$5,791, out-of-state: \$9,445.
Jazz Degrees: Bachelor's of Music with Jazz Studies major, Master's of Music in Jazz.
Faculty: David Bixler, Chris Buzzelli, Jeff Halsey, Roger Schupp, Tad Weed.
Alumni: Tim Hagans, Rich Perry.
Jazz Bands: Jazz Lab Band I and II, jazz combos.
Auditions: Nov. 30, Jan. 12, Feb. 2, Feb. 22, Feb. 23, April 20. Visit bgsu.edu/music/prospective.
Financial Aid: Contact (419) 372-2651.
Scholarships: Undergraduate audition-based music scholarships. Deadline is Feb. 23. Graduate assistantships in jazz available.
Apply by: Feb. 1 (undergraduate), Jan. 1 (graduate).
Contact: David Bixler, (419) 372-2953.

Capital University

Columbus, Ohio

Student Body: 2,300 undergraduates.



Columbia College Chicago

Tuition: \$31,364.
Jazz Degrees: Bachelor's of Music with a Jazz Studies Emphasis, Bachelor's of Music in Music Industry, Bachelor's of Music in Music Technology, Bachelor's of Music in Performance, Bachelor's of Music in Education, Bachelor's of Music in Composition, Bachelor's of Arts in Music.
Faculty: Dr. Lou Fischer, Stan Smith, Dr. Michael Cox, Dr. Mark Lochstampf, Robert Breithaupt, Rob Parton.
Jazz Bands: Big Band, Fusion Band, Jazz Consort, Jazz Percussion Ensemble, MIDI Band, Rock Ensemble.
Auditions: Visit capital.edu/conservatory-admission.
Financial Aid: Visit capital.edu/finaid.
Scholarships: Merit-based scholarships.
Apply by: Rolling. Priority scholarship deadline is Dec. 1.
Contact: Heather Massey, (614) 236-6277, hmassey@capital.edu.

Cardinal Stritch University

Milwaukee, Wisconsin

Student Body: 1,200 students.
Tuition: \$23,680.
Jazz Degrees: Bachelor's of Arts.
Faculty: Mark Davis.
Jazz Bands: One combo.
Auditions: Music reading and improv ability.
Financial Aid: Available.
Scholarships: Merit-based.
Apply by: No application deadline.
Contact: Dennis King (414) 410-4349, dwking@stritch.edu.

Columbia College Chicago

Chicago, Illinois

Student Body: 650 music majors, 125

Contemporary, Urban and Popular (CUP) and Jazz students.

Tuition: \$21,200/year.
Jazz Degrees: Bachelor's of Arts and Bachelor's of Music (new) in Jazz Studies, Bachelor's of Arts and Bachelor's of Music in Contemporary Urban Popular Music.
Faculty: Richard Dunscomb, Scott Hall, Gary Yerkins, Bobbi Wilsyn, Geof Bradfield, Peter Saxe, Mimi Rohlfing, Dan Anderson, Chuck Webb, Frank Donaldson, Tom Hipskind, Diane Delin, Raphael Crawford, more.
Jazz Bands: 20-piece jazz ensemble, 24 small ensembles including vocal jazz, jazz guitar ensembles, jazz combos, latin jazz, r&b, blues, pop rock, and recording and performances ensembles, gospel choir.
Auditions: By appointment only. Mary Blinn, mblinn@colum.edu, (312) 369-6149.
Financial Aid: Available; (312) 369-7140, colum.edu/sfs
Scholarships: Audition required, music.colum.edu.
Apply by: Rolling. Nov. 15 (spring), May 1 (fall).
Contact: Scott Hall, shall@colum.edu or Gary Yerkins, gyerkins@colum.edu.

Cuyahoga Community College

Cleveland, Ohio

Student Body: 25-30 full-time Jazz Studies students.
Tuition: Cuyahoga County: \$97.88/credit hour, out-of-county: \$125.11/credit hour, out-of-state: \$242.26/credit hour.
Jazz Degrees: Curriculum transfer agreement with Berklee College of Music and other four-year institutions.
Faculty: Steve Enos, Ernie Krivda, Joe Hunter, Jackie Warren, Dean Newton, Dan Wilson, more.

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Alumni: Sean Jones, Jerome Jennings, Dominick Farinacci.

Jazz Bands: Omnibus Ensemble, Jazz Workshop, Latin-Jazz Ensemble, Guitar Ensemble, Progressive Rock Ensemble, Big Band.

Auditions: Contact Steve Enos, Stephen. enos@tri-c.edu.

Financial Aid: Visit tri-c.edu.

Scholarships: Visit tri-c.edu.

Apply by: Aug. 1.

Contact: Steve Enos (216) 987-4256, Stephen.enos@tri-c.edu.

DePaul University School of Music

Chicago, Illinois

Student Body: 390 total students, 70 jazz students.

Tuition: Undergraduate: \$33,400, graduate: \$18,000, Performance Certificate: \$13,500.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Performance or Composition.

Faculty: Timothy Coffman, Mark Colby, Kirk Garrison, Dana Hall, Bob Lark, Thomas Matta, Bob Palmieri, more.

Alumni: Rudresh Mahanthappa, Dana Hall, Brian Culbertson, Orbert Davis, Tom Matta, Kirk Garrison, Brad Good.

Jazz Bands: Three big bands, 13 ensembles.

Auditions: In-person auditions each weekend in February, music.depaul.edu/admissions/auditions/index.asp.

Financial Aid: Contact Ross Beacraft, musicadmissions@depaul.edu.

Scholarships: Contact Ross Beacraft, musicadmissions@depaul.edu.

Apply by: Dec. 1.

Contact: Ross Beacraft, (773) 325-7444, musicadmissions@depaul.edu.

DePauw University Greencastle, Indiana

Student Body: 2,400 undergraduates.

Tuition: \$38,280/year.

Jazz Degrees: Instrumental Jazz Minor.

Faculty: Visit depauw.edu/music.

Jazz Bands: Jazz Ensemble.

Auditions: Visit depauw.edu/music.

Financial Aid: Visit depauw.edu/music.

Scholarships: Visit depauw.edu/music.

Apply by: Feb. 1.

Contact: admission@depauw.edu.

Elmhurst College Elmhurst, Illinois

Student Body: 2,500 students, 50 jazz students.

Tuition: \$31,450/year.

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

Faculty: Doug Beach, Mark Colby, Susan

Moninger, Bob Rummage, Frank Caruso, Mark Streder, more.

Jazz Bands: Two big bands, eight combos, two vocal jazz groups.

Auditions: On-campus audition.

Financial Aid: Available.

Scholarships: Available.

Apply by: May 1.

Contact: Doug Beach, (630) 617-3518.

Indiana University Jacobs School of Music Bloomington, Indiana

Student Body: Approx. 1,600 students in the Jacobs School of Music.

Tuition: Visit music.Indiana.edu/admissions/tuition/index.shtml.

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

Faculty: David Baker, Jeremy Allen, Corey Christiansen, Luke Gillespie, Patrick Harbison, Steve Houghton, Brent Wallarab, Steve Zegree, more.

Alumni: Chris Botti, Jamey Aebersold, Randy Brecker, Michael Brecker, John Clayton, Peter Erskine.

Jazz Bands: Three big bands, one Latin Jazz Ensemble, Vocal Jazz Ensemble, eight combos.

Auditions: Auditions held during the spring semester. Saxophone, guitar and

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percussion require a screening recording for invitation to audition.

Financial Aid: Contact (812) 855-0321.

Scholarships: Merit-based, (812) 855-7998 or musicadm@indiana.edu.

Apply by: Dec. 1.

Contact: Townsend Plant, (812) 855-7998.

Lawrence University Appleton, Wisconsin

Student Body: 1,500 students.

Tuition: \$48,270 annual comprehensive fee.

Jazz Degrees: Bachelor's of Music in Performance with emphasis in jazz, Bachelor's of Music in Theory/Composition with emphasis in jazz.

Faculty: Fred Sturm, José Encarnacion, Mark Urness, Patty Darling, Bill Carrothers, Matt Turner, Dane Richeson, John Daniel, more.

Jazz Bands: Two big bands, six small jazz groups, vocal jazz ensemble, Latin and African drumming ensembles.

Auditions: Four on-campus and 12 regional auditions held in January and February.

Financial Aid: Visit lawrence.edu/admissions/afford.

Scholarships: Visit lawrence.edu/admissions/afford.

Apply by: Jan. 15.

Contact: Nathan Ament, (800) 227-0982, nathan.ament@lawrence.edu.

McNally Smith College of Music

St. Paul, Minnesota

Student Body: 650 students.

Tuition: \$22,710/year.

Jazz Degrees: Master's of Music in Music Performance, Bachelor's of Music in Composition and Music Performance, Bachelor's of Science in Music Production, Bachelor's of Arts in Music Business and Music Studies, Associate of Applied Science Degrees and Diploma Programs in Music Technology, Hip Hop Studies, Music Business and Music Performance.

Faculty: 80 faculty members.

Alumni: Studio Owners, Grammy Winners, Songwriters, Broadway Musicians, Entrepreneurs.

Jazz Bands: Jazz, fusion, Latin, rock, creative writing and musical theater ensembles.

Auditions: On-site or Skype, required for most programs.

Financial Aid: Federal and state grant and loan funding, (651) 361-3324.

Scholarships: Need and merit-based. Application deadline is March 1.

Apply by: Feb. 1 (for fall applicants), rolling

admission for Spring and Summer semesters.

Contact: Kathy Hawks, (651) 361-3450.

Michigan State University East Lansing, Michigan

Student Body: 60 jazz students, 650 music students in all.

Tuition: Undergraduate, in-state: \$407/credit hour, out-of-state: \$1,038/credit hour; junior or senior level, in-state: \$444/credit hour, out-of-state: \$1,071/credit hour; graduate, in-state: \$569/credit hour, out-of-state: \$1,117/credit hour.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Music in Performance/Jazz Minor, Bachelor's of Music in Music Education/Jazz Minor, Master's of Music in Jazz Studies.

Faculty: Rodney Whitaker, Etienne Charles, Michael Dease, Randy Gelispie, Perry Hughes, Kenneth Prouty, Diego Rivera, Reginald Thomas.

Alumni: Ben Williams.

Jazz Bands: Three big bands, four octets, eight combos.

Auditions: Recordings accepted.

Visit music.msu.edu/admissions.

Financial Aid: Available.



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associate professor of jazz trombone and jazz composition

Bobby Ferrazza
*chair, jazz studies program
associate professor of jazz guitar*

Billy Hart
assistant professor of jazz percussion

Sean Jones
visiting assistant professor of jazz trumpet

Dan Wall
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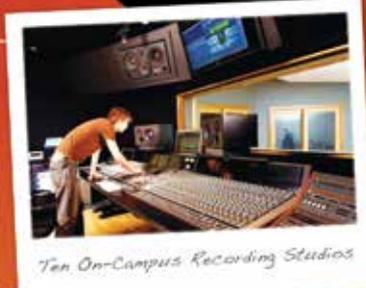
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Scholarships: Audition-based merit scholarships.
Contact: Ben Ebener, (517) 432-4373,
admissions@music.msu.edu.

Millikin University Decatur, Illinois

Student Body: 2,500 students.
Tuition: \$20,000.
Jazz Degrees: Bachelor's of Music in Commercial Music, Bachelor's of Music in Music Business.
Faculty: Seven teaching in jazz area.
Jazz Bands: Two big bands and five combos.
Auditions: Traditional piece required, evidence of improvisation skill recommended.
Financial Aid: Contact Millikin's Financial Aid office.
Scholarships: Talent-based and need based scholarships available.
Contact: Randall Reyman, (217) 433-4240,
reyman@mail.millikin.edu.

North Central College Naperville, Illinois

Student Body: 80 students in jazz program.
Tuition: \$30,891.
Jazz Degrees: Bachelor's Degree in Jazz Studies.
Faculty: Jack Mouse, Janice Borla, Mitch Paliga, John McLean, Brad Stirtz, Joel Adams, Chris White, Jim Cox.
Alumni: Jakob Rojuk, Maxx Popp, Grant Gustafson.
Jazz Bands: Jazz Combos, Big Band, Vocal Jazz Ensembles, Jazz Saxophone Ensemble, Jazz Guitar Ensembles, Chamber Jazz Ensemble.
Auditions: Visit northcentralcollege.edu/audition.
Financial Aid: Ashley Chubirka, (630) 637-5800,
aechubirka@noctrl.edu.
Scholarships: Need and merit-based scholarships, Ashley Chubirka, (630) 637-5800,
aechubirka@noctrl.edu.
Apply by: Feb. 1.
Contact: Ashley Chubirka, (630) 637-5800,
aechubirka@noctrl.edu.

Northern Illinois University DeKalb, Illinois

Student Body: 350 music students, 65 jazz majors.
Tuition: Undergraduate, in-state: \$8,888/year, out-of-state, \$17,760/year; graduate, in-state: \$336/credit hour, out-of-state: \$671/credit hour plus fees. Visit niu.edu/bursar.
Jazz Degrees: Bachelor's of Music, Master's of Music, Performer's Certificate.
Faculty: Ron Carter, Greg Beyer, Geof Bradfield, Robert Chappell, Art Davis, Tom Garling, Fareed Haque, Mike Mixtacki, Willie Pickens, Kelly Sill, Rodrigo Villanueva.

Jazz Bands: NIU Jazz Ensemble, NIU Jazz Lab Band, University Jazz Band, Graduate Rosebud Foundation Jazztet, Latin Jazz Group, Jazz Combos.

Auditions: Visit niu.edu/music.

Financial Aid: Available, visit niu.edu/fa.

Scholarships: All auditioning students are considered for talent-based scholarships. Visit scholarships.niu.edu/scholarships.

Apply by: Undergraduate: Feb. 23 (final audition date), graduate: May 1.

Contact: Lynn Slater, Admissions Coordinator, (815) 753-1546, lslater@niu.edu, niu.edu/music.

Northwestern University Evanston, Illinois

Student Body: In Bienen School of Music: 650 students.

Tuition: \$43,380.

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

Faculty: 165 instructors.

Alumni: Bunky Green, Steve Rodby, Joshua Mosier, Mike Lebrun.

Jazz Bands: Jazz Orchestra, combos.

Auditions: Prescreening DVD required, second round invited to live audition.

Financial Aid: Available, contact Ryan O'Mealey (847) 491-3141, musiclife@northwestern.edu.

Scholarships: Contact Ryan O'Mealey (847) 491-3141, musiclife@northwestern.edu.

Apply by: Dec. 1.

Contact: Ryan O'Mealey, (847) 491-3141, musiclife@northwestern.edu.

Oakland University Rochester, Michigan

Student Body: 19,379 total students, 400 music, theatre and dance students, 35 jazz students.

Tuition: Freshman/sophomore, in-state: \$9,646, out-of-state: \$22,508; junior/senior, in-state: \$10,540, out-of-state: \$24,132.

Jazz Degrees: Jazz studies minor.

Faculty: Miles Brown, Carl Cafagna, Sean Dobbins, Scott Gwinnell, Mark Stone, Tad Weed.

Alumni: Regina Carter.

Jazz Bands: Big band, jazz singers and jazz combos.

Auditions: Feb. 9, March 16, March 23.

Financial Aid: Contact the OU Financial Aid Office, (248) 370-2550, finaid@oakland.edu.

Scholarships: Scholarship consideration during February and March audition dates.

Apply by: Dec. 1, arrange audition by Feb.

Contact: Miles Brown, (248) 370-2805, brown239@oakland.edu.

Oberlin Conservatory Oberlin, Ohio

Student Body: 80 jazz students.

Tuition: \$44,512/year plus fees.

Jazz Degrees: Bachelor's of Music in Jazz Studies in Composition or Performance.

Faculty: Gary Bartz, Sean Jones, Peter Ferrazza, Billy Hart, Dan Wall.

Alumni: Ted Baker, Stanley Cowell, Leon Dorsey, Allen Farnham, Lafayette Harris, Paul Horne, Jon Jang.

Jazz Bands: Oberlin Jazz Ensemble, 12-15 small and large combos.

Auditions: On-campus dates area Nov. 30-Dec. 1, Feb. 8-9, Feb. 15-16, Feb. 22-23, March 1-2. Visit oberlin.edu/con/admissions for details.

Financial Aid: Call (800) 693-3173 or visit oberlin.edu/financialaid.

Scholarships: Call (440) 775-8413.

Apply by: Dec. 1.

Contact: Michael Manderer, (440) 775-8413, conservatory.admissions@oberlin.edu, oberlin.edu/con.



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The Ohio State University

Columbus, Ohio

Student Body: Approx. 400 undergraduate students and 200 graduate students, approx. 35 jazz studies majors.

Tuition: In-state: \$9,711, out-of-state: \$24,759.

Jazz Degrees: Bachelor's of Music in Jazz Studies with a concentration in jazz performance or jazz composition.

Faculty: William T. McDaniel, Shawn Wallace, Mark Flugge, Andy Woodson, Tim Cummiskey, Jim Rupp, more.

Jazz Bands: Three big bands, eight combos.

Auditions: In-person audition and successful completion of the Theory Placement Exam. Visit music.osu.edu.

Financial Aid: Visit sfa.osu.edu.

Scholarships: All prospective students are considered for scholarships based on audition and Theory Placement Exam results. To receive consideration for university administered scholarships, students must apply by Dec. 1. Special-eligibility scholarship applications available at sfa.osu.edu.

Apply by: Jan. 20. Visit music.osu.edu.

Contact: Catherine Hope-Cunningham, (614) 292-0076, hope-cunningham.1@osu.edu.



Roosevelt University

Ohio University

Athens, Ohio

Student Body: 250 in the School of Music.

Tuition: Approx. \$10,200/year.

Jazz Degrees: Minor in Jazz Studies.

Faculty: Matt James, Michael Parkinson, Roger Braun, John Horne, Garry Wasserman, Andre Gribou, more.

Alumni: Sara Morrow, James Warrick.

Jazz Bands: Jazz Ensembles I and II, two jazz combos, Jazz Percussion Ensemble.

Auditions: Entrance auditions in January and February. Contact (740) 593-4244 or

visit finearts.ohio.edu/music/.

Financial Aid: Visit ohio.edu/financialaid/.

Scholarships: Talent-based scholarships, visit ohio.edu/financialaid/.

Apply by: Jan. 1.

Contact: Matt James, (740) 593-0957, jamesm1@ohio.edu.

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James Bunte, saxophone

Rusty Burge, vibraphone

Philip DeGreg, piano

Marc Fields, trombone

Art Gore, drums

Bill Gwynne, recording techniques

Aaron Jacobs, bass

Kim Pensyl, trumpet

Paul Piller, arranging, composition

James E. Smith, guitar

Rick VanMatre, saxophone

John Von Ohlen, drums

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Jazz Degrees: Bachelor's of Music, Jazz & Contemporary Music Studies.

Faculty: Paul Wertico, Ruben Alvarez, Neal Alger, Paulinho Garcia, Henry Johnson, John McLean, John Moulder, Rob Amster, Scott Mason, Marlene Rosenberg, more.

Jazz Bands: Latin Jazz Ensemble, Fusion Combo, Brazilian Combo, Hard Bop Combo, Contemporary

Auditions: Live auditions on campus in Chicago. Students residing more than 500 miles from Chicago may audition via recording. Visit roosevelt.edu/admission/ccpa/auditions.

Financial Aid: Available.

Scholarships: Scholarships are based on demonstrated talent, the needs of the

Apply by: Conservatory, and financial need. Priority Deadline: Jan. 15. General Admission Deadline: Feb. 28.

Contact: Amanda Horvath, (312) 341-6735, ahorvath@roosevelt.edu, music@roosevelt.edu.

Saint Mary's University of Minnesota

Winona, Minnesota

Student Body: 1,370 undergraduate students, 30 Jazz and Music Industry students.

Tuition: \$26,750/year, room and board \$7,150/year.

Jazz Degrees: Degrees in music industry, performance, music education and liturgical music.

Faculty: Eric Heukeshoven, James Knutson, Denny McGuire, Brett Huus, John Paulson, Dan Dreisen.

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Scholarships: Visit smumn.edu/music.

Apply by: Rolling admissions.

Contact: Office of Admissions, (800) 635-5987 ext. 1700, smumn.edu.

Southern Illinois University Edwardsville

Edwardsville, Illinois

Student Body: 14,000 students.

Tuition: In-state: \$4,625.45/semester, out-of-state: \$9,836.45/semester.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Performance with jazz emphasis, Bachelor's of Arts in Music with jazz emphasis, Bachelor's of Music in Music Business.

Faculty: Rick Haydon, Jason Swagler, Peter Martin, Brett Stamps, Zeb Briskovich, Miles Vandiver.

Jazz Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Vocal Jazz Ensemble, Jazz Combos.

Auditions: Rick Haydon, rhaydon@siue.edu.

Financial Aid: Visit siue.edu/financialaid or call (618) 650-3880.

Scholarships: Contact (618) 650-3900.

Apply by: Dec. 1.

Contact: Rick Haydon (618) 650-3900, rhaydon@siue.edu.

St. Olaf College

Northfield, Minnesota

Student Body: 3,200 students.

Tuition: Approx. \$46,000.

Jazz Degrees: No specific jazz degree.

Faculty: Dave Hagedorn, Phil Hey, Laura Caviani.

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Financial Aid: Contact Mary Hakes, hakes@stolaf.edu.
Scholarships: Contact Mary Hakes, hakes@stolaf.edu.
Apply by: Dec. 15. (Fall 2013 financial aid and scholarships).
Contact: Dave Hagedorn, hagedord@stolaf.edu.

University of Central Missouri Warrensburg, Missouri

Student Body: More than 11,000 students, 55 enrolled in jazz classes.
Tuition: Undergraduate, in-state: \$209.60/semester hour, out-of-state: \$419.20/semester hour; graduate, in-state: \$271.65/semester hour, out-of-state: \$543.30/semester hour.
Jazz Degrees: Bachelor's of Music, Jazz-Commercial Music.
Faculty: David Aaberg, Michael Sekelsky, Eric Honour, Robert Lawrence, more.
Jazz Bands: Two big bands, two combos, vocal jazz ensemble.
Auditions: On-campus audition dates are Nov. 9, Feb. 16 and Feb. 18. Other dates available upon request.
Financial Aid: Call (800) 729-2678 or finaid@ucmo.edu.
Scholarships: For music, call (660) 543-4530; for academic, call (800) 729-2678, finaid@ucmo.edu.
Apply by: Rolling enrollment.
Contact: David Aaberg, (660) 543-4909, aaberg@ucmo.edu.

University of Cincinnati College— Conservatory of Music Cincinnati, Ohio

Student Body: 1,200 total students.
Tuition: In-state: \$11,600, out-of-state: \$27,000.
Jazz Degrees: Bachelor's of Music, Master's of Music.
Faculty: Dr. Scott Belck, Chris Berg, Philip DeGreg, Marc Fields, Brent Gallaher, Art Gore, Bill Gwynne, Dominic Marino, Kim Pensyl, Paul Piller, James E. Smith, Rick VanMatre, John Von Ohlen.
Jazz Bands: Jazz Ensemble, Jazz Lab Band, Jazz Combos. Visit ccm.uc.edu/music/jazz/ensembles.html.
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University of Illinois at Urbana-Champaign

Urbana-Champaign, Illinois

Student Body: 800 total music students (400 undergraduate, 400 graduate), 90 in the jazz program.
Tuition: In-state: \$13,240/year, out-of-state: \$27,382/year.
Jazz Degrees: Bachelor's of Music, Bachelor's of Music Education with specialization in Jazz Studies, Master's of Music and Doctorate of Musical Arts.
Faculty: Ron Bridgewater, Tito Carrillo, Larry Gray, Joan Hickey, Chip McNeil, Jim Pugh, Chip Stephens, Joel Spencer, Glenn Wilson. Visit music.illinois.edu.
Alumni: Cecil Bridgewater, Jim McNeely, Joe Farrell, Jon Burr.
Jazz Bands: Four jazz bands, 10 jazz combos, jazz guitar ensemble, jazz saxophone ensemble, jazz trombone ensemble, Latin jazz ensemble, student-faculty jazz ensemble, vocal jazz ensembles.
Auditions: For undergraduate audition requirements, visit go.illinois.edu/musicundergrad. For graduate audition requirements, visit go.illinois.edu/musicgrad.
Financial Aid: Visit osfa.illinois.edu.
Scholarships: Visit music.illinois.edu.
Apply by: Jan. 2 (undergraduates), Dec. 1 (graduates).
Contact: Music Admissions Office, (217) 244-7899, musicadmissions@illinois.edu.

University of Iowa

Iowa City, Iowa

Student Body: 75 jazz students.
Tuition: In-state: \$7,765/year, out-of-state: \$25,099.
Jazz Degrees: Bachelor's of Music (optional jazz emphasis), Master's of Arts in Jazz Studies.
Faculty: John Rapson, Steve Grismore, Brent Sandy, James Dreier.
Jazz Bands: Three big bands, Latin Jazz Ensemble, World Beat Ensemble, Guitar Ensemble, seven combos.
Auditions: December and February (undergraduate instrumental only). Audio or video recording accepted if circumstances prohibit on-campus



Financial Aid: Visit uiowa.edu/~music/ or call (319) 335-1450.
Scholarships: Audition-based and instrument-specific undergraduate scholarships are available (apply by Jan. 15). Five graduate teaching assistantships (apply by March 1) and fellowships (apply by Jan. 1) are available each year. Visit uiowa.edu/~music/.
Apply by: Rolling. Recommended submission deadline is Jan. 15.
Contact: John Rapson, (319) 936-7716, ira-rapson@uiowa.edu.

University of Kansas

Lawrence, Kansas

Student Body: Approx. 500 graduate and undergraduate majors in music.
Tuition: In-state: Approx. \$9,800/year, out-of-state: 23,000/year. Visit KU Admissions' affordability website at affordability.ku.edu/steps/index.shtml.
Jazz Degrees: Bachelor's of Arts in Music and Jazz Studies.
Faculty: 60-plus music faculty members.
Alumni: Gary Foster, Paul Haar, Nate Jorgensen, Todd Wilkinson.
Jazz Bands: Jazz ensembles (big band, jazz combos and vocal jazz ensemble).
Auditions: Feb. 9, Feb. 16. Other dates may be individually set up with the faculty. Visit music.ku.edu/prospective/docs/11/auditionapp_ug.pdf.
Financial Aid: Visit affordability.ku.edu/steps/index.shtml.
Scholarships: Audition-based music scholarships. Academic scholarships are available through the KU Office of Financial

Aid and Scholarships: Feb. 1.
Apply by: Feb. 1.
Contact: Leslie Jabara, (785) 864-9751.

University of Michigan School of Music, Theatre & Dance

Ann Arbor, Michigan

Student Body: 1,050 total students in the School of Music, Theatre and Dance, 50 undergraduate jazz majors, 10 graduate improvisation students. Visit finaid.umich.edu/TopNav/AboutUMFFinancialAid/CostofAttendance.aspx.
Jazz Degrees: Bachelor's of Fine Arts in Jazz Studies with Teacher Certification, Bachelor's of Fine Arts in Jazz and Improvisation, Bachelor's of Fine Arts in Jazz and Contemplative Studies, Master's of Music in Improvisation.
Faculty: Geri Allen, Andrew Bishop, Sean Dobbins, Michael Gould, Marion Hayden, Robert Hurst, Ingrid Jensen, Mark Kirschenmann, William Lucas, Frank Portolese, more.
Alumni: Gerald Cleaver, Craig Taborn, Andrew Bishop, Randy Napoleon, Sachal Vasandani, Dean Moore.
Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Latin Jazz Ensemble, Campus Jazz Ensemble, Creative Arts Orchestra, Digital Music Ensemble, Jazz Combos.
Auditions: Nov. 16, Jan. 25, Feb. 1, Feb. 8, Feb. 15, Feb. 22 (date for graduate applicants only). Recorded auditions

CONTINUED ON PAGE 127



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MARK COLBY, saxophone, combo
CAREY DEADMAN, trumpet
TOM GARLING, trombone, combo
KEN HAEBICH, bass, combo
SUSAN MONINGER, vocal ensemble
MIKE PINTO, guitar ensemble, guitar, combo
FRANK PORTOLESE, guitar, jazz fundamentals, combo
BOB RUMMAGE, drums, combo
MARK STREDER, piano, combo, MIDI

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Adam Frank

Elmhurst College // Yamaha Corporation of America

School's out and it's time to get a job. It's a daunting reality that hits every college graduate around the month of May in their last semester of school. For Elmhurst College graduate Adam Frank, it was no exception. Holding degrees in both music business and business administration, Frank was armed with credentials like many other candidates in the field, eager for a spot among the industry's top companies.

Relentless in his devotion to the business of music, he kept his nose to the grindstone and eventually found himself in the position that he holds today, as the warranty service coordinator for the Band and Orchestral Division at Yamaha.

A saxophonist and DownBeat Student Music Award Winner, Frank played in jazz and classical ensembles at Elmhurst College in Elmhurst, Ill., where he met many of his mentors. "As many know, the music industry is a small world," says Frank. "The people that I met and built relationships with at Elmhurst College helped me quite a bit in my job search."



Frank cites one faculty member in particular as being especially influential: Doug Beach, chair of the school's Jazz Studies department. "Doug is a fantastic educator and knows the music industry inside and out," says Frank. Furthermore, Beach possesses a sincere desire not only to see his students succeed, but to aid them in doing so.

This relationship, as well as several oth-

ers, helped Frank land a one-semester internship with DANSR Inc. (the U.S. distributor and marketing outlet for Vandoren, Denis Wick and Hamilton Stands) while still pursuing his undergraduate studies. While at DANSR, Frank began to build his network of other professionals in the music products field. "It was my first job in the music industry," says Frank, noting that the experience deepened his understanding of the industry and prepared him for the position he's currently in.

Frank's journey to his job at Yamaha wasn't a direct path. After graduating from Elmhurst College, he worked for a family-owned music store called Luscombe Music in Elmhurst. "I was in a business with products I knew and loved," Frank recalls. This job would prove short-lived, as Frank was offered his current position at Yamaha while working for Luscombe. As he puts it, "It was an offer I couldn't pass up. I feel very fortunate and excited to be working for such an outstanding company, and I very much look forward to my future with them."

—Adam Larson

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 Elliot Mason, jazz trombone
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Financial Aid: Available to all students who complete the FAFSA and CSS Profile at finaid.umich.edu/TopNav/Forms.aspx.

Scholarships: Merit-based scholarships, if application is completed by Dec. 1 and audition is completed by Feb. 15 (undergrads) or Feb. 22 (grads). Visit music.umich.edu/prospective_students/admissions/ug/schol_finaid.htm.

Apply by: Dec. 1.

Contact: Emily Perryman, (734) 763-7558, emilycp@umich.edu.

University of Missouri at Columbia

Columbia, Missouri

Student Body: Approx. 100 jazz students.

Tuition: Undergraduate, 14 hours in-state: \$9,272, 14 hours out-of-state: \$22,440; graduate, 8 hours in-state: \$6,338, 8 hours out-of-state: \$14,856.

Jazz Degrees: Minor in Jazz Studies (non-music majors), Certificate in Jazz Studies (music majors), Graduate Certificate in Jazz Studies, Master's of Music in Jazz Performance and Pedagogy.

Faculty: Arthur White, Tom Andes, Allen Beeson, Michael Budds.

Alumni: Allen Beeson, Mike Metheny, Tim Aubuchon, Jim Widner.

Jazz Bands: Concert Jazz Band, Studio Jazz Band, Creative Improvisation Ensemble, 10 combos.

Financial Aid: Visit financialaid.missouri.edu.

Scholarships: Visit financialaid.missouri.edu.

Contact: John Slish, (573) 882-4471, music@missouri.edu.

University of Missouri at Kansas City

Kansas City, Missouri

Student Body: 540 students at the Conservatory of Music and Dance, 30 jazz majors, more than 80 student jazz participants.

Tuition: Undergraduate, in-state: \$7,968, out-of-state: \$20,502; graduate, in-state: \$5,972, out-of-state: \$15,417.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Arts with a concentration in Jazz.

Faculty: Bobby Watson, Dan Thomas, Doug Auwarter, Steve Dekker, Rod Fleeman, Stan Kessler, Gerald Spaits, Michael Warren, Bram Wijnands, Roger Wilder.

Jazz Bands: Two big bands, numerous small ensembles.

Auditions: Scheduled only after receipt of

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- Financial Aid:** Call (816) 235-1154 or visit sfa.umkc.edu.
- Scholarships:** Conservatory Merit Awards available, (816) 235-2900, conservatory.umkc.edu.
- Apply by:** Dec. 1, auditions must be completed prior to March 1, 2013, for fall 2013 admission and scholarship consideration.
- Contact:** Bobby Watson, (816) 235-2905, watsonr@umkc.edu, or Dan Thomas, (816) 235-6078, thomasdana@umkc.edu.

University of Nebraska at Lincoln Lincoln, Nebraska

- Student Body:** 400 music students.
- Tuition:** In-state: \$7,562, out-of-state: \$19,947.
- Jazz Degrees:** Master's of Music, Doctorate of Musical Arts in Jazz Studies (Performance and Composition).
- Faculty:** Paul Haar, Eric Richards, Peter Bouffard, Hans Sturm, Darry White, Tom Larson, Scott Anderson.
- Alumni:** Victor Lewis, Jeff Newell, Laurie Frink, Matt Wallace.
- Jazz Bands:** UNL Jazz Orchestra, UNL Jazz Band.
- Auditions:** Visit music.unl.edu/auditions-undergraduate.
- Financial Aid:** Visit music.unl.edu/scholarships-financial-aid.
- Scholarships:** Scholarships and assistantships available.
- Apply by:** Visit music.unl.edu.
- Contact:** Janet Sievert, jsievert1@unl.edu.

University of Nebraska at Omaha Omaha, Nebraska

- Student Body:** 275 music students (undergraduate and graduate).
- Tuition:** In-state: 5,900, out-of-state: \$17,415.
- Jazz Degrees:** No specific jazz degrees. Bachelor's of Music with concentrations in performance, theory and music technology offered.
- Faculty:** Pete Madsen, Jason Johnson, Darren Pettit, Jeff Scheffler, Mark Misfeldt, Danna Murray, Andy Hall.
- Alumni:** Karrin Allyson.
- Jazz Bands:** Jazz I, Jazz II, Vocal Jazz ensemble and combos.
- Auditions:** First Monday of each month through March. Contact Shellie Harden at sharden@unomaha.edu or visit nomaha.edu/music/audition.php.

- Financial Aid:** Visit financialaid.unomaha.edu or contact Jim Saker, (402) 554-3446.
- Scholarships:** 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.
- Apply by:** Dec. 1 (spring), Aug. 1 for (fall).
- Contact:** Pete Madsen, (402) 554-2297, petermadsen@unomaha.edu.

University of Northern Iowa Cedar Falls, Iowa

- Student Body:** 362 School of Music students.
- Tuition:** Undergraduate, in-state: \$6,648, out-of-state: \$15,734; graduate, in-state: \$7,756, out-of-state: \$17,206.
- Jazz Degrees:** Master's of Music in Jazz Pedagogy, Bachelor's of Arts in Jazz Studies, Master's of Music in Music Education specializing in Jazz, Minor in Jazz Studies.
- Faculty:** Chris Merz, Bob Washut, Bob Dunn, Tommy Giampietro, Chris Buckholz.
- Alumni:** Paul McKee, Brent Sandy, JC Sanford.
- Jazz Bands:** Three big bands, five to eight combos.
- Auditions:** Feb. 23 and Mar. 1 (undergraduate). Visit uni.edu/music/
- Financial Aid:** Visit uni.edu/admissions/
- Scholarships:** Audition-based. Contact Alan Schmitz, (319) 273-7180, alan.Schmitz@uni.edu.
- Apply by:** Application must be completed prior to audition.
- Contact:** Chris Merz, (319) 273-3077, chris.merz@uni.edu.

University of Toledo Toledo, Ohio

- Student Body:** 21,000 students.
- Tuition:** Undergraduate, in-state: \$3,798.96/semester; graduate, in-state: \$6,084/semester.
- Jazz Degrees:** Bachelor's of Music in Jazz Studies (instrumental and vocal), Bachelor's of Music in Jazz Studies with emphasis in Music Business and Recording Arts, Master's of Music in Jazz Studies with additional emphases in instrumental, vocal and composition.
- Faculty:** Jon Hendricks, Gunnar Mossblad, Norman Damschroder, Jay Weik, Tad Weed, Claude Black, Olman Piedra, Brad Sharp.
- Alumni:** Gene Perla, Jim Riggs.
- Jazz Bands:** Jazz Ensemble, Jazz Lab Band, Jazz Vocalstra, Jazz Combos.
- Auditions:** Scheduled audition days with open scheduling of auditions.

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Greg



Financial Aid: Available.
Scholarships: Merit-based undergraduate scholarships and graduate assistantships available.
Apply by: April 1 (for scholarship consideration).
Contact: G. Boyle, (419) 530-2448.

University of Wisconsin at Eau Claire

Eau Claire, Wisconsin

Student Body: 11,233 total students,

Tuition: In-state: \$8,700/year, not including housing or meals.
Jazz Degrees: A Jazz Study emphasis available for all degrees, no standalone jazz degree.
Faculty: Approx. 800 faculty members.
Alumni: Dave Whitman, Jamey Simmons, John Raymond, James Yardley, Amy and Todd Schendel, Jamie Andrews, Aaron Doty, Andy Neesley.
Jazz Bands: Four jazz bands, numerous combos.

Auditions: November, January, February and March. Visit uwec.edu/mus-the/students/auditionschedule.htm.
Financial Aid: Contact uwec.edu/finaid/index.htm.
Scholarships: Contact the Music and Theatre Department office, (715) 836-4954.
Apply by: Feb. 1, Dec. 1 for priority.
Contact: General information, (715) 836-4954, Professor Baca, (715) 836-1846.

University of Wisconsin at Green Bay

Green Bay, Wisconsin

Student Body: 20–30 jazz students, approx. 100 music majors.
Tuition: In-state: \$3,488, out-of-state: \$7,274.
Jazz Degrees: Bachelor's of Arts with jazz emphasis.
Faculty: John Salerno, Adam Gaines, Christine Salerno, Stefan Hal, Craig Hanke.
Alumni: Carl Allen, Todd Buffa, Ricardo Vogt, Woody Mankowski.
Jazz Bands: Two jazz ensembles.
Auditions: Auditions take place during first week of classes and consist of blind auditions with sight-readings, jazz scales, prepared excerpts.
Financial Aid: Contact (920) 465-2075, finaids@uwgb.edu.
Scholarships: Determined when applicant auditions for admission into music program.
Apply by: May 15.
Contact: Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin at Milwaukee

Milwaukee, Wisconsin

Student Body: 325 undergraduates in the music department.
Tuition: In-state: \$8,698/year, out-of-state: \$18,512/year.
Jazz Degrees: Bachelor's of Fine Arts Degree in Music Performance—Instrumental Jazz Studies.
Faculty: Curt Hanrahan, Steve Nelson-Raney, Don Linke, Lou Cucunato, Gillian Rodger, Dave Bayles, Carl Storniolo, Tom McGirr, Jaimie Breiwick, Randy Ruback, Pete Billman.
Jazz Bands: Two jazz ensembles, seven jazz lab combos.
Auditions: Five auditions annually.
Financial Aid: Visit uwm.edu.
Scholarships: Scholarship information given at time of audition.
Apply by: Visit uwm.edu.
Contact: Curt Hanrahan, hanraha6@uwm.edu (winds), Steve Nelson-Raney, snraney@uwm.edu (rhythm).



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University of Wisconsin at Oshkosh

Oshkosh, Wisconsin

- Student Body:** 14,000 total students, 200 music majors, 70 involved in jazz activities.
- Tuition:** In-state: \$7,000.
- Jazz Degrees:** Degrees in Recording Technology and Music Business available.
- Faculty:** Marty Robinson, Andy Sachen, Rob McWilliams, Alison Shaw, more.
- Jazz Bands:** Two large jazz ensembles, three to five small jazz groups and vocal jazz choir.
- Financial Aid:** Contact (920) 424-3377.
- Scholarships:** Merit-based music scholarships. Contact (920) 424-4224.
- Apply by:** Feb. 1.
- Contact:** Marty Robinson, (920) 424-4224, robinsm@uwosh.edu.

Wayne State University

Detroit, Michigan

- Student Body:** 350 music students.
- Tuition:** Undergraduate, in-state: approx. \$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.
- Faculty:** Christopher Collins, Russ Miller, Dennis Tini.
- Jazz Bands:** Big Bands I, II and III, Jazztet, Jazz Combos, Jazz Guitar Ensembles.
- Auditions:** November, February and March. Visit music.wayne.edu for exact dates and requirements.
- Financial Aid:** Visit finaid.wayne.edu.
- Scholarships:** All students are considered for talent-based departmental scholarships (up to \$8,400 a year) if they audition on or before the March audition date. Visit music.wayne.edu for details.
- Apply by:** All university application materials must be submitted by University Admissions deadline. Visit admissions.wayne.edu. Students must be accepted to the university before auditioning for department.
- Contact:** Christopher Collins, (313) 577-1780, jazz@wayne.edu.



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Webster University

St. Louis, Missouri

- Student Body:** 25-35 enrolled in jazz program.
- Tuition:** \$23,010 (part-time \$590/credit hour).
- Jazz Degrees:** Bachelor's of Music (jazz performance and emphasis in music technology).
- 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, Christopher Braig.

Alumni: Steve Kirby, John Zorn, Chris Cheek, Butch Thomas.

Jazz Bands: Big band, nine jazz combos, vocal jazz ensemble.

Auditions: Nov. 30, Feb. 8, Feb. 15, Feb. 16, March 8, March 23, April 19, May 31. 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.

Apply by: April 1.

Contact: Patricia Gray Baygents, (800) 753-6765 or (314) 246-4216.

Western Illinois University

Macomb, Illinois

Student Body: 12,254 students.

Tuition: Undergraduate: \$267.07/credit hour; graduate: \$294.52/credit hour.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies in Performance and Composition, jazz minor.

Faculty: John B. Cooper, Michael Stryker, Matt Hughes, Kevin Nichols, John Vana, John Mindeman, George Turner.

Alumni: Reggie Thomas, Bruce Gates, Ben Willis, Tyler Ross, Stephen Hawk, Corey Bell, Brian Zeglis, Jennifer Wallis.

Jazz Bands: WIU Jazz Studio Orchestra, WIU Jazz Band, jazz combo program.

Auditions: Dec. 8, Jan. 12, Feb. 2, Feb. 18.

Financial Aid: Available, contact the Financial Aid office at (309) 298-2446.

Scholarships: Merit and need-based scholarships. Contact the Scholarship Office at (309) 298-1823.

Apply by: Mar. 15, otherwise auditions are heard by appointment.

Contact: Yvonne Oliver (309) 298-1087, YL-Oliver@wiu.edu.

Western Michigan University

Kalamazoo, Michigan

Student Body: Approximately 80 jazz students, 450 music majors.

Tuition: Undergraduate, in-state: \$4,381/semester, out-of-state: \$10,747/semester; graduate, in-state: \$459/credit hour, out-of-state: \$973/

credit hour.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Performance/Jazz.

Faculty: Tom Knific, Edward Simon, Andrew Rathbun, Jeremy Siskind, Scott Cowan, Keith Hall, Duane Davis, Tim Froncek, Billy Hart, Michael Wheaton, John Campos.

Alumni: Xavier Davis, Jennifer Shelton Barnes, Quincy Davis, Keith Hall.

Jazz Bands: Jazz Orchestra, Jazz Lab Band, Nonet, Gold Company I and II (vocal

jazz ensembles), The Drum Choir, Brasil Project, Latin Jazz Ensemble, numerous combos.

Auditions: Audition dates in November, February and March. Visit wmich.edu/music.

Financial Aid: Visit wmich.edu/music.

Scholarships: Available. Graduate assistantships also available. Visit wmich.edu/music.

Apply by: Rolling.

Contact: Tom Knific, Thomas.knific@wmich.edu, wmujazz.com.

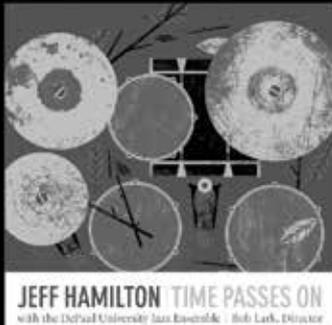


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William Paterson University

40 Years of Trailblazing Jazz Education

In late 1979, the last thing on Rufus Reid's mind was teaching. The bassist, who had just joined up with tenor saxophonist Dexter Gordon, was dedicated to furthering himself as a musician. But Reid, who eventually became the artistic director of William Paterson University's jazz studies program for 20 years, saw extraordinary connections developing in the small state college in Wayne, N.J. A 20-minute drive from New York City, tucked away near a 1,200-acre nature preserve, this was a place where musicians came to study closely with working professionals.

Reid first learned about the little-known offshoot of the music department from Thad Jones, the program's inaugural artistic director. Jones helped usher the jazz studies concentration into existence in 1972, serving for seven years as the face of William Paterson jazz. Reid, who had then been the bassist in the Thad Jones/Mel Lewis Orchestra, would occasionally take the short drive to New Jersey to play in a small group for the students. One day in the fall of 1979, while freshmen were still getting acquainted with unfamiliar surroundings, Martin Krivin, who ran the jazz courses in tandem with Jones, phoned Reid with a different request. Jones had vanished, and it didn't look like he was coming back.

"Thad went to Europe and didn't tell anybody," says Reid, who remembers being skeptical when Krivin asked him to come out to New Jersey. "I was a little reticent, but I did go out, and he was quite persuasive in his own mild-mannered way."

Reid helped Krivin establish a proper curriculum and institute performance standards. The two began hiring more professional musicians as teachers and turned William Paterson's jazz courses into some of the most recognizable educational opportunities in jazz. Within five years, Reid says, William Paterson had become a known commodity in the jazz world.

"Marty was really trying to get this to work," Reid recalls, adding that Krivin was really the driving force of William Paterson jazz. "He had visions. He said, 'I want this program to be a direct conduit to the marketplace.' And he said, 'I want it to be different than any of the other schools because we're right here in New York.'"

Krivin, who handed over the reins to current coordinator David Demsey in 1992, died last fall. Pianist Mulgrew Miller, the current artistic director, has been at the school since 2005.

This year marks the 40th school year of William Paterson's jazz offerings, which started out as a simple track to a bachelor of arts degree and have evolved into a full-fledged bachelor of music major pursued by an average of 60 undergraduates. Twenty graduate students make up the rest of William Paterson's typical class. The jazz studies offerings have become so popular that every year they turn 100 applicants away, Reid says.

The curriculum is based on 24 small groups ranging from trios to septets, an effort to contrast offerings of the typical big-band-driven jazz program. Professors do, however, organize an 18-piece jazz orchestra and a 24-member Latin jazz band. Everything from the ensemble classes to the year-end playing tests—unlike typical jury situations, students perform tests as leaders of small, faculty-populated combos—is designed to prepare students for real-world situations. Students can pursue jazz studies degrees in performance, music management, sound engineering, music education and classical performance. And, of course, the music of New York City is just a short drive away.

"For a lot of students, it's a way to get their feet wet in New York without living right in Midtown Manhattan or Brooklyn," Demsey says. "It's a good way for them to make that transition."

The department also boasts the Living Jazz Archives, which includes the manuscripts and papers of Jones, Clark Terry and former direc-

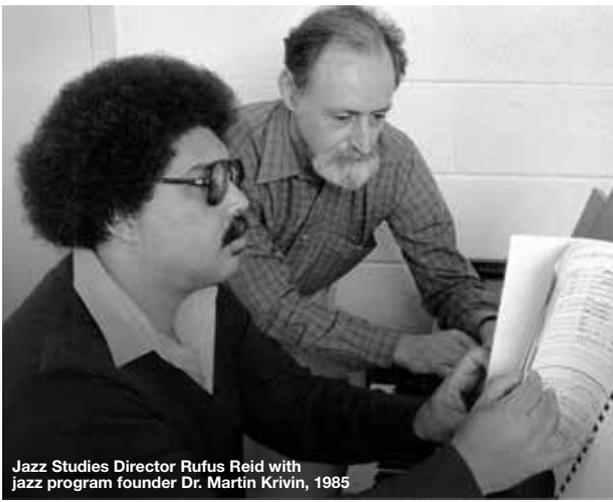
tor James Williams. Terry has become a centerpiece of the jazz studies concentration, and when the trumpeter donated his materials to the school in 2004, officials announced a \$15 million fundraising campaign for the Clark Terry Recital Hall. Though the hall hasn't yet come to fruition, it's still in the cards.

In the early 1970s, tapping a professional musician like Jones to spearhead an academic offering was a big risk, Demsey says. Nobody had done it before, but it was this close association with artists working in the field that gave students a new approach to their studies.

"When you're in touch with people like Clark and Mulgrew, they're speaking in the present tense. For Clark, Monk just stepped around the corner," he says. "Not that we're trying to teach students to live in the '50s, but having a foundation in that music is so important to making music new and fresh in 2012."

All the current professors are still active in their fields, and while playing gigs in New York City at night is relatively easy, teachers must occasionally find substitutes if they'll be out on long tours. Harold Mabern, who has been teaching piano at the school for 30 years, even started a musical relationship with a former student, anchoring saxophonist Eric Alexander's quintet. By still maintaining a performance schedule, Miller says that teachers at William Paterson are providing a missing link in jazz education. There are no longer any bandleaders to give musicians on-the-job training, so universities must serve as the new training ground.

Even though Miller and other professors keep a busy performance schedule, he is still responsible for a full teaching load of classes



Jazz Studies Director Rufus Reid with jazz program founder Dr. Martin Krivin, 1985



Paterson State College Jazz Ensemble, late 1960s



Adjunct Professor Clark Terry with the William Paterson Jazz Orchestra, 2005



Former Jazz Studies Program Director James Williams (left) with Pat Metheny



William Paterson student septet performing as opening group on the Jazz Room Series

and is very much a presence on campus. None of the professors teach by proxy, and they all try to strike a healthy balance between teaching and performing.

In the years since its establishment, the William Paterson ideal has spread to other schools through its graduates. Carl Allen, artistic director of jazz studies at The Juilliard School, graduated from William Paterson in 1982 after transferring in for his final two years. He says he looked to his experiences at the school as a model of how to run a jazz degree offering.

"My approach to that and my vision of the program [at Juilliard], a lot of that was rooted in the things I witnessed there at William Paterson with Rufus and Martin," Allen says.

The William Paterson strategy is still somewhat untouched, however. Allen says that while traveling around the country, he sees professors still teaching students in a historical manner. The instructors have become full-time teachers and aren't out there in the thick of club gigs. In addition to not being a true part of the scene, Allen says this approach makes the teachers not as relatable to their students.

"Quite often, at that age, [students] are not able to appreciate one's experience. They tend to gravitate only toward the people who are currently out there," he says. "At William Paterson, they have people who are still out there playing."

Drummer Joseph Farnsworth, who graduated from William Paterson in 1990, saw the college as a perfect place to dedicate himself to playing jazz. When he first got to the university, practice rooms were open 24-7; soon, due to the competitive nature of the music school, students started practicing all day, sleeping in the rooms and getting up to practice in the morning. The soporific nightlife in suburban New Jersey lent itself to constant practicing, as did the level of musicianship at the college, he remembers.

"There were no distractions," he says. "There was just nothing to do but practice." When school officials started closing the practice rooms at night, Farnsworth says, students would pile into cars and head for the Village Vanguard and other clubs in New York City, soaking up the music until early in the morning.

Farnsworth first heard about William Paterson University's jazz offerings from an interview saxophonist Bill Evans gave to *DownBeat* in 1985. In fact, the testimony of former students is how a lot of people started learning about the program. Allen used to get emails from students who wanted to know about his education. Reid says word about the school quickly spread after the university's small groups started winning competitions.

As the prestige of the jazz studies concentration increased, so did the level of musician-

ship. Vincent Herring has been teaching saxophone at the school for half a dozen years. Like many of the other professors, he wasn't looking to move into the pedagogical side of jazz, but when Miller called him and asked if he was interested in teaching, Herring decided to give it a try. To his surprise, he enjoyed learning from the students even as they learned from him. A number of his students, he says, even came to him with so much polish that they could be sent in as subs on gigs.

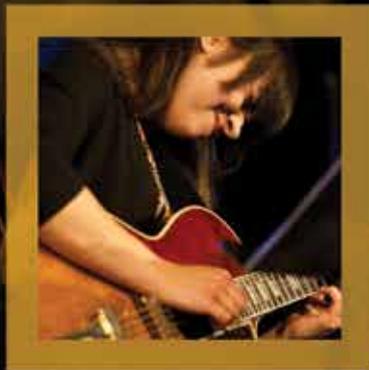
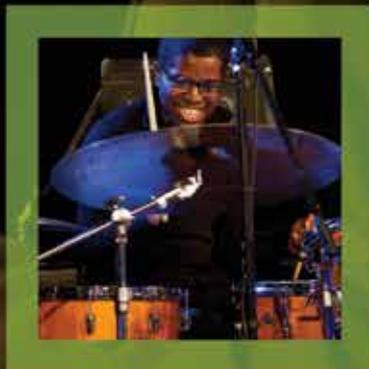
"I started almost feeling like that was the norm," Herring says, "and as I've done clinics and workshops around the country, I've realized it is not."

Getting students to that top level of professionalism is important. For a young Herring, saxophonist Phil Woods helped him realize what needed to be done to truly make it as a musician. So Herring teaches his students all the normal things learned in music school, but he also imparts to them what it takes to really make it in jazz.

"Since I've come on board, the number of musicians that potentially are going to be amazing players is high, but at the same time, I also helped people realize that this is not what they were going to be doing for a living and to find their way into other things," he says. "And I think that's just as important." —Jon Ross



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Sacramento, California

Student Body: 40,000 students.
Tuition: \$6/unit.
Jazz Degrees: Associate's of Arts in Jazz Studies.
Faculty: Dr. Dyne Eifertsen, Dr. Joe Gilman, Dr. Art LaPierre.
Jazz Bands: Studio Jazz Ensemble, Latin Jazz Ensemble, Jazz Collective, Vocal Jazz Ensemble.
Auditions: Live or recorded auditions accepted.
Financial Aid: Contact (916) 484-8437.
Scholarships: Available, contact (916) 484-8676.
Apply by: May.
Contact: Dr. Dyne Eifertsen, (916) 484-8676, eifertdc@arc.losrios.edu.

Arizona State University

Tempe, Arizona

Student Body: 750 students in the School of Music, 40 jazz studies majors.
Tuition: In-state: \$9,000/year, out-of-state: \$20,000/year.
Jazz Degrees: Bachelor's and Master's Degree of Music in Jazz Performance.
Faculty: Catalin Rotaru, Michael Kocour, Jeff Libman, Dennis Monce, Dom Moio, Sam Pilafian, Clarke Rigsby, more.
Alumni: Lewis Nash, Tony Malaby, Joey Sellers, Robert Washut, Allan Chase, Ted Hogarth, Phil Strange.
Jazz Bands: Concert Jazz Band, Jazz Repertory Band, Latin Jazz Band, Percussion Jazz Band, seven combos.
Auditions: Nov. 17, Jan. 19, Feb. 3 and Feb. 23.
Financial Aid: Available, students.asu.edu/financialaid.
Scholarships: Available, call (480) 965-5348.
Apply by: Jan. 15.
Contact: Michael Kocour, (480) 965-5348, michael.kocour@asu.edu, music.asu.edu/jazz.

Brigham Young University

Provo, Utah

Student Body: 650 in school of music, 45 in jazz and contemporary music.
Tuition: Undergraduate: \$2,355/fall semester, \$1,178/spring semester (LDS), \$4,710/fall semester, \$2,355/spring semester (non-LDS). Graduate: \$2,975/fall semester, \$1,488/spring semester (LDS), \$5,950/fall semester, \$2,975/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's of



Faculty: Mark Ammons, Ray Smith, Steve Call, Jay Lawrence, Steve Lindeman, Eric Hansen, Larry Green.
Jazz Bands: Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band, Salsa Combo, five traditional jazz combos, Jazz Voices, Vocal Point, Vocal Jazz Ensemble.
Auditions: All entering students must pass a performance audition on their major instrument. Live auditions are held on the last Saturday of January. Visit music.byu.edu for exact requirements.
Financial Aid: scholarships.byu.edu.
Scholarships: scholarships.byu.edu.
Apply by: Jan. 15.
Contact: music.byu.edu.

The Brubeck Institute at The University of the Pacific

Stockton, California

Student Body: Five Brubeck Fellows, 15 in jazz program, 200 in Conservatory.
Tuition: Full Scholarship for Brubeck Fellows.
Jazz Degrees: Bachelor's of Arts in Jazz Studies/Brubeck Track.
Faculty: Joe Gilman, Nick Fryer, Patrick Langham, multiple visiting artists.
Alumni: Fabian Almazan, Joe Sanders, Justin Brown, Mark Zaleski, Glenn Zaleski.
Jazz Bands: Brubeck Institute Jazz Quintet, Pacific Jazz Ensemble, jazz combos.
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Financial Aid: Available.
Scholarships: Full scholarship for Brubeck Fellows.

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Apply by: February.
Contact: Melissa Riley, (209) 946-3196, mriley1@pacific.edu.

California Institute of the Arts

Valencia, California

Student Body: 45 students in the jazz program.
Tuition: \$38,438
Jazz Degrees: Bachelor's of Fine Arts, Master's of Fine Arts.
Faculty: David Roitstein, Larry Koonse, Darek Oles, Joe LaBarbera, John Fumo, Vinny Golia, Alex Iles, Alphonso Johnson, Paul Novros, more.
Alumni: Ravi Coltrane, Ralph Alessi, Otmaro Ruiz, Scott Colley, Adam Benjamin, Jim Carney, Peter Epstein.
Jazz Bands: Faculty and student ensembles.
Auditions: Recorded audition only, visit calarts.edu/admissions/portfolio-audition/music/jazz.
Financial Aid: Contact (800) 443-0480.
Scholarships: Available.
Apply by: Nov. 30, Jan. 4.
Contact: David Roitstein, (661) 255-1050 ext. 2235.

California State University at East Bay

Hayward, California

Student Body: 12,000 undergraduates, 30 in jazz.
Tuition: In-state: \$4,230/year, out-of-state: \$11,160/year.
Jazz Degrees: Bachelor's of Arts in Music (jazz concentration).
Faculty: Dann Zinn, Alan Hall, Erik Jekabson, Jeannie Geiger, more.
Jazz Bands: Jazz Orchestra, Jazz Standards Ensemble, Contemporary Jazz Ensemble, Blue Note Jazz Ensemble, Latin Jazz Ensemble, Jazz Composers Ensemble,

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Financial Aid: Contact (510) 885-2784, finaid@csueastbay.edu.
Scholarships: Contact Dann Zinn, (510) 885-3135, jazz@csueastbay.edu.
Apply by: To be determined.
Contact: Dann Zinn, (510) 885-3135, jazz@csueastbay.edu.

California State University– Long Beach Bob Cole Conservatory of Music Long Beach, California

Student Body: 620 music students.
Tuition: In-state: \$6,738/year. Visit csulb.edu/depts/enrollment/financial_aid/costs.html.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies.
Faculty: Visit csulb.edu/depts/music/jazz/jazz.html.
Alumni: John Patitucci, Mark Turner, Tom Kubis, Chad Wackerman, Andy Martin, Stan Martin.
Jazz Bands: Three jazz bands, five combos.
Auditions: Visit csulb.edu/depts/music/main/auditions.html.
Financial Aid: Visit csulb.edu/depts/enrollment/financial_aid/.
Scholarships: Visit csulb.edu/depts/enrollment/financial_aid/.
Apply by: Nov. 30.
Contact: Arnel Ignacio, (562) 985-4781, music@csulb.edu, csulb.edu/music.

California State University at Northridge Northridge, California

Student Body: 65 students in the jazz program.
Tuition: In-state: \$3,501, out-of-state: \$4,464.
Jazz Degrees: Bachelor's of Music in Jazz Performance.
Faculty: Matt Harris, Gary Pratt, Rob Lockart, Howard "Howie" Shear, John Daversa, Wayne Bergeron, Bob McChesney, Gary Fukushima, John Pisano, Larry Koonse, more.
Alumni: Gene Burkert, Mike Cain, Brian Coyle, Kim Edmundson, Michael Elizondo, Dennis Farias, Gordon Goodwin, Jennifer Hall.
Jazz Bands: Jazz "A" Band, Studio Jazz Ensemble, Jazz Lab Big Band, NuVeau Art Ensemble, NuJazz Performance Group, Vocal Jazz Ensemble "Upscale," Latin Jazz Ensemble "Descarga," multiple jazz combos, trios and independent projects.
Auditions: Live auditions in February and March.
Financial Aid: Contact (818) 677-4085,

csun.edu/financialaid/.
Scholarships: Need- and merit-based.
Apply by: Nov. 30.
Contact: Gary Pratt, (818) 677-2743, jazz@csun.edu.

California State University at Los Angeles Los Angeles, California

Student Body: 35 undergraduate jazz majors.
Tuition: Undergraduate, in-state: \$23,726, out-of-state: \$32,654; graduate, in-state: \$8,225.
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.
Faculty: Jeffrey Benedict, Paul DeCastro, James Ford.
Jazz Bands: Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz Ensemble.
Auditions: Visit calstatela.edu/academic/music/audition.php or call (323) 343-4060. DVDs/CDs acceptable.
Financial Aid: Visit calstatela.edu/univ/sfinserv/feepay.php.
Scholarships: Requires formal application and audition. Visit calstatela.edu/univ/sfinserv/feepay.php.
Apply by: Visit calstatela.edu/academic/music/audition.php
Contact: Dr. James Ford, jford@calstatela.edu or Dr. Jeffrey Benedict, jbenedi@calstatela.edu.

California State University at Sacramento Sacramento, California

Student Body: 300 music students, 50 jazz majors.
Tuition: Undergraduate: \$3,550; graduate: \$4,243; non-resident fee: \$372/unit.
Jazz Degrees: Bachelor's of Arts in Jazz Studies, Bachelor's of Music in Jazz Studies, Master's Degree with Jazz Emphasis.
Faculty: Dr. Steve Roach, Kerry Marsh, Dr. Joe Gilman, Mike McMullen, Julia Dollison, Steve Homan, Phil Tulga, Gerry Pineda, Joe Mazzaferro, more.
Alumni: Steve Turre.
Jazz Bands: Two big bands, multiple jazz combos, Latin Jazz Band, two vocal ensembles.
Auditions: Visit csus.edu/music/jazz.
Financial Aid: Visit csus.edu/faid/index.html.
Scholarships: Contact mallen@csus.edu.
Apply by: Visit csus.edu/admissions/.
Contact: Mark Allen, (916) 278-6543, mallen@csus.edu.

CONTINUED ON PAGE 142

Taylor Eigsti

University of Southern California // Professional Musician

Taylor Eigsti is having his education and eating it, too.

At 27, Eigsti holds three semesters' worth of a degree from the University of Southern California in Los Angeles. But the pianist/composer's jazz education spans far beyond that year-and-a-half.

Eigsti grew up in the Bay Area and started playing when he was 4. He says his schooling truly began at age 12 when he studied under pianist Smith Dobson at a San Jose jazz camp. "I was his teaching assistant, and it was all fine until one day he turned to the class and said, 'All right, everyone, Taylor is going to take over for a bit.' Then he just left the room."

Dobson had given Eigsti no warning, and after about 30 seconds of silent shock, the preteen pianist just started teaching. "I learned more from that than any experience I'd had as a student," Eigsti says. "Once you're forced to explain it to someone else, to see how other people learn, you understand the music on a much deeper level. It was also nice to find out that [Dobson] was secretly watching me



through the window the whole time."

At age 13, Eigsti was leading his own trio. When it was time to choose a college, the Thelonious Monk Institute of Jazz at USC topped his list. "I wanted to be part of a community," he says. "I also wanted to get my ass kicked."

Both of those things happened for Eigsti at USC. "I met friends there that I'll play with for the rest of my life, and they continue to teach

me things I use constantly," he says. Eigsti cites one tidbit that guitarist Julian Lage—his friend and longtime collaborator—told him: "Accept a gig if it has two out of three things: good people, good music, or good money."

By his third semester, Eigsti was presented with too many touring opportunities to turn down, but he stayed long enough to learn a valuable lesson from his professor, pianist Shelly Berg. "He taught me to tell a story. I thought, 'Sure, tell a story—I've been told that a thousand times.' But he said, 'No, I want you to literally think up a full story with a beginning, middle and end while you're soloing, and I want you to tell it to me afterward.'

"That's when I understood, you have to have a reason for taking a solo. You're never going to write a better melody than the melody itself, so you'd better have a new story to tell."

Eigsti's career tells the story of a musician whose education has not defined him but served him. As he enters his 16th year of teaching—this time at the Stanford Jazz Workshop—Eigsti is passing the lesson on. —Zoe Young

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Cornish College of the Arts

Seattle, Washington

Student Body: 125 students enrolled in music program.

Tuition: \$31,980/year.

Jazz Degrees: Bachelor's of Music in Jazz Instrumental, Jazz Vocal or Jazz Composition.

Faculty: Jovino Santos Neto, Chuck Deardorf, James Knapp, Tom Varner, Randy Halberstadt, Johnaye Kendrick, Wayne Horvitz, Jay Thomas.

Alumni: Eyvind Kang, Myra Melford, Dawn Clement, Briggan Krauss.

Jazz Bands: Jazz Composers Ensemble, Contemporary Big Band, Latin Jazz, Free-Jazz, Tango, Blues, Vocal Jazz and other jazz ensembles.

Auditions: Online pre-screening submission. Visit cornish.edu/admission/review/music.

Financial Aid: Contact admissions@cornish.edu.

Scholarships: Contact admissions@cornish.edu.

Apply by: Jan. 1.

Contact: admissions@cornish.edu, (800) 726-2787.

Eastern Washington University Cheney, Washington

Student Body: 10,000 students.

Tuition: In-state: \$8,500, out-of-state: \$12,000.

Jazz Degrees: Graduate Jazz Pedagogy.

Faculty: Andy Plamondon, Don Goodwin, Michael Waldrop.

Alumni: Frank DeMiero, Armand Boatman, Jon Hamar.

Jazz Bands: Three big bands, two vocal jazz ensembles, five small groups (combos).

Auditions: Contact EWU Department of Music.

Financial Aid: Contact EWU Department of Music.

Scholarships: Contact EWU Department of Music.

Apply by: March 15.

Contact: Colleen Hegney, (509) 359-2241.



Jazzschool

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Student Body: 75 students.

Tuition: \$475-\$500/unit.

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

Faculty: Laurie Antonioli, Bill Aron, David Belove, Lee Brenkman, Anthony Brown, Jeff Denson, Todd Gascon, John Gove, Alan Hall, Erik Jakabson, Mary Ann Koory, Jay Lehmann, Jeff Marrs, Paul Mehling, Greg Murai, Glenn Richman, Marcos Silva, Nate Sloan, Jim Santi Owen, Evan Price, Joyce Pricco, John Santos, Mads Tolling, Marc van Wageningen, more.

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www.music.utah.edu/areas/jazz_studies



Jazz Bands: Instrumental and vocal performance ensemble, Jazz, Afro-Caribbean, South American and world ensembles.
Auditions: Visit jazzschool.org.
Financial Aid: Visit jazzschool.org.
Scholarships: Visit jazzschool.org.
Apply by: Aug. 1.
Contact: Susan Muscarella, (510) 845-5373, susan@jazzschool.org.

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.
Faculty: Charles Gray, Darrell Grant, George Colligan, Brad Hansen.
Jazz Bands: One large ensemble, Sax Ensemble, Trombone Ensemble, Advanced Nonet, five to seven combos.
Auditions: By tape or live, usually held first week of February. Visit pdx.edu/music.
Financial Aid: Visit pdx.edu/finaid/.
Scholarships: Must audition by Feb. 7 for consideration. Visit pdx.edu/music.
Apply by: Jan. 15.
Contact: Charles Gray, (503) 725-3029, bzcg@pdx.edu.

San Diego State University

San Diego, California

Student Body: 30,000 students, 60 jazz students.
Tuition: Undergraduate: \$5,990/year; Graduate: \$7,124/year.
Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies.
Faculty: Bill Yeager, Rick Helzer, Richard Thompson, Bob Magnusson, Bob Boss, Mike Holguin, John Rekevics, Scott Kyle, Anthony Smith, more.
Jazz Bands: Jazz ensembles, jazz combos, vocal jazz ensemble.
Auditions: February 2013.
Financial Aid: Available.
Scholarships: Available, (619) 594-6031.
Apply by: Nov. 30.
Contact: Shirley Gutierrez, svalenci@mail.sdsu.edu; musicdance.sdsu.edu.

San Francisco State University

San Francisco, California

Student Body: 62 jazz majors.
Tuition: Undergraduate, on-campus: \$25,878, commuter: \$17,864; graduate, on-campus: \$27,264, commuter: \$19,250.
Jazz Degrees: Bachelor's of Arts.
Faculty: Dee Spencer, Andrew Speight.

Jazz Bands: Big band, vocal jazz, various jazz combos.
Auditions: Saturday live audition dates in early spring. Recorded auditions accepted by March 1. Visit musicdance.sfsu.edu/auditions/.
Financial Aid: Visit sfsu.edu/~finaid.
Scholarships: Visit musicdance.sfsu.edu/scholarships.
Apply by: Dec. 1.
Contact: musicdance.edu.edu; (415) 338-1431.

San Jose State University

San Jose, California

Student Body: 30,000 students in the university, 50 jazz majors.
Tuition: Undergraduate: approximately \$3,800/semester; graduate: approximately \$4,500/semester.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Arts in Music with an emphasis in Jazz Studies.



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Jazz Bands: Jazz Orchestra, Afro-Latin Jazz Ensemble, Gospel Choir, combos.

Auditions: Visit music.sjsu.edu.

Financial Aid: Visit sjsu.edu/faso.

Scholarships: Visit sjsu.edu/faso.

Apply by: Varies, visit sjsu.edu.

Contact: Aaron Lington, music@email.sjsu.edu.

Sonoma State University

Rohnert Park, California

Student Body: 8,000 students.

Tuition: \$3,698/semester.

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

Faculty: Doug Leibinger, Kasey Knudsen, Randy Vincent, George Marsh, Cliff Hugo, Kendrick Freeman.

Alumni: Dave McNab, Adam Theis, Liberty Ellum, Elliot Humberto Kavee.

Jazz Bands: Jazz Orchestra, Classic Jazz Ensemble, Post-Bop Ensemble, Contemporary Ensemble, Latin Band.

Auditions: Doug Leibinger, doug.leibinger@sonoma.edu.

Financial Aid: Visit Sonoma.edu/finaid/.

Scholarships: Merit-based scholarship auditions in March. Visit Sonoma.edu/music/apply/scholarships.html.

Apply by: November 2012.

Contact: Doug Leibinger, (707) 664-4149, doug.leibinger@sonoma.edu.



University of Washington

Stanford University

Stanford, California

Student Body: 8,000 students, approximately 250 enrolled in jazz program.

Tuition: Visit stanford.edu.

Jazz Degrees: Jazz minor.

Faculty: Fred Berry, Jim Nadel, Murray Low.

Jazz Bands: Stanford Jazz Orchestra, Stanford combos.

Auditions: First week of fall term.

Financial Aid: Through Friends of Music at Stanford.

Scholarships: Available.

Apply by: Visit music.stanford.edu.

Contact: admission.stanford.edu.

University of California—Los Angeles

Los Angeles, California

Student Body: 26,126 total undergrads, 85 students in the Jazz Studies program.

Tuition: In-state: \$12,686, out-of-state: \$35,564.

Jazz Degrees: Bachelor's of Arts in Ethnomusicology with concentration in Jazz Studies.

Faculty: Kenny Burrell, James Newton, more at ethnomusic.ucla.edu.

Alumni: Gretchen Parlato, Nick DePinna.

Jazz Bands: Jazz Orchestra, Latin Jazz Big Band, Jazz Fusion Ensemble, jazz combos.

Auditions: Visit arts.ucla.edu/prospective-students.

Financial Aid: Visit fao.ucla.edu/.

Scholarships: Need and merit-based.

Apply by: Nov. 30.

Contact: UCLA Arts Office of Enrollment Management and Outreach, (310) 825-8981.

University of Colorado at Boulder

Boulder, Colorado

Student Body: 29 students

Tuition: Undergraduate, in-state: \$8,888, out-of-state: \$30,072; graduate, in-state: \$6,252, out-of-state: \$17,028.

Jazz Degrees: Bachelor's of Music, Master's of Music, Doctor of Musical Arts.

Faculty: John Davis, John Gunther, Brad Goode, Art Lande, Paul Romaine, Bijoux Barbosa, Mark Patterson, more.

Alumni: Tia Fuller, Dave Grusin.

Jazz Bands: Three jazz bands, six jazz combos.

Auditions: Feb. 2, Feb. 9, Feb. 16.

Financial Aid: Available.

Scholarships: Available by audition.

Apply by: Jan. 15 (undergraduate), Dec. 1 (graduate).

Contact: Fred Peterbark, (303) 492-8468; frederick.peterbark@colorado.edu.

University of Denver, Lamont School of Music

Denver, Colorado

Student Body: 300 students.

Tuition: \$38,232.

Jazz Degrees: Bachelor's of Music in Jazz Studies and Commercial Music, Master's of Music in Performance (jazz emphasis), Certificate in Jazz Studies.

Faculty: 58.

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Alumni: Rudy Royston, Shamie Royston, Ron Miles, Nate Wooley.

Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, University Jazz Ensemble, Bebop Combo, Standards Combo, Modal Combo, Fusion Combo, Hard Bop Combo, Latin Combo, Vocal Jazz Combo, Vocal Repertoire Combo, Album Combo, several student-organized combos.

Auditions: Pre-screen deadline Jan. 15, 2013. Live auditions (if cleared through pre-screen) are Feb. 9, Feb. 16 and Feb. 23.

Financial Aid: Available, visit du.edu/finaid.

Scholarships: Very competitive scholarships. Visit musicadmissions@du.edu.

Apply by: Jan. 15.

Contact: Jerrod Price, (303) 871-6973.

**University of Idaho,
Lionel Hampton School of Music
Moscow, Idaho**

Student Body: Approx. 240 total undergraduates, about 80 in the jazz program.

Tuition: In-state: \$6,212, out-of-state: \$19,000.

Jazz Degrees: None, jazz emphasis offered.

Faculty: Carol Padgham Albrecht, Pamela G. Bathurst, Daniel J. Bukvich, Barry Bilderback, J. Roger Cole, more.

Jazz Bands: Four big bands.

Auditions: Audition by Feb. 23 for priority consideration for admission and scholarships for students enrolling Fall 2013. Visit uidaho.edu/class/music/futurestudents.

Financial Aid: Contact Student Financial Aid Services, finaid@uidaho.edu, [\(208\) 885-6312](tel:(208)885-6312).

Scholarships: Available. See student financial aid contact information above.

Apply by: Feb. 15.

Contact: Torrey Lawrence, (208) 885-6231, music@uidaho.edu.

**University of Montana
Missoula, Montana**

Student Body: 15,000 students, 300 music students, 75 jazz students.

Tuition: In-state: \$6,000, out-of-state \$21,000.

Jazz Degrees: Bachelor's of Arts in Jazz.

Faculty: Johan Ericksson, Bob LedBetter, Rob Tapper, James Smart.

Alumni: Gary Herbig, Clipper Anderson.

Jazz Bands: Three big bands, four to five combos.

Auditions: Between October and March. Contact Rob Tapper, (406) 243-6882.

Financial Aid: Rob Tapper or James Smart, (406) 243-4382.



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Contact: Rob Tapper or James Smart,
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University of Nevada at Las Vegas

Las Vegas, Nevada

Student Body: 80 jazz students.
Tuition: In-state: \$4,000/semester.
Jazz Degrees: Bachelor's of Music in Jazz
Studies, Master's of Music with a
Jazz Performance or Composition
option.
Faculty: Dave Loeb, Tom Warrington, Nathan
Tanouye, Joe Lano, Bernie Dresel,
John Abraham, Gil Kaupp, Dave
Stambaugh, Jobelle Yonely.
Alumni: Dennis MacKrell, Nathan Tanouye,
Mike Eckroth, Danny Falcone,
Curt Miller, Otto Ehling, Uli
Geissendoerfer, David Perrico.
Jazz Bands: Three big bands, 12 combos,
Contemporary and Latin Jazz
Ensembles.
Auditions: By appointment.
Financial Aid: Contact dave.loeb@unlv.edu.
Scholarships: Visit unlv.edu.
Apply by: Feb. 1 (priority), March 1.
Contact: Dave Loeb, (702) 895-3739,
dave.loeb@unlv.edu.

University of Nevada at Reno Reno, Nevada

Student Body: 200 music majors.
Tuition: Undergraduate, in-state: \$171/credit,
graduate, in-state: \$263.50,
out-of-state: \$6,955/semester.
Jazz Degrees: Bachelor's and Master's of music in
jazz performance.
Faculty: Peter Epstein, David Ake, Ed Corey,
Larry Engstrom, Hans Holt,
Andrew Englund.
Jazz Bands: Two big bands, six combos,
Free Improvisational Ensemble.
Auditions: Visit unr.edu/cia/music. CDs are
permitted.
Financial Aid: Available. Visit unr.edu/financial-aid.
Scholarships: Available. Assistantships
available for graduate students.
Visit unr.edu/cia/music.
Apply by: Jan. 10. Visit admissions website,
unr.edu/admissions.
Contact: Peter Epstein, (775) 784-1501;
pepstein@unr.edu.

University of Northern Colorado

Greeley, Colorado

Student Body: Approximately 500 music majors,
55 jazz majors.



University of California, Los Angeles

Tuition: Undergraduate, in-state: \$7,000,
out-of-state: \$18,000; graduate,
in-state: \$8,000, out-of-state:
\$17,000; Doctoral, in-state: \$9,000,
out-of-state: \$20,000.

Jazz Degrees: Bachelor's of Music in Jazz Studies
(performance), Bachelor's of Music
in Music Business (Jazz Track),
Master's of Music in Jazz Studies,
Composition or Performance,
Doctorate of Arts in Jazz Studies.

Faculty: Dana Landry, Kelsey Shiba, Jim
White, Erik Applegate, Steve
Kovalcheck, Jim Vaughan, Gray
Barrier, Nat Wickham, John Adler,
Andy Dahlke, David Caffey.
Alumni: Bob Washut, Bill Frisell, Steve Owen,
Dan Gailey.
Jazz Bands: Jazz Lab Bands I, II, III, IV and V,
Vanguard Combo, Birdland Combo,
Yoshi's Combo, Knitting Factory
Combo, Green Mill Combo, Blue
Room Combo, Blue Note Combo,
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Scholarships: Contact the Music Office,
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Contact: dana.landry@unco.edu, kelsey.shiba@unco.edu, (970) 351-2577.

University of Oregon Eugene, Oregon

Student Body: 425 School of Music students.
Tuition: Resident: \$9,258, non-resident/inter-
national: \$28,653.
Jazz Degrees: Bachelor's of Music in Jazz Studies,
Master's of Music in Jazz Studies.
Faculty: Steve Owen, Toby Koenigsberg,
Michael Denny, Idit Shner, Gary
Hobbs, Tyler Abbott, Don Latarski,

Carl Woideck.
Jazz Bands: Nine combos, three big bands.
Auditions: Visit jazz.uoregon.edu.
Financial Aid: Available.
Scholarships: Need- and merit-based.
Contact: Steve Owen, (541) 346-2137, sowen@uoregon.edu.

**University of Southern California
 Thornton School of Music**
 Los Angeles, California

Student Body: 65 students.
Tuition: Undergraduate: \$42,162/year, graduate: \$22,720/year, graduate certificate: \$11,360/year.

Jazz Degrees: Bachelor of Arts, Bachelor of Music, Master of Music, Doctor of Musical Arts, Graduate Certificate.

Faculty: Ambrose Akinmusire, David Arny, Gilbert Castellanos, Ndugu Chancler, Peter Erskine, Russell Ferrante, John Furno, Sara Gazarek, Jason Goldman, Kathleen Grace, Alphonso Johnson, Edwin Livingston, Thom David Mason, Ronald C. McCurdy, Roy McCurdy, Vince Mendoza, Bob Mintzer, Darek Oles, Alan Pasqua, Otmaro Ruiz, Aaron Serfaty, Bob Sheppard, John Thomas, Jacques Voyemant, Bill Watrous.

Jazz Bands: USC Thornton Jazz Orchestra,

USC Thornton Jazz Honors Combo, Afro-Latin American Jazz Ensemble (ALAJE), CreSCendo Vocal Jazz Choir.
Auditions: Dates vary. Appointments must be made directly with the school. Contact uscsmusic@usc.edu or call (213) 740-8986.

Financial Aid: Available.
Scholarships: Scholarships are based on faculty recommendation. Graduate assistantships are also available. Visit usc.edu/admission/teaching_assistantships.
Apply by: Dec. 1.
Contact: Lika Dozier (213) 740-3119, mdozier@usc.edu.

University of Utah
 Salt Lake City, Utah

Student Body: 31,660 students.
Tuition: Residents: Approx. \$7,500/year, non-residents: \$19,000/year.

Jazz Degrees: Bachelor's of Music in Jazz Performance or Composition, Master's of Music in Jazz Studies.

Faculty: 1,547 full-time campus-wide, 81 full- and part-time in the School of Music.
Alumni: Christoph Luty, Bobby McFerrin, Ed Catmull.

Jazz Bands: Two big bands, five to seven combos.
Auditions: Audition days scheduled for January and February, DVD submissions are also accepted. Visit music.utah.edu/students/admissions.

Financial Aid: Visit financialaid.utah.edu/.
Scholarships: Visit music.utah.edu/music_scholarships.
Apply by: Feb. 1.
Contact: Russell Schmidt, (801) 581-7366, Russell.Schmidt@utah.edu.

University of Washington
 Seattle, Washington

Student Body: Approximately 42,400 total students, 325 music majors/graduate students.
Tuition: Undergraduate, in-state: \$10,574, out-of-state: \$28,058; graduate, in-state: \$12,898, out-of-state: \$25,768.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies and Improvised Music.

Faculty: Marc Seales, Cuong Vu, Tom Collier, Michael Brockman, Luke Bergman, Steve Korn, Fred Radke.
Alumni: Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin.
Jazz Bands: Studio Jazz Ensemble, Advanced

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Financial Aid: Visit washington.edu/students/osfa/.

Scholarships: Merit-based scholarships and graduate assistantships. Contact Jenni Cole, somadmit@uw.edu.

Apply by: Undergraduates: Dec. 1 for freshmen, Feb. 15 for transfers and post-baccalaureates. Graduates: Dec. 15 for domestic students, Nov. 1 for international students.

Contact: Jenni Cole, somadmit@uw.edu.

Washington State University Pullman, Washington

Student Body: 18,232 students, about 200 music majors and about 100 students involved in jazz studies.

Tuition: Undergraduate, in-state: \$9,886, out-of-state: \$12,630; graduate, in-state: \$10,188, out-of-state: \$13,024.

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.

Faculty: Greg Yasinitzky, David Jarvis,

Washington State University



David Turnbull, Frederick Dave Snider, Dave Hagelanz, Dean Luethi, more.

Jazz Bands: Jazz Big Band, Big Band II, SaxBand, five combos, VOJAZZ Vocal Jazz Ensemble.

Auditions: Auditions by appointment.

Financial Aid: Contact (509) 335-9711; finaid@wsu.edu.

Scholarships: Contact (509) 335-9711; scholarships@wsu.edu.

Apply by: Jan. 31.

Contact: Dave Hagelanz, (509) 335-7804; dhagelanz@wsu.edu.

University of the Pacific Stockton, California

Student Body: 15 Jazz Studies Majors.

Tuition: \$37,800.

Jazz Degrees: Bachelor's of Arts with Jazz Studies concentration.

Faculty: Patrick Langham, Joe Mazzaferro, Nick Fryer, Joe Gilman, Sam Grobe-Heintz, Henry Robinett, Simon Rowe.

Alumni: Dave Brubeck.

Jazz Bands: Big Band and jazz combos.

Auditions: Live auditions scheduled between January and February. Students may submit materials online if unable to attend an audition.

Contact Katherine Harper to schedule an audition or for online submission details at (209) 946-2418, kharper@pacific.edu.

Financial Aid: Contact Katherine Harper, (209) 946-2418, kharper@pacific.edu.

Scholarships: Need and merit-based. Contact Katherine Harper, (209) 946-2418, kharper@pacific.edu.

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Jazz Bands: Pre-formed groups and individuals encouraged to apply.
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Financial Aid: banffcentre.ca/music.
Scholarships: banffcentre.ca/music.
Apply by: Jan. 15.
Contact: Office of the Registrar, (800) 565-9989 or arts_info@banffcentre.ca.

Camosun College Victoria, British Columbia, Canada

Student Body: 25 enrolled in full Jazz Diploma program, 28 in individual courses.
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Jazz Degrees: Certificate in Music Foundations, Diploma in Jazz Studies.
Faculty: Rob Cheramy, Joey Smith, Gergana Velinova, Karel Roessingh, Wes Wraggett, George Essihog, more.
Jazz Bands: VCM Jazz Orchestra, VCM Vocal Jazz Ensemble, VCM Jazz Combo.
Financial Aid: camosun.ca/services/financialaid.
Scholarships: camosun.ca/services/financialaid.
Apply by: Feb. 28 (early admissions), June 1 (final deadline).
Contact: (250) 386-5311 ext. 5000, post-secondaryregistrar@vcm.bc.ca.

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Student Body: Approximately 200 students.
Tuition: Approximately \$4,500/year.
Jazz Degrees: Performance, General Studies, Education, Composition.
Faculty: Brad Turner, Rejean Marois, Jared Burrows, Bill Coon, Ross Taggart, Dave Robbins, Mike Allen, more.
Alumni: Bria Skonberg, Evan Arntzen, Cory Weeds, Bruno Hubert.
Jazz Bands: Three big bands, three vocal jazz choirs.
Auditions: In May. On-campus preferred, DVDs accepted conditionally.
Financial Aid: Available. Contact (604) 984-4966.
Scholarships: capilano.ca/services/financial/financial/applications-online.
Apply by: April 15 for fall term.



New Zealand School of Music

PHOTO: GREGG

Contact: Jazz Coordinators Grace McNab, (604) 986-1911 ext. 2305, or Dennis Esson, (604) 986-1911 ext. 3630.

Grant MacEwan University Edmonton, Alberta, Canada

Student Body: 78 students, 170 (diploma program).
Tuition: Approx. \$10,500 with fees/books, \$6,000 for diploma program.
Jazz Degrees: Bachelor's of Music in Jazz and Contemporary Popular Music with majors in Performance, Composition, or general. Minors in Music Technology and Production or Music Career Management, Music Diploma or Baccalaureate Degree.
Faculty: Allan Gilliland, Dr. Bill Richards, Kent Sangster, Marcel Hamel, Chris Andrew, Robert Thompson, Andrew Glover, Dr. Tom Van Seters, more.
Jazz Bands: Three big bands, three jazz combos, two showcase bands, guitar band, jazz choir, eight contemporary combos, percussion ensemble.
Auditions: March, May and Aug. if the program is not full. Written skills and theory exams, macewan.ca/musicdiploma.
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Scholarships: Craig Hamilton, hamiltonc@macewan.ca (780) 497-5033.
Apply by: Open until program is full. Begins Oct. 1 (Diploma program).
Contact: Carolyn Graber, University Advisor, graberc@macewan.ca (Diploma program), or Katie Olsson (780) 497-4056.

Humber School of Creative and Performing Arts Toronto, Ontario, Canada

Student Body: 375 students.

Tuition: Domestic: \$7,816.34, international: \$12,110.10.
Jazz Degrees: Bachelor's of Music with Profiles in Performance/Composition or Music Production.
Faculty: 17 full-time, 80 part-time.
Alumni: David Virelles, Greg Wells, Laila Biali, Al Kay, John MacLeod.
Jazz Bands: 47, in all styles.
Auditions: humbermusic.ca.
Financial Aid: Available.
Scholarships: Built-in, based on high school GPA, performance-based awards.
Apply by: Dec. 1 to Feb. 28.
Contact: Dr. Andrew Scott, (416) 675-6622 ext. 3349, Andrew.scott@humber.ca.

Leeds College of Music Leeds, United Kingdom

Student Body: 1,000 students.
Tuition: Approximately \$17,000 USD/year.
Jazz Degrees: 3-year Bachelor's of Arts in Music.
Faculty: Visit lcm.ac.uk.
Alumni: Matthew Bourne, Trio VD, Pete Wareham, Rusko, Badly Drawn Boy.
Jazz Bands: Big Band, Contemporary Jazz Orchestra.
Auditions: Visit lcm.ac.uk.
Financial Aid: 5-percent discount available for overseas tuition fee.
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Contact: Enquiries, (+44) 0113 222 3416.

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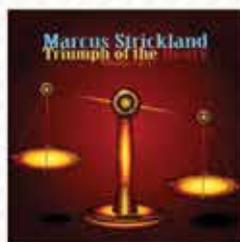
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Financial Aid: Visit studyassist.gov.au/sites/StudyAssist/HELPpayingMyFees.
Scholarships: None.
Apply by: Jan. 30
Contact: Greg Quigley, (+61) 7 3216 1110, play@jazz.qld.edu.au.

McGill University Schulich School of Music Montreal, Quebec, Canada

Student Body: 550 undergraduate, 300 graduate.
Tuition: Quebec: \$4,000, out-of-province: \$8,000, international: \$18,000.
Jazz Degrees: Bachelor's of Music, Licentiate of Music in Jazz, Master's of Music, Doctorate of Music.
Faculty: Fraser Hollins, Brian Hurley, Daniel Lessard, Pierre Pépin, Alec

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Scholarships: undergraduateadmissions.music@mcgill.ca.
Apply by: Jan. 15 (undergraduate), Dec. 1 (graduate).
Contact: Patrick O'Neill, (514) 398-4546, Patrick.oneill@mcgill.ca, undergraduateadmissions.music@mcgill.ca.

New Zealand School of Music Wellington and Albany (Auckland), New Zealand

Student Body: 110 Jazz students, 515 students overall.

Tuition: Domestic, undergraduate: NZ\$5,514, graduate: NZ\$6,390, Ph.D: NZ\$6,390; international, undergraduate: NZ\$25,000, graduate: NZ\$29,000, Ph.D: NZ\$6,390.
Jazz Degrees: Bachelor's of Music, Honours, Master's of Music, Master's of Musical Arts, Doctorate of Musical Arts, graduate and postgraduate diplomas (composition and performance).
Faculty: Norman Meehan, Phil Broadhurst, Paul Dyne, Rodger Fox, Colin Hemmingsen, Dave Lisik, more.
Jazz Bands: Three big bands, combos, fusion and Latin ensembles, Jazz Choir.
Auditions: nzsm.ac.nz/study/auditions.aspx. Live audition for local students, DVD for international students.
Financial Aid: Jazz Programme Coordinator Sarah Smythe, jazz@nzsm.ac.nz
Scholarships: nzsm.ac.nz/study/scholarships-prizes.aspx.
Apply by: Southern hemisphere: applications should be in by early September with auditions in October.
Contact: Jazz Programme Leader: Norman Meehan or Jazz Programme Coordinator: Sarah Smythe, jazz@nzsm.ac.nz, +64 463 4760.

Prince Claus Conservatory Groningen, The Netherlands

Student Body: Approx. 100 students.
Tuition: Approx. \$2,500/year.
Jazz Degrees: Bachelor's, Master's of Music.
Faculty: Joris Teepe, Don Braden, Robin Eubanks, Alex Sipiagin, Freddie Bryant, David Berkman, Michael Moore, Miguel Martinez, Mark Haanstra, Jasper Soffers, more.
Alumni: Tarek Yamani, Sanem Kalfa, Francien van Tuinen, Izaline Calister.
Jazz Bands: Big Band, Fusion Ensemble, Cubop Ensemble, Standards Ensemble, Brazilian Ensemble, New York Comes To Groningen Ensemble.
Auditions: May and June.
Financial Aid: Available.
Scholarships: Available.
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Faculty: Patricio Ramirez, Andrés Pérez, Cristián Orellana, Daniel Navarrete, Daniel Gajardo, more.

Jazz Bands: Big Band, Colectivo Los Musicantes, Ensemble Superior Projazz.

Auditions: On-campus. International students may send CDs, DVDs or cassettes.

Financial Aid: None.

Scholarships: Talent, social and academic excellence scholarships.

Apply by: International students: Jan. 15.

Contact: George Abufhele, geo@projazz.cl; projazz.cl.

Puerto Rico Conservatory of Music

San Juan, Puerto Rico

Student Body: 500 students, 100 jazz students.

Tuition: Undergraduate: \$90/credit plus fees, graduate: \$180/credit plus fees.

Jazz Degrees: Bachelor's of Music in Jazz and Caribbean Music Performance, Artist Diploma in Jazz and Caribbean Music Performance.

Faculty: Andrew Lázaro, Luis Marín, Fidel Morales, Charlie Sepúlveda, Fernando Mattina. Artist in Residence: Eddie Gómez, David Sánchez, Paoli Mejía.

Jazz Bands: Afro Caribbean Ensemble and 20 Jazz/Latin Jazz Combos.

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Financial Aid: Mike Rajaballey (787) 751-0160 ext. 231.

Scholarships: Mike Rajaballey (787) 751-0160 ext. 231.

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Contact: Ilsamar Hernández, Admissions (787) 751-0160 ext. 275, admisiones@cmpr.edu.

St. Francis Xavier University Antigonish, Nova Scotia, Canada

Student Body: 4,000 undergraduates, 70 in jazz program.

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Jazz Degrees: Bachelor's of Music Honors, Bachelor's of Arts in Music, Bachelor's of Arts with Major, Diploma in Jazz Studies

Faculty: Gene Smith, Paul Tynan, Greg Carter, Kevin Brunkhorst, Anthony Genge, Dan Sutherland, more.

Jazz Bands: Guitar Ensemble, Nonet, Latin Band, Student Ensembles, Vocal Jazz Choir

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Jazz Degrees: Bachelor's of Jazz Studies, Integrated Bachelor's of Music/ Bachelor's of Education, Post-Baccalaureate Diploma in Performance, Master's of Music.

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Alumni: Will Bonness, Amber Epp, Luke Sellick, Curtis Nowosad.

Jazz Bands: Jazz Orchestra, small ensembles, jazz outreach ensembles.

Auditions: Feb. 15–17, may be submitted via DVD, theory test required. Visit umanitoba.ca.

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Scholarships: Available.

Apply by: Jan. 15.

Contact: Shelley O'Leary, (204) 474-6728, olearysa@ad.umanitoba.ca or musicadmissions@umanitoba.ca.

The University of Sydney, Sydney Conservatorium of Music Sydney, Australia

Student Body: 80 undergraduate students, 10 post-graduate students.

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Scholarships: sydney.edu.au/international/international_students.shtml.

Apply by: Oct. 31. Visit sydney.edu.au/music.

Contact: Craig Scott, (+61) 2 9351 1267, craig.scott@sydney.edu.au, or Cedric Poon, (+61) 2 9351 1239, cedric.poon@sydney.edu.au.

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Student Body: 800 undergraduate and graduate students.

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Jazz Degrees: Bachelor's of Music in Performance (Jazz), Master's of Music in Jazz, Doctorate of Musical Arts in Performance. uoftjazz.ca/faculty.

Faculty: Andrew Downing, David Braid, Josh Grossman.

Alumni: Andrew Downing, David Braid, Josh Grossman.

Jazz Bands: Large and small jazz bands and combos including jazz vocal.

Auditions: DVD pre-screening process, live audition, visit music.utoronto.ca/students/prospective.htm.

Financial Aid: adm.utoronto.ca.

Scholarships: music.utoronto.ca/students/prospective/undergrad/Bmus_ArtD/scholarships.htm.

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Jazz Bands: Combos, big band, choirs and multiple vocal jazz ensembles.
Auditions: In person or via recording.
Financial Aid: financialaidinfo@viu.ca.
Scholarships: financialaidinfo@viu.ca.
Contact: Patrick Carpenter, (250) 753-3245 ext. 2473; patrick.carpenter@viu.ca.

York University
Toronto, Ontario, Canada

Student Body: 200 jazz students.
Tuition: Canadian: \$5,000/year, international: \$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.
Faculty: Barry Elmes, David Mott, Al Henderson, Ron Westray, Sundar Viswanathan, Tara Davidson.
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Financial Aid: sfs.yorku.ca/aid/index.htm.
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Using Minor Pentatonics In The Funk Zone

The Pentatonic Scale is one of the most commonly used scales in the world. There are many different Pentatonic Scales, all of which are constructed of only five notes. The Relative Minor Pentatonic Scale, commonly known as the Minor Pentatonic Scale, is the focus of an instructional DVD I recently did with JodyJazz called *In The Funk Zone With George Garzone*.

Let's look at an example of a Relative Minor Pentatonic Scale and how it relates to its Major Pentatonic counterpart. As you'll see in Examples 1a and 1b, the A Minor Pentatonic Scale starts on the fifth note of its parent scale, C Major Pentatonic. Both scales share the same notes; however, by changing the starting note, a different texture to the sound is created. Play through the Minor Pentatonic Scale Exercise in Example 2, starting in G minor and going through all 12 minor keys.

Playing In The Pocket

One interesting aspect of pentatonic structures is how effectively they can be applied inside and outside of the key. But before we get into some "outside" pentatonic ideas, I would like to show you how to play inside the groove, or in the pocket. That means playing in strict time with even eighth notes, while working on a solid structure when you improvise.

Example 3 is a direct transcription from the *In The Funk Zone* DVD and E-Book (Chapter 1.2). With this transcription, you can see and hear how the written notes and rhythm fit in the groove or pocket. The E-Book provides several transcriptions for your convenience, but the best way to learn something is to take the time to learn it by ear. You can use the E-Book transcriptions as a reference, but you should transcribe much of this material yourself. (To see and hear me play through the musical example transcribed here, log on to jodyjazz.com/freegarzonetranscriptions.)

All the notes on the transcription are from the G Minor Scale (1- \flat 3-4-5- \flat 7), and once in a while I use a sharp 4 to give it a bit of a blues connotation. It's up to you to figure out how you can play this quasi-Minor Pentatonic scale without sounding too scalar or too intervallic and keeping in the pocket at the same time.

Blues Sus Scale

Omitting the \flat 3, or the second note of the minor pentatonic, forms the Blues Sus Scale. In Example 4, by taking out the \flat 3 on the G Minor Pentatonic Scale, you can transform it to

Example 1a: C Major Pentatonic Scale



Example 1b: A Minor Pentatonic Scale



Example 2: G Minor Pentatonic



Example 3

a G Minor Blues Sus Scale. This scale will create an open sound because of its intervallic nature. I strongly recommend that you practice this scale in all 12 keys.

Improvising Outside Of The Key

Now that you've learned all 12 Minor Pentatonic Scales and begun improvising in the pocket, it's time to connect the keys by stepping outside of the key area. Moving by half steps is one of the simplest and most common methods of stepping outside of the key.

Example 5a illustrates the C Minor

Example 4

G Minor Pentatonic Scale



Omitting B \flat (b3)

G Blues Sus Scale



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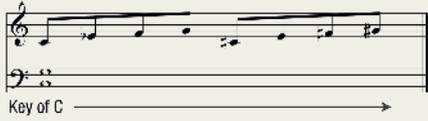
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Example 5a

C Minor Pentatonic → Tonality Shift → C# Minor Pentatonic



Key of C →

Example 5b

C Minor Pentatonic → Tonality Shift → B Minor Pentatonic



Key of C →

Example 6a



Key of C →

Example 6b



Key of C →

Example 7



Pentatonic ascending and then shifting the tonality (stepping outside of the key) by moving up a half step to C# Minor Pentatonic. Example 5b is C Minor Pentatonic descending and then shifting the tonality by moving a half step down to B Minor Pentatonic.

It's very important to hear and get used to the sound of the tonality shift. I recommend practicing this half-step movement with a chordal instrument as a background so you can hear the relationship to the original key. Playing just the root and fifth (as shown in the examples) is sufficient to establish the primary key center. To further develop your command of this half-step movement, work through the ascending and descending patterns in Examples 6a and 6b. Play these exercises in all keys (starting in C minor) and through the entire range of your instrument.

Example 7 combines the ascending and descending pentatonics with a half-step movement in a quasi-scrambled formation. Just let it go and fall the way it wants. You can see how

the pentatonics gyrate around the fundamental tonality. This is another transcription of an example that I perform in the *In The Funk Zone* DVD and E-Book (Chapter 5.4). Check it out online at jodyjazz.com/freegarzonetranscriptions.

These are just a few examples of how I look at pentatonics. Remember, you have complete freedom to play what you want, when you want. Just keep in mind that it is good to use a proper balance of being in and out of the key. If you play too much on the outside it can upset the structure, so I feel that balancing the inner against the outer helps to keep the whole axis in line.

Do what you want, and do it the way you feel it. And remember that everything you play in life is based off of how you feel. **DB**

.....
TENOR SAXOPHONIST GEORGE GARZONE IS A SAXOPHONIST AND JAZZ EDUCATOR IN THE BOSTON AND NEW YORK AREAS. FOR MORE INFORMATION ON GARZONE AND HIS INSTRUCTIONAL DVD IN *THE FUNK ZONE WITH GEORGE GARZONE*, GO TO JODYJAZZ.COM OR GEORGEGARZONE.COM.

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Figure 1



Chords: C, C7, D7, E7, G#7, B7, Amin(maj)7, Bmin7, F#min7(♭5)



Chords: E, E7, F#7, G#7, C7, E♭7, C#min(maj)7, E♭min7, B♭min7(♭5)



Chords: A♭, A♭7, B♭7, C7, E7, G7, Fmin(maj)7, Gmin7, Dmin7(♭5)

Figure 2

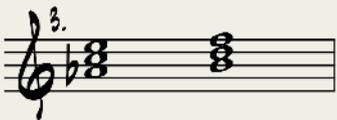
AUGMENTED/DIMINISHED



Chords: E, C, C7, G#7, D7, F#7, B7, B♭7, E♭7, Amin(maj)7, C#min(maj)7, Ebmin7(♭5), F#min7(♭5), D#dim7, F#dim7, Adim7, Cdim7



Chords: A♭, E, E7, C7, F#7, B♭7, E♭7, D7, G7, Dbmin(maj)7, Fmin(maj)7, Gmin7(♭5), Bbmin7(♭5), Gdim7, B♭dim7, D♭dim7, Edim7



Chords: C, A♭, A♭7, E7, B♭7, D7, G7, F#7, B7, Fmin(maj)7, Amin(maj)7, Bmin7(♭5), Dmin7(♭5), Bdim7, Ddim7, Fdim7, A♭dim7

AUGMENTED/MINOR



Chords: C, F, A♭, C7, E7, A♭7, D7, B7, G7, B♭7, Csus7, Amin(maj)7, Dmin7, Dmin7(♭5)



Chords: E, A, C, E7, A♭7, C7, F#7, E♭7, B7, D7, Esus7, C#min(maj)7, F#min7, F#min7(♭5)



Chords: A♭, D♭, E, A♭7, C7, E7, B♭7, G7, D♭7, E7, A♭sus7, Fmin(maj)7, B♭min7, B♭min7(♭5)

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BY JIMI DURSO



Rudresh Mahanthappa's Alto Saxophone Solo on 'Ahhh'

Alto saxophonist Rudresh Mahanthappa's most recent release, *Samdhi* (ACT), showcases several of the elements that appear in the melting pot of modern jazz: rock, Indian and electronica, just to name a few. The album's eighth track, "Ahhh," is a modal exploration in 11/8, and Mahanthappa plays two solos on it. The first (and slower) one, played over an F ostinato bass line, is presented here.

Two things stand out about this solo. First is Mahanthappa's legato phrasing, the way his notes and ideas flow into each other. Second, the entire solo is F mixolydian (with the exception of the A_♭ passing tone toward the end of measure 16), though some of the licks are just F major pentatonic rather than full-out mixolydian. Upon closer examination, we also find Mahanthappa manipulating range in a manner similar to the David Liebman soprano sax solo on "Port Ligat," transcribed earlier this year (February).

Mahanthappa starts out on a unison figure with the bass line, even playing the same note, a

low F, which becomes the floor for this improvisation. Then, at the end of the measure, he plays an F major pentatonic line that reaches up to a high D. In the very next phrase, he pushes that ceiling up to E_♭, giving us the first taste of mixolydian, and then high F in the next bar. This remains the high point for the next four bars, with Mahanthappa restricting himself to this one-octave range. It isn't until measure 8 that he breaks through and hits a high A, and does so with another phrase that is purely pentatonic (from the last two eighth notes of measure 7 through measure 8). The very next bar he goes all the way up to a high E_♭, adding almost a full octave to the scope of the solo.

After this first climactic moment, Mahanthappa reins himself in, playing another pentatonic lick that only reaches the high C, and then staying below the F that was the previous high point. It's also quite wonderful how in this spot, bars 11 and 12, he plays the same mixolydian motif three times, but varies the

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phrasing, creating a sort of pause in the action. At this point, Mahanthappa is also playing denser rhythms. Though there have been some 32nd-note licks before this, his solo thus far has been built mostly around 16th-note ideas. But for bars 11–14, the 32nd note becomes the foundation for his lines. This, as well as the absence of any rests a quarter note or larger (which were fairly common in the previous section), creates a feeling of higher energy here, which offsets the tempering of range.

But then, very abruptly, in measure 14 we hear another pentatonic lick. This one gets us all the way up to a very high G, a third above the previous ceiling. The lick used to get there is ingenious: It starts on the high F that was used as the original high point, and covers the octave-and-a-second quickly by using solely major seconds and perfect fourths. The sound created is an Fsus2 lick, making the harmony a little more open. He also immediately drops down through almost the same series of notes to get back to the F.

Mahanthappa never goes up to that height again in the section. The next two measures re-establish the high E_b as the ceiling. In mea-

sure 15 we also hear him again use the technique of paraphrasing: playing a motif that he then repeats with a different rhythm. A fantastic attribute of this lick: The second half outlines a Dm7 arpeggio (F, C, A, F, D). The bass has been steadily pumping the F note, which has created an F dominant sound, but this line makes the harmony a little vague for a moment, almost like a Dm/F. It also could be heard as an F6 or just another major pentatonic lick. There is also a variety of subdivisions, with 16ths, 32nds and even 16th-note triplets.

For the final two bars, Mahanthappa allows the energy to dissipate by returning to sparse 16th-note rhythms (and mostly eighth notes). He also revisits the F major pentatonic, and drops from a high G down to the F that not only has been the bottom for this entire improvisation, but also was the same note that he began with, bringing us back to the beginning, after leading us through an exploration of more than two octaves.

DB

|||||
JIMI DURSO IS A GUITARIST AND BASSIST BASED IN THE NEW YORK AREA. HE CAN BE REACHED AT JIMIDURSO.COM.

Peterson BodyBeat Sync *Time-Keeper & Tempo-Mapper*

The BodyBeat Sync from Peterson is more than just a next-generation metronome. Think of it as a miniature time-keeper that has tempo mapping and playback abilities that are found on most modern DAWs, plus a whole lot more. It can deliver its tempo reference in a wide variety of formats. Plus, it has audio, visual and tactile delivery modes as well as a wireless option to sync multiple units together.

The feature I wanted to try immediately was the tactile delivery via the Vibe Clip. While every musician can recite the benefits of practicing to a metronome, few will describe the “tick, tick, tick” of a metronome as being remotely “musical.” The BodyBeat Sync addresses this issue by using a pulsating clip that attaches to your belt or clothes and delivers a vibrating signal that can be felt rather than heard. This makes a tremendous amount of sense, seeing as time is supposed to be internalized, anyway. It felt great playing to a physical pulse rather than an audio signal. This could become the preferred method, as now the metronome isn’t fighting against whatever volume your instrument is producing.

A second remarkable feature is the ability to sync multiple BodyBeats together wirelessly. I only had one unit to play-test, but the Peterson website shows demonstrations of groups of people practicing while each person is wearing his own unit. All units are synced to one person’s master unit, so now up to 20 people, or five groups of four, are able to play together to a common tempo without having to use a PA to blare out an audible click.

The BodyBeat Sync can also import tempo maps from the company’s online tempo map editor, or from any modern DAW. I made some practice patterns using a few different workstations. The unit seemed to have a few issues importing a Pro Tools tempo map, but I later realized I had to explicitly set the Pro Tools session to 4/4. (After making that adjustment, the Pro Tools session imported fine.) I also imported some tempo maps



from Logic, which worked almost flawlessly without any adjustments in Logic other than tempo. You can save up to nine tempo maps at a time on the unit.

The BodyBeat Sync also supports 100 user presets, as well as a number of predefined common patterns such as bossa, son, clave and other common rhythmic patterns. The user presets are fully editable and can be saved with all the variations you would expect from a metronome of this caliber. One of the features I liked was the ability to set the accent patterns for whatever time signature you assigned to the pattern. For example, if a preset was in 7/8, you could assign an accent pattern of 2-2-3, 2-3-2, or 3-2-2, or a simple accent on only the downbeat.

The BodyBeat Sync has four voices to choose from: rim shot, clave, wood block or beep. The unit is powered by a lithium battery that is charged via USB, so users will never need to purchase and replace AA batteries.

—Matt Kern

Ordering info: petersontuners.com

Denis Wick American Classics *Flexible, Responsive Trumpet Mouthpieces*

London-based Denis Wick has recently turned its attention toward the American trumpet market by introducing American Classic series trumpet mouthpieces. Based on some of the most well-known American-style mouthpieces, the American Classic 1.25C, 1.5C, 1.5H, 3C, 5C and 7C use a numbering system that is designed to correspond with the standard mouthpiece sizing established decades ago by Bach.

The rim design of these mouthpieces rides a careful balance between being rounded while having enough edge to allow you to “grip” it. The result is a very comfortable-feeling mouthpiece that doesn’t compromise flexibility. Each of the American Classic series mouthpieces shares exactly this same style and shape of the rim, which facilitates a consistent feel and response between the different sizes.

One of the ways the company is achieving production consistency is by using longer run times on the CNC machine used to remove the metal from the mouthpiece. “The longer run times reduce the amount of polishing required, which also reduces the amount of metal removed after the initial cut,” said Richard Galime of Dansr Inc., the U.S. distributor for Denis Wick.

Although the rim styles are identical from mouthpiece to



mouthpiece, Denis Wick technicians took great care in finding the optimal throat and backbore sizes for each of the different mouthpieces sizes. There is a corresponding compression factor that works with the particular diameter of the rim, and as you move through the range of mouthpiece sizes, the feeling of openness changes. While the smaller sizes are not restrictive, the added compression facilitates an evenness of feel and projection throughout the entire range.

American Classic mouthpieces are constructed with a willingness to experiment with redistributing the weight and shape of the metal of the traditional American-style mouthpiece. The added thickness of the metal around the cup is evident on sight, and it is immediately felt as an additional level of stability and projection. Denis Wick technicians add just the right amount of material to promote projection without inhibiting the response of the mouthpiece.

In its quest to improve on the tested characteristics of American-style mouthpieces, Denis Wick has produced an extremely comfortable, flexible and effective series that certainly provides a solid choice for a trumpet player at any level.

—Mike Pavlik

Ordering info: dansr.com

Samson Expedition XP150 Packing Case PA System

It folds up so small and feels so light, you won't believe the sound you'll get from Samson's Expedition XP150, one of the latest models in the company's growing line of high-performance portable PA systems. It's like a little suitcase full of live sound reinforcement—with a five-channel mixer, two loudspeakers and a 150-watt amplifier that all click together into a super-compact 24-pound package. The XP150 has enough power for small/medium-size jobs of all kinds, and its five input channels accommodate a bunch of different instruments, microphones and playback devices. The audio sounds great, and anyone can use it, anywhere.

A removable five-channel mixer powers the XP150 with a 150-watt Class D amplifier. The mixer, which conveniently tilts for desktop use, features three mic-line channels with XLR and 1/4-inch inputs to connect microphones or line-signal instruments like acoustic-electric guitars. The mixer also includes one stereo 1/4-inch and 3.5mm input channel for connecting external devices like MP3 players and keyboards. It can accommodate a variety of instrumental setups—you can configure it virtually any way you want—but a typical input scenario for a small jazz group would be a vocal mic, two horn mics and a keyboard, with your iPod ready to play break music at the touch of a button.

The XP150's two-way 75-watt vented speakers provide clean, powerful sound that will surprise you given their small size. They produce deep bass tones, as well as pure sound dispersion, through their 6-inch low-frequency drivers and 1-inch tweeters with 60- by 90-degree wide-angle coverage. The ABS high-impact enclosures can be used as speaker mains or



as floor monitors, thanks to their kickback design and integrated speaker stand mounts. I recommend using one speaker as a main and the other as a floor monitor. The unit even comes with its own speaker cables, which can be stored internally, right in the backside of one of the speakers. The back of the other speaker holds the mixer/amp when not in use.

A built-in effects processor makes digital reverb available to microphones and instruments. This means that you won't have to add a separate effects unit to the audio chain in order to get professional-quality sound. The XP150 also has two preset system equalization modes: one is optimized for music, the other for speech.

In addition to providing live sound reinforcement for small bands and mobile entertainers, indoors or outside, the XP150 is great for teachers who direct small- or medium-size instrumental ensembles. It makes analysis of recorded music an easier and more interactive experience. Small groups and soloists can use it to practice along with MP3s, CDs, drum machines or electronic metronomes.

I used the XP150 both as a practice tool and for a live performance. I played my alto saxophone through it during an outdoor wedding job, and I also hooked it up to my Mac to shed some tough sax-section parts while listening to pre-recorded big band tracks. The best thing about the XP150 is that it doesn't compromise sound quality for portability. It has dozens of potential uses, wherever a small PA is needed, and it all folds up so you can carry it with one hand.

—Ed Enright

Ordering info: samsontech.com

Eastman Esperto & Venuto Reeds Premium Options for Sax Players

Eastman Music Company—a traditional string instrument manufacturer that recently started crafting brass and woodwind instruments—now has its own line of reeds made from premium French cane.

All Eastman reeds are French-cut and French-filed. They are available in two profiles, Venuto and Esperto. The Venuto reeds are made using a traditional French cut and are recommended for players who use a mouthpiece with a short facing. They are available for soprano, alto, tenor and baritone saxophone (as well as clarinet and bass clarinet) and come in one-half strengths from 2–5. The Esperto reeds use a variation of the French cut made from a thicker blank and are recommended for players who use a mouthpiece with a longer facing. Available for soprano/alto/tenor saxes (and clarinet/bass clarinet), Esperto



reeds come in one-half strengths from 2.5–5.

I play-tested Venuto and Esperto reeds on my Selmer Mark VI alto and tenor saxophones, using different mouthpieces to accommodate the recommended facing lengths for each cut. I got the best results playing a small jazz group gig using the Esperto reeds on tenor. I was able to get a warm, vibrant sound with plenty of response and projection. I found I was able to wail up on the high end of the tenor, while low-notes spoke with noticeable ease.

Now saxophone players have another option in their quest for the perfect reed to fit their horn, their mouthpiece and their chops. Check out Eastman's Esperto and Venuto reeds for yourself and see if they give you the response you seek.

—Bruce Gibson

Ordering info: eastmanmusiccompany.com



CHIN PROTECTION

Violinists and violists no longer have to take it on the chin. Meisel's new Chin-Chum is a cushioned, suede-padded violin/viola chin rest cover that slips over the cup and keeps players from getting "violin hickeys." The Chin-Chum also protects players' necks from the chin rest's metal clamp. It is available in small, medium and large sizes for violin and viola. **More info:** meiselaccessories.com

LOOPY TUNES

Charlie Hunter: Looped, Vol. 1 is an 859-loop, 1.65GB collection of jazzy, funky stuff from the seven-string guitarist. The collection includes 14 separate sessions recorded exclusively for The Loop Loft. It's offered in WAV, AIFF (Apple Loops) and REX2 formats or as a customized Reason ReFill of Ableton Live Pack. **More info:** thelooploft.com



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Electro-Harmonix's Analogizer pedal warms up cold, processed tones of digital delays but won't get in the way of the guitar's original sound. This 100-percent analog tone-shaping unit has 26dB of gain and can fatten even the most lifeless, metallic sounds with dark and earthy substance. **More info:** ehx.com

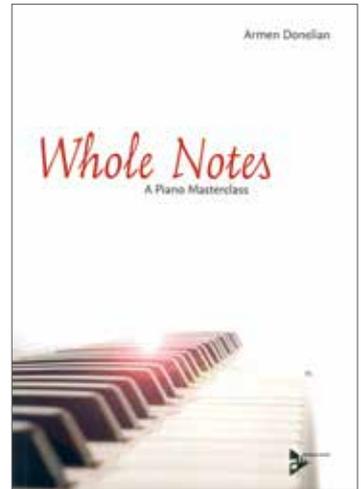
VINTAGE TONE

Rico's Reserve model hard-rubber clarinet mouthpiece offers the tone and response of a vintage mouthpiece paired with the intonation and flexibility required by today's clarinetists. Milled, not molded, the Reserve mouthpiece bore, baffle, chamber and facing are crafted using CNC manufacturing for consistency. Rico assembled a team of artists, craftsmen and technicians to help determine the specific measurements and properties that give vintage clarinet mouthpieces their unique tonal qualities. **More info:** ricoreeds.com



ON THE CASE

Conn-Selmer and Vincent Bach have launched new trumpet and trombone cases that draw on vintage 1920s styling but are designed to accommodate contemporary players. Featuring a dark blue microfiber padded interior, the cases have an elegant brown leather trim with sturdy handles and gold hardware. **More info:** bachbrass.com

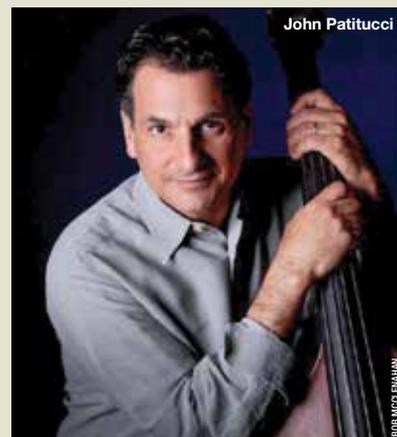


BODY & SOUL

Whole Notes: A Piano Masterclass, by musician and educator Armen Donelian, is a piano method book and a guidebook to accompany the reader's personal journey into music. Posture, practicing, mental and physical health, using weight and force, economy of movement and expression are among the topics discussed. Published by Advance Music, the book contains numerous original compositions, musical examples and technical exercises. **More info:** advancemusic.com



Dr. Gene Aitken (right) with American Voices students



John Patitucci

BOB MICCERANUN

American Voices Brings Academy to Iraq *A firsthand account of jazz education in the Middle East*

Two armored vehicles in Northern Iraq pulls into an unoccupied neighborhood of houses with high, sand-colored cement fences. We rush out of the vehicles hoping for relief from the sun, but can't escape the burning 120-degree air. We transfer to clunker cars similar to those of the locals. The armored vehicles are a dead giveaway of our identity, and improvised explosive devices are a real threat. The Iraqi security team of seven, holding machine guns and pistols, must select different routes, times and vehicles for each day of our trip.

This is the sixth year of programming in the Kurdistan region of Iraq by the nonprofit organization American Voices, which offers performing arts education to countries emerging from conflict or isolation. Kurdistan is a relatively safe place, but since U.S. troops have withdrawn, many parts are becoming more dangerous.

This year, we found ourselves in Duhok, a beautiful city in the north of Kurdistan near the Turkish border. There, we conducted the three-week Youth Excellence on Stage (YES) Academy Iraq, which teaches jazz, theater, classical strings, piano and dance to more than 300 Iraqi students with support from the U.S. Embassy in Baghdad and the Kurdistan regional government. Following the YES Academy in Duhok is a smaller YES Academy program in the savagely torn city of Kirkuk, in which we recently encountered an attack by Al Qaeda.

Jazz students share a lot of similarities—whether they are in Iraq, Afghanistan, Syria, Lebanon or other countries. The students have dreams and a thirst for knowledge. They want to improve and feel better about themselves,

and they want to learn more about music and improvisation.

We have little idea of what to expect in terms of numbers or quality of musical instruments; many times, there is no musical instrument. During the first half-day, we audition everyone and always discover some unique and amazing talent. We use the strengths of the students to build the curriculum and ensembles from the talent pool. It's a curriculum designed on the spot, specifically for them.

We always teach basic fundamentals such as breath support, embouchure issues, holding the instrument and body tension. We address concerns that have a significant impact on their ability to play. In Kurdistan, there are no systematic approaches to teaching music in an organized fashion or exchanging ideas. The teachers play and explain, and then the students play and mimic the teacher.

Despite all of these obstacles to learning, including lack of method books or recordings, there is an eagerness and excitement on the part of the students to learn their specific instrument and expand their knowledge of jazz, and to try to make that next step. The students are open to new approaches to playing, as demonstrated by the amazing progress they make in an intense two-week period. Incorporating jazz style in Kurdish traditional music is certainly a positive outcome for the students. —Dr. Gene Aitken

YES ACADEMY DIRECTOR DR. GENE AITKEN IS ON FACULTY AT THE SHANGHAI AND XINGHAI CONSERVATORIES OF MUSIC. HE IS ALSO DIRECTOR OF THE LEBANESE NATIONAL HIGHER CONSERVATORY BIG BAND AND MUSIC SUPERVISOR OF THE TAIPEI JAZZ ORCHESTRA.

Professor Patitucci: John Patitucci joined ArtistWorks, a global online-learning community, as an instructor at its Bass Super School, which launched June 29. Patitucci will be streaming video lessons and critiquing students' practice performances through ArtistWorks' Video Exchange Accelerated Learning Platform for the Jazz Bass portion of the program. Other instructors include bassists Nathan East and Missy Raines.

Details: artistworks.com

Stage Left: The National Guitar Workshop has closed its doors indefinitely after nearly three decades of music education. The summer workshops, which host more than 6,000 students annually, will be conducted with the help of the Litchfield Jazz Camp and the management of the individual artists in light of the company's impending bankruptcy.

Details: guitarworkshop.com; litchfieldjazzfest.com/

New Generation: The Next Generation Jazz Orchestra student group performed at the newly constructed Carmel High School Center for the Performing Arts in Carmel, Calif., on July 21, marking the first public event not associated with the Carmel Unified School District to take place at the \$10.1 million, state-of-the-art, 350-seat facility. The performance was the first of two U.S. appearances before the group's tour of Japan.

Details: montereyjazzfest.org

Berklee Bound: Bassist Steve Bailey will join the faculty at the Berklee College of Music as chair of the college's bass department this year. Bailey has more than 25 years of teaching experience at such schools as Musicians Institute, UNC Wilmington and Coastal Carolina University. He has released several bass instruction books and DVDs and continues to be an in-demand clinician. The six-string bassist will replace Rich Appleman, who retired in May 2012 after 40 years in the position.

Details: berklee.edu

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Bettye LaVette

As a singer and storyteller, Bettye LaVette defies expectations and never holds anything back. Her new album, *Thankful N' Thoughtful* (Anti-), challenges genre definitions through personal re-inventions of songs written by Bob Dylan, Tom Waits and Sly Stone. LaVette also recently released her brutally honest memoir (co-written with David Ritz), *A Woman Like Me*. She proved just as forthright and surprising during her first Blindfold Test, conducted after a performance at Chicago's Old Town School of Folk Music.

Aretha Franklin

"Skylark" (*Laughing On The Outside*, Columbia, 1963) Franklin, vocals; Robert Mersey, orchestral arrangements and conducting.

This is Aretha's "Skylark" on Columbia. It's the best thing she ever recorded, next to "Respect." At the time, Ted White was still handling her, she was still unsure about coming out of the church, and she just sang it more definitively ... well, not so much definitively, but defensively. That one note where she hits the word "skylark" really high—even though at the time I had a record out on Atlantic, it frightened me. I thought I could never sing that high. 5 stars.

Donny Hathaway

"The Ghetto" (*Live*, Atlantic, 1972) Hathaway, vocals, electric piano; Phil Upchurch, Cornell Dupree, guitar; Willie Weeks, bass; Fred White, drums; Earl DeRouen, percussion.

I give Donny's career 5 stars. I liked the way he phrased the songs, and I love the sound of his voice. I hate to say it, but I'll go on and say it: Everybody questioned whether he sounded like Stevie Wonder or Stevie Wonder sounded like him. Donny's sound was more inviting and more hurtful and just appealed to me more than Stevie's actual sound. I've known Stevie since he was 11, and I adore his career, but everything that Donny Hathaway did ... I can't even sing his "Giving Up" because every time I hear just the first few words it makes me cry. Although I knew the song by Gladys Knight before he did it, every time I hear it—or try to sing it—it just breaks my heart. For whatever reason he killed himself, you can hear it in his voice and all of his songs.

Dinah Washington

"I'll Drown In My Own Tears" (*The Swingin' Miss D*, Emarcy, 1956) Washington, vocals; Quincy Jones, orchestral arrangements and conducting.

It's hard for me to gauge the songs. Because I'm not a fan per se. It's not [the case] that because I like Dinah Washington I'll like everything she sings. I sang this at Jerry Wexler's memorial, and I just don't like this song. I don't like it on her, I don't like it the way I sung it, but I certainly love myriad things that Dinah did. This song doesn't appeal to me. I'd give her 5 stars, but I don't like the song, and I wouldn't even give me singing it 5 stars.

Sarah Vaughan

"In A Sentimental Mood" (*After Hours*, Roulette Jazz, 1961) Vaughan, vocals; Mundell Lowe, guitar; George Duvivier, bass.

Is it Sarah? I know her voice, but I'd recognize her voice if she was singing, "Come on baby, let's do the twist." Probably she's singing it well, but I couldn't give it any stars. I give her 5 stars, but I just don't know this song. She's not my favorite singer, but, like Ella Fitzgerald, she's very, very good. I like Carmen McRae better. Sarah's voice and Ella's voice are so instrumental, they need to be listened to; but Carmen McRae's voice is more akin to my voice. Although she was a jazz singer, she didn't have the most mellifluous voice, like Sarah, so she had more feeling. Those of us with no melody in our voices, we have to go for feeling.



Betty Wright

"Clean Up Woman" (*I Love The Way You Love*, Alston, 1972) Wright, vocals; Clarence Reid, piano; Willie "Little Beaver" Hale, guitar.

Betty Wright. Here's another thing [about] these records: I don't know that you've ever sat in a small place and listened to these people for an hour-and-a-half. I don't think she's one I'd listen to for an hour-and-a-half. This is a great record; the record was a No. 1 hit and certainly knocked me out of the box. But I can't gauge it. It's a zero because it killed me. And then 10 stars because it was No. 1. I like this, but it isn't something I'd take home. I used to hold her in my lap at my first rehearsal in Miami when she was 5 because her brother Phil was playing guitar with me.

David Ruffin

"The Rovin' Kind" (*David Ruffin*, Motown, 1973) Ruffin, vocals; David Van DePitte, arranger.

It's David. I don't know why, but I don't like the way it sounds. I like his early solo career before he joined The Temptations, but after he left The Temptations, I didn't like the way his records sounded, didn't think they were constructed well for David. It sounded like he had too much to do with them rather than take any kind of production advice. But his voice was one of the greatest I heard in my entire life.

Janelle Monáe

"Tightrope" (*The Archandroid*, Bad Boy/Atlantic, 2010) Monáe, vocals; Nate "Rocket" Wonder, bass, string and horn arrangements.

Is this Lady Gaga? [after] She does sound like Lady Gaga, and a couple others whose names I can't think of. When you got five people who sound exactly alike, why would you remember all five of their names? It's the one right now who gets the most exposure, but I don't believe there are any distinct differences in any of the contemporary artists. Some may be able to play piano, some can't. Some can dance, some don't. Some have big booties, some don't. Some may have great long legs, some don't. They're all very generic. But I think [LaVette's husband] Kevin [Kiley] showed me a video of her, and I loved the way she did this song, but then he showed me some other stuff, and she wasn't jammin' on the one. **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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