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Where to Study Jazz 2015

STUDENT

MUSIC GUIDE

JAZZ THRIVES AT PORTLAND STATE UNIVERSITY

INSIDE

FIND YOUR FIT—207 SCHOOL LISTINGS!

- Choosing the Right School
- Building Your High School Portfolio
- Careers off the Bandstand



IF YOU WANT TO PURSUE A CAREER AS A JAZZ MUSICIAN, YOU'VE COME TO THE RIGHT PLACE. OUR ANNUAL STUDENT MUSIC GUIDE PROVIDES ESSENTIAL INFORMATION ON THE WORLD OF JAZZ EDUCATION.

At the heart of the guide are detailed listings of jazz programs at 207 schools. Our listings have been organized by region, including an International section. Throughout the listings, you'll notice that some schools' names have a colored banner. Those schools have placed advertisements in this guide, providing another source of information about a particular jazz program.

We've also included four features that are chockfull of commentary by leading experts. If you're a high school student who wants to study jazz at the collegiate level, the feature "Portfolio Prep" (page 120) will help you build your portfolio so that you'll be a stronger candidate who is better prepared to submit applications and go on auditions.

The title of our feature "Choosing the Right School" (page 76) says it all. This article will help you narrow down key criteria as you focus in on the programs you want to pursue. This feature is required reading for anyone who plans to study jazz in college.

"PSU Expands Horizons" (page 146) is a profile of Portland State University, which offers top-shelf jazz education in a progressive city that supports jazz.

Most students who pursue a degree in jazz studies envision a career that involves recording albums and playing festivals around the world. But life has a funny way of throwing us curveballs. Our feature "Careers off the Bandstand" (page 168) examines the career paths of several professionals who found enriching jobs in which their musical abilities and knowledge were essential to their success. These are industry leaders who don't make their living as musicians—but who never would have achieved such tremendous accomplishments without their musical training.

As you begin researching jazz studies programs, keep in mind that the goal is to find one that fits *your* individual needs. After you've read through this guide, we encourage you to meet with a counselor or teacher to discuss your plans. And be sure to visit the websites of any schools that interest you. We've compiled the most recent information we could gather at press time, but some information may have changed, so contact a school representative to get detailed, up-to-date information on admissions, enrollment, scholarships and campus life.

Congratulations on taking your next step into the jazz community. There are plenty of great mentors out there to help you on your journey, and we hope this guide helps you connect with them.

DB

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By Matt McCall



CHOOSING THE RIGHT SCHOOL

Experts offer advice on how to select a school that's a perfect fit for you

Deciding which jazz studies program to pursue is no easy task. There are myriad factors involved, so it's important to do research on numerous schools and carefully consider the strengths of each program.

Potential applicants should ask themselves a few key questions: What size of school would I prefer? What can I afford? What financial aid or scholarships are available? Where in the country (or world) do I want to live? How can I tell if I'll be happy in that environment?

Experts in the field agree that it is extremely important to get a feel for the institutions that interest you. Your research should include visiting schools, talking to students on campus and identifying faculty members with whom you would like to study.



Matt Carraher (front row, far left) with his students from Central Dauphin High School

For graduate students and transferring students, the decisions aren't as tough because they have some experience upon which to base their decisions. But for high school students, selecting a school can be daunting—but it needn't be.

"There are so many factors, aren't there?" said John Daversa, chair of studio music and jazz at University of Miami's Frost School of Music. "You're going to be there for four years, and your life becomes this university life. So you need to trust and value the teachers and the community that you're around."

"It's hard to get an idea of a school unless you visit in person," Daversa said. "Sometimes it's impractical, but it's really the best. Talk to *students*—because they know what's going on. They know the everyday vibe and if there's inspiration coming out of those walls, or if it feels like it's more clinical. [Find out] if they feel they have enough time with their mentors. See if they feel vibrant or feel like they're just going through motions."

Matt Marvuglio, a dean of the professional performance division at Berklee College of Music in Boston, said students should use the school's website as a resource before visiting. With a few easy clicks, they could save themselves an expensive trip.

"You can learn a lot about all these schools by going online," Marvuglio said. "Berklee has a

YouTube channel—check that out. You can compare who you are, and what you're doing, to those other students that you hear. It's good to visit the school and sit in on a class to get an assessment of some sort from students."

Daversa said all institutions have advantages and unique characteristics. Some may be based in an urban environment—where students are encouraged to be a part of the local scene—while others are more secluded, allowing students plenty of time to practice individually and enjoy a more rural setting.

There are colleges that aim to wildly flex the creative muscles of their students, but there are others with rigidly structured curricula focused on jazz fundamentals. According to Daversa, both types of schools have benefits and drawbacks.

"In a place where creativity and imagination are encouraged, the benefits are obvious," Daversa said. "You're able to explore anything you dream up. You go to your teachers and say, 'Hey, I want to try and do this,' and they'll figure out a way to make it happen—even if it doesn't fit into your regular curriculum. They might have to create a class for you or make special arrangements. But by putting all of your energy into that at a formative time, you might miss out on creating really solid fundamentals in jazz. That will certainly come back to you when you're out there in the

workforce."

But, Daversa added, there might be disadvantages to a traditional, regimented program, too: "The drawback is that if you really work on fundamentals and getting all of this stuff down, it may dampen your imagination. I certainly don't think you need to do one before the other. Really it depends where you are in your psyche. There are some schools that are kind of right in the middle."

Daversa emphasized that schools are rarely completely on one end of the spectrum. The majority of schools can be placed on a graduated scale ranging from strict, conservatory-style programs to very free, customizable options.

Matt Carraher, band director at Central Dauphin High School in Harrisburg, Pennsylvania, said that when determining what kind of school is best for any student, one shouldn't underestimate the importance of size and location. While the decision of where to enroll is ultimately up to his students and their families, Carraher offers advice during the decision-making process.

"There are students who will thrive in a school of 50,000, and there are students who will just be totally lost in the dark," Carraher said. "You have to weigh the personality of the student and how are they going to function ... and how good of an education they are going to get. With a lot of the

New York schools, it's a totally different experience from the Boston schools, the New England schools. It's a building downtown: *That's* school. Some students are expecting a college experience with a [large] campus and football games and all that stuff, but it doesn't really work that way. You just have to figure out what's best for each individual student."

Marvuglio said that students should choose a school based on their personal interests, rather than trying to become something they aren't just so they can study at a certain school.

"You've got to be true to yourself about what you want to do and what you like," Marvuglio explained. "A lot of people, when they audition for Berklee, they think we want to hear a Charlie Parker solo. It's like, 'No, put *your* best foot forward.' This is your education and you have to think of yourself as the consumer. This is your chance as a consumer to say, 'Let's see if I can get what I want out of this school,' rather than, 'What do I have to do to get in?' If it's not what you want and you're trying to play to get in to the school, it might be a disaster."

One important step that young students need to take in order to end up at the right school is to evaluate their skill level honestly. Are you cut out for the competitive top-tier school, or is a smaller, hidden gem a better fit?

For Carraher, the evaluation of skills is followed by a close look at the faculties of those schools that interest the student.

"We'll give the kids a very real assessment of their skills—we're not trying to give them any unrealistic expectations," Carraher said. "We [consider the question] 'Who is the teacher at the school?' For us, that's even more important than the name of the school. We recently had a student whose choice was between Manhattan School of Music and Shenandoah [University]," Carraher said. "The big thing for him was that he got a very large scholarship at Shenandoah, but he didn't get anything at Manhattan. It's, 'Do I weigh the name of the school and the area, where I know I'm going to be playing all the time' versus this [other option]. For him, it came down to the teachers, and there wasn't enough difference between the teachers to say, 'Well, I *have* to go to Manhattan.'"

Daversa said students need to find one particular faculty member that they can trust to take on a mentoring role, which he said is one of the most fulfilling parts of any musician's career.

"It's huge: It's someone you can look to, it's someone that you can always talk to about a particular situation, and know they've been through it before," Daversa said. "You know they want the best for you. You have respect for them and what they've accomplished in their career and as people, as human beings."

Carraher stressed that any professor filling the mentorship position should be an active musician: "You need somebody who has done enough to be recognized, but at the same time is out there doing it right now. I'd much rather study with someone who is playing every night than study with someone who is a huge name but hasn't played in 20 years."

"The scene changes so fast," he added. "For students these days, if they want to make a career



as a performing musician, number one, good luck. If you want to make it your career it's not just about how you play; it's about how you market, it's about how you network. Those are the sorts of things you're going to learn from somebody who is actually out doing it."

Lynn Seaton, associate professor at the University of North Texas, said that networking

opportunities are the foundation of any career and definitely should play a role in a student's decision about where to study.

"Every school offers a network of people," Seaton said. "North Texas has obviously been around a long time and has a large network in most major metropolitan areas. I took the job at North Texas partly because I was impressed with



John Daversa of the University of Miami's Frost School of Music

all of the wonderful musicians over the years that I've played with who went to that school. I lived in New York prior to coming to Texas, and I can't tell you how many people I've played with who said, 'Oh yeah, I went to North Texas.' It's amazing."

Michael Peller, chair of the jazz department at the New Orleans Center for the Creative Arts, believes that no matter where students plan to study, they should keep an open mind and try to play as many kinds of music as they can. He believes that focusing on one kind of jazz is too limiting and possibly detrimental to a student's career.

"I like to see people be well rounded, who know all the styles of jazz," Peller said. "Certain kids who just want to play bebop say, 'Those guys at New England Conservatory are playing all this esoteric, modern, classical-type jazz in 9/4 and 7/4,'" Peller said. "Well, you need to know that you might get gigs like that."

For many students, the cost of the school is the single biggest factor. Marvuglio urges students to fund their education in the most fiscally responsible way they can—even if it means staying at home for an extra year or two. He said that students should investigate ways to make their schooling affordable, and ask themselves these questions: "Can I do things online and then do two years at school? Do I have to do a whole four-year residency at school? Do I want to get into a school where I get a music education and I have \$100,000 worth of debt when I'm done?"

"Look at the kind of financial assistance programs the schools have, as far as internships and work study," Marvuglio added. "That could make a big impact on how affordable the place is."

It can be a struggle to make ends meet as a jazz student, but any experienced educator will tell you that studying jazz offers more than just the opportunity to develop musical skills—it offers important lessons about life. For example, the ability to improvise is an incredibly valuable skill, both on and off the bandstand.

"There are people who want to learn about the world through music," Marvuglio said. "Can you deal with change and can you improvise? Everybody, if they want to learn how to improvise and be good performers, they have to do it through their life. You can't just go onstage and improvise if you don't improvise throughout your life. When you're looking for a school, you have to improvise as you go along. As you gain knowledge by looking at schools, your frame of reference is going to change; it's going to get broader."

Seaton believes that after students enroll in a program, there are definite ways to tell whether or not they made the right decision. "How do they know they're at the right place? Well, if they can notice [musical] development. Sometimes that's hard because it's day-to-day, and it's not so immediate. It's a long progression. It's not like winning the musical lottery—like today you can play and yesterday you couldn't. It's a continual process, and that process is very important. You will notice after a while that your skills are better. But that's one thing about being a jazz musician for life: It's a continual process. It never ends. It's a wonderful thing."

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EAST

Berklee College of Music

Boston, Massachusetts

- Student Body:** 4,000.
- Tuition:** \$18,900/semester.
- Jazz Degrees:** Bachelor Of Music, Professional Diploma.
- Faculty:** Terri Lyne Carrington, Joe Lovano, Danilo Perez, John Patitucci.
- Alumni:** Quincy Jones, Esperanza Spalding, Branford Marsalis, Gary Burton.
- Jazz Bands:** Thelonious Monk Ensemble, Wayne Shorter Ensemble, Scofield/Carlton/Ford Ensemble.
- Auditions:** All applicants must participate in a live audition and interview. Audition sites and dates are listed at berklee.edu/admissions.
- Financial Aid:** Available. financialaid@berklee.edu, (617) 747-2274.
- Scholarships:** Need- and merit-based available. scholarships@berklee.edu, (617) 747-8681.
- Apply by:** Early Action: Nov. 1. Regular Action: Jan. 15.
- Contact:** Berklee Office of Admissions, (617) 747-2221 or 800-BERKLEE.

Cali School of Music,

Montclair State University

Montclair, New Jersey

- Student Body:** 450 music majors; 30 jazz majors.
- Tuition cost:** Undergraduate, in-state: \$4,191, out-of-state: \$8,530.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Bachelor of Music in Music Education, Jazz Concentration.
- Faculty:** Steve Benson, Alan Ferber, Steve Johns, Tony Kadleck, Jeff Kunkel, Mike Lee, Bill Moring, Holli Ross, Daniela Schächter, Dave Stryker.
- Jazz Bands:** MSU Jazz Ensemble, Redhawk Jazz Band, Vocomotion, four or more jazz combos.
- Auditions:** Initial submission through "Decision Desk"; live audition possible. montclair.edu/music.
- Financial Aid:** montclair.edu/financial-aid.
- Scholarships:** All auditioning students are considered for scholarships.
- Apply by:** March 1, or as determined by freshman audition deadlines. Visit montclair.edu/music and click on "Apply to the Cali School" for details and directions.
- Contact:** Dr. Jeffrey Kunkel, Jazz Studies Coordinator, (973) 655-7215, kunkelj@mail.montclair.edu.



Vocalist Jane Monheit onstage with conductor Justin DiCioccio (left) and the Manhattan School of Music Swing Band, featuring tenor saxophonist Brandon Wright, at New York's Birdland in April 2014.

Castleton State College

Castleton, Vermont

- Student Body:** Approximately 2,000.
- Tuition cost:** Undergraduate, in-state: \$9,768, out-of-state: \$24,432.
- Jazz Degrees:** Bachelor of Arts in Music.
- Faculty:** Rob Roth; Kent Baker, Glenn Giles, Paul Kafer.
- Jazz Bands:** Jazz Ensemble and combos.
- Auditions:** castleton.edu/music/index.htm.
- Financial Aid:** castleton.edu/financialaid/index.htm.
- Scholarships:** Merit- and need-based available.
- Apply by:** Rolling applications.
- Contact:** Glenn E. Giles, Department Chair, (802) 468-1261, glenn.giles@castleton.edu.

City College of New York

(City University of New York)

New York, New York

- Student Body:** 12,000 students, approximately 300 music majors, 150 jazz majors.
- Tuition:** Undergraduate, in state: \$3,015/semester, out-of-state: \$6,420/semester; Graduate: \$48,250/semester, out-of-state: \$8,940/semester.
- Jazz Degrees:** Bachelor of Fine Arts in Jazz Studies, Master in Jazz Studies.
- Faculty:** Steve Wilson, Dan Carillo, Scott Reeves, Mike Holoher, Suzanne Pittson, Ray Gallon, Adam Cruz, Jason Rigby, Aidan O'Donnell.
- Alumni:** John Benitez, Arturo O'Farrill, Tom Varner, Deanna Witkowski.
- Jazz Bands:** Big Band, Latin Band, various small ensembles such as World Music Ensemble, Hard Bop Ensemble, Free Jazz Ensemble, Brazilian Music Ensemble.
- Auditions:** Auditions are held in October for the spring semester and during February and March for the fall semester. CDs are also accepted. Contact sreeves@ccny.cuny.edu. Audition application for

undergraduate jazz students: Scott Reeves sreeves@ccny.cuny.edu. Audition application for graduate students: Chadwick Jenkins, musicgrad@ccny.cuny.edu.

- Financial Aid:** Pell and other grants available.
- Scholarships:** Academic scholarships available. For Honors College and Kaye Scholarships, visit cuny.edu. Music Scholarships awarded at BFA auditions.
- Apply by:** October for the spring semester and February for the fall. International students should apply six to nine months prior to start of semester.
- Contact:** Applications to the university: cuny.edu/admissions/undergraduate.

The Collective

School of Music

New York, New York

- Student Body:** Approximately 275 total students, 75 full-time, 200-plus part-time.
- Tuition:** Two-Year Diploma Program: \$60,500; Six-Semester Diploma Program: \$47,500; Six-Semester Certificate Program: \$45,000; Two-Semester Certificate Program: \$18,700; Two-Semester Prep Program: \$14,300; Single Semester Elective Program: \$7,150; Advanced Performance Program: \$9,570; Advanced Independent Study: \$4,620.
- Jazz Degrees:** None.
- Faculty:** Ian Froman, Peter Retzlaff, Joe Fitzgerald, Hilliard Greene, Chris Biesterfeldt, Fernando Hernandez, Steve Marks, Bob Quaranta, Steve Count, Sheryl Bailey, Vince Chericco, Mark Flynn, Adriano Santos, Kim Plainfield, Jason Gianni, Noriko Tomikawa, Sean Conly, Irio O'Farrill, Leo Traversa, Nate Radley, Frank Gravis, Fred Klatz.
- Alumni:** Billy Martin, Will Calhoun.
- Jazz Bands:** Student Performance group, Advanced Performance Program group, Latin Jazz Ensemble.
- Auditions:** In-person, video or taped auditions accepted.

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Financial Aid: Available. Contact Financial Aid Specialist Yahya Alkhansa, yahyaa@thecollective.edu.

Scholarships: Merit-based scholarships are available for Drums, Guitar, Bass, Keyboard and Vocal divisions. Contact Admissions Director John Castellano, johnc@thecollective.edu.

Apply by: July 1.

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

The College of Saint Rose Albany, New York

Student Body: 300 music majors.

Tuition: \$28,036.

Jazz Degrees: Bachelor of Science in Music Industry, minor in Jazz Performance.

Faculty: Cliff Brucker, Paul Evoskevich, Matthew Finck, Andrew Lee, Sean McClowry, Mary Anne Nelson, Marta Waterman.

Jazz Bands: Big band, combos, recording musicians ensembles, vocal jazz ensemble.

Auditions: Required.

Financial Aid: Merit- and talent-based available.

Apply By: Applicants must audition before Feb. 1 to be considered for a music talent scholarship.

Contact: Justin Hadley, (518) 454-5186, hadleyj@strose.edu.

Columbia University New York, New York

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

Tuition: \$46,846 per year.

Jazz Degrees: Music Major, Jazz Studies special concentration.

Faculty: Paul Bollenback, Christine Correa, David Gibson, Brad Jones, Ole Mathisen, Tony Moreno, Don Sickler, Leo Traversa, Victor Lin, Bruce Barth, Andy Milne, Amir ElSaffar, Ugonna Okegwo, Vince Cherico, Adriano Dos Santos.

Alumni: Cameron Brown, Peter Cincotti.

Jazz Bands: Combos, Big Band, Afro-Latin Ensemble, Free-Jazz Ensemble, Vocal Jazz Ensemble.

Auditions: Beginning of the fall semester after acceptance to Columbia College or General Studies.

Financial Aid: Need-based available.

Scholarships: None.

Apply by: Early decision: early November; Regular decision: early January.

Contact: Beth Pratt, Music Performance Program Coordinator, bp2413@columbia.edu.

Duquesne University, Mary Pappert School of Music Pittsburgh, Pennsylvania

Student Body: 350 students.

Tuition: Undergraduate: \$37,256/year; Graduate: \$1,267/credit.

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

Faculty: Michael Tomaro, Sean Jones, Joe Negri, Ronald E. Bickel, Maureen Budway, Jeff Bush, Kenneth Karsh, Mark Koch, Jeffrey Mangone, Leonard Rodgers, R.J. Zimmerman.

Alumni: Marty Ashby, Jay Ashby, Maureen Budway, Sammy Nestico.

Jazz Bands: Big band and 10 combos.

Auditions: Oct. 17, Nov. 14, Dec. 5, Jan. 9, Jan. 23, Feb. 6, Feb. 20, March 13, March 20.

Financial Aid: (412) 396-6607, faoffice@duq.edu.

Scholarships: Talent-based and academic scholarships available.

Apply By: Undergraduate: Feb. 6; Graduate: April 1.

Contact: Troy Centofanto, director of music admissions, (412) 396-5064, musicadmissions@duq.edu.



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Xavier Davis
Frank Kimbrough

BASS

Ron Carter
Ray Drummond
Ben Wolfe

DRUMS

Billy Drummond
Kenny Washington

JAZZ ORCHESTRA

James Burton III

JAZZ ENSEMBLES

Kenny Barron
Xavier Davis
Matthew Jodrell
Rodney Jones
Frank Kimbrough

JAZZ THEORY

James Burton III

JAZZ HISTORY

Phil Schaap
Kenny Washington

JAZZ PIANO FOR NON-PIANISTS

Xavier Davis
Frank Kimbrough

Eastman School of Music Rochester, New York

Student Body: Approximately 50.

Tuition: Undergraduate: \$46,150;
Graduate: \$1,425.

Jazz Degrees: Bachelor of Music, Master of Music, Doctorate of Music.

Faculty: Harold Danko, Bill Dobbins, Jeff Campbell, Clay Jenkins, Mark Kellogg, Charles Pillow, Dave Rivello, Dariusz Terefenko, Rich Thompson, Bob Sneider.

Alumni: Ron Carter, Maria Schneider, Steve Gadd, Tony Levin, John Hollenbeck, Walt Weiskopf.

Jazz Bands: Eastman Jazz Ensemble, New Jazz Ensemble, Jazz Lab Band, Chamber Jazz, Studio Orchestra, eight Jazz Performance Workshops, Film Scoring, Contemporary Media.

Auditions: Jan. 30; Fridays in February.

Financial Aid: Available. (585) 274-1070.

Scholarships: Available. (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: 752 undergraduate students.

Tuition: \$10,500/semester

Jazz Degrees: Bachelor of Music in Jazz/ Commercial Music Performance with concentrations in Audio Recording Technology, Music Business, Music History, Composition & Songwriting, Musical Theatre and Performance.

Faculty: 98 instructors.

Alumni: Tito Puente, Adam Levine.

Jazz Bands: Jazz Ensemble, Jazz Orchestra, Swing Band, Vocal Jazz, Barbershop Harmony (men and women), Cabaret TV Workshop and American Songbook.

Auditions: Consist of preparing two pieces of music with contrasting styles. The sheet music for both pieces must be brought with the applicant. Audition will also include sight-reading or sight-singing, and applicants will be tested on ear-training. ftc.edu.

Financial Aid: (631) 656-2164, FinancialAid@ftc.edu.

Scholarships: Merit-, talent-, activities- and need-based scholarships available.

Apply by: Rolling admissions. Fall semester begins on Sept. 2, and all

applications should be in by then.
Contact: Amanda Mignone, (631) 656-2109.

George Mason University Fairfax, Virginia

Student Body: 33,000 total; 250 undergraduate music students, 90 graduate.

Tuition: Undergraduate, in-state: \$5,100/semester; out-of-state: \$15,000/semester; Graduate: in-state: \$517.25/credit; out-of-state: \$1,233.25/credit.

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

Faculty: Jim Carroll, Dr. Darden Purcell, Wade Beach, Dr. Tyler Kuebler, Kenny Rittenhouse, Matt Niess, Glenn Dewey, Joe McCarthy, Harold Summey, Dr. Shawn Purcell, Rick Whitehead, Victor Provost, Anthony Maiello.

Alumni: Victor Provost, Rick Parrell.

Jazz Bands: Jazz Ensemble, Jazz Workshop, Combos, Afro-Cuban Ensemble, Traditional Jazz Ensemble, Steel Pan Ensemble, Jazz Vocal Ensemble.

Auditions: Nov. 8, Dec. 6, Jan. 31, Feb. 14, Feb. 28 (graduate students), March 6 (transfer students). music.gmu.edu.

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Outstanding performing groups such as the Concert Jazz Ensemble, Jazz Composers Collective, Free to Be Ensemble, Jazz Vocal Collective, Freddie Hubbard Ensemble, Funk/Fusion Ensemble, Standard Deviation Ensemble, Sonny Rollins Ensemble, and the Crossing Borders Improvisational Music Ensemble

Past guest soloists, residencies, and master classes have included Clark Terry, Phil Woods, Terence Blanchard, Slide Hampton, Geri Allen, Jimmy Heath, Jon Faddis, Maria Schneider, Conrad Herwig, Oliver Lake, Frank Foster, Omar Sosa, Dr. Billy Taylor, Benny Carter, Joanne Brackeen, Ralph Peterson, Steve Nelson, Antonio Hart, Roy Hargrove, James Williams, Freddie Hendrix, David Binney, Jamie Baum, and the SFJazz Collective

Visiting Artists & Faculty in 2014-2015: saxophonist Ralph Bowen (jazz performance seminar; jazz small groups); bassist Kenny Davis (jazz small groups), saxophonist Mark Gross, vocalist Alison Crockett, pianist Barry Miles, drummer Terry Silverlight

Courses include: Jazz Theory Through Improvisation & Composition I & II (Bebop Paradigm & Modal Approaches), Projects in Jazz Performance, Seminar in Jazz Composition, The Improvising Ensemble, Jazz Performance Practice in Historical & Cultural Context, Evolution of Jazz Styles

Private Instruction Faculty: Ralph Bowen (saxophone), Michael Cochrane (jazz piano), Bruce Arnold (guitar), Brian Glassman (bass), Vince Ector (drums), and Dr. Trineice Robinson-Martin (jazz vocals)

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Ed Flanagan
Greg Kettinger

DRUMS
Steve Fidyk
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Joanna Pascale

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*Department Chair
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BM: Jazz Performance
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Apply by: Jan. 15 for Undergraduates; March 1 for Graduate students.
Contact: Dr. Darden Purcell, director of jazz studies, dpurcel2@gmu.edu, (703) 993-1380.

The Hartt School, University of Hartford West Hartford, Connecticut

Student Body: 7,200 total, 565 students in The Hartt School, 383 music students.
Tuition: \$32,758; room, board and fees: \$14,204; Total: \$46,962.
Jazz Degrees: Bachelor of Music in Jazz Studies, Music Production and Technology, Music Management and Composition.
Faculty: Javon Jackson, Abraham Burton, Chris Casey, Steve Davis, Rick Germanson, Rich Goldstein, Freddie Hendrix, Andy LaVerne, Rene McLean, Eric McPherson, Shawnn Monteiro, Nat Reeves, Loren Schoenberg, Pete Woodard.
Alumni: Wayne Escoffery, Steve Davis, "Sweet" Sue Terry.
Jazz Bands: One big band and 10 or more combos.
Auditions: hartford.edu/hartt.
Financial Aid: Available. harttadm@hartford.edu.
Scholarships: Available. Scholarships range to full tuition based on the strength of the audition.
Apply by: Jan. 5.
Contact: Hartt Admissions, (860) 768-4465, harttadm@hartford.edu.

Howard University Washington, D.C.

Student Body: Approximately 9,000.
Tuition: \$19,000.
Jazz Degrees: Bachelor of Music: Jazz and Classical; Bachelor of Music with Electives in Business: Jazz and Classical; Music Therapy and Music Therapy with Jazz Minor; Music Technology with Jazz Minor; Composition; Music Education; Master of Music (Jazz and Classical); Master of Music Education.
Faculty: Bert Cross II, Cyrus Chestnut, Valerie Eichelberger, Fred Irby III, Sais Kamalidiin, Gerry Kunkel, Connaitre Miller, Steve Novosel, Chris Royal, Will Smith, Harold Summey, Charlie Young.
Alumni: Geri Allen, Benny Golson, Raymond Angry, Andrew White, Roberta Flack, Donnie Hathaway, Harold Wheeler.
Jazz Bands: Howard University Jazz Ensemble (HUJE); Afro Blue (large vocal jazz ensemble); HU Jazztet (combo); Blue Note (small vocal jazz group); SaaSy (all female vocal jazz ensemble).
Auditions: coas.howard.edu/music.
Financial Aid: howard.edu
Scholarships: Need- and merit-based available.
Apply by: Early Action, Nov. 15, 2014; Feb. 15, 2015.
Contact: Connaitre Miller (vocal), conmiller@howard.edu; Fred Irby (instrumental), firby@howard.edu.

Ithaca College School of Music Ithaca, New York

Student Body: 10–20 jazz studies majors.
Tuition: Undergraduate, \$39,532/semester.
Jazz Degrees: Bachelor of Music in Jazz Studies.


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The Johns Hopkins University, Peabody Conservatory Baltimore, Maryland

Student Body: 690.
Tuition: \$41,190.
Jazz Degrees: Bachelor of Music, Graduate Performance Diploma.
Faculty: Nasar Abadey, Paul Bollenback, Jay Clayton, Alan Ferber, Michael Formanek, Blake Meister, Timothy Murphy, Alexander Norris, Gary Thomas.
Alumni: Russell Kirk, Jacob Yoffee.
Jazz Bands: Peabody Jazz Orchestra, Peabody Improvisation & Multimedia Ensemble, Peabody Latin Jazz Ensemble.
Auditions: peabody.jhu.edu/conservatory/admissions/auditions.
Financial Aid: peabody.jhu.edu/finaid, (410) 234-4900, finaid@peabody.jhu.edu.
Scholarships: peabody.jhu.edu/finaid, (410) 234-4900, finaid@peabody.jhu.edu.
Apply by: Dec. 1.
Contact Name: Ian Sims, (410) 234-4586, ian.sims@jhu.edu.

The Juilliard School New York, New York

Student Body: 40.
Tuition: \$39,190.
Jazz Degrees: Bachelor of Music, Master of Music, Artist Diploma.
Faculty: Wynton Marsalis, Ron Blake, Joe Temperley, Steve Wilson, Eddie Henderson, Steve Turre, Rodney Jones, Ron Carter, Kenny Barron, Xavier Davis, Frank Kimbrough, Billy Drummond, Ray Drummond, Ben Wolfe, Kenny Washington, James Burton III, Matthew Jodrell, Christian Jaudes, Joseph Magnarelli, Phil Schaap.
Alumni: Christian McBride, Miles Davis, Wynton Marsalis, Chick Corea.
Jazz Bands: Jazz Orchestra, Jazz Ensembles, Artist Diploma Ensemble.
Auditions: Prescreening required. Live auditions in March.
Financial Aid: Available.
Scholarships: Need-based available.
Apply by: Dec. 1.
Contact: Admissions, (212) 799-5000, ext. 223.

Faculty: Mike Titlebaum, Gregory Evans, Nicholas Walker, Nicholas Weiser, Frank Campos, Hal Reynolds.
Alumni: Jay Ashby, Marty Ashby, David Berger, Nick Brignola, Les Brown.
Jazz Bands: Three big bands, multiple combos.
Auditions: Four dates on Saturdays, December–February.
Aid: Available.
Scholarships: Available.
Apply by: Dec. 1.
Contact: Townsend Plant, (607) 274-3366, ithaca.edu/music.

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 Doug Weiss

LATIN JAZZ
 David DeJesus

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 John Faddis
 Mike Rodriguez

TROMBONE
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GUITAR
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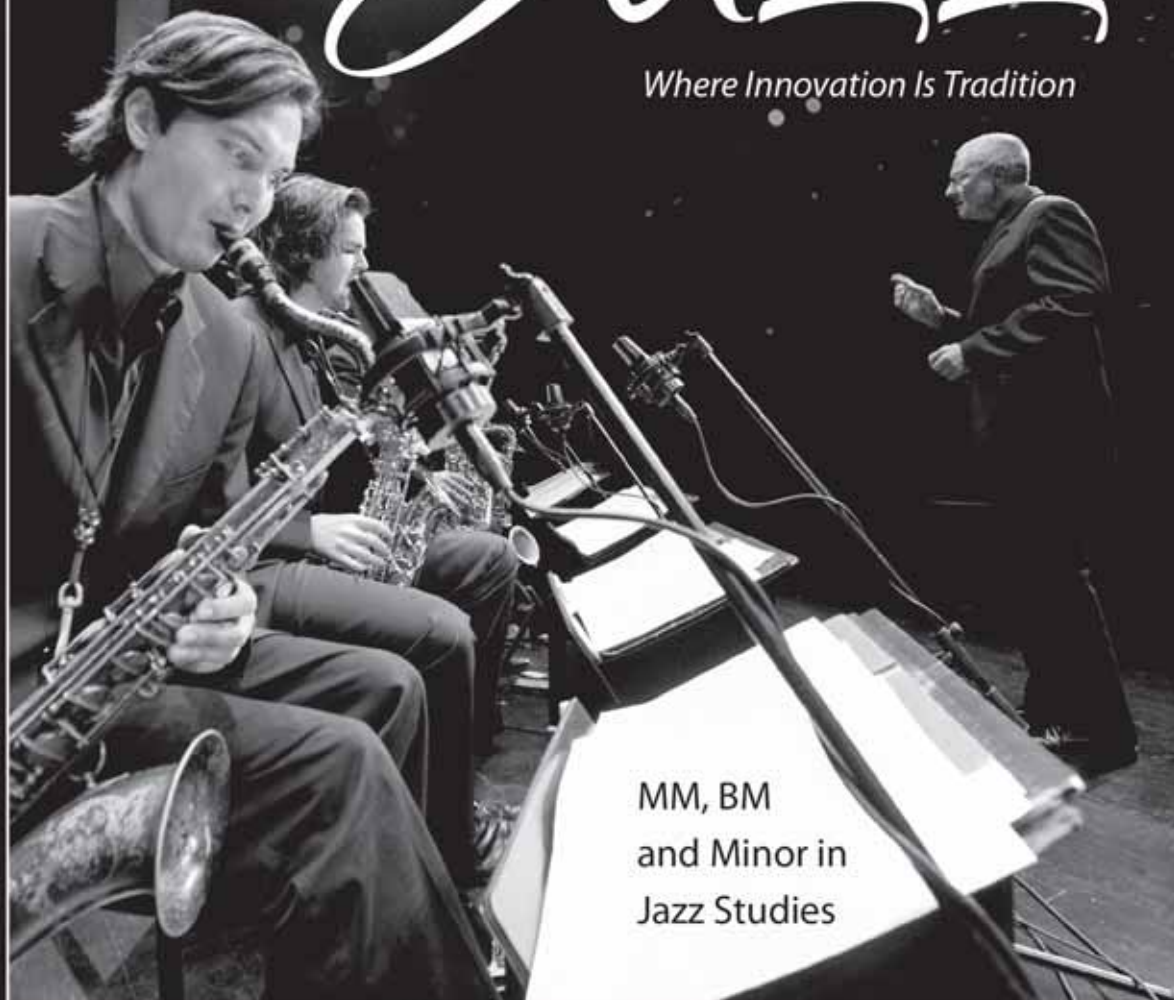
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- February 14, 2015
- February 28, 2015
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- March 6, 2015
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Kutztown University

Kutztown, Pennsylvania

Student Body: 9,000.
Tuition: Undergraduate, in-state: \$3,311; out-of-state: \$8,278.
Jazz Degrees: Bachelor of Arts in Music, Bachelor of Science in Music Education.
Faculty: Kevin Kjos, Scott Lee, Allison Miller, Adam Kolker, Cathy Chemi, David Cullen, Neal Kirkwood, Dan Neuenschwander.
Jazz Bands: Three big bands, several combos.
Financial Aid: www2.kutztown.edu/FinancialAid.
Scholarships: Available upon audition.
Apply by: Rolling admissions.
Contact: Kevin Kjos, kjos@kutztown.edu.

Long Island University – Brooklyn Campus

Brooklyn, New York

Student Body: 8,633.
Tuition: \$16,509.
Jazz Degrees: Bachelor of Fine Arts in Jazz Studies.
Faculty: Eddie Allen, Dwayne Broadnax, Gloria Cooper, Carlo DeRosa, Greg Lewis, Sam Newsome, JC Sanford, Tim Sullivan, Kenny Wessel.

Auditions: Fall and Spring, recorded auditions accepted for students outside New York City.
Financial Aid: Available. Contact Financial Aid Office, liu.edu/SFS/FinAid.
Scholarships: Available. liu.edu/SFS/Tuition/Tuition.
Apply by: (718) 488-1011 or bkln-admissions@liu.edu.
Contact: Dr. Gloria Cooper, gloria.cooper@liu.edu, (718) 488-1450; Sam Newsome, samuel.newsome@liu.edu, (718) 488-1000 ext. 1847.

Manhattan School of Music

New York, New York

Student Body: 391 Undergraduate students, 83 Jazz Majors.
Tuition: \$37,250.
Jazz Degrees: Bachelor of Music, Master of Music, Doctorate of Musical Arts in Jazz Arts Advancement.
Faculty: Justin DiCioccio, Dave Liebman, John Riley, Bobby Sanabria, Donny McCaslin, Rich Perry, Wycliffe Gordon.
Alumni: Stefon Harris, Jason Moran, Jane Monheit, Ambrose Akinmusire, Chris Potter, Miguel Zenón.
Jazz Bands: MSM Afro-Cuban Jazz Orchestra, MSM Jazz Philharmonic Orchestra, MSM Jazz Orchestra, MSM Concert

Jazz Band, MSM Chamber Jazz Ensemble, 23 Combos.

Auditions: Feb. 27–March 6.
Financial Aid: Available. msmny.edu.
Scholarships: Available. msmny.edu.
Apply by: Dec. 1.
Contact: Christan Cassidy, (917) 493-4436, admission@msmny.edu.

New England Conservatory

Boston, Massachusetts

Student Body: 750.
Tuition: \$40,950.
Jazz Degrees: Jazz Performance, Jazz Composition.
Faculty: Ralph Alessi, Jerry Bergonzi, Ran Blake, Luis Bonilla, Fred Buda, Frank Carlberg, Gary Chaffee, Anthony Coleman, Jorrit Dijkstra, Dominique Eade, Billy Hart, Fred Hersch, Dave Holland, Joe Hunt, Jerry Leake, Brian Levy, John Lockwood, Cecil McBee, Donny McCaslin, John McNeil, Jason Moran, Joe Morris, Rakalam Bob Moses, Hankus Netsky, Bob Nieske, Nedelka Prescod, Ted Reichman, Dave Samuels, Ken Schaphorst, Ben Schwendener, Bert Seager, Brad Shepik, Oscar Stagnaro, Miguel Zenón, Norman M.E. Zocher.



FACULTY ARTISTS

Nasar Abadey,
Percussion
Paul Bollenback,
Guitar
Jay Clayton,
Voice
Alan Ferber,
Trombone
Michael Formanek,
Bass
Blake Meister,
Strings
Timothy Murphy,
Piano
Alexander Norris,
Trumpet
Gary Thomas,
Chair, Saxophone/Flute

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Holli Ross - voice
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Alumni: Don Byron, Anton Fig, John Medeski, Chris Speed, Luciana Souza, Cecil Taylor, Rachel Z.

Jazz Bands: NEC Jazz Orchestra, NEC Jazz Composers Workshop Orchestra, 30 small ensembles.

Auditions: Pre-screening and live audition. necmusic.edu/apply-nec/audition/jazz.

Financial Aid: Based on need as determined by the FAFSA form. Contact Financial Aid, (617) 585-1110, finaid@necmusic.edu.

Scholarships: Merit- and need-based available.

Apply by: Dec. 1.

Contact: Timothy Lienhard, (617) 585-1105, timothy.lienhard@necmusic.edu.

New Jersey City University Jersey City, New Jersey

Student Body: 8,368.

Tuition: Undergraduate, in-state: \$3,852.45, out-of-state: \$9,712.50 per semester.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Master of Music in Woodwind Doubling.

Faculty: Walt Weiskopf, Allen Farnham, Bob Malach, Tim Horner, Roseanna Vitro, Andy Eulau, Richie Vitale, Mark Sherman, Bill Kirchner, Jason Teborek, Joel Weiskopf.

Alumni: Richie DeRosa, Freddie Hendrix.

Jazz Bands: Yes.

Financial aid: Available. njcu.edu/Financing_Your_Education.aspx.

Scholarships: njcu.edu/NJCU_Scholarships.aspx.

Apply by: April 1.

Contact: Paul Robertson, probertson@njcu.edu.

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

Student Body: 250.

Tuition: \$40,000.

Jazz Degrees: Bachelor of Fine Arts in Jazz and Contemporary Music.

Faculty: Reggie Workman, Jane Ira Bloom, Richard Harper, Chris Stover, Rory Stuart.

Alumni: Brad Mehldau, Peter Bernstein, Robert Glasper, Jamire Williams, Avishai Cohen, Jose James, Marcus Strickland, E.J. Strickland.

Jazz Bands: 52.

Auditions: Live auditions take place in New York, Paris and Tel Aviv. Recorded auditions are also accepted.

Financial Aid: Available for U.S. citizens through the FAFSA. (212) 229-8930.

Scholarships: Audition-based merit scholarships.

Apply by: Jan. 1.

Contact: Kevin Smith, (212) 229-5150, jazzadm@newschool.edu.

New York Jazz Academy New York, New York

Student Body: 400.

Tuition: \$2,000–\$10,000 per year.

Jazz Degrees: None.

Faculty: Javier Arau, Carolyn Leonhart, Wayne Escoffery, Tom Dempsey, Aaron Scott, Michael Webster.

Jazz Bands: Big bands, small ensembles, vocal programs and more.

Auditions: Required for select programs.

Financial Aid: Available.

Scholarships: Tuition subsidies are available.

Apply by: Rolling admissions.

Contact: Marcela Peñalva, (718) 426-0633, nyja@nyjazzacademy.com.

New York University New York, New York

Student Body: 140 jazz students.

Tuition: Undergraduate: \$44,848; Graduate: \$1,479/credit.

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

Faculty: Chris Potter, Joe Lovano, Mark Turner, Lenny Pickett, Ralph Lalama, Rich Perry, Kenny Werner, Jean Michel Pilc, Don Friedman, Gil Goldstein, Andy Milne, Rich Shemaria, Ralph Alessi, Michael Rodriguez, Elliot Mason, Alan Ferber, Stefon Harris, Billy Drummond, Dafnis Prieto, Tony Moreno, Brad Shepik, Peter Bernstein, Wayne Krantz, Martin Wind, Mike Richmond.

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

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

Alumni: Wayne Shorter, Brian Lynch, Todd Coolman, Martin Wind.

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: \$58,965.

Jazz Degrees: Bachelor of Arts in Music, Certificate in Jazz Studies, Certificate in Musical Performance concentration in jazz.

Faculty: Dr. Anthony Branker, Ralph Bowen, Jim Ridl, Kenny Davis, Michael Cochrane, Bruce Arnold, Brian Glassman, Vince Ector, Trineice Robinson-Martin.

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

Jazz Bands: Concert Jazz Ensemble, Jazz Composers Collective, Jazz Vocal Collective, Crossing Borders Improvisational Music Ensemble, Free to Be Ensemble, Freddie Hubbard Ensemble, Funk/Fusion Ensemble, Standard Deviation Ensemble, Sonny Rollins Ensemble, Monk/Mingus Ensemble, Herbie Hancock Ensemble, Joe Henderson Ensemble, Sounds of Brazil Ensemble.

Auditions: Supplemental CD in support of application.

Financial Aid: Available. (609) 258-3330.

Scholarships: Available. No separate audition or application. Contact financial aid office.

Apply by: Jan. 1.

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

Purchase College Purchase, New York

Student Body: 80 (60 undergrad).

Tuition: Undergraduate, in-state: \$3,085 per semester; out-of-state: \$7,910 per semester; Graduate, in-state: \$5,185; out of state: \$10,095.

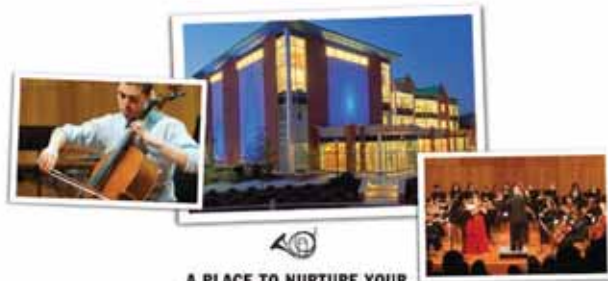
Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Pete Malinverni, Kevin Hays, David Hazeltine, Andy LaVerne, Todd Coolman, Doug Weiss, Richie Morales, John Riley, Kenny Washington, John Abercrombie, Doug Munro, Vic Juris, Jon Faddis, Eric Alexander, Ralph Lalama, Gary Smulyan, Tim Albright, Alexis Cole, Charles Blenzig, David DeJesus.

Alumni: Cyrille Aimée, Jon Gordon, Bobby Avey, Spike Wilner.

Jazz Bands: Jazz Orchestra, Latin Jazz Orchestra, 15 small combos.

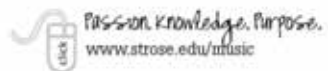
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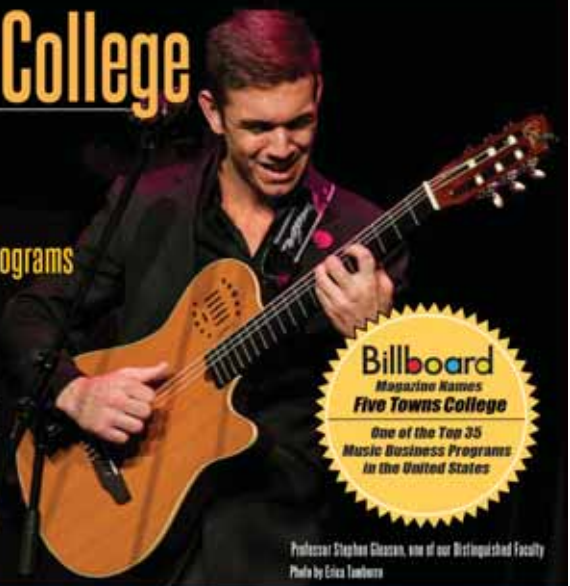


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Foundation, both merit-based.

Apply by: Dec. 1.

Contact: Pete Malinverni, peter.malinverni
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Queens College/CUNY Aaron Copland School of Music Queens, New York

Student Body: Approximately 75 students.

Tuition cost: Undergraduate, in-state:
\$385/credit hour,
out-of-state: \$745/credit.

Jazz Degrees: Master of Music in Jazz Studies.

Faculty: Michael Mossman, Antonio Hart,
David Berkman, Dennis Mackrel.

Alumni: Antonio Hart, Arturo O'Farrill,
Darren Barrett, Conrad Herwig,

George Colligan, Diego Urcola.

Jazz Band: Big band and a variety of small
ensembles including repertoire,
vocal and original compositions.

Auditions: Email professor Mossman at
Michael.mossman@qc.cuny.edu.

Financial aid: FAFSA/Work-Study opportunity,
Admissions Office, 718-997-5200.

Scholarships: Rarely, will be decided by the
committee after the audition.

Apply by: Michael.mossman@qc.cuny.edu.

Contact: Professor Michael Mossman,
Michael.mossman@qc.cuny.edu.

Rowan University Glassboro, New Jersey

Student Body: 25 students.

Tuition: Undergraduate, in-state:
\$6,308, out-of-state: \$8,515.

Jazz Degrees: Undergraduate in Jazz
Performance, Undergraduate in
Education with a Jazz Emphasis
and Graduate in Jazz Performance.

Faculty: Denis DiBlasio, George Rabbai,
Douglas Mapp, Tom Giacobetti,
Dean Schneider.

Jazz Bands: Jazz Band, Lab Band
(non-traditional instrumentation),
various small groups.

Auditions: rowan.edu/colleges/cpa/
music/auditions/.

Aid: rowan.edu/provost/financialaid/.

Scholarships: Need- and merit-based. Contact
applebywineberg@rowan.edu.

Apply by: Contact Rowan University
Undergraduate Admissions.

Contact: Denis DiBlasio, Dblasio@rowan.
edu, (856) 256-4500 ext. 3528.

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

Student Body: 60 Jazz majors, undergraduate
and graduate.

Tuition: Estimated Costs: Undergraduate
Resident Commuter: \$13,499;
Undergraduate Resident On-
Campus: \$25,077; Undergraduate
Non-Resident Commuter: \$27,523;
Undergraduate Non-Resident
On-Campus: \$39,101; Graduate
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Commuter: \$28,404; Graduate
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\$42,404.

Jazz Degrees: Bachelor of Music in Jazz Studies,
Bachelor of Music in Jazz Studies
and Music Education, Master of
Music in Jazz Studies.

Faculty: Ralph Bowen, Conrad Herwig,
Victor Lewis, Vic Juris, Kenny Davis,
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Photo by Matthew Susman

Alumni: Ameen, Stefon Harris, Mark Gross. Terence Blanchard, Terell Stafford, Orrin Evans, Ralph Peterson Jr., Yoron Israel, Adam Cruz, Steve Nelson, Kuumba Frank Lacy, Johnathon Blake, Rudy Royston.

Jazz Bands: Three large ensembles, four themed semi-large ensembles, and nine chamber ensembles including Jazz Ensemble I, the RU Mingus Ensemble, the RU Afro Caribbean Ensemble, Chamber Jazz I, RU Scarlet Knight Jazz Trombones, RU Jazz Guitars.

Auditions: Students are evaluated in sight-reading, improvisation and overall performance/musicianship. Auditions typically include tests in general chord, scale and theory knowledge as well. Auditions primarily take place in February for the fall enrollment.

Financial Aid: Available in the form of Loans, Grants and Federal Work Study. Eligibility is determined by the Office of Financial Aid and the students Estimated Family Contribution as indicated on their FAFSA. Visit studentaid.rutgers.edu.

Scholarships: Artistic awards from the music department and merit-based awards (combination award for academic and artistic talent) from the university. Visit masongross.rutgers.edu/admissions/tuition-and-financial-aid. Contact admissions@masongross.rutgers.edu.

Apply by: Recommended priority deadline for all applicants is Dec. 1. Deadline for first-year students: Dec. 1. Deadline for transfer and graduate students: Feb. 1.

Contact: Mandy Feiler, Director of Admissions, Mason Gross School of the Arts. Marc Stasio, Jazz Department Administration. Peggy Barbarite, Music Department Admissions and Scholarship Coordinator, admissions@masongross.rutgers.edu or (848) 932-9360.

Rutgers University at Newark Newark, New Jersey

Student Body: 25 jazz students.

Tuition: Undergraduate in-state: \$600/credit; out-of-state: \$900/credit.

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

Faculty: Lewis Porter, Henry Martin

Alumni: Vincent Gardner, Rhoda Scott, Melba Joyce.

Jazz Bands: Enrollment in bands at nearby schools.

Auditions: No in-person auditions. MP3s required.

Financial Aid: Loans and work-study available.

Scholarships: gradstudy.rutgers.edu. Scholarships and teaching positions.

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

Contact: Professor Lewis Porter, lporter@andromeda.rutgers.edu.

Shepherd University Shepherdstown, West Virginia

Student Body: 4,300 (total university), 120 (music department).

Tuition: In-state: \$7,893, out-of-state: \$12,685.

Jazz Degrees: Bachelor of Arts in music, with concentrations in Music Theater, Performance and Composition, Bachelor of Music Education.

Faculty: Dr. Kurtis Adams, Dr. Mark Andrew Cook, Kevin Pace, Ronnie Shaw.

Jazz Bands: Two big bands, three to four combos.

Auditions: shepherd.edu/musicweb/audition_requirements.html.

Financial Aid: Available. shepherd.edu/faoweb/.

Scholarships: Merit-based music scholarships are available.

Apply by: March 1.

Contact: Dr. Kurtis Adams, (304) 876-5126, kadams02@shepherd.edu.

2014



NJCU

JAZZ EVENTS

NOVEMBER 3RD
NJCU Jazz Ensemble Featuring Steve Davis, Trombone
 Margaret Williams Theatre
 7:30 p.m.
 Free Admission
 Walt Weiskopf

NOVEMBER 17TH
Great Performers Series: Danny Grissett, Piano
 Ingalls Recital Hall, Room 101
 7:30 p.m.
 Free Admission
 Walt Weiskopf

2015

MARCH 23RD
Great Performers Series: Behn Gillece, Vibraphone
 Ingalls Recital Hall, Room 101
 7:30 p.m.
 Free Admission
 Walt Weiskopf

APRIL 13TH
NJCU Jazz Ensemble Featuring Jimmy Greene, Tenor Saxophone
 Margaret Williams Theatre
 7:30 p.m.
 Free Admission
 Walt Weiskopf

The Caroline L. Guarini Department of Music, Dance and Theatre
 New Jersey City University
 2039 John F. Kennedy Blvd
 Jersey City, NJ 07305
njcu.edu/mdt



Skidmore Jazz Institute Saratoga Springs, New York

Student Body: 70–80 students.

Tuition: Tuition, room and board: \$2,619.

Jazz Degrees: Undergraduate credit available.

Faculty: Paul Bollenback, James Burton III, Bill Cunliffe, Michael Dease, Jimmy Greene, Antonio Hart, Dennis Mackrel, Adam Moezinia, Mike Rodriguez, Doug Weiss, David Wong, Todd Coolman.

Alumni: Kendrick Scott, Jonathan Batiste, Christian Scott, Troy "Trombone Shorty" Andrews, Myron Walden.

Jazz Bands: Combos.

Auditions: skidmore.edu/summerjazz/apply.php.

Financial Aid: Available. Contact Wendy Kercull, 518-580-5546 or wkercull@skidmore.edu.

Scholarships: Available. Contact Mary Solomons, (518) 580-5671.

Apply by: March 15.

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

SUNY Fredonia Fredonia, New York

Student Body: 60 jazz studies students.

Tuition: Undergraduate, in-state:

\$7,400, out-of-state: \$16,850.

Jazz Degrees: Jazz Secondary at this time.

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

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

Jazz Bands: Two curricular big bands, Latin big bands, Jazz Strings, two student-run big bands, Vocal Jazz Ensemble.

Auditions: Jazz Ensemble auditions held first week of the semester.

Financial Aid: Available. FAFSA required.

Scholarships: Available.

Apply by: March 1.

Contact: Dr. Barry Kilpatrick, (716) 673-4635, barry.kilpatrick@fredonia.edu.

SUNY New Paltz New Paltz, New York

Student Body: 170 music majors, 30 music minors.

Tuition: newpaltz.edu/studentaccounts/tuition.cfm.

Faculty: Mark Dziuba, Vincent Martucci, John Menegon, Teri Roiger, Jeff Siegel, Rebecca Coupe Franks. Jazz

Degrees: Bachelor of Arts degree in Music with a concentration in Jazz Performance, Bachelor of Science degree in Music with a concentration in Jazz Performance, and a Bachelor of

Science degree in Music with a concentration in Contemporary Music Studies.

Jazz Bands: Chamber Jazz Ensembles, Vocal Jazz Ensembles.

Auditions: Provided by the 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. Visit newpaltz.edu/admissions/. Once the application for admissions has been received, apply for a music audition at newpaltz.edu/music/admissions.html.

Financial Aid: newpaltz.edu/financialaid/.

Scholarships: 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: 550 music students.

STUDY JAZZ AT UMassAmherst



BM: Jazz, Music Education, History, Performance & Theory/Composition

MM: Jazz Composition/Arranging, Conducting, Music Education, History, Performance & Theory

AUDITIONS FOR 2015 ADMISSION

Early Action, Spring & Fall: November 22, 2014

Regular Action, Fall:

January 16 & 17, 2015; February 14, 2015

Information/Admissions: www.umass.edu/music
John Huling: 413 545 6048 or jhuling@music.umass.edu

Tuition: In-state: \$6,170, out-of-state: \$15,320.

Jazz Degrees: Students in any music degree program can opt to include a Jazz Minor.

Faculty: Over 70 music faculty, Dr. Bret Zvacek, Professor of Jazz Studies.

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

Alumni: Renée Fleming, Stephanie Blythe.

Auditions: Required. On-campus admission dates: Dec. 13, Jan. 24, Feb. 7, March 14. potsdam.edu/academics/Crane/admissions.

Financial Aid: Available.

Scholarships: Merit- and need-based available.

Apply by: potsdam.edu.

Contact: Dr. David Heuser, Associate Dean, crane@potsdam.edu.

Syracuse University, Setnor School of Music Syracuse, New York

Student Body: 330 Setnor students, 75 Jazz students (music and non-music majors).

Tuition: \$40,000.

Jazz Degrees: Jazz minor, in conjunction with any music major (Bachelor of Art in Music, Bachelor of Music in Composition, Bachelor of Music in

Education, Bachelor of Music in Music Industry, Bachelor of Music in Performance, Bachelor of Music in Sound Recording Technology) or any non-music major on the Syracuse University campus.

Faculty: John Coggiola, Jeff Welcher, Steve Frank, Jeff Stockham, Mike Dubaniewicz, Joe Columbo, Rick Balestra, Rick Montalbano, Bill DiCosimo, Darryl Pugh, Josh Dekaney.

Alumni: Joyce DiCamillo, Andy Fusco, Billy VanDuzor, Allen Ward.

Jazz Bands: Various instrumental and vocal jazz ensembles and combos.

Auditions: vpa.syr.edu/prospective-students.

Financial Aid: Available to all Syracuse University students, (315) 443-1513.

Scholarships: Available to all Syracuse University students, (315) 443-1513.

Apply by: Early decision, Nov. 15; Regular decision, Jan. 1.

Contact: Amy Mertz (Setnor Admissions); John Coggiola, Colleen Reynolds (Jazz Studies), music@syr.edu.

Temple University Philadelphia, Pennsylvania

Student Body: 750 Boyer College of Music and Dance students.

Tuition: Undergraduate, in-state:

\$15,042, out-of-state: \$25,678.

Jazz Degrees: Bachelor of Music in Jazz Instrumental Performance, Jazz Voice Performance, Jazz Composition/Arranging, Music Education with Jazz Component, Music Therapy with Jazz Component.

Faculty: Terell Stafford, Norm David, Greg Kettinger, Dan Monaghan, Joanna Pascale, Bruce Barth, Mike Frank, Tom Lawton, Josh Richman, Elio Villafranca, Mike Boone, Madison Rast, Craig Ebner, Ed Flanagan, Greg Kettinger.

Alumni: Luke Brandon, Danny Janklow, Joe McDonough, Joanna Pascale.

Jazz Bands: Fusion Ensemble, Jazz Brass Band, Jazz Guitar Ensemble, Jazz Lab Band, Jazz Percussion Ensemble, Jazz Vocal Ensemble, New Music Ensemble by Temple Jazz Composers, Temple Jazz Ensemble, Temple University Big Band, JazzBand Number Three, various small jazz ensembles.

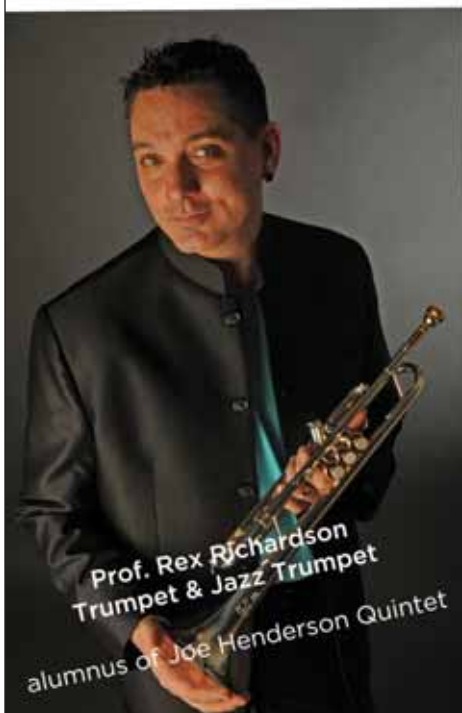
Auditions: temple.edu/boyer/admissions/index.asp.

Financial Aid: Need- and merit-based available. Visit temple.edu/boyer/admissions/index.asp.

Scholarships: Music and academic scholarships available. Visit temple.edu/boyer/admissions/index.asp.

Apply by: March 1.

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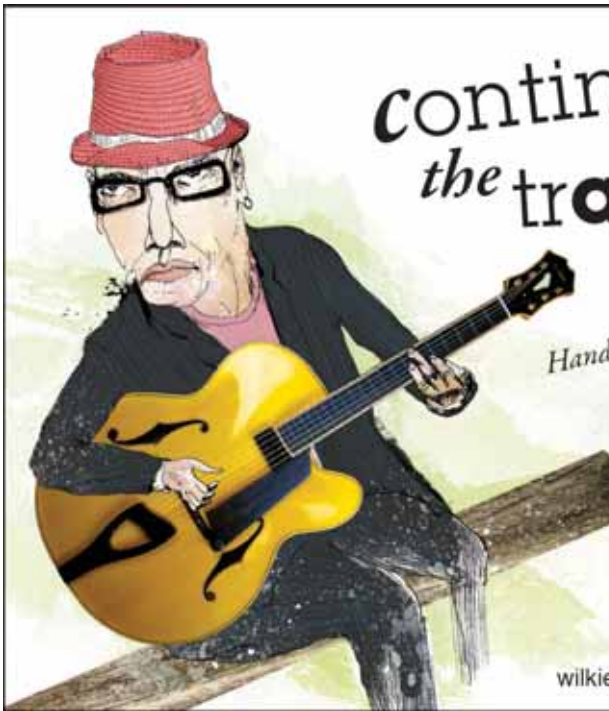
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Towson University
Towson, Maryland

Student Body: 24,000.
Tuition: Undergraduate, in-state: \$3,002, out-of-state: \$8,841.
Jazz Degrees: Bachelor of Music in Jazz/ Commercial Performance and Jazz/Commercial Composition.
Faculty: Dave Ballou, Jim McFalls, Shawn Purcell, Jeff Reed, Frank Russo, Darryl Brenzel, Tim Murphy, Sara Jones, John Dierker, Brian Simms, John Seligman.
Jazz Bands: TU Jazz Orchestra, Jazz Combos, Latin Ensemble, Pop Ensemble, Vocal Jazz Choir, Free Improvisation Ensembles, World Music Ensemble.
Alumni: Drew Gress, Ellery Eskelin.
Auditions: new.towson.edu/music/.
Financial Aid: Mary Ann Criss, mcriss@towson.edu.
Scholarships: Contact Financial Aid, (410) 704-4236; finaid@towson.edu.
Apply by: towson.edu/main/admissions/applynow.asp.
Contact: Dave Ballou, dballou@towson.edu.

University of the Arts
Philadelphia, Pennsylvania

Student Body: 325 in the School of Music.
Tuition: \$38,410.
Jazz Degrees: Bachelor of Music in Jazz Studies in Composition, Diploma in Composition, Bachelor of Music in Jazz Studies: Instrumental Performance, Diploma in Instrumental Performance, Bachelor of Music in Jazz Studies: Vocal Performance, Diploma in Vocal Performance.
Faculty: More than 90 members including Marc Dicciani, Jeff Kern, Micah Jones, Michael Kennedy, Don Glanden, Rob Brosh, Chris Farr, Randy Kapralick, Matt Gallagher, Evan Solot.
Jazz Bands: Z Big Band, Rick Kerber Tribute Big Band.
Auditions: uarts.edu/admissions/college-performing-arts-audition-requirements#music.
Financial Aid: Available. Student Financial Services, (800) 616-ARTS, ext. 6170.
Scholarships: Available. Student Financial Services, (800) 616-ARTS, ext. 6170.
Apply by: Feb. 1 for priority admission.
Contact: Amanda Melczer, Administrative Assistant, (215) 717-6342, amelczer@uarts.edu.



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University of Connecticut Storrs, Connecticut

Student Body: 200 music students, approximately 10 jazz majors.

Tuition: Undergraduate, in-state: \$9,858, out-of-state: \$30,038.

Jazz Degrees: Bachelor of Art with Jazz Studies emphasis.

Faculty: Earl MacDonald, John Mastroianni, Gregg August, Doug Maher, EJ Strickland, Ingrid Jensen, Tim Albright.

Jazz Bands: UCONN Jazz Ensemble (10-piece), Jazz Lab Band (big band), combos.

Alumni: Brian Charette, Bill Longo, Gary Versace.

Auditions: Dec. 6, Jan. 24, Jan. 31, Feb. 7.

Financial Aid: financialaid.uconn.edu.

Scholarships: admissions.uconn.edu/content/scholarships.

Apply by: Jan. 15.

Contact: Earl MacDonald, Director of Jazz Studies, music@uconn.edu.

University of Maine at Augusta Augusta, Maine

Student Body: 5,000 total, 55 in music program.

Tuition: Approximately \$7,500.

Jazz Degrees: Bachelor of Music with four concentrations: Performance, Music Education, Sonic Arts and Composition, Audio Recording; Associate of Science in Jazz and Contemporary Music.

Faculty: Dr. Richard Nelson, William Moseley, David Wells, Steve Grover, Marcia Gallagher, Pam Jenkins, Anita Jerosch, Andres Espinoza, Gary Clancy, Scott Hughes, Matt Fogg, Greg Loughman, Trond Saeverud, Timothy Johnson, Sean Morin, Noah Cole.

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

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, Sonic Explorations.

Auditions: uma.edu/jazz.

Financial Aid: Available. umafa@maine.edu.

Scholarships: Need- and merit-based available. Contact Anita Jerosch, Program Coordinator, anitaann.jerosch@maine.edu.

Apply by: Rolling admissions.

Contact: Anita Jerosch, anitaann.jerosch@maine.edu.

University of Maryland School of Music College Park, Maryland

Student Body: 250 undergrad music students.

Tuition: Undergraduate, in-state: \$9,161, out-of-state: \$28,348.

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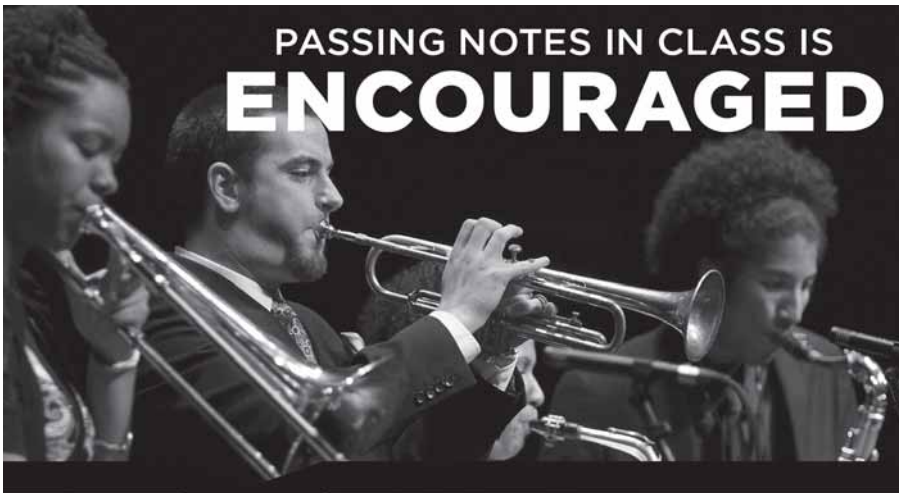
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Jazz Degrees: Bachelor of Music in Jazz, Bachelor of Art in Jazz, Master of Music in Jazz.

Faculty: Approximately 100 total, including Chris Vadala, Chuck Redd, Tom Baldwin.

Jazz Bands: Jazz Ensemble, Jazz Lab Band, Jazz Band and several jazz combos.

Alumni: Steve Fidyk, Jon Ozment, Kevin Pace, Russell Wilson.

Auditions: All students must apply to the School of Music and the University of Maryland. Regular auditions are in January.

Financial Aid: Need-based aid available through the Financial Aid Office.

Scholarships: All students who audition are automatically considered for merit-based scholarship.

Apply by: Nov. 1 for undergraduates; Dec. 1 for graduate students.

Contact: Jenny Lang, (301) 405-8435, musicadmissions@umd.edu.

University of Massachusetts, Amherst
Amherst, Massachusetts

Student Body: 346 music students, 40 jazz majors.

Tuition: Undergraduate, in-state tuition, fees, room and board: \$23,697; out-of-state tuition, fees, room and board: \$38,413.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Composition & Arranging.

Faculty: Jeffrey W. Holmes, Felipe Salles, Catherine Jensen-Hole, Thomas Giampietro, Salvatore Macchia, Bob Ferrier.

Jazz Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Vocal Jazz Ensemble, Jazz Lab Ensembles and numerous chamber groups.

Auditions: Early Action for Spring and Fall: Nov. 22. Regular action for Fall, Jan. 16–17, Feb. 14.

Financial Aid: Contact John Huling, jhuling@music.umass.edu, (413) 545-6048.

Scholarships: Need- and merit-based. Contact John Huling, jhuling@music.umass.edu, (413) 545-6048.

Apply by: Early Action: Nov. 22, Regular Action: Jan. 16–17, Feb. 14.

Contact: Director of Jazz Studies: Professor Jeffrey W. Holmes, jwholmes@music.umass.edu, (413) 545-6046 or (413) 545-2227.

University of Massachusetts at Lowell
Lowell, Massachusetts

Student Body: 16,000 total, 400 music majors.

Tuition: Undergraduate, in-state: \$12,097, out-of-state: \$26,146.



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Jazz Degrees: Bachelor of Music in Sound Recording Technology.

Faculty: 15 full-time, 45 adjunct.

Jazz Bands: 12 including Jazz Rock Big Band, small jazz ensembles, two Jazz Lab Ensembles, Studio Orchestra.

Auditions: Required, visit uml.edu/music.

Financial Aid: uml.edu/financialaid.

Scholarships: Need- and merit-based.

Apply by: Feb. 15.

Contact: Amy Dinsmore, (978) 934-3850, amy_dinsmore@uml.edu.

University of Pittsburgh Pittsburgh, Pennsylvania

Student Body: 28,769.

Tuition: Undergraduate, in-state: \$16,872, out-of-state: \$26,268; Graduate, in-state: \$19,964, out-of-state: \$33,960.

Jazz Degrees: Bachelor of Arts, Master of Arts and Ph.D. with concentration in Jazz Studies.

Faculty: Nathan Davis.

Jazz Bands: Pitt Jazz Ensemble.

Financial Aid: Available.

Scholarships: Available.

Apply by: Rolling admissions.

Contact: music.pitt.edu.

University of Rhode Island Kingston, Rhode Island

Student Body: 160 Music Majors and Minors.

Tuition: Undergraduate, in-state: \$10,878, out-of-state: \$26,444.

Faculty: Jared Sims, Mark Berney, Eric Hofbauer, Dave Zinno, Steve Langone, Joe Parillo.

Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Arts in Jazz Studies, Jazz Minor.

Auditions: Go to uri.edu/music.

Financial Aid: Available. Go to uri.edu/es/students/finance/info.html.

Scholarships: Available. Merit-based.

Apply by: Dec. 1 for University Scholarship Consideration.

Contact: Amy Botello, (401) 874-2431, abotello@mail.uri.edu.

West Chester University of Pennsylvania West Chester, Pennsylvania

Student Body: Approximately 14,000.

Tuition: \$3,300 per semester.

Jazz Degrees: Bachelor of Music in Jazz Performance, Jazz Minor.

Faculty: David Cullen, Chris Hanning, Marc Jacoby, Terry Klinefelter,

Peter Paulsen, Gregory Riley, John Swana.

Jazz Bands: Two big bands, Latin Jazz Ensemble, four combos.

Financial Aid: Available.

Scholarships: Some available.

Apply by: Rolling admissions.

Contact: Nicole Kemp, nkemp@wcupa.edu.

Western Connecticut State University Danbury, Connecticut

Student Body: Approximately 5,000 undergraduates, 215 music majors, 30 jazz majors.

Tuition: Undergraduate, in-state: \$10,461; NE Regional: \$12,761; out-of-state: \$22,196.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Audio and Music Production, Bachelor of Science in Music Education with jazz concentration, Bachelor 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, Chris DeAngelis, Jeff Siegel.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble and 10 jazz combos each semester.

Auditions: Auditions held December through March. Visit wcsu.edu/music.

Financial Aid: Available, contact Melissa Stephens Director of Financial Aid and Student Employment, stephensm@wcsu.edu or wcsufinancialaid@wcsu.edu, (203) 837-8580.

Scholarships: Talent- and need-based, contact Jamie Begian, beginj@wcsu.edu, (203) 837-8637.

Apply by: Dec. 1 for scholarship consideration; March 15 for regular decision.

Contact: Debbie Pontelandolfo and Jamie Begian: pontelandolfod@wcsu.edu, (203) 837-8350; beginj@wcsu.edu, (203) 837-8637.

Westfield State University Westfield, Massachusetts

Student Body: 5,368 students.

Tuition: Undergraduate, in-state: \$970 plus fees; New England Regional Student Program: \$1,455 plus fees; out-of-state/international: \$7,050 plus fees.

Jazz Degrees: Bachelor of Arts in Music with a concentration in Jazz Studies.

Faculty: Dr. Edward Orgill, James Argiro, Dr. Peter Coutsouridis, Ted Levine, Tim Atherton, Steve Sonntag, Jeff Dostal.

Jazz Bands: WSU Big Band, Small Jazz

Ensemble, Vocal Jazz Ensemble.

Auditions: westfield.ma.edu/dept/music/auditioninfo.htm.

Financial Aid: (413) 572-5218, financialaid@westfield.ma.edu.

Scholarships: Available for incoming music majors, or through the College Foundation. Contact Brent Bean, bb@westfield.ma.edu.

Apply by: March 1.

Contact Name: Dr. Karen LaVoie, Chair, (413) 572-5356, klavoie@westfield.ma.edu.

William Paterson University Wayne, New Jersey

Student Body: 65 undergrad jazz majors, 18 graduate students.

Tuition: Undergraduate, in-state (including fees): \$11,918/year; out-of-state (including fees): \$19,458/year; Graduate in-state (including fees): \$11,806/year; out-of-state (including fees): \$18,304/year.

Jazz Degrees: Undergraduate Degrees: Bachelor of Music in Jazz Studies with concentrations in Performance, Sound Engineering Arts, Music Management, Music Education and Jazz/Classical Performance. Graduate Degrees: Master of Music in Jazz Studies with tracks in Performance and Composition/Arranging.

Faculty: David Demsey, Tim Newman, Pete McGuinness, Jim McNeely, Cecil Bridgewater, Harold Mabern, Armen Donelian, Janet Reeves, James Weidman, Vincent Herring, Rich Perry, Gene Bertoncini, Steve LaSpina, Marcus McLaurine, Horacee Arnold, Bill Goodwin, Kevin Norton, John Mosca, Bill Mobley, David Rogers, Nancy Marano, Chico Mendoza.

Alumni: Carl Allen, Bill Stewart, Tyshawn Sorey, Eric Alexander, Tony Malaby.

Jazz Bands: 24 small jazz groups from trios to septets, Jazz Orchestra, Latin Jazz Ensemble, Jazz Vocal Workshop.

Auditions: Online file upload only. Requirements vary per instrument and concentration, visit wpunj.edu/coac/departments/music/audition.

Financial Aid: Available for undergrads. Visit wpunj.edu/admissions or contact (973) 720-2901. Full tuition graduate assistantships available.

Scholarships: For undergrads: Major academic and talent scholarships available; most jazz students receive scholarship awards. Graduates: full tuition graduate assistantships available; 80 percent of grads receive assistantships.

Apply by: Feb. 1, 2015.

Contact: David Demsey, musicadmissions@wpunj.edu; Music Admissions phone: (973) 720-3466; wpunj.edu/coac/departments/music/

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SOUTH

Belmont University

Nashville, Tennessee

- Student Body:** 6,918 total, 685 in the School of Music.
- Tuition:** \$27,380; room and board, \$10,000; total: \$37,380.
- Jazz Degrees:** Commercial Music.
- Faculty:** Anthony Belfiglio, Bruce Bennett, Bruce Dudley, Sandra Dudley, Alex Graham, Jeff Kirk, Kathryn Paradise, Roy Vogt.
- Jazz Bands:** Jazz Band 1, Jazz Band 2, Jazz Small Group 1, Jazz Small Group 2, Bass Ensemble, Jazz Strings, Jazzmin, vocal ensemble.
- Auditions:** Undergraduate, Nov. 8, Jan. 10, Jan. 24, Feb. 7, March 21.
- Financial Aid:** (615) 460-6403.
- Scholarships:** Merit- and need-based available. Contact Belmont's Student Financial Services office at 615-460-6403 or the Office of Admissions at 615-460-6785.
- Apply by:** Priority deadline for major merit scholarship consideration is Dec. 1. Application deadline is July 1.
- Contact:** Maren Bishop, 615-460-6408 or SOMauditions@belmont.edu.

East Carolina University

Greenville, North Carolina

- Student Body:** 27,000 total, 350 in the School of Music, 40 in the jazz program.
- Tuition:** Undergraduate, in-state: \$5,869, out-of-state: \$19,683.
- Jazz Degrees:** Bachelor of Music in Music performance with emphasis in Jazz (Instrumental and Vocal tracks).
- Jazz Bands:** ECU Jazz Ensembles A and B.
- Faculty:** Jeff Bair, Carroll V. Dashiell Jr., Ryan Hansler, Scott Sawyer, Dan Davis.
- Auditions:** School of Music auditions Dec. 6, Jan. 24, Feb. 14, Feb. 28 and March 21. Live audition is strongly recommended. CDs are accepted.
- Financial aid:** ecu.edu/financial.
- Scholarships:** Available. Music scholarships awarded on the basis of performance ability and potential displayed at the time of audition.
- Apply by:** Freshman strongly encouraged to apply to the university by March 1. Transfer students must submit their university admissions materials by April 1. Separate applications with the School of Music and the University Admissions Office are required.



Peter Erskine performs with students at Texas Christian University.

- Visit ecu.edu/admissions.
- Contact:** Christopher Ulffers, Associate Director, (252) 328-6851, ulffersj@ecu.edu.

Florida International University

Miami, Florida

- Student Body:** Approximately 35 jazz majors.
- Tuition:** fiu.edu.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance.
- Faculty:** Gary Campbell, Mike Orta, Jamie Ousley, Rodolfo Zuniga.
- 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.

Florida State University

Tallahassee, Florida

- Student Body:** 40,838 total, more than 1,000 music students.
- Tuition:** Undergraduate, in-state: \$212.09/credit, out-of-state: \$717.64/credit; Graduate, in-state \$477.70/credit, out-of-state: \$1,109.10/credit.
- Jazz Degrees:** Bachelor of Arts in Jazz, Master of Music in Jazz Studies.
- Faculty:** Leon Anderson, William Kennedy, Rodney Jordan, William Peterson, Paul McKee, Scotty Barnhart, Marcus Roberts.
- Alumni:** Marcus Roberts.
- Jazz Bands:** Three full jazz bands, multiple combos.
- Auditions:** January and February. Live auditions preferred.
- Financial Aid:** Available, visit financialaid.fsu.edu

- or call (850) 644-0539.
- Scholarships:** Available, contact musicadmissions@fsu.edu or (850) 644-6102.
- Apply by:** Dec. 1.
- Contact:** Jeff Hoh, (850) 644-6102, musicadmissions@fsu.edu. See music.fsu.edu.

Furman University

Greenville, South Carolina

- Student Body:** 2,600 total, 175 music majors.
- Tuition:** \$44,288.
- Jazz Degrees:** Bachelor of Music in Music Performance, Music Education or Theory/Composition; Bachelor of Art in Music.
- Faculty:** Matt Olson, Steve Watson, Keith Davis, Justin Watt, Ian Brachitta.
- Jazz Bands:** One big band, four combos.
- Auditions:** Audition weekends in January and February.
- Financial Aid:** Available. Contact [Furman Music@furman.edu](mailto:FurmanMusic@furman.edu).
- Scholarships:** Available. Contact [Furman Music@furman.edu](mailto:FurmanMusic@furman.edu).
- Apply by:** Early decision is Nov. 1, early action Nov. 15, regular decision Jan. 15.
- Contact:** Matt Olson, (864) 294-3284; Matt.Olson@furman.edu.

Georgia Regents University

Augusta, Georgia

- Student Body:** 8,995 total.
- Tuition:** Undergraduate, in-state: \$3,276 (including fees); out-of-state: \$9,723 (including fees).
- Jazz Degrees:** Bachelor of Music in Performance.
- Faculty:** Wycliffe Gordon, Robert Foster.
- Jazz Bands:** GRU Jazz Ensemble and GRU Jazz Combo.
- Auditions:** gru.edu/music for upcoming audition dates and times.
- Financial Aid:** gru.edu/financial.
- Scholarships:** Available, merit-based. Contact

Dr. Angela Morgan, (706) 737-1453
or amorgan1@gru.edu.

Apply by: gru.edu/admissions/.

Contact: Dr. Robert Foster, (706) 737-1453,
rfoster@gru.edu.

Georgia State University Atlanta, Georgia

Student Body: 31,000 students; 500 music majors.

Tuition: Undergraduate, in-state: \$4,000,
out-of-state: \$13,000. sfs.gsu.edu/
tuition-fees/what-it-costs/tuition-
and-fees. In-state tuition waivers
are available.

Jazz Degrees: Bachelor of Music in Jazz Studies,
Masters of Music in Jazz Studies.

Faculty: Gordon Vernick, Kevin Bales, Mace
Hibbard, Wes Funderburk, Robert
Dickson, Justin Varnes, Dave
Frackenpohl.

Jazz Bands: Two big bands, eight jazz combos.

Auditions: [http://tiny.cc/
GSUSOM_UGRRequirements](http://tiny.cc/GSUSOM_UGRRequirements).

Financial Aid: tiny.cc/GSUSOM_UGRe.

Scholarships: tiny.cc/GSUSOM_Scholarships.

Apply by: [admissions.gsu.edu/
how-do-i-apply/deadlines/](http://admissions.gsu.edu/how-do-i-apply/deadlines/).

Contact: David Smart, (404) 413-5955,
smart@gsu.edu; or Dr. Gordon
Vernick, (404) 413-5922,
gvernick@gsu.edu.

Jacksonville University Jacksonville, Florida

Student Body: Approximately 3,500.

Tuition: \$31,370.

Jazz Degrees: Bachelor of Art in Music with a
Jazz Emphasis, Bachelor of Music in
Music Performance, Bachelor of
Music in Music Education.

Faculty: John Ricci, Gary Starling, Scott
Giddens, Billy Thornton,
Ricky Kirkland.

Jazz Bands: Three levels of Jazz
Chamber Ensembles.

Auditions: Two contrasting standard forms
and tempos, such as "Billie's
Bounce," "Oleo," "Tune-Up" and
"All The Things You Are."
Performance of melody and
improvisation expected.

Financial Aid: Available. Financial aid office:
(800) 558-3467.

Scholarships: Up to full-tuition discounting
available, merit and talent
combined. (904) 256-7000.

Apply by: Open enrollment.

Contact: John Ricci, (904) 256-7457,
jricci@ju.edu.

Student Body: Undergraduate: 3,010 total,
College of Music & Fine Arts:
641, Jazz Program: 23.

Tuition: Undergraduate in-state/out-of-
state tuition for academic year:
\$35,504, required fees academic
year: \$1,106, room and board
\$12,660.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Gordon Towell, Nick Volz, Tony
Dagradi, Don Vappie, Wayne
Maureau, John Vidacovich, Matt
Lemmler, John Mahoney.

Jazz Bands: Three big bands, four or
five combos.

Auditions: Dec. 6, Jan. 17, Feb. 28.
cmfa.loyno.edu/auditions.

Financial Aid: Available. Email: finaid@loyno.edu,
loyno.edu/financialaid/.

Scholarships: Available. Email: finaid@loyno.edu,
loyno.edu/financialaid/.

Apply by: Rolling, Priority scholarship
date: Dec. 1.

Contact: admit@loyno.edu.

Miami-Dade College, Wolfson Campus Miami, Florida

Student Body: 27,000 students on Wolfson
Campus, 100 music students, 23
jazz students.

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FALL DATE

Friday
Oct. 24, 2014

SPRING DATES

Friday
Jan. 23, 2015

Friday
Feb. 13, 2015

Saturday
Mar. 14, 2015

To be considered for entrance, you
must apply separately to the
University Admissions Department
and to the Music Flagship Program
via a live or taped audition.

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about becoming a music student at
the University of North Florida,
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Lynne Arriale, piano/Director of Small Ensembles
Todd DelGiudice, saxophone
Dr. Marc Dickman, low brass/Director of JE III
Barry Greene, guitar
Danny Gottlieb, drumset
Dr. Clarence Hines, trombone
Dennis Marks, bass/Director of JE II
J.B. Scott, trumpet/Artistic Director GAJS/JE I
Dave Steinmeyer, trombone/Artist in Residence
Dr. William Prince, Professor Emeritus



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- Pat Coil, piano
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- Jim Ferguson, bass/voice
- Lalo Davila, percussion
- Derrek Phillips, drum set

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MTSU School of Music • Box 47 • Murfreesboro, TN 37132 • 615.898.2469 • james.simmons@mtsu.edu



- Tuition:** Undergraduate, in-state: \$1,534.68 for 12 credits, out-of-state: \$6,407.64 for 12 credits.
- Jazz Degrees:** Associate of Arts with an emphasis in Jazz Studies.
- Faculty:** Dr. Michael Di Liddo, Dr. Peter Francis, Rodolfo Zuniga, Rupert Ziawinski, Mike Gerber, Devon Arne, Rick Doll.
- Jazz Bands:** Horace Silver Ensemble, Blue Note Ensemble, Hard Bop Ensemble, Jazz Workshop, Big Band.
- Auditions:** Visit mdc.edu/wolfson.
- Financial Aid:** Available. Call (305) 237-3244.
- Scholarships:** Merit-based fine arts grants available.
- Apply by:** Prospective students should allow two days prior to class beginning for application and registration. Visit mdc.edu/wolfson.
- Contact:** Dr. Michael Di Liddo, (305) 237-3930, mdliddo@mdc.edu. See mdc.edu/wolfson and mdc.edu/main/jazzatwolfsonpresents.

Middle Tennessee State University Murfreesboro, Tennessee

- Student Body:** 24,660 total, 350 music majors, 50-65 jazz program.
- Tuition:** Undergraduate, in-state: \$8,428, out-of-state: \$24,876.
- Jazz Degrees:** Bachelor of Music in Performance, Bachelor of Music in Jazz Studies, Bachelor of Music in Music Industry, Master of Music in Jazz Studies, Music Recording through RIM College of Mass Communications.
- Faculty:** Jamey Simmons, Paul Abrams, Don Aliquo, Pat Coil, Lalo Davila, Cedric Dent, Jim Ferguson, Ashley Kirby, David Loucky, Derrek Phillips.
- Jazz Bands:** Two Jazz ensembles, five to seven combos, Vocal Jazz Ensemble, Salsa Band, Commercial Music Ensemble.
- Auditions:** Jan. 31, Feb. 16 and Feb. 28. Visit mtsumusic.com for info.
- Financial Aid:** Standard University financial aid available. mtsu.edu/financial-aid/undergraduate.php or mtsu.edu/financial-aid/graduate.php.
- Scholarships:** Music scholarship offers based on auditions in the spring, academic awards based on ACT/SAT, high school GPA. Out-of-state scholarships available to highly talented music students.
- Apply by:** Application to the School of Music requires in-person audition by Feb. 28. Application/admission is also required to the university. See deadlines mtsu.edu/how-to-apply/ deadlines.php.
- Contact:** Jamey Simmons, director of jazz studies, james.simmons@mtsu.edu, (615) 898-2724.

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For more info, contact Brian Gorrell, Director of Jazz Studies, at (405) 359-7989 or briangorrell@ucojazzlab.com. **Scholarships Available!** • www.ucojazzlab.com

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txstate.edu/jazzstudies

North Carolina Central University

Durham, North Carolina

Student Body: 6,658 total, 39 Jazz Studies Undergraduates, 21 Jazz Studies Graduate Students.

Tuition: Undergraduate, in-state: \$9,219 per semester with room & board, out-of-state: \$14,296 per semester with room and board; Graduate, in-state: \$2,167 per semester—tuition only, out-of-state \$7,992 per semester—tuition only.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance and Composition.

Faculty: Ira Wiggins, Baron Tymas, Robert Trowers, Ed Paolantonio, Aaron Hill, Thomas Taylor, Albert Strong, Damon Brown, Arnold George, Lenora Zenzalai Helm, Artist-in-Residence Branford Marsalis, Artist-in-Residence Joey Calderazzo.

Jazz Bands: Big Bands I & II, Combos I–IV; Vocal Jazz Combo, Vocal Jazz Ensemble, Guitar Ensemble.

Auditions: Oct. 17, Nov. 16, Feb. 20, March 20, April 17. See Dept. of Music website for requirements.

Financial Aid: Ira Wiggins, Baron Tymas,

(919) 530-7214,
iwiggins@nccu.edu.

Scholarships: Clara Hafler, (919) 530-7651, chafler@nccu.edu.

Applications: Nov. 1, 2014 (Spring 2015 admission); April 1, 2015 (Fall 2015 admission).

Contact: Ira Wiggins, iwiggins@nccu.edu.

Northern Kentucky University

Highland Heights, Kentucky

Student Body: 16,000 students, 140 in music school, 26 in jazz department.

Tuition: Undergraduate, in-state: \$8,376, out-of-state: \$16,464.

Jazz Degrees: Bachelor of Music in Performance with a Jazz Studies Emphasis.

Faculty: William Brian Hogg, John Zappa, Dr. Randy Pennington, Phillip Burkhead, Ted Karas, William Jackson, Dan Dorff, Pablo Benavides, Chris Barrick, Max Gise.

Jazz Bands: Large jazz ensemble, chamber jazz ensemble, four jazz combos, two Latin jazz combos, one vocal jazz ensemble, two r&b combos.

Auditions: Visit artsience.nku.edu/departments/music.

Financial Aid: Academic scholarship info can be found at nku.edu.

Scholarships: Merit-based music scholarships

are awarded through the audition process.

Apply by: July 1.

Contact: William Brian Hogg, (859) 572-5885.

Oklahoma State University

Stillwater, Oklahoma

Student Body: 25,939.

Tuition: Undergraduate, in-state: \$4,425, out-of-state: \$17,010.

Jazz Degrees: Bachelor of Arts in Music, Bachelor of Music in Elective Studies in Business, Bachelor of Music in Performance, Bachelor of Music in Music Education—Instrumental and Vocal.

Faculty: Dr. Ryan Gardner, Paul Compton, Dr. Benjamin Lorenzo, Dr. Jeffrey Loeffert, Dr. Igor Karaca, Todd Malicoate.

Jazz Bands: Two Jazz Ensembles, one Lab Band, two combos, one vocal ensemble.

Alumni: Garth Brooks, Sarah Coburn.

Auditions: Admission auditions for majors take place between January and March 2015. Placement auditions occur in the Fall.

Financial Aid: Available. (405) 744-6604.

Scholarships: Need- and merit-based available. For need and academic scholarship questions, contact Financial Aid. For merit-based music auditions, contact OSU Bands, (405) 744-6135.

Apply by: Priority deadline for scholarships is Feb. 1, 2015. Final consideration for scholarships is July 1, 2015.

Contact: Dr. Ryan Gardner, (405) 744-8991, ryan.gardner@okstate.edu.

Shenandoah Conservatory

Winchester, Virginia

Student Body: 4,003 students.

Tuition: \$28,298.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Music Production and Recording Technology, Bachelor of Music in Music Therapy, Jazz track in Music Education.

Faculty: Alan Baylock, Craig Fraedrich, Matt Niess, Tyler Kuebler, Robert Larson, Rick Whitehead, Alphonso Young, Donovan Stokes.

Jazz Bands: Jazz ensemble, three to five combos.

Auditions: su.edu.

Financial Aid: Available. Contact (540) 665-4538, finaid@su.edu.

Scholarships: Need- and merit-based available.

Apply by: Rolling admissions.

Contact: Robert Larson, (540) 665-4557, rlarson@su.edu.

Jamey Aebersold Jazz Studies Program

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School of Music

Louisville, Kentucky 40292
(502) 852-6907
louisville.edu/music/jazz

Carl Allen, Lynn Arriola, Jerry Bergonzi, Terance Blanchard, Blue Wisp Big Band, Don Braden, Michael Brecker, Randy Brecker, Ray Brown, Dave Brubeck, Gary Burton, Larry Coryell, Paquito D'Rivera, John D'Elia, Art Farmer, John Fadd, Fred Heath, Freddie Hubbard, John Lewis, Curtis Fuller, Hal Galper, Benny Golson, Tim Hagans, Jeff Haney, Cecil Taylor, John Hart, Roy Haynes, Percy Heath, Jimmy Heath, Tootie Heath, Joe Henderson, Conrad Herwig, Ahmad Jamal, Elvin Jones, Pat La Barbera, Joe La Barbera, Dave Liebman, Kevin Mahogany, Frank Mintz, Hank Marr, Dellaayo Marsalis, Wynton Marsalis, Jim McNeely, Marian McPartland, Charles McPherson, Bob Mintzer, James Moody, Thad Mullen, David Newton, Nat "King" Cole, Chris Potter, Marcus Printup, Jimmy Raney, Bill Sharpe, Bill Stewart, Mulgato Miller, Steve Swallow, Bobby Shriver, Lew Soloff, Terrell Stafford, Tana/Field, Dr. Billy Taylor, Clark Terry, Stanley Turrentine, McCoy Tyner, Vanguard Jazz Orchestra, Roland Vazquez, Bobby Watson, Kenny Werner, Phil Woods



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Jazz Faculty

Shelly Berg, *piano, dean*
Martin Bejerano, *piano*
Chuck Bergeron, *bass, ensembles*
Richie Bravo, *percussion, Afro-Cuban*
Donald Coffman, *bass*
John Daversa, *department chair, Frost Concert Jazz Band*
Alberto de la Reguera, *Afro-Cuban, Frost Salsa Orchestra*
John Hart, *guitar, ensembles*
Stephen Guerra, *arranging, composition, Frost Studio Jazz Band*
Gary Keller, *saxophone improvisation*
Rachel Lebon, *voice, vocal health*

Gary Lindsay, *studio jazz writing, composition, technology*

Dante Luciani, *trombone*

Brian Lynch, *trumpet, ensembles*

Nicky Orta, *bass*

Kate Reid, *voice,*

Frost Jazz Vocal 1 Ensemble

Stephen Rucker, *drum set,*

Funk Fusion Ensemble

Daniel Strange, *piano, ear training*

John Yarling, *drums, ensembles*

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Texas Christian University Fort Worth, Texas

Student Body: 300 music majors.
Tuition: \$36,600.
Jazz Degrees: None.
Faculty: Joe Eckert, Joey Carter, Brian West, Tom Burchill, Kyp Green.
Jazz Bands: Two big bands and multiple student combos.
Auditions: Jan. 17, Jan. 31, Feb. 21 and Feb. 28. Visit music.tcu.edu.
Financial Aid: Available. tcu.edu.
Scholarships: Need- and merit-based available.
Apply by: Feb. 15.
Contact: Joe Eckert, Director of Jazz Studies, (817) 257-5576, j.eckert@tcu.edu.

Texas Southern University Houston, Texas

Student Body: More than 9,500.
Tuition cost: Undergraduate (16 hours), in-state: \$3,765.64, out-of-state: \$8,197.64; Graduate (8 hours), in-state: \$2,625, out-of-state: \$4,569.
Jazz Degrees: Bachelor of Arts in Music, Jazz Specialty.
Faculty: Horrace Young, Bert Crossll, Marvin Sparks, Frank Murray, Frank Rodriguez, Bobby Henschen.
Jazz Bands: Jazz Big Band, All-Star Combo, Latin Jazz, Vocal Jazz.
Alumni: The Jazz Crusaders, Ronnie Laws, Kirk Whalum.
Financial Aid: em.tsu.edu/financialaid/.
Scholarships: em.tsu.edu/financialaid/scholarships/.
Apply by: Fall: July 15, Spring: Dec. 15.
Contact: Dr. Jason Oby, (713) 313-7263, oby_jb@tsu.edu.

Texas State University San Marcos, Texas

Student Body: 35,000 total, 750 music majors.
Tuition: \$4,500 for 14 credit hours per semester.
Faculty: Butch Miles, Dr. Russell Haight, Dr. Stephen Hawk, Hank Hehmsoth, Dr. Martin McCain, Russell Scanlon, Dr. Keith Winking, Morris Nelms, Paul Deemer, David Dawson, Dr. Bennett Wood.
Jazz Degrees: Bachelor of Music in Performance—Jazz Concentration; Master of Music, Concentration in Jazz Performance.
Jazz Bands: Big Bands, Jazz Ensemble, Jazz Orchestra, Jazz Lab Band Combo and small groups including jazz trombone ensembles and jazz guitar ensemble.
Auditions: Undergraduate auditions, txstate.edu/jazzstudies/auditions/undergrad-auditions.html. Graduate auditions, txstate.edu/jazzstudies/auditions/grad-auditions.html.
Financial Aid: finaid.txstate.edu/.
Scholarships: Contact Dr. Keith Winking, kw09@txstate.edu.
Apply by: June.
Contact: Dr. Keith Winking, kw09@txstate.edu.

Texas Tech University Lubbock, Texas

Student Body: Approximately 33,000.
Tuition: Undergraduate, in-state: \$7,500.

out-of-state: \$16,000.

Jazz Degrees: Undergraduate Jazz Certificate, Master's in Jazz Performance.

Faculty: More than 50 music faculty.

Alumni: Arlington Julius Jones.

Jazz Bands: Jazz I, Jazz II, combos.

Auditions: music.ttu.edu.

Financial Aid: Contact (806) 742-2270.

Scholarships: Available.

Apply by: Auditions in February.

Contact: music.ttu.edu.

Tulane University New Orleans, Louisiana

Student Body: 6,500 undergraduates.

Tuition: \$46,930.

Jazz Degrees: Bachelor of Fine Art in Jazz Studies, Bachelor of Art in Music, Bachelor of Art in Musical Cultures of the Gulf South.

Faculty: John Dobry, Jim Markway, Jesse McBride, Matt Sakakeeny, Doug Walsh, Delfeayo Marsalis.

Jazz Bands: Big band, five to seven combos.

Auditions: Optional during application process to Tulane, Bachelor of Fine Arts auditions held during sophomore year after participation in the program. Classes, lessons and combo auditions are open to all Tulane students.

Financial Aid: Available. afarrier@tulane.edu.

Scholarships: Merit- and need-based available. Contact afarrier@tulane.edu.

Apply by: Nov. 15 (Early Action, Single Choice Early Action), Jan. 15 (Regular Decision).

Contact: Andrew Farrier, afarrier@tulane.edu.

University of Alabama Tuscaloosa, Alabama

Student Body: More than 350 music majors, 20 Bachelor of Music in Jazz majors, one Master of Music in Arranging major.

Tuition: Undergraduate, in-state: \$12,030 including fees, out-of-state, \$18,905 including fees.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Arranging.

Faculty: Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Jon Whitaker, Eric Yates, Andrew Dewar, Rob Alley, Matt Wiley, Tim Feeney.

Jazz Bands: UA Jazz Ensemble, UA Two O' Clock Jazz Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides, UA Jazz Combo.

Auditions: Call (205) 348-7112, (205) 348-6333; visit jazz.ua.edu, music.ua.edu or music.ua.edu/

departments/jazz-studies/
jazz-audition-info/.

Financial Aid: Available, contact Laurie Smith at (205) 348-7112 or lesmith@music.ua.edu.

Scholarships: Merit-based scholarships available. Contact Laurie Smith at (205) 348-7112 or lesmith@music.ua.edu.

Apply by: Rolling admissions.

Contact: Chris Kozak, ckozak@music.ua.edu, (205) 348-6333.

University of Central Florida Orlando, Florida

Student Body: 60,000 at the university, 400 in the music program, 40 in the jazz program.

Tuition: Undergraduate, in-state: \$3,396/16 credit hours; out-of-state: \$11,982/16 credit hours.

Faculty: Jeff Rupert, Marty Morell, Richard Drexler, Per Danielsson, Bobby Koelble, Michael Wilkinson, Dan Miller. Visiting guest artists: John Almeida, George Weremchuk.

Jazz Degrees: Bachelor in Music in jazz studies, Master of Arts in jazz, Master of Arts in composition.

Jazz Bands: Eight ensembles.

Auditions: Visit music.cah.ucf.edu/admissionauditions.php.

Financial Aid: Available. finaaid.ucf.edu/.

Scholarships: Merit- and need-based available. John Parker, (407) 823-2869.

Apply by: July 15. Recommend making applications starting Oct. 15.

Contact: Jeff Rupert, (407) 823-5411, jeffrupert@ucf.edu.

University of Central Oklahoma Oklahoma City, Oklahoma

Student Body: 80-90 undergrad jazz students, 20-25 graduate jazz students.

Tuition: Undergrad, in-state: \$181.23/hour, out-of-state: \$451.73/hour; Graduate, in-state: \$230.90/hour, out-of-state: \$542/hour.

Jazz Degrees: Bachelor of Art in Performance, minor in jazz studies, Master of Music in Jazz Studies, Performance or Music Production emphasis.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Danny Vaughan, Clint Rohr, David Hardman, Michael Geib, Dennis Borycki, Aaron Tomasko, Ryan Sharp.

Alumni: Sharel Cassity, David Gibson.

Jazz Bands: Jazz Ensembles 1, 2, 3 and 4, Jazz Guitar Ensemble, Chamber Swingers Vocal Jazz Ensemble, Jazz Composers Combo, 5th Street Strutters Dixieland Combo, Conjunto de Jazz Latin Combo, Jazz Repertory Combos 1, 2 and 3.

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Financial Aid: Available. (405) 974-3334.

Scholarships: Available. (405) 359-7989, bgorrell@uco.edu.

Apply by: Aug. 1 for Fall, Dec. 1 for Spring.

Contact: Brian Gorrell, Director of Jazz Studies, ucojazzlab.com, (405) 359-7989, bgorrell@uco.edu.

University of Georgia, Hodgson School of Music Athens, Georgia

Student Body: 34,536 total, 500 music students.

Tuition cost: Undergraduate, in-state: \$10,836, out-of-state: \$29,046.

Faculty: David D'Angelo.

Jazz Degrees: Jazz Minor for non-music majors

Jazz Bands: Two big bands, combos.

Auditions: music.uga.edu.

Financial Aid: osfa.uga.edu/index.html.

Scholarships: admissions.uga.edu/article/scholarships-at-uga.html.

Apply by: Early Action, Oct. 15, Regular Decision, Jan. 15.

Contact: David D'Angelo, ddangelo@uga.edu.

University of Kentucky Lexington, Kentucky

Student Body: 25,000 total.

Tuition: Undergrad, in-state: \$7,500; out-of-state: \$18,000.

Jazz Degrees: No degree, classes only.

Faculty: Miles Osland, Raleigh Dailey.

Jazz Bands: Two jazz bands, four combos.

Financial Aid: Available. Contact Miles Osland, (859) 257-8173.

Scholarships: Merit-based available.

Apply by: Feb. 1.

Contact: Miles Osland, (859) 257-8173.

University of Louisville, Jamey Aebersold Jazz Studies Program Louisville, Kentucky

Student Body: Approximately 24,000.

Tuition: Undergraduate, in-state \$10,237, out-of-state \$24,819/year.

Jazz Degrees: Master of Music in Jazz Performance, Master of Music in Jazz Composition/Arranging, Bachelor of Music in Jazz Performance, Bachelor of Music in Education with a Jazz Track, Bachelor of Music in Music Therapy with a Jazz Track, Bachelor of Art with Jazz Emphasis.

Faculty: John La Barbera, Mike Tracy, Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Craig Wagner, Mike Hyman, Tyrone Wheeler.

Alumni: Delfeayo Marsalis, Jim Lewis.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Repertoire Ensembles (Hard Bop, Contemporary, Brazilian), International Jazz Quartet, five to six combos.

Auditions: Jan. 24, Feb. 14 and Feb. 21.

Financial Aid: louisville.edu/financialaid.

Scholarships: Need-, merit- and talent-based available. louisville.edu/admissions/aid and louisville.edu/music/apply/undergraduate/scholarships, louisville.edu/music/apply/graduate/scholarships.

Apply by: Feb. 15 priority deadline.

Contact: Laura Angermeier, (502) 852-1623, laura.angermeier@louisville.edu.

University of Memphis, Scheidt School of Music Memphis, Tennessee

Student Body: 23,000 total, approximately 700 music students.

Tuition: In-state: \$16,854, room & board: \$9,265, books/supplies: \$1,912, transportation: \$2,305, out-of-state: \$38,726, room & board: \$9,265, books/supplies: \$1,912, transportation: \$2,305.

Jazz Degrees: Bachelor of Music in Jazz Studies (Performance, Composition), Master of Music in Jazz Studies (Performance, Composition).

Faculty: Tim Goodwin, Jack Cooper, Joyce Cobb, David Spencer, John Mueller, Sam Shoup, Joe Restivo, Mike Assad, Tom Lenardo, Gerald Stephens.

Alumni: Mulgrew Miller, James Williams.

Jazz Bands: Two jazz orchestras, 7-10 combos, two vocal jazz groups.

Auditions: memphis.edu/music/future/auditionreq.php.

Financial Aid: memphis.edu/financialaid/.

Scholarships: memphis.edu/scholarships/.

Contact: Dr. Jack T. Cooper, jcooper1@memphis.edu.

University of Miami, Frost School of Music Coral Gables, Florida

Student Body: Approximately 730 music students.

Tuition: Undergraduate: \$43,040 for nine hours; graduate: \$32,220 for nine hours.

Jazz Degrees: Bachelor of Music in Studio Music and Jazz, Master of Music in Jazz Performance, Master of Music in Jazz Pedagogy, Master of Music in Studio Jazz Writing, Doctorate of Musical Arts in Jazz Composition, Doctorate of Musical Arts in Jazz Performance.

Faculty: Shelton Berg, John Daversa, Kate Reid, Don Coffman, Chuck Bergeron, John Hart, Steve Rucker, Martin Bejerano, Dante Luciani, Brian Lynch, Gary Keller, Gary Lindsay.

Alumni: Paul Bollenback, Mark Egan, Danny Gottlieb, Bruce Hornsby, Jonathan Kreisberg.

Jazz Bands: Frost Concert Jazz Band, Studio Jazz Band, Small Jazz Ensembles, Jazz Band II, Jazz Saxophone Ensemble, Jazz Guitar Ensemble, Monk/Mingus Ensemble, Bebop Ensemble, Horace Silver Ensemble, Jazz Vocal Ensembles I, II, III.

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Financial Aid: (305) 284-5212, ofas@miami.edu.
Scholarships: Contact (305) 284-6168, admission.music@miami.edu.
Apply by: Dec. 1.
Contact: Karen Kerr, (305) 284-6168; admission.music@miami.edu.

University of New Orleans New Orleans, Louisiana

Student Body: 7,689 total, 65 jazz students.
Tuition: Undergraduate, in-state: \$6,668, out-of-state: \$19,158.
Jazz Degrees: Bachelor of Arts in Music with Jazz Studies emphasis, Master of Music in Jazz Studies.
Faculty: Steve Masakowski, Ed Petersen, Victor Atkins, Brian Seeger, Leah Chase, Troy Davis, Jason Marsalis, Irvin Mayfield, Cindy Scott, Hank Mackie, Roland Guerin, Neal Caine, Herman Lebeaux.
Jazz Bands: UNO Jazz Orchestra, Jazz Guitar Ensemble, Hot Club Ensemble, Traditional Jazz Ensemble, Jazz Voices, World Beat Ensemble, Jazz Fusion Ensemble.
Auditions: Video audition, see requirements at music.uno.edu/.
Financial Aid: UNO Financial Aid, finaid.uno.edu/.
Scholarships: finaid.uno.edu/.
Apply by: admissions.uno.edu/default.cfm.
Contact: (504) 280-6381.

University of North Carolina at Asheville Asheville, North Carolina

Student Body: 3,700 total.
Tuition: In-state: \$3,120.50, out-of-state: \$10,031.50
Jazz Degrees: Bachelor of Fine Arts in Jazz & Contemporary Music, Bachelor of Science in Music Technology.
Faculty: William Bares, Brian Felix, Melodie G. Galloway, Wayne J. Kirby, Charles McKnight, Matthew Richmond, Charles Jude Weinberg.
Jazz Bands: Jazz Big Band, Jazz Quintet, Antonio Carlos Jobim Ensemble, Saxophone Quintet, Duke Ellington Ensemble, ECM Ensemble, Frank Zappa Ensemble, Horace Silver Ensemble, Beatles Ensemble, Studio 18 Vocal Jazz Ensemble, Thelonious Monk Ensemble, Rhythm & Blues Ensemble, Standards Ensemble, Funk/Fusion Ensemble.
Auditions: Summer/spring/fall applications at music.unca.edu/auditions.
Financial Aid: Available. music.unca.edu.
Scholarships: Available. music.unca.edu.
Apply by: March 1.

Contact: Dr. Brian Felix, (828) 250-2311, bfelix@unca.edu; music.unca.edu.

University of North Carolina at Chapel Hill Chapel Hill, North Carolina

Student Body: More than 30,000 total.
Tuition: Undergraduate, in-state: \$23,416, out-of-state: \$45,806.
Jazz Degrees: Bachelor of Art or Bachelor of Music, Jazz Concentration.
Faculty: Jim Ketch, Stephen Anderson, David Garcia, Juan Alamo, Ed Paolantonio, Dave Finucane, Jason Foureman, Dan Davis, Scott Sawyer.
Jazz Bands: One jazz band, four combos, one Charanga (Latin/Salsa) Ensemble.
Auditions: For scholarship auditions, visit music.unc.edu in January and February; auditions for ensembles in August and January.
Financial Aid: Office of Undergraduate Scholarships and Financial Aid; Department of Music Scholarship Committee (Brent Wissick, Chair).
Scholarships: Two merit-based jazz scholarships. Additional scholarships for instrumentalists and vocalists.
Apply by: Early admission: Oct. 15, regular admit: Dec. 15/Jan. 15.
Contact: Jim Ketch and/or Stephen Anderson, jketch@email.unc.edu; anderssr@email.unc.edu.

University of North Carolina at Greensboro, Miles Davis Jazz Studies Program Greensboro, North Carolina

Student Body: Limited to 27 jazz majors.
Tuition cost: Undergraduate, in-state: \$6,400; out-of-state: \$20,000.
Jazz Degrees: Bachelor of Music in Jazz Performance.
Faculty: Brandon Lee, Chad Eby, John Salmon, Greg Hyslop, Steve Haines, Thomas Taylor.
Jazz Bands: Two large ensembles, six small jazz groups.
Auditions: Auditions Dec. 6, Jan. 24, Feb. 7 and Feb. 28.
Financial Aid: Available. Contact (336) 344-5789.
Scholarships: Merit-based scholarships available. Amanda Hughes, (336) 334-5789.
Apply by: March 1.
Contact: Steve Haines, sjhaines@uncg.edu, (336) 256-0105.

University of North Carolina at Wilmington Wilmington, North Carolina



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Student Body: 100 music majors.

Tuition: Undergraduate, in-state: \$3,172; out-of-state: \$9,240.

Jazz Degrees: Bachelor of Art in Music, Jazz and Commercial Music Option.

Faculty: Frank Bongiorno, Jerald Shynett, Bob Russell, Michael D'Angelo, Andy Whittington, Jason Foureman.

Jazz Bands: Big bands, combos, Jazz Guitar Ensemble.

Auditions: uncw.edu/music/admissions/admissions-audition.html.

Financial Aid: Contact financial aid office, (910) 962-3177 or visit uncw.edu/finaid.

Scholarships: Cape Fear Jazz Scholarships, Department of Music Scholarships.

Apply by: March 24.

Contact: Dr. Frank Bongiorno, (910) 962-3395; bongiorno@uncw.edu; uncw.edu/music.

University of North Florida Jacksonville, Florida

Student Body: 16,252 total.

Tuition: Undergraduate, in-state: \$6,353, out-of-state: \$20,756. For graduate tuition, visit unf.edu/tuition/.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Performance: Jazz Studies Concentration

Faculty: Lynne Arriale, Todd DeGiudice, Marc Dickman, Danny Gottlieb, Barry Greene, Clarence Hines, Dennis Marks, J.B. Scott.

Alumni: Vincent Gardner, Marcus Printup.

Jazz Bands: Three jazz ensembles and a variety of combos.

Auditions: Call the UNF Music Flagship Program office, (904) 620-2960, to schedule an audition. Audition dates can be found at unf.edu/coas/music/Auditions.aspx.

Financial Aid: Apply by Oct. 31. unf.edu/onestop/finaid/.

Scholarships: Merit-based music scholarships are available and awarded by audition only. Apply early and audition for consideration.

Apply by: Applications are reviewed on a rolling basis until June 2015.

Contact: Lois Scott, (904) 620-2960, lscott@unf.edu.

University of North Texas Denton, Texas

Student Body: 250 jazz studies majors.

Tuition: Undergraduate, in-state: \$10,000, out-of-state: \$20,500; Graduate, in-state: \$7,200, out-of-state: \$13,700. Amounts are approximate. For detailed information, visit essc.unt.edu/saucs/tuition-and-fees.html and music.unt.edu/admissions/cost-of-attendance.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Doctor of Musical Arts in Performance with local concentration in Jazz Studies.

Faculty: Professors Jennifer Barnes, Tony Baker, Richard DeRosa, Fred Hamilton, Stefan Karlsson, Brad Leali, John Murphy, Lynn Seaton, Ed Soph, Mike Steinel; Lecturers José Aponte, Rodney Booth, Rosana Eckert, Jay Saunders.

Alumni: Norah Jones, Ari Hoenig, Jeff Coffin, Frank Greene, Tony Scherr, Keith Carlock, Jim Rotondi, Conrad Herwig, Tim Miller, 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. jazz.unt.edu and music.unt.edu.

Financial Aid: Available. jazz.unt.edu and music.unt.edu.

Scholarships: Available: jazz.unt.edu and music.unt.edu. With a UNT scholarship of \$1,000 or more, out-of-state students pay in-state tuition.

Apply by: For full consideration, first Monday in December 2014; applications accepted after that date. music.unt.edu for more information.

Contact: John Murphy, Chair, Division of Jazz Studies, jazz@unt.edu; jazz.unt.edu, (940) 565-3743.

University of South Florida Tampa, Florida

Student Body: 41,344 total, approximately 40 Jazz Studies majors.

Tuition: Undergraduate, in-state: \$5,800, out-of-state: \$14,990.

Jazz Degrees: Bachelor of Music in Jazz

Studies, Master of Music in Jazz Studies with concentrations in Jazz Performance and Jazz Composition.

Faculty: Jack Wilkins, Chuck Owen, Tom Brantley, LaRue Nickelson, Ian Goodman, Dr. Jay Coble, Valerie Gillespie.

Alumni: Corey Christiansen, Barry Greene.

Jazz Bands: Two big bands, numerous combos.

Auditions: Take place in January and February, music.arts.usf.edu.

Financial Aid: music.arts.usf.edu.

Scholarships: music.arts.usf.edu.

Apply by: Jan. 1, final scholarship audition date in February.

Contact: music.arts.usf.edu.

University of Tennessee Knoxville, Tennessee

Student Body: 28,000 total; 450 music majors; 50 jazz majors.

Tuition: Undergraduate, in-state: \$12,011, out-of-state: \$26,061; Graduate, in-state: \$10,944, out-of-state: \$29,432. Visit utk.edu.

Jazz Degrees: Bachelor of Music in Studio Music and Jazz; Master of Music in Jazz Studies.

Faculty: Mark Boling, Donald Brown, Gregory Tardy, Keith Brown, Rusty Holloway, Vance Thompson.

Jazz Bands: 12 small jazz ensembles, big band, studio orchestra.

Auditions: Undergraduate: Feb. 14 and Feb. 21. Register for auditions online. Live audition required. Jazz audition requirements at music.utk.edu/jazz/jazzaudition.html.

Financial Aid: Available. finaid.utk.edu/apply/costs.shtml.

Scholarships: Jerry Coker Endowed Scholarship and other designated jazz scholarships.

Apply by: Dec. 1.

Contact: Lori Thomas Brown, lthoma16@utk.edu.

University of Texas at Arlington Arlington, Texas

Student body: 38,000 total.

Tuition: Approximately \$4,500



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Alumni: Chris Milyo, Christian Parkess, Mike Morrison, Darren Hipp, Ken Edwards, Alan Morrissey, Brian Piper, Caroline Davis, Hashem Assadullahi, Sam Garner.
Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos.
Auditions: uta.edu/music/jazz.
Financial aid: uta.edu.
Scholarships: uta.edu/music/jazz.
Apply by: Accepting applications and auditions through July.
Contact: Tim Ishii, Director of Jazz Studies, (817) 272-1205, tishii@uta.edu; uta.edu/music/jazz.

University of Texas at Austin, Butler School of Music Austin, Texas

Student Body: 620 music students, 35 jazz majors.
Tuition: Undergraduate, in-state: \$5,005, out-of-state: \$17,730; Graduate, in-state: \$4,695, out-of-state: \$8,703.
Faculty: Dennis Dotson, John Fremgen, Andre Hayward, Jeff Hellmer, John Mills, Wayne Salzman II, Bruce Saunders.
Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz Composition, Master of Music in Jazz Performance, Master of Music in Jazz Composition, Doctor of Musical Arts in Jazz Performance, Doctor of Musical Arts in Jazz Composition, Doctor of Musical Arts in Music & Human Learning.
Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble (AIME).
Alumni: Paul McKee, Helen Sung, Mace Hibbard, Hamilton Price, Justin Vasquez, Gabriel Santiago.
Auditions: January 2015
Financial Aid: Merit- and need-based. finaid.utexas.edu.
Scholarships: Merit-based. Graduate Assistantships and Fellowships available. music.utexas.edu.
Apply by: Dec. 1.
Contact: Sarah Borshard, sborshard@austin.utexas.edu.

Virginia Commonwealth University
Richmond, Virginia

Student Body: 25 students.

Tuition: In-state: \$12,000, out-of-state: \$29,500.
Jazz Degrees: Bachelor of Music in Jazz Studies, B.A. Music
Faculty: Victor Dvoskin, Michael Ess, Skip Gailles, Antonio Garcia, Wells Hanley, Darryl Harper, Bryan Hooten, J.C. Kuhl, Tony Martucci, Randall Pharr, Doug Richards, Rex Richardson.
Jazz Bands: Two jazz orchestras, six small jazz ensembles.
Auditions: January and February audition dates are available. Requirements are at jazz.vcu.edu.
Financial Aid: Contact (804) 828-6669.
Scholarships: Contact (804) 828-1167.
Apply by: Dec. 1 for university scholarship; Jan. 15 for other.
Contact: Music Admissions, (804) 828-1167; apply4music@vcu.edu; jazz.vcu.edu.

West Virginia University Morgantown, West Virginia

Student Body: 30,000 total.
Tuition: tuition.wvu.edu/.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Pedagogy.
Faculty: Paul Scea, Craig Fraedrich, Paul Thompson.
Jazz Bands: 10–13 ensembles.
Auditions: In-person or electronically.
Financial Aid: Available.
Scholarships: Merit-based available.
Apply by: Aug. 15.
Contact: Paul Scea, pscea@wvu.edu.

Xavier University of Louisiana New Orleans, Louisiana

Student Body: 3,121.
Tuition: Undergraduate: \$19,100.
Jazz Degrees: None.
Faculty: Dr. Tim R. Turner, Dr. Marcus Ballard, Charles James.
Jazz Bands: Jazz Ensemble, Traditional Jazz Combo, Mainstream Jazz Combo, Fusion Combo.
Auditions: Dr. Tim R. Turner, (504) 520-7597.
Financial Aid: (504) 520-7835 or (877) XAVIERU.
Scholarships: Available upon audition.
Apply by: March 15.
Contact: Dr. Timothy Turner, (504) 520-7597 or (504) 520-6738, kacharbo@xula.edu, tturner5@xula.edu.

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By Matt McCall



PORTFOLIO

PREP | Tips to help high school students prepare for collegiate jazz studies

Students need more than just desire to study at the top jazz schools in the country. For high school students who want to pursue a career as a jazz musician, the time to start preparing for the college audition process was yesterday, and the time to catch up is now.

To be an attractive candidate for admittance, prospective students need to show that they are active jazz musicians who are willing to go the extra mile. Colleges will want to know if a candidate has played gigs, put a band together, joined a community orchestra or participated in statewide events. By the time they apply for college, high school students should already be seasoned performers.

Experts in the field—from high school band directors to the department chairs of celebrated universities—agree that frequently practicing and playing with peers, building a repertoire, working with a private instructor and dropping your ego are important for any young player. Most importantly though, high school students need to learn how to listen carefully and analytically.



"If you don't have a strong ear training background, the question becomes, 'What are you doing?'" said Lee Secard, saxophone instructor and director of jazz studies at the Colburn School in Los Angeles. "That's our paintbrush."

Justin DiCioccio, associate dean of the jazz arts program at Manhattan School of Music in New York City, advises students to do what he calls "practice listening" as a normal part of their practice routine.

"The first time you listen to something, you listen for the overall vibe, the feeling of the music," DiCioccio said. "You do that a few times and then you try to break it down. Listen to the trumpeter and the piano player. Are they assuming their roles? Do you *know* what they are supposed to be doing? If you don't know, then you need to find out. Be inquisitive.

"Every student should do that maybe 45 minutes to an hour a day," DiCioccio added. "Sometimes you can reap more benefits from that as a jazz musician than you can practicing in a room by yourself."

Secard said he routinely has students listen to eight to 10 interpretations of the same composition from various players in order to point out differences in style and approach.

"One of my favorite things to do [in class] is to play the Sonny Rollins blues tune 'Sonnymoon For Two,' which he recorded with a trio twice on the same day. The performances are completely different, so I'm not going to tell students who it is. It's like a Blindfold Test. The fun part for me is when I do that with those particular pieces, everybody thinks one of them is Stan Getz and the other one is Sonny Rollins or something like that. I say, 'Well, no, they're *both* Sonny Rollins,' which goes directly to the point that you have to be in the moment and use that to do the musical creating."

Vocal Jazz Program Director Kathryn Reid at the University of Miami's Frost School of Music says jazz students require a special kind of instructor. "Finding a teacher who will guide [students] in opening up those ears and doing a lot of listening: That's the place start," Reid said. "It's nice to know the classic recordings of all of the major players and the albums that are always referred to in every jazz history book. A teacher

can guide the student on specifically how a style was derived."

Reid said that developing a good relationship with an instructor or band director is one of the most important things a student can do.

Reid stressed that just getting out and playing is equally as important. Students should consider looking for places to play as soon as their freshman and sophomore years of high school, she said, even if their parents have to give them a lift there and back. She added that summer camps and programs at colleges and universities can provide invaluable experiences to young musicians.

John Murphy, chair of jazz studies at the University of North Texas, suggested students should hone their listening skills alongside their peers in high school.

"It's important for students to find a peer group to play with while they are still in high school," he said. "They should be listening actively to learn repertoire and improvisation ideas by ear, not only from notation. It's better to master the basics than to skim over a lot of content in a shallow way. By the basics, I mean things like playing with good time, having an attractive tone and good intonation, and building a small repertoire of standards and originals that you know from memory."

"Practice this music with others—that's the key," DiCioccio emphasized. "You don't practice jazz in a practice room alone. Yes, it's important to practice your technique, and scales and sound individually, but to play this music, you should practice with other people."

Students should go beyond their high school jazz band by auditioning for multiple ensembles, including community orchestras, and try sitting in with local jazz bands. "Students may be afraid to play with older musicians because they think the musicians are too good," DiCioccio said. "But that's what you *want* to do: You want to play with the best musicians you can find because they're gonna kick your butt and really make you work."

So, after teens are actively playing gigs, how do they develop a repertoire? Building and maintaining a repertoire means a lot more than buying a fakebook, says Secard, who firmly

believes in teaching the Colburn ensembles by ear.

"In the room I teach in, we don't use music stands, we don't use written music, and we don't use fakebooks at all," Secard explained. "The fakebook is a great thing for a professional group that needs the instant repertoire where everybody's going to be on the same page, literally, but it was never intended to be a method by which students acquired their repertoire."

Secard said during a class he will pick a recording, go around the room and let the class collaboratively identify the chords and the bass line. In the process of doing that, he says he helps students realize that they can do something they might have found too hard to try.

To give his students an edge among the hoard of talented young players out there, Secard encourages his students to compose.

"There's no difference between the impulse to compose and the impulse to improvise," Secard said. "The most important thing is to equip oneself with the right tools and relax into the moment."

Reid thinks to improve their aural skills and enhance their theory knowledge, every student should look beyond their primary instrument.

"Having an understanding of another instrument gives you another perspective on your own instrument," she said. "It's a really wise idea to have more than one perspective on music and performance."

Experts also warn youngsters to be wary of ego. When young musicians with strong chops start to generate waves of praise, they can lose sight of the collective goal.

"We're all human, we all like to be told that we're great and we all like to hear the applause," Reid said. "From time to time, we run across students who need to be reminded of the *real* reason they're there. It's a privilege to have the opportunity to communicate with another human being on a musical level. That privilege should not be abused. The music is really the focus and the purpose, and the ego has to be kept in check."

Secard encourages his students to aim high. "The way you play, *what* you play, actually is your work," Secard said. "You're making art—every time out, you're making art." **DB**

MIDWEST

Augustana College

Rock Island, Illinois

Student Body: 2,500 students.
Tuition: \$37,256.
Jazz Degrees: Jazz minor.
Faculty: Joe Ott, Steve Grismore, James Dreier.
Jazz Bands: Big band and several combos.
Auditions: There is no audition for admission into the music program or degrees.
Financial Aid: Available.
Scholarships: Available.
Apply by: Rolling.
Contact: Margaret Ellis, margaretelis@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 total, 500 in the College of Musical Arts.
Tuition: Undergraduate, in-state: \$18,850, out-of-state: \$26,158; graduate, in-state: \$9,160, out-of-state: \$14,650.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance. Also offer a jazz minor.
Faculty: bgsu.edu/colleges/music/directory/.
Alumni: Tim Hagans, Rich Perry.
Jazz Bands: Two Lab Bands, small groups formed to accommodate interested students.
Auditions: bgsu.edu/music.
Financial Aid: Available. bgsu.edu/music.
Scholarships: Academic and music scholarships



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Apply by: April 6 (undergraduate).
Contact: David Bixler, Director of Jazz Activities and Assistant Professor of Jazz Saxophone, (419) 372-2181, dbixler@bgsu.edu.

Butler University

Indianapolis, Indiana

Student Body: 4,270 undergraduates, 200 music students.
Tuition: Undergraduate, \$34,750.
Faculty: Matt Pivec, Gary Walters, Sandy Williams, Jesse Wittman, Jon Crabiel, Jared Rodin, Allen Miller, Steve Allee, Kenny Phelps.
Jazz Degrees: Bachelor of Music in Jazz Studies, Jazz Studies Emphasis, Jazz Studies Minor.
Jazz Band: Jazz ensemble, vocal jazz ensemble and several combos.
Auditions: On-campus auditions take place Jan. 23, Jan. 30, Feb. 13, Feb. 20, and Feb. 27. For jazz majors, a classical audition and jazz audition are required. Visit butler.edu/music for audition requirements.
Financial Aid: Available. Contact (317) 940-8200 or finaid@butler.edu.
Scholarships: Merit-based and audition-based scholarships available. Audition award scholarships vary based on performance ability and departmental needs.
Apply by: Early Action: Nov. 1, Regular Decision: Feb. 1.
Contact: Kristin Flodder (317) 940-9065, music@butler.edu.

Student Body: 3,000 total.
Tuition: \$30,000/year.
Jazz Degrees: Bachelor of Music in Jazz Studies; Music Technology; Music Industry; Music Marketing; Master of Music in Music Education emphasis in Jazz Studies (summers-only program).
Faculty: Dr. Lou Fischer, Rob Parton, Stan Smith, Robert Breithaupt, Dr. Michael Cox, Roger Hines.
Jazz Bands: Big Band, Jazz Consort, MIDI Band, Fusion Band, Rock Ensemble, Savoy Nonet, Vanguard Birdland, Beginning Combo.
Financial Aid: capital.edu/finaid/.
Scholarships: capital.edu/scholarships/.
Apply by: Rolling admissions.
Contact: Susanna Mayo, smayo@capital.edu.

Cardinal Stritch University

Milwaukee, Wisconsin

Student Body: 2,799 students.
Tuition: \$23,680.
Jazz Degrees: Bachelor of Arts.
Faculty: Mark Davis.
Jazz Bands: One combo.
Auditions: Required for admission, tests music reading and improvisation ability.
Financial Aid: Available.
Scholarships: Available, merit-based.
Apply by: No application deadline.
Contact: Dennis King, (414) 410-4349, dwking@stritch.edu.

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Columbia College Chicago Chicago, Illinois

Student Body: 650 music students: 200 Contemporary Urban and Popular (CUP) and Jazz majors.

Tuition: \$22,884.

Jazz Degrees: Bachelor of Music, Bachelor of Arts, both in Jazz and CUP (also degrees in Composition, Film Scoring, Music Business).

Faculty: Richard Dunscomb, Scott Hall, Gary Yerkins, Peter Saxe, Martez Rucker, Dan Anderson, Chuck Webb, Frank Donaldson, Tom Hipskind, Diane Delin, Raphael Crawford, Larry Kohut, Scott Burns, Ruben Alvarez.

Alumni: Aaron Koppel, Sarah Marie Young, Larry Bowen, Martez Rucker, Sam Trump, Sam Cerniglia, Jonathan McReynolds.

Jazz Bands: Columbia College Jazz Ensemble; eight Jazz Combos; Vocal Jazz Ensemble; Jazz Guitar Ensemble; Latin Jazz Ensemble; Pop/Jazz Fusion Ensemble; Pop Horn Section; Blues Ensemble; Classical Guitar Ensemble; Gospel Choir; Groove Band; Jazz/Pop Choir; Percussion Ensemble; Pop Orchestra; Pop/Rock Ensemble; R&B Ensemble; Recording and

Performance Ensemble.

Auditions: Auditions are by appointment only, and will be held Nov. 3–7, and also on Feb. 7. Check colum.edu/music for audition guidelines and requirements. Contact mblinn@colum.edu.

Aid: Financial Aid is available. Toll-free consultation line: (866) 705-0200, 8 a.m.–5 p.m., Mon.–Fri. Student Financial Services Lobby: 9 a.m.–5 p.m., Mon.–Fri., Suite 303, 600 S. Michigan Ave., Chicago, IL 60605. Also, use the online Virtual Scholarships. Both need-based and merit-based scholarships are available. Students who apply to and are accepted to Columbia College Chicago are eligible to receive scholarships based upon uploaded samples of their musical work and live audition. Contact mblinn@colum.edu or bberends@colum.edu for details.

Apply by: May 1.

Contact: Mary Blinn, mblinn@colum.edu.

Cuyahoga Community College Cleveland, Ohio

Student Body: 35 full-time Transfer Students.

Tuition: tri-c.edu.

Jazz Degrees: Associate of Arts Degree with transfer/articulation with Berklee College of Music, Boston Demetrius Steinmetz, Paul Samuels.

Faculty: Steve Enos, Ernie Krivda, Dave Sterner, Sam Blakeslee, Joe Hunter, Jackie Warren, Dan Wilson, Brian Kozak.

Alumni: Sean Jones, Jerome Jennings, Dominick Farinacci, Curtis Taylor, Aaron Kleinstub.

Jazz Bands: Jazz Workshop, Pop/Rock, Brazilian, Big Band, Jazz Vocal, Gospel.

Auditions: Contact stephen.enos@tri-c.edu.

Financial Aid: Available.

Scholarships: Available.

Apply by: June 30.

Contact: Steve Enos, Director, Tri-C Jazz Studies Program, stephen.enos@tri-c.edu, (216) 987-4256.

DePaul University Chicago, Illinois

Student Body: 390.

Tuition: \$35,470 undergraduate, \$18,840 graduate, \$14,130 performance certificate.

Faculty: Dana Hall, Bob Lark, Thomas Matta, Dennis Carroll, Ron Perrillo.

Jazz Degrees: Bachelor of Music in Jazz Studies,

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Frank Caruso, piano, combo

Mark Colby, saxophone, combo

Carey Deadman, trumpet

Tom Garling, trombone, combo

Kirk Garrison, trumpet

Gerhard Guter, jazz arranging, jazz history

Ken Haebich, bass, combo

Susan Moninger, vocal ensemble

Mike Pinto, guitar ensemble, guitar, combo

Frank Portolese, guitar, jazz fundamentals, combo

Bob Rummage, drums, combo

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For audition information, contact

Gayle Bisesi at music.admission@elmhurst.edu

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Jazz Bands: Three big bands, 13 combos.

Alumni: Rudresh Mahanthappa, Orbert Davis, Brian Culbertson, Matt Ulery.

Auditions: In-person auditions each weekend in February, music.depaul.edu for more info.

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.

Elmhurst College Elmhurst, Illinois

Student Body: 2,400 total.

Tuition: \$33,700.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Doug Beach, Mark Colby, Tom Garling, Kirk Garrison, Bob Rummage, Frank Portolese,

Mike Pinto, Ken Haebich, Susan Moninger, Gayle Bisesi, Gerhard Guter.

Alumni: Fred Gretsich, Kris Myers, Chris Siebold, William Malpede.

Jazz Bands: Two big bands, 10 combos, two vocal jazz ensembles, two guitar ensembles.

Auditions: Scheduled dates or by appointment.

Financial Aid: Available.

Scholarships: Talent-based available.

Apply by: May 1.

Contact: Gayle Bisesi, (630) 617-3524, gayle.bisesi@elmhurst.edu.



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Jazz Faculty

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Saturday, January 31, 2015

Audition Days:
Monday, November 10, 2014
Monday, January 19, 2015
Saturday, February 14, 2015
Saturday, March 7, 2015



Indiana University Jacobs School of Music Bloomington, Indiana

Student Body: 75 jazz students; 1,600 music students: 850 graduate, 750 undergraduate.

Tuition: Undergraduate, in-state: \$10,208, out-of-state: \$32,350; Graduate, in-state: \$551/credit hour, out-of-state: \$1,651/credit hour, in addition to program fees. Source music.indiana.edu/admissions/tuition/index.shtml.

Jazz Degrees: Bachelor and Master of Music in Jazz Studies, Bachelor of Science in Music/Outside Field. Undergraduate and Graduate minor in Jazz Studies.

Faculty: Jeremy Allen, David Baker, Luke Gillespie, Pat Harbison, Steve Houghton, Darmon Meader, Michael Spiro, Dave Stryker, Joey Tartell, Wayne Wallace, Brent Wallarab, Tom Walsh, Ly Wilder, Steve Zegree.

Alumni: Jamey Aebersold, Eric Alexander, Chris Botti, Randy Brecker, Peter Erskine, John Clayton, Robert Hurst, Shawn Pelton, Jim Beard, Ralph Bowen, Jeff Hamilton, Scott Wendholt, Alan Pasqua.

Jazz Bands: Three big bands; Latin jazz Ensemble; two vocal jazz ensembles, several combos.

Auditions: Three annual audition weekends; recordings accepted by the application deadline. Pre-screening audition may be necessary. Requirements vary per instrument. music.indiana.edu/admissions.

Aid: Available. Contact Office of Student Financial Assistance, indiana.edu/-sfa.

Scholarships: Available. All undergraduate applicants to the Jacobs School of Music are automatically considered for merit-based financial aid based on their audition, portfolio or interview results. Visit music.indiana.edu/admissions/tuition for details. Limited number of merit-based scholarships and

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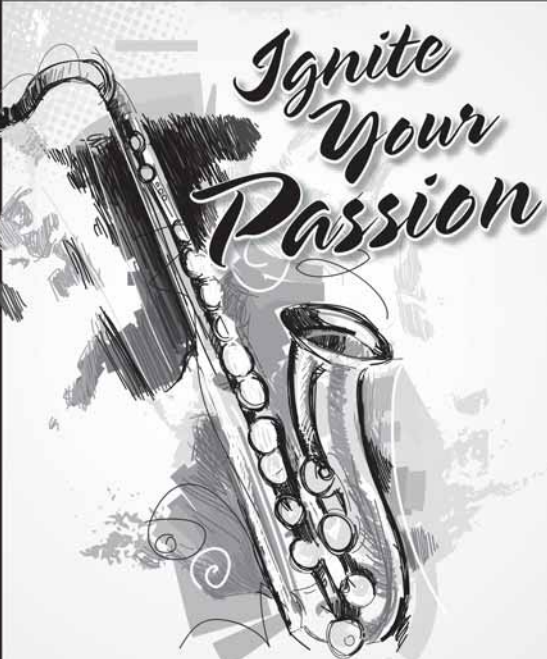
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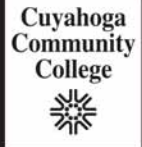
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Apply by: Nov. 1, undergraduate;
Dec. 1, graduate.

Contact: Espen Jensen, Music Admissions, (812) 855-7998, musicadm@indiana.edu; Jazz Studies, (812) 855-7560, jazz@indiana.edu; music.indiana.edu/jazz.

Kansas City Kansas Community College

Kansas City, Kansas

Student Body: 75 jazz majors.

Tuition: Undergraduate, in-state: \$80/credit, out-of-state: \$100/credit.

Jazz Degrees: Associate of Arts in Jazz Studies.

Faculty: Jim Mair, John Stafford, Rod Fleeman, Bram Wijnands, Jurgen Welge, Mike Ning, Steve Molloy, Brett Jackson.

Alumni: Bobby Watson, Lisa Henry, Wayne Hawkins, John Cushon, Chris Hazelton, Nick Rowland.

Jazz Bands: Big Band, Little Big Band, three combos, two jazz choirs.

Audition: Contact Jim Mair, (913) 288-7149, kjazz@kckcc.edu.

Financial Aid: Available.

Scholarships: Full- and half-scholarships available, both need- and merit-based for majors and non-majors.

Apply by: April 15.

Contact: Jim Mair, Director of Jazz Studies, (913) 288-7149, kjazz@kckcc.edu.

Lawrence University

Appleton, Wisconsin

Student Body: 1,425 total.

Tuition: \$40,926.

Jazz Degrees: Bachelor of Music in Performance with Emphasis in Jazz, Bachelor of Music in Theory/Composition with Emphasis in Jazz.

Faculty: Fred Sturm, José Encarnacion, Bill Carrothers, Mark Urness, Patty Darling, Dane Richeson, John Daniel, Nick Keelan, Marty Erickson, Steve Peplin, Janet Planet, Larry Darling.

Alumni: John Harmon, Fred Sturm, Patty Darling, Matt Turner, Kurt Dietrich, John Carlson, Rob Hudson, Bruce Wermuth, Laura Caviani, Matt Buchman, Marty Robinson, Javier Arau, Mary Louise Knutson.

Jazz Bands: Lawrence University Jazz Ensemble, Lawrence Jazz Band, Lawrence Jazz Workshop, six Lawrence Jazz Small Groups, IGLU (Improvisation Group of Lawrence University).

Financial aid: lawrence.edu/info/offices/

financial-aid.
Scholarships: lawrence.edu/admissions/afford/scholarships.
Apply by: lawrence.edu/admissions/apply/conservatory.
Contact: Paris Brown, Director of Conservatory Admissions, phone: (920) 832-6993, fax: (920) 832-6782, paris.d.brown@lawrence.edu.

**McNally Smith
 College of Music
 St. Paul, Minnesota**

Student Body: 600 total.
Tuition: \$24,310.
Jazz Degrees: Master's in Music Performance, Bachelor's in Music Performance, Associate of Applied Science in Music Performance, Music Performance Diploma.
Faculty: Pete Whitman, Scott Agster, Dave Jensen, Charles Lazarus, Randy Sabien, Charlie Christenson, Judy Donaghy, Gordy Knudtson, David Stanoch, Sean Turner, Joe Elliot, Bobby Stanton, Eva Beneke, Jeff Bailey, Adi Yeshaya.
Alumni: Cory Wong, Petar Janjic, Dan Comerchero, Brent Paschke.
Jazz Bands: Contemporary Vocal Ensemble, Fusion Ensemble, X-Tet, Advanced

Jazz, Hornheads, Jazz Beginning, Jazz Two, Jazz Three, New Orleans Brass Band.

Auditions: Audition videos and detailed requirements can be found at mcnallysmith.edu/admissions/auditions.
Financial Aid: Scholarships, grants, student employment available. Contact inancialaid@mcnallysmith.edu.
Scholarships: Merit-based and need-based available. Contact scholarships@mcnallysmith.edu.
Apply by: Feb.1 Priority Application Deadline.
Contact: Matt Edlund, Director of Admissions, (800) 594-9500, admissions@mcnallysmith.edu.

**Michigan State University
 East Lansing, Michigan**

Student Body: 600 total.
Tuition: Undergraduate, in-state: \$13,800, out-of-state: \$35,500.
Jazz Degrees: Bachelor of Music and Master of Music
Faculty: Director Rodney Whitaker, Etienne Charles, Michael Dease, Randy Gelispie, Diego Rivera, Randy Napoleon.
Jazz Bands: Three jazz orchestras, four jazz octets, several jazz combos.

Alumni: William David Brohn, Tage Larsen, Clare Fischer, David Maslanka, Ben Williams.
Auditions: See music.msu.edu/admissions
Financial Aid: Available. admissions@music.msu.edu.
Scholarships: Available. admissions@music.msu.edu.
Apply by: Dec. 1.
Contact: Director of Admissions Benjamin Ebener, (517) 355-2140 or admissions@music.msu.edu.

**Millikin University
 Decatur, Illinois**

Student Body: Approximately 2,300.
Tuition: \$28,644.
Faculty: Randall Reyman, Perry Rask.
Jazz Degrees: Bachelor of Music in Music Business, Commercial Music, Music Education and Performance.
Jazz Bands: Two big bands, five combos.
Auditions: Nov. 11, Jan. 19, Feb. 16, March 6, March 28, April 10.
Financial Aid: millikin.edu/financialaid/Pages/default.aspx.
Scholarships: Merit-based available. Contact the admissions office at Millikin University.
Apply by: June 1.

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Contact: Randall Reyman, (217) 424-6319,
rreyman@millikin.edu.

Minnesota State University Moorhead Moorhead, Minnesota

Student Body: 160 music majors.

Tuition: [mnstate.edu/admissions/
tuitionandfees.aspx](http://mnstate.edu/admissions/tuitionandfees.aspx).

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Dr. Allen Carter, Dr. Michael J.

Krajewski, Dr. Tom Strait, Dr. David
Ferreira, Doug Neill.

Jazz Band: Big Band, Jazz Combos, Vocal
Jazz, Jazz Guitar Ensemble,
Commercial Music Ensemble.

Auditions: Students may audition on campus
(generally in February each year),
or digitally via CD or via
YouTube video.

Financial Aid: mnstate.edu/financialaid/.

Scholarships: [mnstate.edu/financialaid/
scholarships/](http://mnstate.edu/financialaid/scholarships/) or [mnstate.edu/
music/talentscholarships](http://mnstate.edu/music/talentscholarships).

Apply by: mnstate.edu/admissions/.

Contact: Dr. Allen Carter, carter@mnstate.edu,
or Dr. Michael J. Krajewski,
michael.krajewski@mnstate.edu.

North Central College Naperville, Illinois

Student Body: 2,800 undergraduate
and 250 graduate.

Tuition: \$32,433.

Jazz Degrees: Jazz Studies.

Faculty: Jack Mouse, Janice Borla, Joel
Adams, Jim Cox, Art Davis, John
McLean, Mitch Paliga, Bradley
Stirtz, Chris White.

Jazz Bands: Jazz Combo, Chamber Jazz,
Vocal Jazz Ensemble.

Auditions: Vocal and instrumental jazz
auditions. There are programs in
the fall and winter.

Financial Aid: Available. Contact the Office of
Admissions, (630) 637-5800.

Scholarships: Merit- and need-based scholarships
available. Contact the Office of
Admissions, (630) 637-5800.

Apply by: Rolling admission.

Contact: Office of Admission,
admissions@noctrl.edu.

Northern Illinois University DeKalb, Illinois

Student Body: 300 music students.

Tuition: Undergraduate, in-state:
\$11,800, out-of-state: \$21,000.

Faculty: Reggie Thomas, Geof Bradfield,
Art Davis, Tom Garling, Fareed
Haque, Willie Pickens, Marlene
Rosenberg, Kelly Sill, Rodrigo
Villanueva, Robert Chappell,
Rich Holly.

Jazz Degrees: Bachelor of Music in Jazz Studies
Performance, Bachelor of Music
in Music Education, Bachelor of
Music in Jazz Studies Performance,
Master of Music in Jazz Studies.

Jazz Bands: NIU Jazz Ensemble, Jazz Lab Band,
University Jazz Band/6-10
Jazz Combos.

Alumni: Marquis Hill, Greg Ward,
Nicole Mitchell, Rob Parton.

Auditions: Held in February, niu.edu/music.

Financial Aid: Available through NIU Office
of Financial Aid.


Scholarships: Music scholarships are
talent-based.

Apply by: Feb. 21.

Northwestern University Evanston, Illinois

Student body: 620 undergraduate and graduate.

Tuition Cost: \$46,836, not including



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- Faculty:** Victor Goines (coordinator), Carlos Henriquez, Willie Jones III, Jeremy Kahn, Christopher Madsen, Brad Mason, Elliot Mason, John Moulder, Marlene Rosenberg.
- Jazz Bands:** Jazz Orchestra in conjunction with a series of jazz small ensembles/combos.
- Auditions:** All jazz applicants must submit a prescreening video no later than Dec. 1. Final round auditions are held on the Evanston, Illinois, campus of Northwestern University. Visit music.northwestern.edu to view the full list of audition requirements.
- Financial aid:** Undergraduate: Need-based scholarships from Northwestern University, merit-based scholarships available from the Bienen School of Music (based on audition). Graduate: Merit-based scholarships and graduate assistantships available from the Bienen School of Music. Need-based financial aid options available.
- Apply by:** Dec. 1.
- Contact:** Ryan O'Mealey or Marcus Turner, (847) 491-3141, musiclife@northwestern.edu.

Oberlin College Oberlin, Ohio

- Student Body:** 2,400 total, 580 students in the conservatory.
- Tuition:** \$61,788
- Jazz Degrees:** Jazz Performance, Jazz Composition.
- Faculty:** Jay Ashby, Peter Dominguez, Robin Eubanks, Bobby Ferrazza, Jamey Haddad, Billy Hart, Dennis Reynolds, Paul Samuels, Dan Wall.
- Jazz Bands:** Oberlin Jazz Ensemble, Small Jazz Ensembles, PI (Performance and Improvisation) Ensembles.
- Alumni:** Paul Horn, Stanley Cowell, Jon Jang, Ted Baker, Allen Farnham, Lafayette Harris, Ben Jaffe, Theo Croker, James McBride, Michael Mossman, Neal Smith, Jason Jackson, Sullivan Fortner, Kassa Overall, Andy Hunter, Peter Evans, Rafiq Bhatia, Theo Croker.
- Auditions:** Auditions may be recorded or live. Live on-campus auditions require candidates to submit a pre-screening audition recording, due with application. Recorded auditions, pre-screening auditions, and regional auditions are performed with supplied background music. On-campus auditions are performed with small jazz ensembles made up

of current students and with pre-screened prospective students. Required audition repertoire is listed online at oberlin.edu. Upcoming on-campus audition dates: Dec. 5, Feb. 15, Feb. 27. Special note: Regional auditions are not heard in jazz percussion. For more information, email conservatory.admissions@oberlin.edu or call (440) 775-8413.

- Financial Aid:** Need-based aid offered. FAFSA and PROFILE forms required for consideration.
- Contact:** Email financial.aid@oberlin.edu, (800) 693-3173.

The Ohio State University Columbus, Ohio

- Student Body:** 400 undergrads and 200 graduate students in the School of Music. Approximately 35 jazz majors.
- Tuition:** Undergraduate, in-state: \$10,010, out-of-state: \$25,726.
- Jazz Degrees:** Bachelor of Music in Jazz Performance or Jazz Composition.
- Faculty:** William T. McDaniel, Shawn Wallace, Kris Johnson, Jim Masters, Mark Flugge, Andy Woodson, Tim Cummiskey, Jim Rupp, Kristopher Keith.
- Jazz Bands:** Three big bands, six combos.
- Auditions:** All prospective students must be



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accepted to the university and also accepted to the School of Music by successfully completing an in-person audition and passing the Music Achievement Test (MAT).

Financial Aid: sfa.osu.edu.

Scholarships: All prospective students are automatically considered for music scholarships based on audition and Music Achievement Test results. To receive consideration for scholarships, prospective freshmen must audition on or before Feb.14.

Apply by: University Scholarship and early action deadline: Nov. 1; School of Music application deadline: Jan. 30.

Contact: (614) 292-6571, music-ug@osu.edu.

Ohio University Athens, Ohio

Student Body: 250 in School of Music.

Tuition: Approximately \$10,500.

Jazz Degrees: Minor in jazz.

Faculty: Rodger Braun, John Horne, Matthew James, Sean Parsons, Richard Wetzel.

Jazz Bands: Jazz Ensembles I and II, two jazz combos, Jazz Percussion Ensemble.

Auditions: Entrance auditions are in

January and February.
Contact (740) 593-4244.

Financial Aid: ohio.edu/finearts/music.

Scholarships: Jason Smith, smithj10@ohio.edu.

Apply by: Feb. 1.

Contact: Matthew James, (740) 593-4244, jamesm1@ohio.edu.

Roosevelt University, Chicago College of Performing Arts Chicago, Illinois

Student Body: 500 total.

Tuition: \$34,115.

Jazz Degrees: Bachelor of Music in Jazz, Bachelor of Music in Contemporary Music.

Faculty: Victor Garcia, Scott Mason, John Moulder, Jeff Morrow, Jim Trompeter, Paul Wertico. See roosevelt.edu/CCPA.

Jazz Bands: Latin Jazz Ensemble, nonet, New Deal Vocal Ensemble and many combos.

Auditions: Audition repertoire is on our website, roosevelt.edu/CCPA. All applicants are encouraged to perform a live audition in Chicago. Auditions are scheduled from mid-January through the end of February each year. Applicants who are not able to make it to Chicago for an audition may submit their audition online;

contact CCPA for instructions.

Financial Aid: Available.

Scholarships: All admitted applicants, regardless of financial need, are considered for merit scholarships based on their audition and musicianship.

Apply by: Priority application deadline: Jan. 15.

Contact: Patrick Zylka, Assistant Dean for Enrollment and Student Services, (312) 341-6735, music@roosevelt.edu.

Saint Mary's University of Minnesota Winona, Minnesota

Student Body: Approximately 1,200 total undergraduates, 40 music majors.

Tuition: Approximately \$29,790 tuition and fees, \$7,800 room and board.

Jazz Degrees: Bachelor of Music in Music Industry; Music Performance; Music Education.

Faculty: A. Eric Heukeshoven, Dr. John Paulson, Brett Huus, James Knutson, Denny McGuire, Dan Driessen.

Jazz Bands: Jazz Ensemble, Jazz Combo One, Workshop Jazz Combos.

Auditions: February 2015. smumn.edu/music.

Financial Aid: (507) 457-1437.

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Carlos Henriquez, *jazz bass*

Willie Jones III, *jazz drums*

Jeremy Kahn, *jazz piano*

Bradley Mason, *jazz trumpet*

Elliot Mason, *jazz trombone*

John P. Moulder, *jazz guitar*

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Apply by: Rolling admissions.
Contact: A. Eric Heukeshoven, M.S. (Director Jazz Studies & Music Industry), (507) 457-7292, eheukesh@smumn.edu, smumn.edu/music.

Southern Illinois University, Edwardsville

Edwardsville, Illinois

Student Body: 14,000 students.
Tuition: \$4,625.45/semester (in-state), \$9,836.45/semester (out-of-state).
Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Performance (jazz emphasis), Bachelor of Arts in Music (jazz emphasis), Bachelor 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: Contact Rick Haydon, rhaydon@siue.edu.
Financial Aid: Visit siue/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: 3,100 total.
Tuition: \$41,700.
Jazz Degrees: Bachelor of Arts in Music, Bachelor of Music in Performance.
Faculty: Dave Hagedorn, Laura Caviani, Phil Hey.
Alumni: Dan Cavanagh, Ben Baker.
Jazz Bands: Three big bands, combos.
Auditions: wp.stolaf.edu/musicadm/.
Financial Aid: wp.stolaf.edu/financialaid/.
Scholarships: wp.stolaf.edu/musicadm/.
Apply by: Dec. 15.
Contact: Mary Hakes. Music Admissions Coordinator, music@stolaf.edu, (507) 786-3297.

University of Akron

Akron, Ohio

Student Body: 27,000 total.
Tuition: Undergraduate, in-state: \$9,920, out-of-state: \$18,417.
Alumni: Mark Lopeman, Paul Ferguson, Mark Vinci, John Orsini, David Banks, Gary Davis, Paul Klontz, Mike Forfia.

Jazz Degrees: Bachelor of Music, Master of Music in jazz performance.
Faculty: Jack Schantz, Joe Augustine, Bob Fraser, Dean Newton, Rock Wehrmann, Mark Gonder.
Jazz Bands: Two jazz bands, multiple jazz combos.
Auditions: Theory proficiency, piano proficiency, audition on primary instrument.
Financial Aid: uakron.edu/finaid.
Scholarships: uakron.edu/finaid.
Apply by: Rolling basis. Auditions for School of Music Scholarship deadline is Feb. 28.
Contact: Jack Schantz, director of Jazz Studies, (330) 972-6919, jas62@uakron.edu, uakron.edu/music

University of Central Missouri

Warrensburg, Missouri

Student Body: More than 12,000.
Tuition: Undergraduate, in-state: \$213.15/hour, out-of-state: \$426.30/hour; Graduate, in-state: \$276.25/hour, out-of-state: \$552/hour.
Jazz Degrees: Bachelor of Music, Jazz-Commercial Music.
Faculty: David Aaberg, Michael Sekelsky, James Isaac, Robert Lawrence.
Jazz Bands: Two big bands, three or more combos, vocal jazz ensemble.
Auditions: On-campus audition dates: Nov. 14, Feb. 14 and Feb. 16. Other dates available upon request.
Aid: Call (800) 729-2678 or finaid@ucmo.edu.
Scholarships: Available. Contact (660) 543-4530 or visit ucmo.edu/music/future/scholarships.cfm. For academic scholarships, call (800) 729-2678 or finaid@ucmo.edu.
Apply by: Rolling admissions.
Contact: David Aaberg, (660) 543-4909, aaberg@ucmo.edu.

University of Cincinnati College, Conservatory of Music

Cincinnati, Ohio

Student Body: 1,200.
Tuition: Undergraduate, in-state: \$12,206, out-of-state: \$27,540.
Jazz Degrees: Bachelor of Music, Master of Music.
Faculty: Craig Bailey, Scott Belch, Phil DeGreg, Marc Fields, Brent Gallaher, Art Gore, Aaron Jacobs, Dominic Marino, Kim Pensyl, James E. Smith, Rick VanMatre, John Von Ohlen.
Alumni: Rick VanMatre.
Jazz Bands: Jazz Ensemble, Jazz Lab Band,



Photo: Darin Adams

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Financial Aid: ccm.uc.edu/admissions/financialaid.html.

Scholarships: Available. Undergraduate academic and merit-based scholarships. Graduate merit-based scholarships and assistantships.

Apply by: Dec. 1.

Contact: Andrea M. Fitzgerald, maisonar@ucmail.uc.edu, (513) 556-9479 or (513) 556-9478.

University of Illinois at Urbana-Champaign

Urbana-Champaign, Illinois

Student Body: 43,000 total. 800 music students, 400 undergraduate, 400 graduate, 70 in the jazz program.

Tuition: osfa.uiuc.edu.

Jazz Degrees: Bachelor of Music, Bachelor of Music Education with a specialization in Jazz Studies, Master of Music in Jazz Performance, Artist Diploma, Doctorate of Musical Arts in Jazz Performance.

Faculty: Ron Bridgewater, Tito Carrillo, Larry Gray, Joan Hickey, Chip McNeil (division chair), Jim Pugh, Joel Spencer, Chip Stephens, Glenn Wilson.

Alumni: Cecil Bridgewater, Jim McNeely.

Jazz Bands: Four Jazz Bands, 10 Jazz Combos, Jazz Guitar Ensemble, Jazz Saxophone Ensemble, Jazz Trombone Ensemble, Latin Jazz Ensemble, Student-Faculty Jazz Ensemble, and two Vocal Jazz Ensembles.

Auditions: Undergraduate, go.illinois.edu/musicundergrad; Graduate, go.illinois.edu/musicgrad.

Financial Aid: Available. osfa.uiuc.edu.

Scholarships: Need-based and merit-based available. music.illinois.edu/prospective-students/financial-aid.

Apply by: Jan. 2 for Undergraduate, Dec. 1 for Graduate.

Contact: Music Admissions Office, (217) 244-7899, musicadmissions@illinois.edu.

University of Iowa

Iowa City, Iowa

Student Body: 30,000 students.

Tuition: Undergraduate, in-state: \$8,061, out-of-state: \$26,931.

Jazz Degrees: Jazz Emphasis for Bachelor of Music, Jazz Track for Master of Arts in Music.

Faculty: John Rapson, Damani Phillips,

Brent Sandy, Steve Grismore, James Dreier.

Jazz Bands: Three big bands, Latin Jazz Ensemble, World Beat Ensemble, 6–8 combos.

Alumni: David Sanborn, All Jarreau, Chris Merz, John DeSalme, Tony Nalke.

Auditions: Screening by email, on-campus auditions for scholarships and teaching assistants.

Financial Aid: uiowa.edu/financial-aid.

Scholarships: Available. Undergraduate music scholarships determined by audition before March 1. admissions.uiowa.edu/finances/scholarships-first-year-students. Four teaching assistantships are available to students accepted into the Jazz Track of the Master of Art in Music.

Apply by: March 1.

Contact: John Rapson (319) 936-7716, ira-rapson@uiowa.edu.

University of Kansas

Lawrence, Kansas

Student Body: 600 music majors, 15–20 jazz majors.

Tuition: Undergraduate, in-state: \$9,225, out-of-state: \$23,991.

Jazz Degrees: Bachelor of Arts in Jazz Studies, Master of Music in Composition, Jazz Emphasis.

Faculty: Dan Gailey, Matt Otto, Danny Embrey, Jeff Harshbarger, Brandon Draper, Steve Leisring, Michael Davidson, Vince Gnojek.

Alumni: Gary Foster, Ron McCurdy, Bill Bergman, Kerry Marsh, Paul Haar, Jeff Harshbarger.

Jazz Bands: Three big bands, six combos, vocal jazz ensemble.

Auditions: music.ku.edu/applyaudition.

Financial Aid: Available. affordability.ku.edu.

Scholarships: Merit-based scholarships available, Leslie Jabara, LJabara@ku.edu, (785) 864-9751.

Apply by: Priority deadline is Nov. 1, Scholarship application deadline is Feb. 1.

Contact: Dan Gailey, DGailey@ku.edu, (785) 864-4389.

University of Michigan

Ann Arbor, Michigan

Student Body: More than 40,000 total, 1,100 music, theatre and dance students in the school of music, 65 jazz students.

Tuition: Undergrad, in-state: \$26,000, out-of-state: \$53,000; Graduate, in-state: \$38,000, out-of-state: \$58,000.

Jazz Degrees: Bachelor of Fine Arts in Jazz Studies, Bachelor of Fine Arts

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Faculty: Benny Green, Robert Hurst, Andrew Bishop, Michael Gould, Dennis Wilson, Ed Sarath, Ellen Rowe, Bill Lucas.

Alumni: Gerald Cleaver, Sachal Vasandani, David Cook, Randy Napoleon, Bob James, Jeremy Kittel, Jason Roebke, Jason Stein, Matt Buchman, Tomek Miernowski.

Jazz Bands: Three Jazz Ensembles, Seven Combos, Latin Jazz Ensemble, Creative Arts Orchestra, Digital Music Ensemble, Gamelan Orchestra.

Auditions: music.umich.edu/prospective_students/admissions/ug/auditions.

Financial Aid: Available. Contact Laura Hoffman, Dean of Admissions, lauras@umich.edu.

Scholarships: Both need- and merit-based scholarships available. Contact Laura Hoffman, Dean of Admissions, lauras@umich.edu.

Apply by: Dec. 1.

Contact: Thomas Crespo, crespotr@umich.edu.

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University of Missouri at Columbia

Columbia, Missouri

Student Body: 34,748 total, approximately 100 jazz students.

Tuition: Undergraduate, 14 hours in-state: \$10,286, 14 hours out-of-state: \$24,312; Graduate, 8 hours in-state: \$6,548, 8 hours out-of-state: \$15,554.

Jazz Degrees: Master of Music in Jazz Performance and Pedagogy, Graduate Certificate in Jazz Studies, Certificate in Jazz Studies, Minor in Jazz Studies.

Faculty: Arthur White, Tom Andes, Allen Beeson, Kevin Gianino, Sean Hennessy, Kevin Hennessy, Michael Budds.

Alumni: Allen Beeson, Mike Metheny, Tim Aubuchon, Jim Widner.

Jazz Bands: Concert Jazz Band, Studio Jazz Band, Creative improvisation Ensemble, 10 Combos.

Auditions: music.missouri.edu for further information.

Financial Aid: financialaid.missouri.edu.

Scholarships: financialaid.missouri.edu.

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Contact: John Slish, (573) 882-4471, music@missouri.edu.

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 Graduate application deadline: January 15, 2015
 Graduate audition dates: February 13 and 14, 2015

University of Missouri, Kansas City Kansas City, Missouri

Student Body: 500 Conservatory majors.

Tuition: Undergraduate, in-state: \$10,000, out-of-state: \$23,000. Amounts are approximate.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Arts in Music with a concentration in jazz.

Faculty: Eight, including Bobby Watson, Dan Thomas.

Jazz Bands: Two big bands, multiple combos.

Auditions: See conservatory.umkc.edu.

Financial Aid: Federal and State aid is available based on need.

Scholarships: Conservatory Merit Awards, competitive awards based on talent.

Apply by: Dec. 1.

Contact: Dr. James Elswick, admissions@umkc.edu.

University of Nebraska – Lincoln, Glenn Korff School of Music Lincoln, Nebraska

Student body: 350 students.

Tuition: Undergraduate, in-state: \$216/hour, out-of-state: \$660/hour; Graduate, in-state: \$285/hour, out-of-state: \$791/hour.

Jazz Degrees: Master of Music, Doctorate of Musical Arts in Jazz Studies with performance or composition emphases.

Faculty: Paul Haar, Peter Bouffard, Anthony Bushard, Hans Sturm, Dave Hall, Tom Larson, Damon Lee, Eric Richards, Darryl White.

Alumni: Laurie Frink, Matt Wallace, Victor Lewis, Peter Bouffard, Bob Krueger.

Jazz Bands: Jazz Combos, Graduate Jazz Combos, UNL Jazz Orchestra, UNL Big Band.

Auditions: Undergraduate: Jan. 23, Jan. 24, Feb. 20 and Feb. 21; Graduate: Feb. 13 and Feb. 14.

Financial Aid: Scholarships, Admissions: Janet Sievert, (402) 472-6830, jsievert1@unl.edu.

Apply by: Undergraduate, in-state: Jan. 15; out-of-state: May 1; Graduate: Jan. 15.

Contact: Paul Haar, Director of Jazz Studies, (402) 472-5672, phaar2@unl.edu.

University of Nebraska at Omaha Omaha, Nebraska

Student Body: 15,000.

Tuition: unomaha.edu.

Jazz Degrees: Bachelor of Arts with Jazz Concentration.

Faculty: Peter Madsen, Dana Murray, Andy Hall, Darren Pettit, Jason Johnson, Jeff Scheffler, Mark Misfeldt.

Alumni: Karrin Allyson.

Jazz Bands: Two big bands and four jazz combos.

Auditions: unomaha.edu/music/audition.php

Financial Aid: Available. Contact Peter Madsen, petermadsen@unomaha.edu.

Scholarships: Available. Contact Peter Madsen, petermadsen@unomaha.edu.

Apply by: Music scholarship applications due March 1.

Contact: Peter Madsen, petermadsen@unomaha.edu.

University of Northern Iowa Cedar Falls, Iowa

Student Body: Approximately 12,000, approximately 300 music students.

Tuition: Undergraduate, in-state: \$6,648, out-of-state: \$16,546; Graduate, in-state: \$7,912, out-of-state: \$17,906.

Jazz Degrees: Master of Music in Jazz Pedagogy, Bachelor of Art in Jazz Studies specialization, Bachelor of Music in Music Education with a Jazz Studies specialization, music minor in Jazz Studies.

Faculty: Christopher Merz (Director of Jazz Studies), Dr. Robert Washut, Dr. Anthony Williams, Robert Dunn, Tommy Giampietro.

Alumni: Paul McKee, Dave Lisik, Tommy Giampietro, JC Sanford, James Miller.

Jazz Bands: Three big bands, five to seven combos.

Auditions: uni.edu/music/prospective_students/index.html.

Financial Aid: uni.edu/finaid/.

Scholarships: Need- and merit-based scholarships are available. Contact Alan Schmitz, alan.schmitz@uni.edu.

Apply by: Call Admissions, (319) 273-2281.


Contact Name: Christopher Merz, (319) 273-3077, merz@uni.edu.

University of Toledo Toledo, Ohio

Student Body: 35 Jazz majors/minors.

Tuition: Undergraduate, in-state: \$10,300, out-of-state: \$15,300.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Jazz Studies



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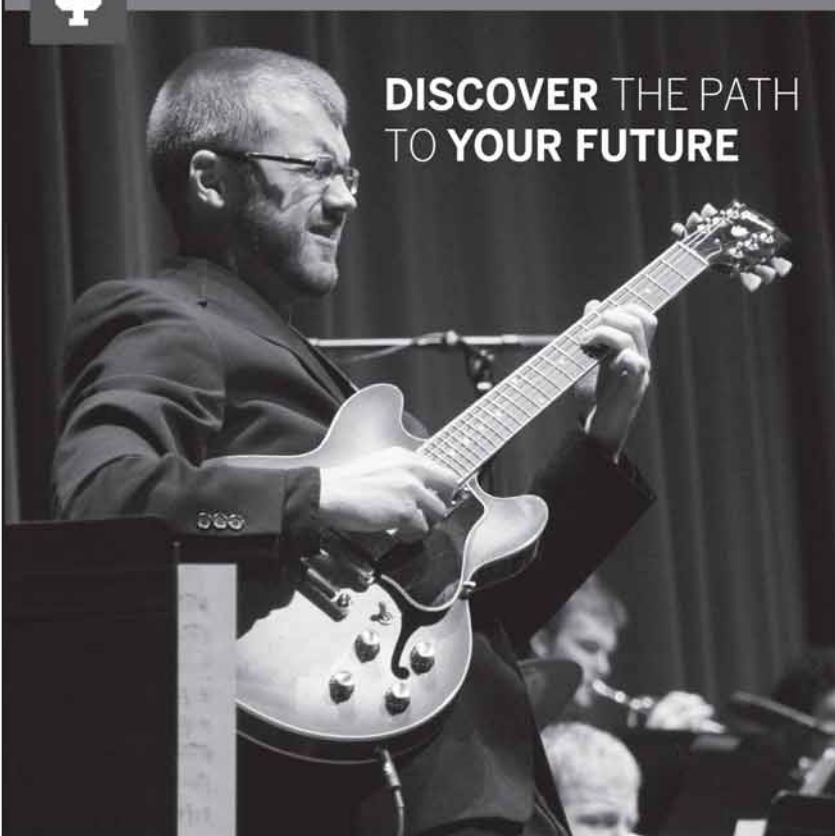
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- Jazz Bands:** Jazz Ensemble, Jazz GuitaKistra, Latin Jazz Ensemble, Combos.
- Auditions:** On official audition days or scheduled anytime.
- Financial Aid:** Available. In-state tuition for qualified students.
- Scholarships:** Available. Merit-based by audition.
- Apply by:** Open enrollment.
- Contact:** Gunnar Mossblad, jazz@utoledo.edu.

University of Wisconsin at Eau Claire Eau Claire, Wisconsin

- Student Body:** 10,902 total.
- Tuition:** Undergraduate, in-state: \$8750, out-of-state: \$16,322.
- Jazz Degrees:** Jazz Emphasis.
- Faculty:** Robert Baca, Jeff Crowell, Michael Shults, Phil Ostrander, Richard Johnson, Jeremy Boettcher, Jerry Young.
- Jazz Bands:** Five big bands, multiple combos.
- Alumni:** Jamey Simmons, Kyle Newmaster, Greg Keel, Alan Johnson, Jeremy Miloszewicz, Dan Urness, Larry Lelli, Andy Classen, Paul Stodolka, John Raymond, Steve Kriesel, Andrew Neesley, Ben Dobay, Jesse Stacken, Kevin Kjos.
- Auditions:** uwec.edu/Mus-The/jazzstudies/aboutjazz.htm.
- Financial Aid:** Available. uwec.edu/finaid/.
- Scholarships:** Music and University Scholarships.
- Apply by:** March 1.
- Contact:** Nicole Akright, (715) 836-4954, akrighnr@uwec.edu.

University of Wisconsin at Green Bay Green Bay, Wisconsin

- Student Body:** 6,667 total, 20–30 jazz students and approximately 100 music majors.
- Tuition:** Undergraduate, in-state: \$7,758 (including fees), out-of-state: \$15,330 (including fees).
- Jazz Degrees:** Bachelor of Arts with Jazz Emphasis.
- Faculty:** John Salerno, Adam Gaines, Christine Salerno, Stefan Hall, 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-reading, jazz scales, prepared excerpts.

Financial Aid: Available, contact (920) 465-2075, finaids@uwgb.edu.

Scholarships: Available, determined when applicant auditions for admission into music program.

Apply by: May 15.

Contact: Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin at Madison Madison, Wisconsin

Student Body: 42,000 total.

Tuition: Undergraduate, Wisconsin resident: \$10,609, Minnesota resident: \$13,862, out-of-state: \$26,863.

Faculty: 48 full-time music faculty including Johannes Wallmann, Richard Davis, Les Thimmig. New jazz faculty TBA.

Jazz Degrees: Bachelor of Music in Jazz Studies; Bachelor of Arts in Jazz Studies; Jazz Minor in D.M.A. and Ph.D. Music degrees.

Jazz Bands: UW Jazz Orchestra, Blue Note Ensemble, Contemporary Jazz, Black Music Ensemble, Jazz Composers Septet, Latin Jazz Ensemble.

Alumni: Chris Washburne, Dave Cooper, Tim Whalen, Hans Sturm, Jackie Allen, Peter Dominguez.

Auditions: Nov. 22, Jan. 31, Feb. 28. Info at music.wisc.edu.

Financial Aid: finaid.wisc.edu.

Scholarships: Merit-based scholarships available, info at music.wisc.edu/undergrad/scholarships.

Apply by: Oct. 31, Dec. 31, Jan. 31. Visit music.wisc.edu for more information.

Contact: Johannes Wallmann, Director of Jazz Studies, (917) 992-9101, jazz@music.wisc.edu.

University of Wisconsin at Milwaukee Milwaukee, Wisconsin

Student Body: 300 undergraduate music students.

Tuition: Undergraduate, Wisconsin resident: \$9,438, Minnesota resident: \$13,068, out-of-state: \$19,166.

Jazz Degrees: Bachelor 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

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Auditions: Five auditions annually.

Financial Aid: uwm.edu.

Scholarships: Scholarship information given at time of audition.

Apply by: uwm.edu.

Contact: Curt Hanrahan, hanraha6@uwm.edu (winds), Steve Nelson-Raney, snraney@uwm.edu (rhythm).

University of Wisconsin at Oshkosh

Oshkosh, Wisconsin

Student Body: 14,000 total, 200 music students, about 70 involved in jazz activities.

Tuition: Undergraduate, in-state: \$7,360, out-of-state: \$14,934. Amounts are approximate.

Jazz Degrees: None.

Faculty: Marty Robinson, Andy Sachen, Rob McWilliams, Alison Shaw, Eric Barnum, Drew Whiting.

Jazz Bands: Two large jazz ensembles, three to five jazz small groups, vocal jazz choir.

Financial Aid: (920) 424-3377.

Scholarships: Merit-based music scholarships, (920) 424-4224.

Apply by: Feb. 1.

Contact: Marty Robinson, (920) 424-4224.

Wayne State University

Detroit, Michigan

Student Body: Approximately 300.

Tuition: reg.wayne.edu/students/tuition-info.php.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance.

Faculty: Christopher Collins, Russell Miller, Steven Carryer, Paul Keller, Ronald Kischuk.

Jazz Bands: Jazz Big Band I, II and III, Jazztet, Combos, Jazz Guitar Ensemble I, II and III.

Auditions: Nov. 8, Feb. 7, March 7.

Financial Aid: Available. finaid.wayne.edu.

Scholarships: Merit-based available. wayne.edu/scholarships/.

Apply by: Feb. 29 for talent-based award consideration.

Contact: Danny DeRose, danny.derose@wayne.edu.

Webster University

St. Louis, Missouri

Student Body: 3,002 total.

Tuition: \$24,500.

Jazz Degrees: Bachelor of Music: Jazz Studies in Performance, Bachelor of Music: Jazz Studies with an Emphasis in Music Technology, Master of Music in Jazz Performance, Master of Arts with a Jazz Studies Emphasis.

Faculty: Paul DeMarinis, Steve Schenkel, Kim Portnoy and 13 adjunct teachers in the jazz area.

Alumni: Chris Cheek, Steve Kirby, Chris Walters, Joe McBride.

Jazz Bands: 10 combos, Webster Jazz Collective, Webster Jazz Singers.

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Auditions: Students should prepare three tunes of a contrasting nature including a blues, a ballad and a jazz standard.

Financial Aid: Available. Office of Admissions, (314) 246-7800, (800) 753-6765, admit@webster.edu.

Scholarships: Merit- and need-based scholarships available; endowed jazz scholarships: TKT, Suzy Shepard, and Donald O. Davis; contact Dr. Jeffrey Carter, jeffreycarter67@webster.edu.

Apply by: April 1.

Contact: Paul DeMarinis, (314) 968-7039, demaripa@webster.edu.

Western Illinois University

Macomb, Illinois

Student Body: 9,873 undergraduates, 1,843 graduates.

Tuition: Undergraduate: \$280.17/hour; graduate: \$308.96/hour.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies in Performance and Composition, jazz minor.

Faculty: John B. Cooper, Kevin Nichols, Matt Thomas, Alyssa Yeager, Nina Blaszk, Mike Fansler.

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. 7, Jan. 11, Feb. 8 and Feb. 17. wiu.edu/cofac/music/

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Financial Aid: admission.info.php. Contact Yvonne Oliver, YL-Oliver@wiu.edu.

Scholarships: Merit and need-based scholarships. Contact the Scholarship Office at (309) 298-1823.

Apply by: March 15, otherwise auditions are heard by appointment.

Contact: Yvonne Oliver, (309) 298-1087, YL-Oliver@wiu.edu.

Apply by: Undergraduate, Feb. 22; Graduate, March 15.

Contact: Undergraduate, Julie Nemire, julie.nemire@wmich.edu; Graduate, Bradley Wong, bradley.wong@wmich.edu, (269) 387-4672.

Western Michigan University
Kalamazoo, Michigan

Student Body: 80 Jazz; 450 School of Music.

Tuition: Undergraduate, in-state: \$9,000, out-of-state: \$22,000.

Faculty: Tom Knific, Andrew Rathbun, Jeremy Siskind, Greg Jasperse, Edward Simon, Keith Hall, Scott Cowan, Peter Eldridge.

Jazz Degrees: Bachelor of Music in Jazz Studies, Masters of Music in Performance and Jazz Studies, Artist Diploma.

Jazz Bands: Two big bands, octet, jazz vocal ensembles (Gold Company; Gold Company II, GC Sextet), Latin ensemble, numerous combos.

Alumni: Xavier Davis, Quincy Davis, Kate Reid, Jennifer Barnes, Greg Jasperse, Andre Mika, Lyman Medeiros.

Auditions: wmich.edu/jazz/audition-information/.

Financial Aid: Julie Nemire, julie.nemire@wmich.edu.

Scholarships: Available. Need- and merit-based available. Julie Nemire, julie.nemire@wmich.edu.

Youngstown State University
Dana School of Music
Youngstown, Ohio

Student Body: 13,000 total.

Tuition: Undergraduate, in-state: \$8,087, out-of-state: \$14,087.

Jazz Degrees: Bachelor of Music in Performance with a jazz emphasis, Bachelor of Music with a recording emphasis, Bachelor of Music in Education, Master of Music in Jazz Studies.

Faculty: Alton Merrell, David Morgan, Kent Engelhardt, Glenn Schaft, Dave Kana, Sam Blakeslee.

Alumni: Sean Jones, James Weidman, Harold Danko, Ralph Lalama, Glenn Wilson, Melissa Slocum, Jeff Bush, Jason Rigby.

Jazz Bands: Three jazz ensembles, four to five jazz combos.

Auditions: Email for information.

Financial Aid: Contact Sue Davis, enroll@ysu.edu.

Scholarships: Tony Leonardi Jazz Scholarship, Senator Harry Meshel Scholarship in Jazz, Robert E. Bulkley Memorial Scholarship, other music scholarships available, email kjengelhardt@ysu.edu for info.

Apply by: Open admission.

Contact: Kent Engelhardt, kjengelhardt@ysu.edu.

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PSU EXPANDS HORIZONS

With its forward-looking public transit, platoon of hip food trucks and laid-back vibe, Portland, Oregon, has become a symbol of West Coast cool. It should be no surprise, then, to learn that jazz education is a big part of the city's cultural mosaic, unconstrained by campus boundaries.

“As an urban university, Portland State University has an amazing connection to the city,” said Darrell Grant, director of PSU's Leroy Vinnegar Jazz Institute and associate professor of jazz studies and piano. “It's part of the history and heritage of this place, and the jazz program is truly reflective of Portland's individuality.”

Grant has been at PSU for 17 years, so one would assume that he feels completely at home there. But pianist-keyboardist George Colligan, who coordinates the jazz program, is a relative newcomer.

“There is a lot of energy in this city and, thanks to the TV show *Portlandia* and an endless stream of newspaper articles about how cool the place is, there's a steady influx of young people,” Colligan said.

Colligan noted that the reasonable cost of living and the easy coexistence of urban and rural lifestyles in Portland are potent lures for people seeking an alternative to large cities like New York City and Chicago.

Another recent transplant is Don Lucoff, the veteran publicist who left his primary base in Philadelphia to take over PDX Jazz and the Portland Jazz Festival from co-founder Bill Royston in 2011, following several years of working with the event. He echoed the belief that the city's jazz scene, and PSU's role in it, is on the rise.

"The festival's growth reflects the vibrant scene that exists here," he said. "A lot of very good players are coming out of PSU, and they're fitting into the scene and playing at a high level. The jazz program's reputation is definitely growing."

Under the long-term directorship of bassist Charley Gray, who joined the faculty in 1988, PSU's jazz program grew steadily, landing in the spotlight when bassist-vocalist Esperanza Spalding—who attended the program when she was 16—became a big star.

The program offers undergraduate and graduate music degrees in jazz studies and an undergraduate minor in jazz studies. In 2012, PSU became just the third West Coast college to introduce a jazz performance degree with an emphasis on voice.

Colligan said that one of the things that sets the program apart is the breadth of its scope: "It's a jazz-focused program, but we're open to other styles too, so, especially in the vocal area. We'll get a lot of students who come from a rock or hip-hop background and want to expand their horizons. Our philosophy is that jazz opens you up to other genres."

"We get a lot of transfers from other schools, mature students and veterans," added Grant. "So, these people are mixing with kids right out of high school, and they're sharing wisdom. On the bandstand, I think that reflects the real world."

"That range of ages also accounts for our students being a little more serious about the business of playing than you find at some colleges," said Colligan. "There are fewer distractions here."

While the distractions may be limited, opportunities for playing off campus abound. Colligan and his fellow faculty members lead ensembles that include students, and PSU-based groups are now being called on to perform at functions around the calendar and throughout the city.

"My belief is that you have to give students a chance to play, to be heard out in the broader community," said Colligan. "Once you graduate and become a professional musician, you realize that having a degree is not as important as having had the chance to play and make connections that a good music school can provide. Portland provides a great setting for that, because while the scene is competitive, it's not insurmountably competitive like New York City."

One of the highest-profile venues for exposing students to a broad audience has been the Portland Jazz Festival, which Royston shrewdly scheduled for February—aligned with Black History Month and traditionally a slow time for tourism in the Pacific Northwest. For the past four years, the festival has included PDX Jazz Student Stage, an opportunity to showcase PSU students and others from the region.

"Since Don has been at the festival, it has



really risen to a level where it's comparable to some of the European festivals," said Colligan. "Our jazz program really benefits from the great infrastructure and community support the festival has built."

In 2015, the festival's 12th year, PSU and PDX Jazz will collaborate on a new venture called the Jazz Forward Competition, an annual program that organizer Jeff Baker, a PSU jazz vocal instructor, hopes will rival regional student competitions like Monterey's Next Generation Jazz Festival and the Reno Jazz Festival.

Baker, whose students have won DownBeat Student Music Awards and competed in the Next Generation program, said, "I think we can have a real impact for high school students in the Northwest, and generate both publicity and new scholarship money for PSU's jazz program."

"It's something we've been thinking about for awhile," said Grant, "but Jeff really made it happen. It's a natural extension of the Student Stage program."

"With Student Stage, we've really kind of maxed out on bands from here and Seattle," said Lucoff. "The idea of moving into a competition that has the potential to attract entrants from a wider area was a great fit for us, and it will further solidify our relationship with PSU and reinforce our approach to cultural tourism."

Students will compete for \$1,000 prizes in five areas—vocal soloist, vocal ensemble, jazz combo, instrumental soloist and big band—and winners will be showcased at the jazz festival.

"The visibility that's provided by our collaboration with the festival is really critical," Baker said. "Having participated in these competitions, I can tell you that playing on the

same stage as some of your musical heroes is better than any trophy."

He said the goal is to attract between 30 and 40 entrants in each category, which will be winnowed down to 12 finalists through two rounds of blind listening sessions by a panel of judges.

"I'd be delighted if we hit our goal this first year," Baker said, "but the program is designed to be quite adaptable and scalable. I know there are some incredible high school jazz programs in the Northwest, and given that the festival is in February, I think the timing will be attractive for them."

Lucoff said an added bonus for his organization is helping to develop a younger audience for jazz. Student competitors will be offered discounted admission to festival shows.

"We're not trying to create a national event," he said. "I think we can draw from a region that stretches from the Bay Area up to Bellingham, Washington, and throughout Nevada and Utah. It's a large area, and by keeping entry costs low we're hoping that it will be attractive to a lot of schools."

"I'd love for it to become national at some point in the future," said Baker, "but for now we're focused on building it from the bottom up. I think it's something that can really create a richer educational component for PDX Jazz, and help put our program on the map, as well."

"I've always thought there are five ingredients for a great jazz community," he continued. "Those are: a critical mass of players; venues; supportive media; a solid festival; and a first-rate educational foundation. Portland is right on the precipice of greatness."

DB

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American River College

Sacramento, California

Student Body: 40,000 total.
Tuition: \$46/hour.
Jazz Degrees: Associate Degree in Jazz Studies.
Faculty: Dr. Dyne Eifertsen, Dr. Joe Gilman, Dr. Art LaPierre.
Jazz Bands: Studio Jazz Ensemble, Latin Jazz Ensemble, Jazz Combos, Vocal Jazz Ensembles.
Auditions: Take place in May and December.
Financial Aid: Contact (916) 484-8437.
Scholarships: Contact (916) 484-8437.
Apply by: August.
Contact: Dr. Dyne Eifertsen, (916) 484-8676, EifertDC@arc.losrios.edu.

Arizona State University

Tempe, Arizona

Student Body: 62,599 total, 750 students in the School of Music, 40 jazz studies majors.
Tuition: Undergraduate, in-state: \$10,002, out-of-state: \$23,654.
Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance.
Faculty: Michael Kocour, Jeffery Libman, Dom Moio, Dennis Monce, Bryon Ruth, Mark Sunkett.
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 and seven combos.
Auditions: Nov. 16, Jan. 18, Feb. 8, Feb. 22.
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: 34,409 total, 650 in school of music, 45 in jazz and contemporary music.
Tuition: Undergraduate: \$2,500–fall semester, \$1,250–spring semester (LDS), \$5,000–fall semester, \$2,500–spring semester (non-LDS); Graduate: \$3,155–fall semester, \$1,578–spring semester (LDS), \$6,310–fall semester,



Greg Yasinitsky conducts students at Washington State University.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Media Music, Bachelor of Music in Sound Recording Technology, Master of Arts and Master of Music, areas of specialty offered within each.
Faculty: Raymond Smith, Mark Ammons, Kirsten Bromley, Jay Lawrence, Allen Matthews, Ronald Brough, Steven Call, Jay Lawrence, Stephan Lindeman, Michael Tobian.
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. music.byu.edu.
Financial Aid: scholarships.byu.edu.
Scholarships: scholarships.byu.edu.
Apply by: Jan. 15.
Contact: music.byu.edu.

Brigham Young University – Idaho

Rexbury, Idaho

Student Body: 15,625.
Tuition cost: byui.edu/admissions/costs.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Jay Lawrence, Bryce Mecham, Ryan Nielsen, Keith Phillips, Joshua Skinner, Mark Watkins.

Jazz Bands: Sound Alliance, Jazz Combos, Jazz Lab Band, Vocal Union.
Auditions: byui.edu/music/ensemble-auditions/instrumental/jazz.
Financial Aid: Available. byui.edu/financial-aid.
Scholarships: Available. byui.edu/financial-aid/scholarships.
Apply by: byui.edu/admissions/what-type-of-applicant-am-i/new-freshman/step-2-learn-how-to-apply/application-deadlines.
Contact: byui.edu/music/emphases/jazz.

The Brubeck Institute at The University of the Pacific

Stockton, California

Student Body: 5.
Tuition cost: None.
Jazz Degrees: Certificate.
Faculty: Stefon Harris, Joe Gilman, Nick Fryer, Simon Rowe, Patrick Langham, Brian Kendrick.
Alumni: Fabian Almazon, Joe Sanders, Justin Brown, Ben Flocks, Chad Lefkowitz-Brown, Chris Smith.
Jazz Bands: Brubeck Institute Jazz Quintet.
Auditions: Live auditions.
Financial Aid: None.
Scholarships: Five fully funded scholarships awarded.
Apply by: Feb. 16.
Contact: Melissa Riley, (209) 946-3196, mriley1@pacific.edu.

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Student Body: 45 jazz majors.

Tuition: \$41,700.

Jazz Degrees: Bachelor of Fine Arts, Master of Fine Arts.

Faculty: Joe LaBarbera, Larry Koonse, Alphonso Johnson, Darek Oles, Vinny Golia, Paul Novros, John Fumo, Alex Iles, David Roitstein.

Alumni: Ralph Alessi, Adam Benjamin, Scott Colley, Ravi Coltrane, Peter Epstein, Michael Cain, John Daversa, Pedro Eustache, Danny Grissett, Barbara Gruska, Lorca Hart, Willie Jones.

Jazz Bands: Advanced small ensembles, emphasis on original composition and improvisation. See CD Archive website for 25 years of CDs recorded at Capitol Records.

Auditions: Recorded auditions only. calarts.edu/admissions/portfolio-audition/music/jazz.

Financial Aid: Available.

Scholarships: Available. calarts.edu/financial-aid.

Apply by: Priority deadline: Dec. 1.

Contact: David Roitstein, roit@calarts.edu.

California Jazz Conservatory Berkeley, California

Student Body: 60 students.

Tuition: \$525/hour, full-time; \$550/hour, part-time.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Laurie Antonioli, Anthony Brown, Matt Clark, Jeff Denson, Kai Eckhardt, Mimi Fox, John Gove, Alan Hall, Peter Horvath, Erik Jekabson, Jeff Marrs, Frank Martin, John Santos, Marcos Silva, Akira Tana, Mike Zilber. Visiting faculty: Theo Bleckmann, Taylor Eigsti, Benny Green.

Jazz Bands: Instrumental ensembles (jazz, Afro-Caribbean, South American, Indian and more), vocal performance.

Auditions: By appointment year-round.

Financial Aid: Payment plan available to qualified students.

Scholarships: Unsolicited merit- and need-based awards available on occasion.

Apply by: June 30.

Contact: Susan Muscarella, info@cjc.edu.

California State University, East Bay Hayward, California

Student body: 11,450 total, 150 music majors.

Tuition: Undergraduate, in-state: \$6,927, out-of-state: \$16,119.

Jazz degrees: Bachelor of Arts and Master of Arts in Music.

Faculty: Dorsey Mitchell Butler III, Alan Hall, Pat Klobas, Brian Pardo, Saul Sierra-Alonso, Dann Zinn.

Alumni: Ayn Inserto, Mary Fettig, Richard Condit, Jeff Beal, Dann Zinn.

Jazz Bands: Jazz Orchestra, Latin Jazz Ensemble, Jazz Standards Combo, Jazz Improvisation Ensemble.

Auditions: Held three times per year. csueastbay.edu/jazz.

Financial Aid: csueastbay.edu/prospective/cost-and-financial-aid/financial-aid/.

Scholarships: Merit-based scholarships are available. Contact Dr. Buddy James, buddy.james@csueastbay.edu.

Apply by: Jan. 15.

Contact: Dr. Dorsey M. Butler, Director of Jazz Studies, (510) 885-3135.

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California State University – Fullerton

Fullerton, California

Student Body: 34,168.

Tuition cost: Undergraduate, in-state: \$2,736/semester, out-of-state: \$372/hour.

Jazz Degrees: Bachelor of Music with a concentration in Jazz and Commercial Studies.

Faculty: Dr. Charles Tumlinson, Bill Cunliffe, John Proulx, Kye Palmer, Damon Zick, Joey Sellers, TK Gardner, Eric Dries, Jeff Ellwood, Ron Escheté, Luther Hughes, Paul Kreibich, Charles Sharp.

Jazz Bands: Fullerton Jazz Orchestra, Fullerton Big Band, Latin Ensemble, Art Rock Ensemble, Jazz Small Groups and the Jazz Singers.

Auditions: Scholarship and regular auditions are scheduled in the spring. Visit fullerton.edu/arts/music/music_prospstudents.html#admissions.

Financial Aid: fullerton.edu/financialaid/.

Scholarships: fullerton.edu/financialaid/scholarships.default.htm.

Apply by: November.

Contact: Chuck Tumlinson, (657) 278-5523; fullerton.edu.

California State University, Long Beach – Bob Cole Conservatory of Music

Long Beach, California

Student Body: 35,500 total, 550 music majors.

Tuition: Undergraduate: \$6,452; Graduate: \$7,718.

Jazz Degrees: Bachelor of Music in Performance—Jazz Studies.

Faculty: Jeff Jarvis, Christine Guter, Dr. Ray Briggs, Jimmy Emerzian, Sal Lozano, Jay Mason, Eric Marienthal, Ron Stout, Dan Fornero, Bob McChesney, Mike Higgins, Ron Eschete, Andy Langham, Bruce Lett, Randy Drake, Nick Mancini.

Jazz Bands: Concert Jazz Orchestra, Studio Jazz Band, Jazz Lab Band, Pacific Standard Time (vocal), Jazz & Tonic (vocal), multiple combos.

Alumni: John Patitucci, Mark Turner, Tom Kubis, Richard and Karen Carpenter, Chad Wackerman, Andy Martin, Luther Hughes, Vince Johnson, Stan Martin, Bill Liston, Jay Mason, Sal Lozano, Basil Poledouris, Jay Anderson, Jeff Kashiwa.

Auditions: csulb.edu/depts/music/jazz/auditions.html.

Financial Aid: Available. csulb.edu/depts/enrollment/financialAid/.

Scholarships: Partial and full scholarships available to jazz majors, need- and merit-based. Contact Jeff Jarvis, Director of Jazz Studies.

Apply by: Undergraduate: Nov. 30; graduate: March 15.

Contact: Jeff Jarvis, Director of Jazz Studies, (562) 985-4781, Jeff.Jarvis@csulb.edu

California State University at Northridge

Northridge, California

Student Body: 70

Tuition: csun.edu/stufin/tuition.

Jazz Degrees: Undergraduate performance.

Faculty: Gary Pratt, Matt Harris, Bob McChesney, Rob Lockart, Wayne Bergeron, Katisse Buckingham, Larry Koonse, John Pisano, Darek Oles, Josh Nelson, Dick Weller, Gregg Bissonette, Gene Coy.

Alumni: Gordon Goodwin, George Stone, Grant Geissman

Jazz Bands: Four big bands, 12 combos.

Auditions: csunjazz.com.

Financial Aid: Available.

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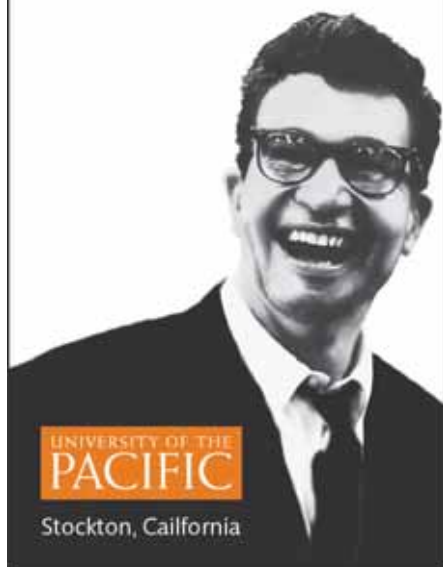
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Scholarships: Available.
Apply by: Nov. 30.
Contact: Matt Harris or Gary Pratt,
matt.harris@csun.edu,
gary.pratt@csun.edu.

California State University at Los Angeles Los Angeles, California

Student Body: 30 undergraduate jazz majors.
Tuition: web.calstatela.edu/univ/finaid/COA.php.
Faculty: Jeffrey Benedict, Paul DeCastro, James Ford.
Jazz Degrees: Bachelor of Arts, Bachelor of Music: Jazz Studies, Master of Music with general concentrations in commercial music, composition and conducting.
Jazz Bands: Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz Ensemble.
Auditions: calstatela.edu/academic/musictheatredance/audition.php, (323)-343-4060. DVDs/CDs acceptable.
Financial Aid: calstatela.edu/univ/finaid/.
Scholarships: Need or merit-based. web.calstatela.edu/univ/finaid/Application.
Deadline: calstatela.edu/student/prospect.htm.
Contact: Dr. James Ford, jford@calstatela.edu, (323) 343-4081; or Dr. Jeffrey Benedict, jbenedi@calstatela.edu, (323) 343-4099.

California State University at Sacramento Sacramento, California

Student Body: 250 music majors, 35 jazz majors.
Tuition: \$3,301 undergraduate; \$3,934 graduate.
Jazz Degrees: Bachelor of Music Jazz Studies, Master of Music Jazz Studies Emphasis.
Faculty: Dr. Steve Roach, Dr. Joe Gilman, Dr. Dan Jonas, Mike McMullen, Phil Tulga, Rick Lotter, Gerry Pineda, Gaw Vang, Steve Homan.
Alumni: Steve Turre, Bobby McFerrin.
Jazz Bands: Two big bands, Latin jazz ensemble, two vocal jazz ensembles, several jazz combos.
Auditions: csus.edu/music/jazz.
Financial Aid: Available. Contact Mark Allen, mallen@csus.edu.
Scholarships: Available. Contact Steve Roach; roach@csus.edu.
Apply by: November.
Contact: Steve Roach, Director of Jazz Studies, roach@csus.edu.

Cornish College of the Arts Seattle, Washington

Student Body: 120 enrolled in music program.
Tuition: \$35,400.
Jazz Degrees: Bachelor 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, Eyvind Kang, Jay Thomas.
Alumni: Myra Melford, Dawn Clement, Briggan Krauss, Brad Shepik, Reggie Watts.
Jazz Bands: Jazz Composers Ensemble, Contemporary Big Band, Latin Jazz, Tango, Blues, Vocal Jazz and other jazz ensembles.
Auditions: Online pre-screening submission, cornish.edu/admission/review/music.
Financial Aid: Available. admissions@cornish.edu.
Scholarships: Available. admissions@cornish.edu.
Apply by: Jan. 1 prescreening submission deadline. Merit scholarship auditions: Feb. 28–March 1.
Contact: (800) 726-2787, admissions@cornish.edu.

Eastern Washington University Cheney, Washington

Student Body: 12,791 total.
Tuition: Undergraduate, in-state: \$7,961, WUE: \$11,334, out-of-state: \$19,931; Graduate: \$9,696 (waivers and stipends are available).
Jazz Degrees: Bachelor of Arts, Bachelor of Art Education, Bachelor of Music and Certificate in Jazz and Commercial Music, Master of Arts in Jazz Pedagogy.
Faculty: Mellad Abeid, Phillip Doyle, Jenny Kellogg, Scott Steed.
Alumni: Frank DeMiero, Jon Hamar.
Jazz Bands: Three Jazz bands and three combos.
Auditions: Call to schedule an audition or attend open house auditions, which usually take place in January. Visit ewu.edu/cale/programs/music/prospective-student-information.xml.
Financial Aid: ewu.edu/admissions/financial-aid.xml.
Scholarships: Honors and merit-based scholarships available based on auditions.
Apply by: Mid-February.
Contact: Colleen Hegney, (509) 359-2241, chegney@ewu.edu; ewu.edu/cale/programs/music.xml.

Fullerton College
Fullerton, California

Student Body: 22,562 total.
Tuition: Undergraduate, in-state: \$1,084, out-of-state: \$6,409.
Jazz Degrees: None.
Jazz Bands: Jazz band, jazz combo, jazz guitar ensemble, alternative jazz lab ensemble.
Financial Aid: financialaid.fullcoll.edu.
Scholarships: fullcollfoundation.org.
Apply by: fullcoll.edu.
Contact: (714) 992-7000.

Portland State University
Portland, Oregon

Student Body: 50–60 Jazz students.
Tuition: Undergrad, in-state: \$6,483, undergrad, out-of-state: \$18,723; Graduate, in-state: \$10,470, out-of-state: \$15,654.
Jazz Degrees: Bachelor of Music, Bachelor of Art, Bachelor of Science, Master of Music, Master of Art, Jazz Studies Minor, The SHED Summer Jazz Camp (in July).
Faculty: George Colligan, Darrell Grant, Charley Gray, Jeff Baker.
Jazz Bands: Big Band, Multiple Combos, Guitar Heroes, Latin Jazz Ensemble.
Auditions: pdx.edu/the-arts/sites/www.pdx.edu/the-arts/files/Jazz%20Audition%20Requirements.pdf.
Financial Aid: Available. pdx.edu/finaid/home.
Scholarships: Need- and merit-based available. Tuition discount for out-of-state students. Contact for details.
Apply by: Dec. 1.
Contact: George Colligan, (646) 620-8286, ghc@pdx.edu.

Saddleback College
Mission Viejo, California

Student Body: 24,793 total.
Tuition: Two-year state school, approximately \$40/credit.
Jazz Degrees: Music Associate Degree Program, Applied Jazz Program.
Faculty: Joey Sellers, Ron Stout, Jerry Pinter, Jamie Rosenn, Luther Hughes, Paul Johnson. Our students have transferred to Eastman, the New School, NYU, USC and other state schools.
Alumni: Paul Carman, Ron Stout, Steve Crum, Matt Heath, Lauren Baba, Craig Cammell.
Jazz Bands: Big Band, Jazz Lab Ensemble, combos.
Auditions: First week of each semester. Contact jsellers@saddleback.edu.

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Bob Mintzer (right) directing an ensemble at the University of Southern California

Financial aid: Available for California residents.
Scholarships: saddleback.edu/fao/scholarship-information.
Apply by: Oct. 1–Nov. 30.
Contact: Joey Sellers, (949) 582-4629, jsellers@saddleback.edu.

San Diego State University

San Diego, California

Student Body: 32,000 total.
Tuition: Undergraduate, in-state: \$6,866, out-of-state: \$17,738.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Artist Diploma, Jazz Minor.
Faculty: Bill Yeager, Jazz Ensembles, Rick Helzer, Theory, Combos, Richard Thompson, Jazz History, Bob Magnusson, Bob Boss, John Rekevics, Mike Holguin, Derek Cannon, Scott Kyle.
Alumni: Joshua White, Danny Green, Derek Cannon, Scott Kyle, Bill MacPherson, Anthony Smith, Paul Nowell, Dan Reagan.
Jazz Bands: Two big bands, five combos.
Auditions: Held every February, details at jazz.sdsu.edu.
Financial Aid: Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Scholarships: Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.
Apply by: Nov. 30.
Contact: Bill Yeager, yeager1@mail.sdsu.edu, (619) 594-4680.

San Francisco State University

San Francisco, California

Student Body: 29,514 total, 300 music students.
Tuition: \$24,206. Cost includes housing and fees.
Jazz Degrees: Bachelor of Arts, Bachelor of Music.
Faculty: 50 faculty members.
Jazz Bands: Big Band, Jazz Combo, Vocal Jazz, Improvisation.
Auditions: Must be admitted to the University first. Students may audition before the student receives a notice by the University if you have been accepted. After the student submits their University Application, they must fill out a department application for their audition. Auditions do not determine if student has been accepted to the University.
Financial Aid: (415) 338-7000, finaid@sfsu.edu.
Scholarships: Available. The first two out of three audition dates are determined by

the panel if the student receives a scholarship.

Apply by: Nov 30. Visit musicdance.sfsu.edu for the department application deadline.

Contact: School of Music and Dance, (415) 338-1431, smd@sfsu.edu, musicdance.sfsu.edu.

San Jose State University

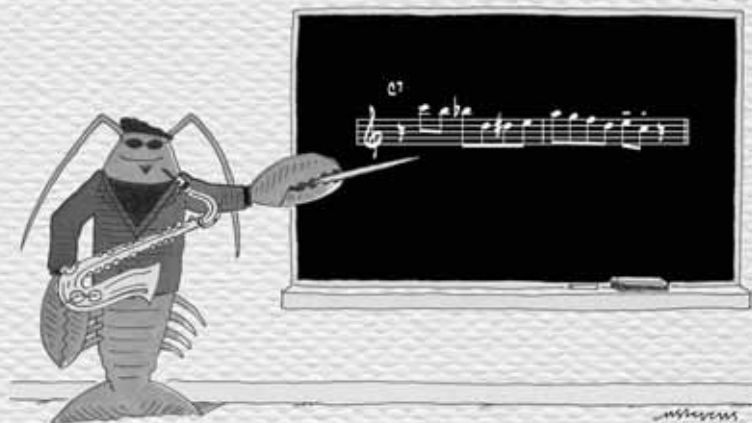
San Jose, California

Student Body: 30,000 total, approximately 450 music majors.
Tuition: Undergraduate, in-state: \$5,472, out-of-state: \$17,130.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Arts in Jazz Studies.
Faculty: Dr. Aaron Lington, Jeff Lewis, Scott Whitfield, Dahveed Behroozi, Rick Vandivier, John Shifflett, Jason Lewis.
Alumni: Matt Finders, Hristo Vitchev, Ed Neumeister, Jeff Cressman.
Jazz Bands: Two jazz bands, Latin jazz band, combos.
Auditions: Contact Aaron Lington regarding jazz studies auditions, aaron.lington@sjsu.edu.
Financial Aid: Financial aid available through the SJSU Financial Aid office, fao@sjsu.edu.

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Apply by: Nov. 30.

Contact: Dr. Aaron Lington, (408) 924-4636, aaron.lington@sjsu.edu.

Santa Rosa Junior College Santa Rosa, California

Student Body: 30,000 total.

Tuition: \$46 per hour.

Jazz Degrees: Associate of Arts in Jazz Studies.

Jazz Bands: Two big bands, three combos.

Faculty: Mark Anderman, Jody Benecke, Rudolf Budginas, Bennett Friedman.

Alumni: David Balakrishnan, Jeff Carney, Eric Crystal, Rob Sudduth.

Auditions: Beginning of semester.

Financial Aid: (707) 527-4471;
Fax: (707) 527-4499.

Scholarships: \$28,600, available in music scholarships by audition. Contact Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu.

Apply by: Aug. 17.

Contact: Bennett Friedman, Director of Jazz Studies, bfriedman@santarosa.edu, (707) 527-4255.

Sonoma State University Rohnert Park, California

Student Body: 2,000 total.

Tuition: Undergraduate, in-state: \$7,100,
out-of-state: \$18,394.

Jazz Degrees: Bachelor of Music in Jazz Studies, minor in Jazz Studies.

Faculty: Doug Leibinger, Dave Scott, Kasey Knudsen, Randy Vincent, Ken Cook, Cliff Hugo, George Marsh, Kendrick Freeman.

Alumni: Liberty Ellman, Adam Theis, Elliot Humberto Kavee, Tyler Blanton.

Jazz Bands: Jazz Orchestra, Latin Band, Contemporary Jazz Ensemble, Jazz Standards Ensemble, etc.

Auditions: sonoma.edu/music/.

Aid: sonoma.edu/finaid/.

Scholarships: sonoma.edu/music/.

Apply by: November.

Contact: Doug Leibinger, Douglas.
Leibinger@sonoma.edu.

Stanford University Stanford, California

Student Body: 6,980 undergraduates, 500 music students, 50 music majors.

Tuition: Undergraduate: \$41,250.

Jazz Degrees: Bachelor of Arts in Music degree—jazz focus.

Faculty: Fred Berry, Jim Nadel, Murray Low.

Jazz Bands: Stanford Jazz Orchestra, Stanford Afro Latin Jazz Ensemble, jazz combo program.

Auditions: No auditions required for admission, but applicants can submit an optional recorded audition through the arts supplement as part of the common application. Ensemble and lesson auditions happen during the first week of Autumn quarter. music.stanford.edu, admission.stanford.edu.

Financial Aid: No tuition-based financial aid is available through the Department of Music. All financial aid questions should go to the University Financial Aid Office, stanford.edu/dept/finaid.

Scholarships: The Department of Music offers partial and full lesson scholarships through the Friends of Music donor organization for students enrolled in private lessons. No tuition-based aid is available.

Apply by: Oct. 15 (early action with arts supplement), Nov. 1 (early action with no arts supplement), Dec. 1 (regular decision with arts supplement), Jan. 1 (regular decision with no arts supplement).

Contact: Elise Fujimoto, Undergrad Student Services Officer, (650) 725-1932, ugmusicinquiries@stanford.edu.

University of California – Los Angeles, Herb Alpert School of Music/Thelonious Monk Institute of Jazz Los Angeles, California

Student Body: 85 undergraduate Ethnomusicology majors, 40 undergraduate students in Jazz Studies.

Tuition cost: \$13,200.

Faculty: Kenny Burrell, Clayton Cameron, Justo Almario, George Bohanon, Charley Harrison, Tamir Hendelman, Cheryl Keyes, Wolf Marshall, Eddie Meadows, Roberto Miranda, Barbara Morrison, James Newton, Charles Owens, Ruth Price, Bobby Rodriguez, Michele Weir.

Jazz Degrees: Bachelor of Arts in Ethnomusicology—Jazz Studies Concentration, Performance and Composition, Master of Music in Jazz via Thelonious Monk Institute of Jazz.

Jazz Bands: Jazz Orchestra, Latin Jazz Big Band, Contemporary Jazz Orchestra, Jazz Fusion Ensemble, Combo I (vocal, directed by Michele Weir); Combo II (instrumental, directed by Kenny Burrell); Combo III (instrumental, directed by Kenny Burrell); Combo

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Master of Music with a Concentration
in Jazz Performance or Composition

FACULTY:

Dave Loeb—*Director of Jazz
Studies, jazz bands, jazz piano*

Tom Warrington—
jazz bass, jazz combos

Nathan Tanouye—*jazz trombone,
jazz bands, jazz composition*

Jarret Myers—*jazz guitar*

John Abraham—*drums*

Wayne DeSilva—*jazz saxophone*

Gil Kaupp—*jazz trumpet,
recording techniques*

Jobelle Yonely—*jazz vocal*

Uli Geissendoerfer—

Latin Jazz Ensemble

Alex Clements—*jazz composition*

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Eric Marienthal, Marlena Shaw,
Rich Perry

*scholarships and graduate
assistantships are available*

for audition and scholarship information contact:

Dave Loeb
dave.loeb@unlv.edu
702-895-3739
unlv.edu

IV (instrumental, directed by Charles Owens), Combo V (instrumental, directed by Clayton Cameron), Combo VI (jazz fusion, directed by George Bohanon), Combo VII (instrumental, directed by Charley Harrison).

Alumni: Gretchen Parlato, Nick DePinna, Hitomi Oba, Keschia Potter.
ethnomusic.ucla.edu/
alumni-where-are-they-
now-undergraduate.

Auditions: Auditions are required. Students must submit a general application to UCLA, along with a department supplement. More information at arts.ucla.edu/ethno.

Financial Aid: Available. fao.ucla.edu/.

Scholarships: Available. Department reviews for merit-based scholarships during auditions. For all other scholarships: fao.ucla.edu/.

Apply by: Nov. 30.

Contact: Laura Young, (310) 825.8981, lyoung@arts.ucla.edu. For the Monk Institute, visit monkinstitute.org.

**University of
Colorado at Boulder**
Boulder, Colorado

Student Body: 600 music students,
35 jazz students.

Tuition cost: Undergraduate, in-state: \$25,581,
out-of-state: \$47,943, international:
\$53,231. Includes housing and fees.

Faculty: Dr. John Gunther, Brad Goode,
Paul McKee, Dr. John Davis, Paul
Romaine, Bijoux Barbosa, Jeff
Jenkins, Dave Corbus.

Jazz Degrees: Bachelor of Music in Jazz
Performance, Master of Music
in Jazz Pedagogy & Performance;
DMA Jazz Studies.

Jazz Bands: Three big bands, eight combos,
Electronic Music Ensemble.

Alumni: Tia Fuller, Damani Phillips,
Josh Quinlan.

Auditions: Auditions on campus first three
Saturdays of February. Recordings
also accepted. Pre-screening for
undergraduate guitarists and all
graduate applicants.

Financial Aid: colorado.edu/finaid/.

Scholarships: Scholarship and teaching
assistantships available.

Apply by: Dec. 1.

Contact: Dr. John Gunther,
thompsonjazzstudies
@colorado.edu.

**University of
Colorado at Denver**
Denver, Colorado

Student Body: 450 students.

Tuition: In-state: \$6,768,
out-of-state: \$20,891.

Jazz Degrees: Bachelor of Science in
Performance.

Faculty: Paul Musso, Peter Stoltzman,
Judith Coe, Gregory Walker,
Pete Ellingson, Greg Garrison,
Drew Morell, Todd Reid, Leslie
Soich, Carmen Sandim, Eric
Staffeldt, Erin Hackel, Owen Kortz,
Doug Krause.

Alumni: Isaac Slade, Jeanie Schroder, Andy
Guerrero, Brian Joseph,
Derek Vanderhorst.

Jazz Bands: Jazz Combo Ensemble,
Claim Jumpers Ensemble.

Auditions: All students applying to the
Performance Emphasis, Singer/
Songwriter Emphasis, Music
Business Emphasis, Audition Track,
or the Recording Arts Emphasis,
Audition Track, must upload a pre-
screening audition video through
the website. Students must upload
their video no later than March
2015 for Fall 2015 consideration.

Financial Aid: (303) 556-2400.

Scholarships: One-time audition based
scholarships for entering freshman
as based upon availability.

Apply by: Application period opens up
from October 2014–April 2015.

Contact: Megan Sforzini, (303) 352-3833,
megan.sforzini@ucdenver.edu.

**University of Denver,
Lamont School of Music**
Denver, Colorado

Student body: 11,656 total.

Tuition: \$40,000.

Jazz Degrees: Bachelor of Music in Jazz Studies
and Commercial Music, Master
of Music in Performance with
an emphasis in jazz, Master of
Music in Composition with an
emphasis in jazz.

Faculty: Lynn Baker, Steve Wiest, Art
Bouton, Al Hood, Eric Gunnison,
Alan Joseph, Ken Walker, Mike
Marlier, Donna Wickham, Tom Ball.

Alumni: Rudy Royston, Shamie Royston,
Ron Miles, Nate Wooley, Ramon
Ricker, Marc Sabatella, James
Farrell Vernon.

Jazz Bands: Lamont Jazz Orchestra, Lamont
Jazz Ensemble (Al Hood), FLEX
Ensemble (Steve Wiest), Hard
Bop Combo, Latin Combo, Modal
Combo, Standards Combo, Fusion
Combo, Bebop Combo, Vocal
Rep. Combo I, Vocal Rep. Combo
II, Vocal Jazz Combo, Contemporary
Combo, Album Combo,
Commercial Music Combo.

Auditions: Pre-screening audition required,
for details, consult du.edu/
ahss/schools/lamont/admissions/
auditionreqs/jazz.html.



BRIET TATE

Financial Aid: Available, consult du.edu/ahss/schools/lamont/admissions/schlp-finaid/general-finaid.html.

Scholarships: Available, consult du.edu/ahss/schools/lamont/admissions/schlp-finaid/general-finaid.html.

Apply by: January 2015.

Contact: Lynn Baker, lynn.baker@du.edu.

University of Idaho, Lionel Hampton School of Music Moscow, Idaho

Student Body: 250 music majors.

Tuition: In-state: \$6,500, out-of-state: \$19,600.

Jazz Degrees: Jazz Emphasis attached to Performance, Composition, Music Education degrees.

Faculty: Vern Sielert, Vanessa Sielert, Alan Gemberling, Dan Bukvich, Spencer Martin, Dave Bjur, Jon Anderson.

Alumni: Pat Shook, Jenny Kellogg, Chad McCullough, Joe Covill, Dan Bukvich, Alan Gemberling, Gary Gemberling, Ed Littlefield, Vanessa Sielert.

Jazz Bands: Four big bands, several combos, two jazz choirs.

Auditions: Live audition preferred, taped auditions accepted.

Financial Aid: uidaho.edu/financialaid.

Scholarships: Merit-based scholarships available.

Apply by: Scholarship priority deadline Feb. 15.

Contact: Vern Sielert, verns@uidaho.edu, (208) 885-4955.

University of Montana Missoula, Montana

Student Body: 15,000 total, 85 jazz students.

Tuition: Undergraduate, in-state: \$6,276, out-of-state: \$22,470.

Jazz Degrees: Bachelor of Art in Instrumental Jazz Studies.

Faculty: Johan Eriksson, Rob Tapper, Jim Smart, Bob LedBetter.

Alumni: Dee Daniels, Gary Herbig, Eden Atwood, Clipper Anderson.

Jazz Bands: Jazz Ensemble I, Jazz Band II, Lab Jazz Band III & Jazz Workshop IV (big bands), seven small groups.

Auditions: Auditions in November, January and February plus by appointment.

Financial Aid: Contact Dr. James Smart, james.smart@umontana.edu, or Rob Tapper, robert.tapper@umontana.edu.

Scholarships: Need- and merit-based available. Contact Dr. James Smart, james.smart@umontana.edu.

Apply by: March 1.

Contact: Rob Tapper, robert.tapper@umontana.edu, (406) 243-6880.

University of Nevada, Las Vegas Las Vegas, Nevada

Student Body: 60 jazz studies students.

Tuition cost: Undergraduate, in-state: \$3,600/semester.

Jazz Degrees: Bachelor of Music in Jazz



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Alumni:	Dennis MacKrel, Mike Eckroth, Walfredo Reyes Jr.
Faculty:	Dave Loeb, Tom Warrington, Nathan Tanouye, Uli Geissendoerfer, Alex Clements, Wayne De Silva, Gil Kaupp, John Abraham, Jobelle Yonely.
Jazz Bands:	Three Jazz Ensembles, Latin Jazz Ensemble, Contemporary Jazz Ensemble, Vocal Jazz Ensemble, 10 combos.
Auditions:	Contact Dave Loeb, dave.loeb@unlv.edu.
Financial Aid:	unlv.edu.
Scholarships:	Available.
Apply by:	Feb. 1.
Contact:	Dave Loeb, (702) 895-3739, dave.loeb@unlv.edu.

University of Nevada, Reno Reno, Nevada

Student Body:	25 undergraduate, 10 graduate.
Tuition:	Undergraduate, in-state: \$191.50/hour; Graduate, in-state: \$264/hour, out-of-state fee: \$6,995. University of Nevada, Reno also participates in the
Financial aid:	unr.edu/financial-aid.
Scholarships:	Need- and merit-based available.
Apply by:	Feb. 1 for scholarship priority; July 1

Western Undergraduate Exchange (students from AK, AZ, CA, CO, HI, ID, MT, NM, ND, OR, SD, UT, WY and the Commonwealth of the Northern Mariana Islands pay 150 percent of resident tuition).

Jazz Degrees:	Undergraduate jazz performance, Graduate jazz performance.
Faculty:	Peter Epstein, Adam Benjamin, Larry Engstrom, Hans Halt, Andrew Heglund, Ed Corey.
Jazz Bands:	Two large ensembles, 6–8 small ensembles.
Alumni:	Brian Landrus, Sam Minaie, Warren Walker, Chris Clark.
Jazz Bands:	Jazz Lab Band I, jazz student combos.
Auditions:	The audition process is flexible. We want to hear student musicians play material that they feel best represents their current level of performance. This can be a mix of standards, original compositions and/or audio or video of performances in big bands. Live auditions are held in Reno and Las Vegas (check unrjazz.org for dates). Remote auditions are accepted electronically via CD, Dropbox, YouTube, Skype, etc.
Financial aid:	unr.edu/financial-aid.
Scholarships:	Need- and merit-based available.
Apply by:	Feb. 1 for scholarship priority; July 1

final application deadline.

Contact: Peter Epstein, pepstein@unr.edu, (775) 784-1501.

University of Northern Colorado Greeley, Colorado

Student Body:	500 music majors, 55 jazz majors.
Tuition:	Undergraduate, in-state: \$7,500, out-of-state: \$17,000; Master's in-state: \$9,500, out-of-state: \$19,000; Doctoral, in-state: \$10,500, out-of-state: \$21,000.
Jazz Degrees:	Bachelor of Music, Jazz Emphasis; Bachelor of Music, Business (Jazz Track); Master of Music, Jazz Studies (Composition or Performance); Doctorate of Arts, Jazz Studies
Faculty:	Dana Landry, Steve Kovalcheck, Erik Applegate, Jim White, John Adler, Andy Dahlke, Gray Barrier, Nat Wickham, Kerry Marsh, Amy Murphy, David Caffey.
Alumni:	Bob Washut, Bill Frisell, Steve Owen, Dan Gailey.
Jazz Bands:	Five Big Bands, Jazz Lab Band I, Jazz Lab Band II, Jazz Lab Band III, Jazz Lab Band IV, Jazz Lab Band V; Vanguard Combo, Birdland Combo, Smoke Combo, Green Mill

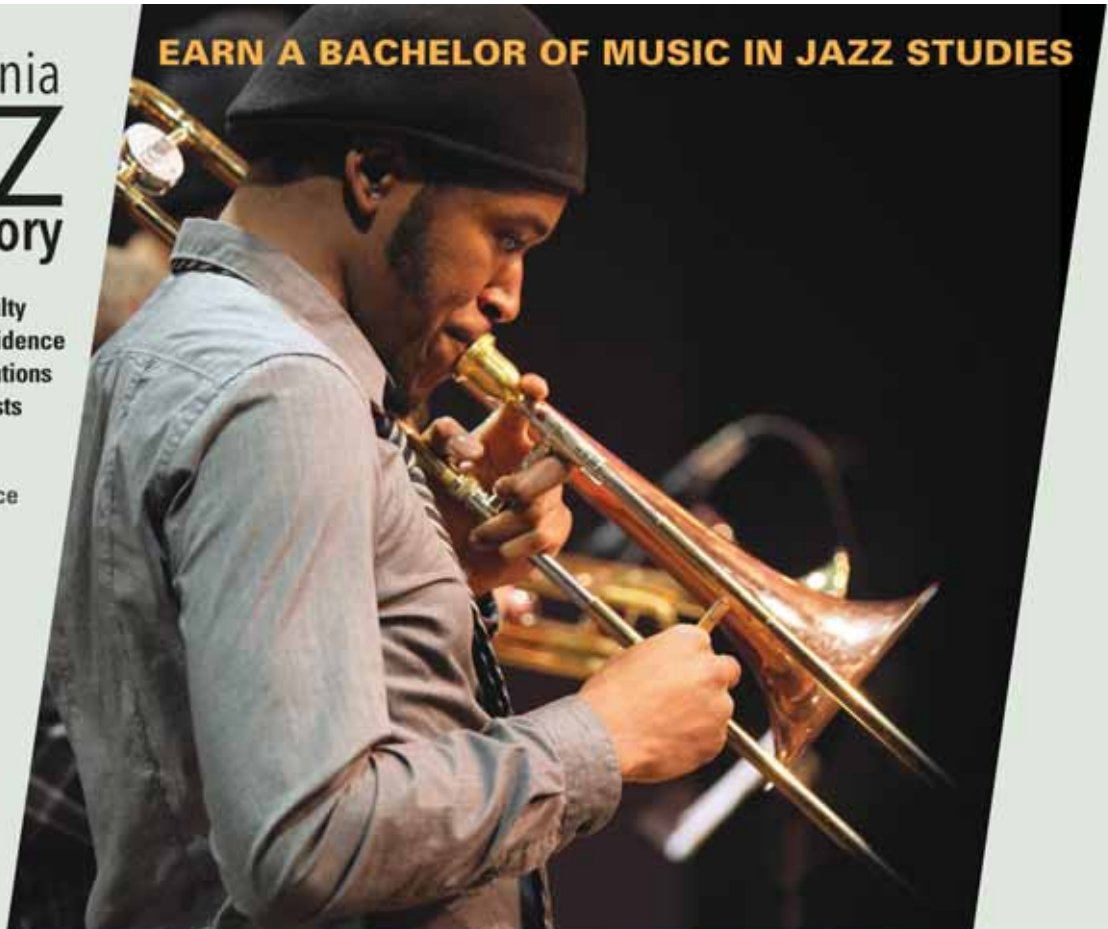


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- Financial Aid:** (970) 351-2502, unco.edu/ofa.
- Scholarships:** Merit- or talent-based available. UNC Foundation or UNC Universal Scholarship Application. Talent-based contact the Music Office, (970) 351-2679. unco.edu/ofa/scholarships/.
- Apply by:** No deadline, preferred by March 1.
- Contact:** Kelsey Shiba, jazzstudies@unco.edu; (970) 351-2577. uncjazz.com.

University of Oregon Eugene, Oregon

- Student Body:** 24,548 total, approximately 75 music students.
- Tuition:** Undergraduate, in-state: \$9,918 (15 hours), out-of-state: \$30,888 (15 hours); Graduate (Master's/Doctoral), in-state: \$512/hour, out-of-state: \$853/hour.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies—Composition, Master of Music in Jazz Studies—Performance, Doctorate of Musical Arts Supporting Area in Jazz Studies.
- Jazz Bands:** Oregon Jazz Ensemble, Jazz Lab Bands II and III, Jazz Combos I–XIII, Jazz and Studio Guitar Ensemble, Latin Jazz Ensemble.
- Faculty:** Steve Owen, Tyler Abbott, Mike Denny, Gary Hobbs, Toby Koenigsberg, Don Latarski, Brian McWhorter, Idit Shner, Carl Woideck.
- Auditions:** Undergraduates: Visit music.uoregon.edu for specific audition requirements, dates and procedures. Live auditions are preferred, but recorded auditions are acceptable for all instruments except drums. Graduates: Preliminary screening audition (recorded) and standard live audition required. Visit music.uoregon.edu for specific audition requirements, dates and procedures.
- Apply by:** Undergraduate, Jan. 15; Graduate, Dec. 10.
- Financial Aid:** Available. financialaid.uoregon.edu.
- Scholarships:** A number of full-tuition waiver Graduate Teaching Fellowships (GTFs) are awarded each year in Jazz Studies (as well as other music disciplines) to top graduate applicants. In addition to academic scholarships available through the university, School of Music and Dance scholarships are awarded each year to both undergraduate and graduate

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Photo: Clay Patrick McBride



Application deadline: October 31, 2014
For application information, go to kennedy-center.org/jazzahead.

Betty Carter's Jazz Ahead is made possible through the generous support of The King-White Family Foundation and Dr. J. Douglas White, The Argus Fund, and the U.S. Department of Education.

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students based upon their musical abilities in both the classical and jazz areas. You must be a music major to be eligible for one of these scholarships.

Contact: School of Music and Dance Admissions Office, (541) 346-5268, somdadmit@uoregon.edu.

University of the Pacific Stockton, California

Student Body: 15.

Tuition: \$40,822.

Jazz Degrees: Bachelor of Arts in Jazz Studies.

Faculty: Patrick Langham, Gerry Pineda, Brian Kendrick, Joe Gilman, Jamie Dubberly, Nick Fryer.

Alumni: Dave Brubeck.

Jazz Bands: Big band and combos.

Auditions: Auditions include performance with current jazz students in the program. Material performed includes improvisation on standards, sight-reading, scales

and a prepared piece.

Financial Aid: Available. Over 87 percent of all students receive financial aid. Contact Jennifer Goodwin, (209) 946-2418 or jgoodwin@pacific.edu.

Scholarships: Merit- and need-based available.

Apply by: Feb. 13.

Contact: Patrick Langham, (209) 946-3222, plangham@pacific.edu.

University of Southern California, Thornton School of Music Los Angeles, California

Student Body: 1,000 total, 72 jazz undergraduate students, 36 jazz graduate students.

Tuition: Undergraduate, approximately \$46,000; Master's and Doctoral, approximately \$25,000; Graduate, approximately \$12,500.

Faculty: Alphonso Johnson, Edwin Livingston, Darek "Oles" Oleszkiewicz, John Fumo, Jason Goldman, Vince Mendoza, Bob Mintzer, Jacques Voyemant, Thom Mason, Ndugu Chanler, Peter Erskine, Roy McCurdy, Aaron Serfaty, David Arney, Russell Ferrante, Alan Pasqua, Otmaro Ruiz, Jason Goldman, Bob Mintzer, Bob Sheppard, Andy Martin, Jacques Voyemant, Bill Watrous, Ambrose Akinmusire, Gilbert Castellanos, John Fumo, Ron McCurdy, John Thomas, Sara Gazarek, Kathleen Grace, Adam del Monte, Bruce Forman, Pat Kelley, Timothy Kobza, Frank Potenza, Richard Smith, Nick Stoubis, Steve Trovato, Carl Verheye.

Jazz Degrees: Bachelor of Arts, Bachelor of Music, Master of Music, Graduate Certificate, Doctor of Musical Arts.

Jazz Bands: Thornton Jazz Orchestra, Concert Jazz Orchestra, (ALAJE) Afro-Latin American Jazz Ensemble-Music, Aaron Serfaty, Honors Combo, CreSCendo (vocal jazz choir).

Alumni: Erik Hughes, Jacob Kraft, John Daversa, Vikram Devasthali, Greg Johnson, Colin Cook, Moonchild Max Bryk, Andris Mattson, Amber Navran, Jake Reed, Sam Brawner, Ambrose Akinmusire, Gerald Clayton, Eldar Djangirov, Taylor Eigsti, Tigran Hamasyan, Erik Hughes, Drake Smith, Dan Weidlein, David Benoit, Robert Schaer, Dan Schnelle, Matt Slocum, Jamie Tate.

Auditions: Jan. 24.

Financial Aid: Need-based available. (213) 740-1111.

Scholarships: All applicants that apply by Dec. 1 deadline will automatically be considered for both academic- and merit-based scholarships.

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(213) 740-8986, uscmusic@usc.edu, (213) 740-3119.

University of Utah Salt Lake City, Utah

Student Body: 31,000 students, 425 music majors, 40 jazz majors.
Tuition: Undergraduate, in-state: \$24,996, out-of-state: \$42,328. Cost includes fees and housing.
Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz Composition, Master of Music in Jazz Studies.
Faculty: Donn Schaefer, Donson Angulo, Tully Cathey, Randal Clark, Brian Booth, David Halliday, Keven Johansen, Stephen Keen, Reed LeCheminant, Geoffrey Miller, Melanie Shore, Patrick Terry, Dan Waldis, Kelly Wallis.
Alumni: Jeff Campbell, Dave Chisholm, Matt Flinner, Christoph Luty.
Jazz Bands: Two big bands, six to eight combos, two jazz guitar ensembles.
Auditions: Held in January and February. DVD submissions also acceptable.
Financial Aid: Available. financialaid.utah.edu.
Scholarships: Available. music.utah.edu/admissions/scholarships.php.
Apply by: Dec 1., primary consideration, applications accepted through April 1.
Contact: Russell Schmidt, Director of Jazz Studies, (801) 581-7366, russell.schmidt@utah.edu, music.utah.edu.

University of Washington Seattle, Washington

Student Body: Approximately 49,000 total students (combined undergraduate and graduate), 260 music students (128 undergraduates, 132 graduate students).
Tuition: Undergraduate, in-state: \$12,396, out-of-state: \$33,516, Graduate, in-state: \$16,296; out-of-state: \$28,344.
Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies and Improvised Music.
Faculty: Cuong Vu, Luke Bergman, Tom Collier, Bill Frisell, Ted Poor, Marc Seales, Huck Hodge, Richard Karpen, Fred Radke, Greg Sinibaldi.
Alumni: Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin, Neil Welch, Luke Bergman.
Jazz Bands: Small ensembles, Modern Band, Big Band, Improvised Music Project.
Auditions: Live auditions for new students occur in January and February for autumn term admission. Admission is competitive. music.washington.edu/audition-dates.
Financial Aid: washington.edu/students/osfa/.
Scholarships: Merit-based scholarships and assistantships available.
Apply by: Undergraduate: Dec. 1.; Transfer and Postback: Feb. 15; Graduate: Dec. 15.; International Graduate: Nov. 1.
Contact: Julia Tobiska, (206) 685-9872, SoMadmit@uw.edu

Utah State University Logan, Utah

Student Body: 25,000 total.
Tuition: Undergraduate, in-state, \$3,191.67; out-of-state: \$9,245.09; Graduate, in-state: \$3,682.47; out-of-state: \$11,726.45. Cost includes fees.
Jazz Degrees: Bachelor of Art with Specialization in Jazz, Bachelor of Art with Specialization in Commercial Music, Bachelor of Music in Music Performance.

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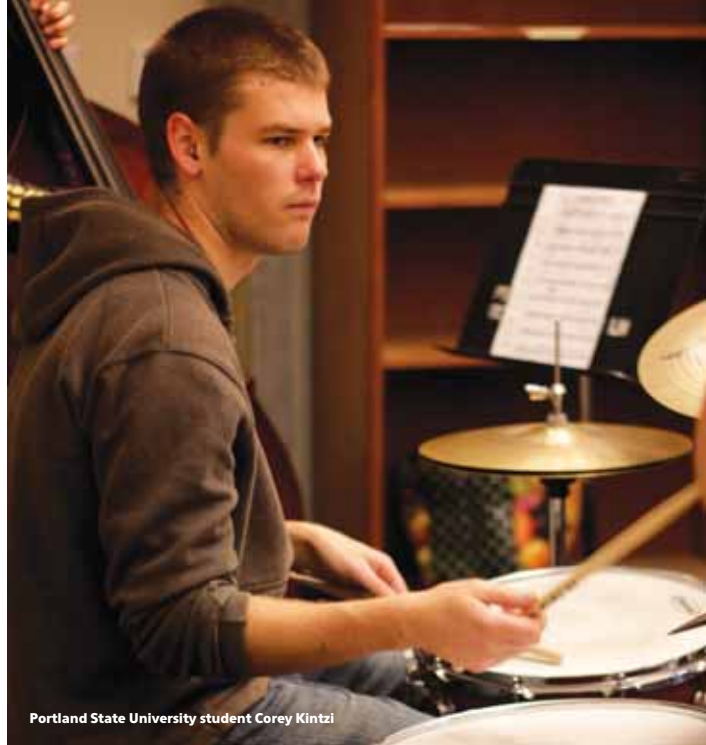
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WSU PHOTO SERVICES



Portland State University student Corey Kintzi



Belmont University Jazz Band

BELMONT UNIVERSITY

Faculty: Jon Gudmundson, Greg Wheeler, Max Matzen, Todd Fallis, Kevin Olson, Kate Skinner, Corey Christiansen, Josh Skinner, Jason Nicholson, Larry Smith.

Alumni: Corey Christiansen, Lynn Skinner, Larry Smith, John Skinner, Sean Halley, Jesse Schafer.

Jazz Bands: USU Jazz Orchestra and USU Jazz Ensemble, several combos, Electric Guitar Ensemble.

Auditions: On-campus auditions are Nov. 8, Jan. 31, Feb. 14. Video auditions are acceptable for cases in which travel is an issue. Schedule an audition online at music.usu.edu/futureStudents/scheduleAudition.cfm. Contact the appropriate applied jazz faculty for your instrument for further details, or see music.usu.edu/futureStudents/. All faculty emails are firstname.lastname@usu.edu.

Financial Aid: Available. usu.edu/finaid/.

Scholarships: Available. For music scholarship information, contact the faculty member for your instrument.

Apply by: Dec. 1 for priority scholarship consideration.

Contact: Jon Gudmundson, (435) 797-3003, jon.gudmundson@usu.edu.

Washington State University Pullman, Washington

Student Body: 19,446 total.

Tuition: Undergraduate, in-state: \$5,698, out-of-state: \$12,239; Graduate, in-state: \$5,873, out-of-state: \$12,589.

Jazz Degrees: Bachelor of Music

in Performance, Jazz Emphasis. Master of Arts in Music, Jazz Studies. Jazz Minor.

Faculty: Dr. Greg Yasinitzky, Dave Hageganz, Dave Turnbull, Dr. Dean Luethi, Brad Ard, Brian Ward, Dave Snider, Dave Jarvis.

Alumni: Horace-Alexander Young, Gary Wittner, Brent Jensen, Brent Edstrom, Rob Tapper.

Jazz Bands: Big Band I, Big Band II, VoJazz Ensemble, combos.

Auditions: Jan. 25. libarts.wsu.edu/music/audition/.

Financial Aid: Documents due May 15. finaid.wsu.edu/.

Scholarships: Merit- and need-based available. (509) 335-3898, music@wsu.edu.

Apply by: Jan. 31.

Contact: Brian Ward, Coordinator of Jazz Studies, (509) 335-7934, brian.ward@wsu.edu.



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By James Hale



CAREERS OFF THE BANDSTAND

“Something to fall back on.” Those five words are spoken at one time or another in many households occupied by a high school senior who has enough talent to consider earning a music degree. Faced with a child determined to earn a degree in music, it is in every parent’s DNA to suggest a more “practical” alternative and utter those five words.

“It’s a really common thing to suggest that studying anything but music would give your kid a safety net, even if they have their heart set on being a musician,” said Jody Espina, president of JodyJazz, the Savannah, Georgia-based saxophone mouth-piece manufacturer.

Espina was one of those single-minded kids with nothing but performing on his mind before he headed to the University of South Florida and then on to the Berklee College of Music in the early 1980s. “It was all about playing for me. I knew I didn’t want to be a band director, but I was open to anything else.”



Michael Skinner of DANSR

JAMES KOHN



Jody Espina of JodyJazz



Nick Phillips of Concord Music Group

CARRIEE BACHELOR

After graduation, with nothing immediate on the horizon in the States, Espina bought a European rail pass and wound up in Barcelona, Spain, where he launched a teaching career that would carry him through the following two decades. Along the way, he met renowned mouthpiece maker Santy Runyon, adopted him as a mentor and launched JodyJazz in 2000. Five years of 18-hour workdays later, his company was successful enough that he could leave academia behind. He resigned his position as director of the jazz department at the Hoff-Barthelson Music School in Scarsdale, New York, and devoted himself full time to his burgeoning company.

The trajectory of Espina's career and its serendipitous nature illustrate that anything can happen. Indeed, his story is not unusual in the upper echelons of the music industry.

Three other successful music school graduates took left turns when their playing careers left them dissatisfied.

"When I graduated from the University of Miami, I was doing various things in the music business, but I moved to New York City, planning on a playing career," said Matt Pierson, the former Blue Note Records and Warner Bros. executive who is now an independent producer and consultant. "A couple of years later, I was 25 and in the second trumpet chair of a Broadway show. The first trumpeter was about 45, and it struck me that if I did this for another 20 years all I'd get to do is move one chair over. I realized that playing was no longer satisfying me artistically."

Dave Love—who founded Heads Up International in 1990 and two decades later became president of Montuno Productions America, which manages artists such as Esperanza Spalding and Roberto Fonseca—has a similar story. A protégé of trumpeter Donald Byrd since his undergraduate days at North Texas State University in the early '80s, Love worked closely with Byrd for several years. But in the late '80s he came to a career-changing decision.

"Donald instilled in me a tremendous work ethic, and he taught me that if you wanted to

be a great trumpeter, you had to act like a great trumpeter," Love said. "I worked hard to get to where I was, but I realized that I didn't have the natural gifts; it was always going to be hard work for me, and I was getting frustrated."

For Michael Skinner, president of DANSR Inc.—the distributor of products by Vandoren (woodwind accessories), Denis Wick (brass mouthpieces) and other manufacturers—the instrument was different, but the story was the same. A saxophonist, Skinner taught music in the public school system after getting a music education degree from Berklee on the GI Bill, and then earned a master's degree in composition from the University of Miami and moved to New York City's studio scene.

"I was playing on jingles, for TV, films, composing, and subbing on Broadway," Skinner recalled. "It was fun and hard work, but I had two kids, and I realized it was not a sustainable career. I wasn't a heavyweight player like Michael Brecker, so I looked at the other opportunities open to me."

Those opportunities included returning to teaching, this time at clinics demonstrating Vandoren products, then distributed by J. D'Addario and Company Inc.

"[Company president] Jim D'Addario got me back to my teaching roots as the marketing director for Vandoren," Skinner said. "I'd been playing Vandoren since I was 14, so I could apply my love of teaching to something I really knew."

Being in the right place and having the right skills—or the ability to pick them up quickly—are essential elements to shifting the focus of a music career. To those, Nick Phillips, vice president of catalog development/A&R for Concord Music Group, would add passion. It is a word he uses frequently as he talks about his own transition from a collegiate music business program at the University of the Pacific's Conservatory of Music to working at Concord Records in 1987.

"I knew I wanted a career in music, because it was my passion, but I didn't know what it would be," Phillips said. "During my first semester, I was thinking of something in education, but then

playing took over. We had a lot of opportunities for performance, and my music fraternity recorded using the facilities of the campus radio station. Music consumed me, and all the things I pursued at college added up to me getting hired by Carl Jefferson [of Concord]."

Although he started off doing clerical work, within a year Jefferson offered him the opportunity to work as assistant producer on Carmen McRae's *Fine And Mellow: Live At Birdland West*. From there, he moved into producing a series of live solo piano recordings from the Maybeck Studio for the Performing Arts in Berkeley, California.

"Everything I had learned in college, both in class and out, opened the door for me," Phillips said.

Pierson relates a similar experience. While enrolled at the University of Miami, in addition to playing with classmates almost every night, he worked as a buyer for the Peaches chain of record stores, logged music for BMI and hosted a radio show.

"The environment in college, being around so many creative people, really helped me develop the skills and attitude I needed," Pierson said. "When I walked into Blue Note Records, I was equipped."

Espina agrees that the extra-curricular activities in music school can be as important as what goes on in the classroom. "I was at Berklee at a great time," he said. "I studied with really serious teachers like Joe Viola, George Garzone and Herb Pomeroy, and my classmates were people like Dave Douglas and Rachel Z. The hang was just as important as what you studied. The hang was all about music; we'd talk about nothing else."

Love discovered that music school could introduce him to people who would help him make a seamless transition to the work world.

"Dave Liebman and Donald Byrd were great mentors for me," Love said. "I started spending a lot of time outside of school with Donald, too. I was a copyist for him, and from there our relationship blossomed to where he was using my band, and I started arranging bookings for him."

Working at Byrd's side, both on the bandstand and off, gave Love an advanced course in the intricacies of artist management and spurred him to start his own recording studio, a move that would lead eventually to the creation of Heads Up.

"Life can be a lot like jazz, and if you can react in the moment great things can happen," Love said. "The theory that you learn in school is important, but those practical things that it can expose you to can allow you to take advantage of some immense opportunities."

Skinner recalls the pivotal role that Berklee saxophone instructor Andy McGhee had on him: "He taught me accountability. If you didn't come prepared for a class, he'd tell you to come back when you had done the work. That's an essential lesson to learn."

Pierson—who has kept one foot in jazz education, with adjunct positions at New York University and the New School—believes that the choice of which music school to attend is just one of a number of decisions young people need to make if they want to have a long-term career in music.

"You need to be smart about picking where you go and what you do there, with an eye to how you're going to make a living," said Pierson, whose production credits include work with Brad Mehldau, Joshua Redman and Eric Harland. "Let's face it: The odds are very small that you're going to make enough money by just playing, so you need to learn all the ancillary elements of the business. Then, over the course of your career arc, you can put all the skills you've acquired to work."

Working closely with top musicians has taught Pierson that the new realities of the music business in the 21st century mean that no one is immune from needing to know more than just how to play or sing.

"Even if you become extremely successful as an artist, it's still a very DIY world today," Pierson said. "If you can't handle your own business, you're going to have to hire people to do that for you, and then you better be good at managing those people."

He added that the most successful musicians he knows follow trends in the business, taking note of movements within record labels and reading about legislative changes that might affect them.

"Whether you're a performer or a freelance producer, it's survival of the fittest right now," Pierson said. "At every turn, you have to justify your existence and have the skill set to keep working."

Phillips credits his education with providing him with what it takes to strike the balance of art and commerce that defines today's music industry.

"The business is a lot tougher than it used to be," he said. "There is more focus on profit; there has to be. But, while it is very much about profit, you have to maintain the integrity of the art and its creators. I've relied on my creativity, my passion for music and my experience to try to maintain a good balance at that intersection of art and commerce."

Skinner believes that a musical education can provide critical skills for business administration, too. "Berklee provided me with really strong



Dave Love of Montuno Productions America

JOE DANWAL

education training, and I lean on that background all the time in how I handle human resources at our company and navigate through social media," he said.

Skinner said he was also fortunate to have worked for the Yamaha Corporation of America after a decade with D'Addario. The organization's advanced management training gave him a new perspective on business. "I credit them a lot; that was like getting a Ph.D.," he said. "When Jim D'Addario hired me back again in 2001, and I took over the distribution of Vandoren, I felt like I had moved to a different level of understanding."

In addition to the importance of business training, Skinner emphasized that nothing can replace the importance of understanding musicians and their unique needs: "It's essential to know what resonates with the people on the street, what they want from their equipment."

Espina agrees. "My background as a musician allows me to be an advocate for our customers," he said. "Back in the '90s—not that long ago—I couldn't believe how lax the quality control was on mouthpieces. Having firsthand knowledge of that, combined with the skills that Santy passed on to me, allowed us to be successful. We expanded quickly, and now, we're expanding again."

Espina also credits his adherence to Julia Cameron's book *The Artist's Way* for keeping him connected to creativity and the way musicians approach challenges. He added still-life photography and creative writing to his musical expression, and said that maintaining his sense of creativity in business allows him to think and act differently.

Acknowledging that many successful producers have never played professionally or studied music at the post-secondary level, Pierson said, "There aren't many people who do what I do the way that I do it. I can give constructive criticism based on my knowledge, and it's hard for me to imagine talking to Marcus Miller or Eric Harland about their music without that

background. It's a big step from understanding how the recording process works to being able to really understand the artist's vision."

"There's no substitution for musical knowledge," Love said. "If you speak the same language, you can tell an artist that the key they're playing a piece in is wrong or that an intro is too long. It gives you license to do that."

"You can learn business by doing it," Espina said, "but whatever you study at music school can come into play later on." That said, he embraces the idea that a growing number of music programs are adding courses in entrepreneurship and career management, along with recording techniques and marketing.

"I think it's great that so many schools are offering those types of options now," Phillips said. "I think we'll see more of that, even among the real performance-oriented programs. I certainly have no regrets about combining business and music at the University of the Pacific, and I'd encourage any young person who wants a job in this industry to study business."

"Music schools are spot-on for doing this," Skinner said. "With the condensing of this art form, people need a different blend of skills. As a musician, you need to be able to brand and sell yourself. You need to multitask."

"When I landed at Blue Note, I assumed everyone there would be a musician," Pierson said. "I had one business course at school, and that was on the basics of music publishing. I didn't leave there knowing much about business, but what I did at the extracurricular level gave me a lot of experience."

With labels consolidating, the number of music stores shrinking and the explosive growth of home recording, Pierson said it is important that young people find that experience in other places. "It's absolutely essential in today's environment," he said. "Today, I think a music degree without a business component is just a ridiculous investment."

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INTERNATIONAL

Box Hill Institute Melbourne, Australia

Student Body: 35,000 total; 500 music majors.
Tuition: \$14,000 AUD.
Jazz Degrees: Bachelor of Applied Music.
Faculty: Tim Weir, Simon Edwards, James Sherlock, Tony Floyd, Mario Lattuada, Craig Schneider, Ben Wiesner, Carlo Barbaro, Frank DiSario, George Papanicolaou, Monique Boggia, Melinda Ceresoli, Warren Burt.
Jazz Bands: Big band; combos; Latin, contemporary, vocal, funk, soul ensembles.
Auditions: bhtafe.edu.au.
Financial Aid: Available to qualified applicants.
Scholarships: bhtafe.edu.au/students/scholarships/.
Apply by: Rolling admissions.
Contact: Dr. Tim Weir, t.weir@boxhill.edu.au.

Camosun College Victoria, British Columbia, Canada

Student Body: \$18,689 total.
Tuition: camosun.ca/learn/programs/jazz-studies/what-it-costs.html.
Jazz Degrees: Diploma in Jazz Studies.
Faculty: Eric LeBlanc, Bruce Hurn, Monik Nordine, Louise Rose, Joey Smith, Pablo Luis Cardenas.
Jazz Bands: camosun.ca/learn/programs/jazz-studies/.
Auditions: camosun.ca/learn/programs/jazz-studies/.
Financial Aid: Available. camosun.ca/services/financialaid/.
Scholarships: Available. camosun.ca/services/financialaid/bursaries.html.
Apply by: camosun.ca/learn/future-student/.
Contact: camosun.ca.

Capilano University North Vancouver, British Columbia, Canada

Student Body: Approximately 200 students.
Tuition: Approximately \$6,000.
Jazz Degrees: Performance, General Studies, Education, Composition.
Faculty: Brad Turner, Rejean Marois, Jared Burrows, Bill Coon, Steve Kaldestad, Dennis Esson, Dave Robbins, Mike Allen, Graham Boyle.
Alumni: Bria Skonberg, Cory Weeds.
Jazz Bands: Three big bands, three jazz choirs.



Students perform at the York University Jazz Festival

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 30.
Contact: Jazz Studies Coordinators Jared Burrows, (604) 986-1911 ext. 2310, or Dennis Esson, (604) 986-1911 ext. 3630.

Conservatorium van Amsterdam Amsterdam, The Netherlands

Student Body: Approximately 1,100 (including jazz, classical, opera and pop).
Tuition: Statutory fee: €1,906 if you are from a country within the European Economic Area, Switzerland or Surinam. The rate also applies to UAF refugee students. You must also live in the Netherlands, Belgium, Luxembourg or parts of Germany. Other students pay higher rates.
Jazz Degrees: Bachelor's, Master's.
Faculty: ahk.nl/en/conservatorium/teachers/.
Jazz Bands: Various settings.
Auditions: ahk.nl/en/conservatorium/application/application-and-admission/entrance-examination/.
Financial Aid: cva-studadmin@ahk.nl.
Apply by: March 15.
Contact: cva-studadmin@ahk.nl.

Humber College Toronto, Ontario, Canada

Student Body: 380 music students.
Tuition: Domestic: \$8,258.80; International: \$13,820 (Canadian dollars).

Jazz Degrees: Bachelor of Music
Faculty: 18 full-time and 80 part-time.
Alumni: Jeff Healey, David Virelles.
Jazz Bands: 54 ensembles.
Auditions: humber.ca/scapa/programs/music-degree/auditions.
Financial Aid: (416) 675-5000.
Scholarships: Available. Tuition scholarships granted at Music Fest Canada; renewable scholarships for high school students entering the Bachelor of Music Program. Contact (416) 675-6622 ext. 3205, jennifer.hannah@humber.ca.
Apply by: February.
Contact: Dr. Andrew Scott, Academic Advisor for School of Music, andrew.scott@humber.ca, humber.ca/program/bachelor-music.

Jazz Music Institute Brisbane, Australia

Student Body: 60–80 music students.
Tuition: \$12,400.
Faculty: Dan Quigley, Paula Girvan, Ben Hauptmann, Brendan Clarke, David Sanders, Sharny Russell, Jamie Clark, Steve Russell, Helen Russell, Sean Foran, Josh Hatcher, Hayley Cox, Brad Esbensen, Melissa Western, Mark Smith.
Jazz Degrees: Diploma of Music, Bachelor of Music in Jazz Performance.
Jazz Bands: JMI Jazz Orchestra, JMI New Orleans Jazz Band, JMI Quartet.
Auditions: See jazz.qld.edu.au.
Financial Aid: Available for Australian citizens.
Apply by: January 2015.
Contact: Nick Quigley, play@jazz.qld.edu.au.

Leeds College of Music Leeds, England, United Kingdom

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www.usfq.edu.ec/programas_academicos/colegios/lmc

Student Body: Approximately 1,000 full-time and 1,500 part-time students.

Tuition cost: Foundation certificate: £7,500; Undergraduate degree: £9,000.

Faculty: Al Cherry, Andrew Hickey, Anna Uhuru, Bhupinder Singh Chaggar, Brian Morell, Dale Perkins, Dave Walsh, Garry Jackson.

Jazz Degrees: lcm.ac.uk/courses/Undergraduate/Jazz.

Jazz Bands: Two jazz ensembles.

Auditions: lcm.ac.uk/courses/how-to-apply/undergraduate.

Financial Aid: None.

Scholarships: None.

Apply By: lcm.ac.uk/courses/how-to-apply.

Contact: lcm.ac.uk.

MacEwan University Edmonton, Alberta, Canada

Student Body: Approximately 160 total.

Tuition: Approximately \$7,300 basic tuition including books. Prices vary depending on major.

Jazz Degrees: University transferable Music Diploma. Includes majors in performance, composition, recording arts and general and Bachelor of Music in Jazz and Contemporary Popular Music.

Faculty: Chris Andrew, Aaron Bailey, Raymond Baril, Dr. Craig Brennan, Bruce Cable, Graham Caddel, Jeff Campbell, Roxanne Classen, Erin Craig, Sandro Dominelli, Jerrold Dubyk, Daniel Gervais, Dr. Allan Gilliland, Andrew Glover, Julie Golosky, Joel Gray, Marcel Hamel, Devin Hart, Sheril Hart, Jim Head, Jeff Johnson, Wilf Kozub, Mo Lefever, Dr. Michael MacDonald, John Mahon, Matthew Parsons, Jamie Philp, Dr. Bill Richards, Chandelle Rimmer, Kent Sangster, Dan Skakun, Dorothy Speers, John Taylor, Robert Thompson, Brian Thurgood, Dr. Tom Van Seters, Robert Walsh, Rhonda Withnell.

Jazz Bands: One big band, two showcase bands, one jazz combos, one jazz choir, one guitar band, one percussion ensemble, 12 contemporary combos, one contemporary lab band.

Auditions: Held in March/April and June if the program is not full. Applicants who meet the admission requirement are granted an audition. Qualified applicants are accepted on a first-come, first-served basis.

Financial Aid: Available. Contact (780) 497-4340 or 888-497-4622 (ext. 4340). Laurie Woldanski, woldanskiL@macewan.ca

Scholarships: Need- and merit-based. Contact (780) 497-5033.

Apply by: Open until program is full.

Last scheduled audition is in June.

Contact: Carolyn Graber, (780) 497-4436, graberc@macewan.ca or musicdiploma@macewan.ca.

McGill University Schulich School of Music Montreal, Quebec, Canada

Student Body: 550 Undergraduate students, 300 Graduate students.

Tuition: Canadians: \$10,000, International: \$21,000.

Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in Faculty Program Jazz, Licentiate in Music in Jazz Performance, Artist Diploma in Jazz Performance, Master of Music in Jazz Performance, Doctorate in Music in Jazz Performance.

Faculty: Remi Bolduc, Joe Sullivan, Andre White and over 25 private teachers.

Jazz Bands: Jazz Orchestra I and II, Chamber Jazz Ensemble, Rhythm Section Ensemble, 25 combos.

Alumni: Darcy James Argue.

Auditions: Screening material required. Auditions held in early March for undergrads. See mcgill.ca/music/future-students/undergraduate/audition-requirements.

Financial Aid: Govt. aid and McGill student aid available. mcgill.ca/studentaid/scholarships-aid.

Scholarships: Music scholarships based on auditions and academic scholarships available. In-course scholarships available to current students.

Apply by: Jan. 15

Contact: Melanie Collins, recruitment. music@mcgill.ca.

Prince Claus Conservatoire Groningen, The Netherlands

Student Body: 120 students.

Tuition: €5,700 per year; for non-EU citizens, €7,500 per year.

Jazz Degrees: Bachelor's and Master's.

Faculty: Joris Teepe, Don Braden, Gene Jackson, Alex Sipiagin, JD Walther, David Berkman, Robin Eubanks, Freddie Bryant, Dutch faculty, Miguel Martinez, Kurt Weiss, Steve Altenberg, Mark Haanstra.

Auditions: Held in May and June.

Scholarships: Available.

Apply by: May 1.

Contact: Jan-Gerd Krüger, International Relations Coordinator, j.kruger@pl.hanze.nl.

Projazz Instituto Profesional Santiago, Chile

Student Body: 480 students.

Tuition: \$6,400 per year.

Jazz Degrees: Instrumental Performance in Jazz and Popular Music, Music Composition with emphasis in Performance, Music for Film and Audio-Visual Media, Musical Theatre Performance.

Jazz Bands: Projazz Big Band, Colectivo Los Musicantes, Ensemble Superior Projazz.

Faculty: Patricio Ramírez, Karen Rodenas, Andrés Pérez, Cristián Gallardo, Claudio Rubio, Federico Dannemann, Andrés Baeza, Carl Hammond, Amelie Wenborne, Cristóbal Orozco, Miguel Pérez, Moncho Romero.

Auditions: On-campus auditions. International students may send CDs, DVDs or cassettes.

Financial Aid: None.

Scholarships: Social scholarships, talent scholarships, scholarship of academic excellence.

Apply by: International students: Jan. 16.

Contact: George Abufhele, geo@projazz.cl, +56 2 2596 8420.

Puerto Rico Conservatory of Music San Juan, Puerto Rico

Student Body: 420 undergraduate students, 110 jazz students.

Tuition: Undergraduate, citizens: \$3,780 (18 credits/semester); international students: \$4,500 (18 credits); Graduate Diploma: \$3,240 (9 credits), International Diploma Students: \$3,600 (9 credits).

Jazz Degrees: Bachelor of Music in Jazz and Caribbean Music Performance, Graduate Diploma in Jazz and Caribbean Music Performance.

Faculty: Andrew Lázaro, Luis Marín, Fernando Mattina, Fidel Morales, Elías Santos-Celva.

Jazz Bands: Concert Jazz Band; jazz combos; Latin jazz combos; Panamerican, fusion, percussion ensembles.

Auditions: Feb. 13. Auditions by DVD accepted. cmpr.edu/admisiones.

Financial Aid: Available.

Scholarships: Available.

Apply by: Dec. 8.

Contact: Admissions Office, (787) 751-0160 ext. 280/275; admisiones@cmpr.edu.

Royal Academy of Music London, England, United Kingdom

Student Body: 730 total, 35 jazz students.

Tuition: Bachelor of Music (2012, 2013 or 2014 entrants) UK/EU citizens: £9,000, International: £20,100; MA UK/EU citizens: £10,480,

International: £20,850; MMus (2-year) UK/EU citizens: £10,550; International: £21,000; MMus (1-year intensive) UK/EU citizens: £12,670; International: £23,275.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Art, Master of Music.

Faculty: Nick Smart, Dave Holland, John Hollenbeck, Pete Churchill, Tom Cawley, Barak Schmool, Keith Nichols, Alyn Shipton, Norma Winstone, Gwilym Simcock, Mike Walker, Phil Robson, Michael Janisch, Jeff Williams, Ian Thomas, others.

Alumni: John Escreet, Orlando le Fleming.

Jazz Bands: Big band, small ensembles.

Financial Aid: Hardship awards available.

Scholarships: Merit-based available.

Apply by: Oct. 1.

Contacts: Philip Knight, jazz@ram.ac.uk.

Selkirk College

Nelson, British Columbia, Canada

Student Body: 90 students.

Tuition: \$2,500/semester.

Jazz Degrees: Performance, Production, Song Writing, Composition, Directed Studies.

Faculty: selkirk.ca/program/music/faculty.

Jazz Bands: Jazz, funk, blues, r&b, world, recording.

Auditions: <https://selkirk.ca/program/music>.

Financial Aid: <https://selkirk.ca/program/music>.

Scholarships: <https://selkirk.ca/program/music>.

Apply by: <https://selkirk.ca/program/music>.

Contact: Sue Hill, shill@selkirk.ca.

Senzoku Gakuen College of Music

Kawasaki City, Kanagawa, Japan

Student Body: Approximately 1,600 total, 140 jazz students.

Tuition: ¥995,000.

Jazz Degrees: Bachelor of Arts.

Faculty: Yoshihiko Katori, Tomonao Hara, Eric Miyashiro, Bob Zung, Kaori Kobayashi, Dana Hanchard, others.

Jazz Bands: Four big bands, 40 ensemble classes.

Auditions: Entrance exams begin Aug. 8 and continue to March 9.

Financial Aid: senzoku.ac.jp/music/en/.

Scholarships: Available after entering.

Application: Admissions, entry@senzoku.ac.jp.

Contact: Admissions, entry@senzoku.ac.jp.

St. Francis Xavier University

Antigonish, Nova Scotia

Student Body: 4,000 total; 50–80 music majors.

Tuition: Undergraduate, Nova Scotia students: \$5,702; non-Nova Scotia students: \$6,724.

Faculty: Eight full-time, plus adjuncts.

Jazz Degrees: Five offered.

Jazz Bands: Five to nine.

Alumni: Ted Warren, Steve Haines, Ken Aldcroft, Ryan Davidson.

Auditions: Required, submit electronically or by DVD.

Financial Aid: Available.

Scholarships: Available. xavier.edu/undergraduate-admission/scholarships/academic.cfm.

Apply by: May 1.

Contact: Kevin Brunkhorst, music@stfx.ca.

Te Koki New Zealand School of Music

Wellington and Auckland, New Zealand

Student Body: 550 EFT (equivalent full time students).

Tuition: International students: \$27,515; New Zealand students: \$6,200.

Jazz Degrees: Bachelor of Music; Bachelor of Music with Honors; Post-Graduate Diploma in Music, Master of Music, Master of Musical Arts, Doctor of Musical Arts, Artist Diploma, Doctor of Philosophy.

Faculty: Mark Donlon, Norman Meehan, Dr. Dave Lisik, Lance Philip, others.

Jazz Bands: Three big bands (including a jazz guitar band), combos at all levels, jazz choir.

Auditions: nzsm.ac.nz/study-here/audition.

Financial aid: Grants and awards available. See nzsm.ac.nz/student-zone/scholarships-and-prizes.

Scholarships: jazz@nzsm.ac.nz.

Apply by: Southern Hemisphere calendar, application for audition by October 2014 for study from March 2015.

Contact: Jazz Program Administrator Berys Cuncannon, +6444463 4762, jazz@nzsm.ac.nz.

Universidad San Francisco de Quito

Quito, Ecuador

Student Body: 420 full-time students (310 performance majors, 110 music production majors).

Tuition: Approximately \$8,900 per year.

Jazz Degrees: Bachelor of Art in Contemporary Music Performance, Bachelor of Art in Music Production and Engineering. Students can also attend two years at UFSQ and finish at Berklee College of Music.

Faculty: Daniela Guzmán, Diego Celi, Esteban Molina, Francisco Lara, Gabriel Ferreyra, Gabriel Montúfar,

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Jazz Bands: More than 20 ensembles, including Jazz Big Band, Bebop combo, Latin Jazz combo, Modal Jazz combo, Contemporary Brazilian combo, Traditional Brazilian combo, Jazz-Fusion combo, Blues combo.

Auditions: On-campus and through video or audio recording. See audition topics at usfq.edu.ec/programas_academicos/colegios/imc/aspirantes. Contact: Diego Celi, Vice Dean, dceli@usfq.edu.ec

Scholarships: Merit-based available every year.

Apply by: May 15.

Contact: Esteban Molina, Dean, emolina@usfq.edu.ec; Diego Celi, Vice Dean, dceli@usfq.edu.ec.

University of Manitoba, Desautels Faculty of Music Winnipeg, Manitoba, Canada

Student Body: Between 40–45, including graduate students.

Tuition: Undergraduate: approximately \$4,800 for Canadians and permanent residents, approximately \$14,000 for international students. Full-time program fee for graduate students: approximately \$4,400 for Canadians and permanent residents, approximately \$8,800 for international students. Continuing fee of approximately \$703 per year after first year.

Jazz Degrees: Bachelor of Jazz Studies, Master of Music in Jazz Performance.

Faculty: Steve Kirby, Anna-Lisa Kirby, Derrick Gardner, Quincy Davis, Will Bonness, Jon Gordon, Larry Roy.

Jazz Bands: Jazz Orchestra, small ensembles.

Auditions: Audition and theory test required, in person or by DVD.

Financial Aid: Bursaries available by application, awarded based on need.

Scholarships: Available. See umanitoba.ca/student/moneymatters_hub.html.

Apply by: Jan. 15.

Contact: Shelley O'Leary, Admissions Coordinator, (204) 474-6728, Shelley.Oleary@umanitoba.ca, umanitoba.ca/music.

University of Music and Performing Arts, Graz Graz, Austria

Student Body: Approximately 1,600 total, approximately 120 jazz students.

Tuition: No tuition for EU citizens;

non-EU citizens: €1,489.44.

Jazz Degrees: Bachelor of Arts in Jazz Performance, Master of Arts in Jazz Performance, Master of Arts in Jazz Composition/Arranging, Master of Arts in Jazz Ensemble Conducting.

Faculty: Michael Abene, Renato Chicco, Howard Curtis, Dena DeRose, Guido Jeszenszky, Karlheinz Miklin, Ed Neumeister, Ed Partyka, others.

Jazz Bands: 17 combos, two big bands.

Auditions: Live auditions and theory test required. See jazz.kug.ac.at.

Apply by: March 1.

Contact: Benjamin Hrdina, jazz@kug.ac.at.

The University of Sydney Sydney, Australia

Student Body: 51,394 total.

Tuition: Undergraduate, local: \$3,313–\$4,200, international: \$3,663–\$4,800.

Jazz Degrees: Diploma of Music, Bachelor of Music in Music Education, Bachelor of Music in Performance, Graduate Diploma in Music Performance, Master of Music Studies—Performance, Doctor of Musical Arts, Doctor of Philosophy.

Faculty: sydney.edu.au/arts/.

Jazz Bands: Three big bands and 11 small ensembles.

Auditions: music.sydney.edu.au/study/audition-requirements/.

Financial Aid: sydney.edu.au/future-students/international/postgraduate/research/financial-support.shtml.

Scholarships: sydney.edu.au/scholarships/.

Apply by: sydney.edu.au/future-students/international/undergraduate/apply/.

Contact: sydney.edu.au.

University of Toronto Toronto, Ontario, Canada

Student Body: 600 undergraduates, 280 graduate.

Faculty: Terry Promane, Gordon Foote, Chase Sanborn, Mike Murley, Jim Lewis.

Jazz Degrees: Bachelor of Music in Performance, Master of Music and Doctor of Musical Arts.

Jazz Bands: Four jazz orchestras, small jazz combos, vocal jazz ensemble.

Alumni: Mark Pellizzer, David Braid, Alex Goodman, Daniel Jamieson.

Auditions: Visit music.utoronto.ca/home.htm, uoftjazz.ca/.

Financial Aid: Entrance scholarships.

Scholarships: Merit- and need-based available; contact undergrad.music@utoronto.ca.

Apply by: See music.utoronto.ca/site5.aspx.

Contact: Jennifer Panasiuk, or Jazz Area Head Professor Terry Promane, (416) 978-3741, undergrad.music@utoronto.ca.

Vancouver Island University Nanaimo, British Columbia, Canada

Student Body: 80.

Tuition: \$137/credit hour, \$600 extra for private lessons.

Faculty: Pat Coleman, Lee Ellefson, Ben Henriques, Hans Verhoeven, Greg Bush, Marty Pakosz, Rosemary Lindsay, Steve Smith.

Jazz Degrees: Jazz Diploma, Bachelor of Music in jazz studies.

Jazz Bands: One big band, more than 20 jazz combos, one vocal jazz ensemble.

Alumni: Christine Jensen, Ingrid Jensen.

Auditions: Live audition or video of performing skills.

Financial Aid: www2.viu.ca/financialaid/.

Scholarships: Various scholarships based on GPA, performance.

Apply by: Aug. 15.

Contact: Bryan Stovell, Department Chair, Bryan.Stovell@viu.ca.

York University Toronto, Ontario, Canada

Student Body: 200 jazz students.

Tuition: Approximately \$6,900 CDN for Canadian students, \$20,500 CDN for international students.

Jazz Degrees: Bachelor of Arts, Bachelor of Fine Arts, Master of Arts with Concentration in Jazz Studies, Ph.D. with Concentration in Jazz Studies.

Faculty: Barry Elmes, Al Henderson, Ron Westray, Sundar Viswanathan, Kevin Turcotte, Lorne Lofsky, Kelly Jefferson, Mark Eisenman, Richard Whiteman, Artie Roth, Tara Davidson, Anthony Michelli, Barry Romberg, Frank Falco, Matt Brubeck, Jim Vivian.

Jazz Bands: 18 small jazz ensembles, Jazz Orchestra, Jazz Choir.

Auditions: On-campus evaluations take place February through April. Online auditions are available for distance applicants.

Financial Aid: Available. futurestudents.yorku.ca/funding.

Scholarships: Available. futurestudents.yorku.ca/funding.

Apply by: Undergraduate: Feb. 4 for guaranteed consideration; Graduate: Feb. 1.

Contact: Bill Thomas, (416) 736-5186, musicprg@yorku.ca; Bushra Wali, (416) 650-8176, finearts@yorku.ca.

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Gary Smulyan



Inside-Outside Harmony: Applying Tritone Substitutions to Standard Chord Progressions

I'VE BEEN FASCINATED BY HARMONY, AND THE SEEMINGLY infinite number of ways to connect and manipulate chord changes through the use of substitutions, as far back as I can remember. As a young saxophonist just starting to improvise, I would voraciously listen to and study the great masters of jazz improvisation—Charlie Parker, Dizzy Gillespie, Thelonious Monk, Sonny Rollins, John Coltrane, Miles Davis, and the list goes on and on. I could hear what they were playing, but couldn't figure out what they were executing harmonically or how to incorporate their approach into my own playing in a deep, logical and meaningful way.

My teacher at that time, saxophonist and clarinetist Joe Dixon, gave me a copy of a book on substitute harmony that would open up all those doors I was trying to open. The book was titled *Inside Outside*, a self-published work written in 1967 by the pianist, flutist and psychiatrist Reese Markewich. The book goes into great detail explaining how to use substitute harmony and the theory behind it. This ear-opening book dramatically altered how I play and approach improvisation in a most profound way, and I use this information every time I play.

Inside Outside presents a detailed, organized, well-thought-out and logically explained system of substitute harmony largely based on the use of tritone substitutions, which is the topic of this master class. You could look at this as an inside-outside look at my approach to harmony and my thought process when improvising over chord changes.

The basic theory behind the tritone substitution simply states that a V7 and a flat-II7 chord function the same, both wanting to resolve to a tonic, as they both share a third and a seventh as common tones. They are different

Example 1

Example 2

Example 3

(a) DESCENDING CHROMATICALLY

(b) ASCENDING CHROMATICALLY

(c) CYCLE OF FIFTHS

CONTINUE THROUGH ALL 12 KEYS

Example 4

Example 5

D.S. al Coda 2nd ending

Example 6

Example 7

enough in sound to create a sense of tension and surprise, and their use can add a lot to one's improvised solos. See Example 1.

The G7 (V) and D \flat 7 (flat-II7) chords both share a B and an F—the third and seventh of both chords—and want to resolve to the tonic, which in this case is C major.

One can include the newly implied ii7 chord in the tritone substitution as well (in this case A \flat m7), even though it shares common tones with the D \flat 7, setting up an interesting cycle to improvise over. See Example 2.

The first thing I have all my students practice to fully incorporate this progression into their own vocabulary is to play it in all 12 keys—both descending and ascending chromatically and through the cycle of fifths. See Examples 3a, 3b and 3c. This will help internalize the sound of the progression and assist in greater understanding of how these changes function. One also hears the voice-leading and resolutions through practice.

In addition to the above progression—which resolves to a tonic—one can also practice and use the cycle in a way that doesn't resolve. I also have my students practice this progression in the same way regarding motion.

Application

Let's apply these ideas to a few well-known tunes. Example 4 shows the chords to one of the first songs learned by beginning improvisers. My recommended substitutions are written on the staff lines, below the standard changes.

Charlie Parker altered the course of jazz with his recording "Ko-Ko," which is based on the changes to a popular song composed by Ray Noble. See Example 5.

Next we'll look at two sets of changes that are good examples of non-resolving tri-tone substitutions. The Rodgers and Hart song represented in Example 6 is typically played at a very fast tempo. Example 7 is the bridge of what is without a doubt the most recorded popular song favored by jazz musicians after the blues. Who can ask for anything more?

In conclusion, the possibilities are endless, and I hope many of you are inspired to delve into this harmonic universe and discover for yourself new ways to approach your own playing. You will find your world opening up and your solos taking a different shape, form and color as you enter this world of harmonic creativity: the tritone substitution. **DB**

Gary Smulyan (garysmulyan.com) is a New York-based baritone saxophonist. His latest CD, *Bella Napoli* (Capri), features actor-vocalist Dominic Chianese. Smulyan teaches at Mason Gross School of the Arts (Rutgers University), SUNY Purchase and Manhattan School of Music.

Choosing the Best Saxophone Equipment

AS A PROFESSIONAL SAXOPHONIST AND EDUCATOR, THE QUESTION most frequently asked of me is about how to choose the right equipment.

A story I heard recently sums up how we saxophonists perceive ourselves and our instruments. Phil Woods was recently a guest artist and lecturer at DePaul University in Chicago, and he told us an enlightening story about an encounter he had with Charlie Parker. Woods was working some strip club in New York, and during a break he went across the street because he had heard that Bird was sitting in. Woods had been lamenting the fact that he wasn't happy with his horn, mouthpiece, reeds, neckstrap and ligature. He walked into the club and heard Bird playing an old, funky baritone sax. He went up to him and asked, "Mr. Parker, would you like to borrow my alto?" Bird said that would be great. Woods ran across the street, picked up his alto and brought it to Bird. Bird picked up the horn and played the hell out of it. It sounded unbelievable!

From that time on, Woods said he was never again bothered by negative thoughts about his horn and setup. Charlie Parker could pick up anybody's horn and sound just like himself. I heard a similar story from pianist Jim McNeely about Stan Getz leaving his horn on the plane and having to borrow someone else's horn and mouthpiece, and sounding completely the same as he always did. We all are capable of getting "our" sound on any instrument we pick up.

Now that I've passed on these stories to you, we can explore some things to help us make good, sound decisions about our equipment. Sure, we can conjure up our identity on a variety of horns and mouthpieces, but how do we decide what makes us comfortable playing any piece of equipment, whether it's the horn or mouthpiece? Let's start with the instrument. Today, we have so many choices because of vintage saxophones, for which there seems to be no end, and all the new saxophones that are available from big and small companies around the world. I've heard that there are 40–60 saxophone factories in Taiwan alone. How do we choose, having so many to choose from?

Let's talk about vintage saxophones first. I've grown up listening to stories from saxophonists of all ages regaling the pluses and minuses of the various brands from Conn, Buescher, Martin, King and Selmer. The truth about most of the vintage horns is that they had great sounds but have somewhat primitive intonation and ergonomics. How did Coleman Hawkins, Ben Webster, Lester Young and other early greats manage to make those early horns sound so good? Well, the answer is that they "learned" their instrument so well that they were able to compensate for the notes that sounded out of tune or were muffled.

Today, with the new saxophones, pitch is infinitely better, even on a lot of the Chinese-made horns coming through. There are mid-priced saxophones that are great for younger students. Myself and others played through many prototypes and offered advice and suggestions. The horns that places like Wal-Mart and Sam's Club sell are definitely the bottom of the spectrum. They are not made to last, hence the small price. Use for a short while and throw away. An overhaul on a horn like that would cost two to three times more than what the horn was worth. Someone just starting out in a band program should go to a reputable dealer and talk to someone who knows about their product. Pick an instrument that comes from a reputable company and that has a warranty. There are many to choose from. I endorse Selmer and am partial to their saxophones. Selmer USA, Yamaha, Yanagisawa, Keilwerth, P. Mauriat, Cannonball and Eastman are just some of the larger saxophone manufacturers that have beginner, intermediate and professional saxes.

As the student gets more advanced and maybe starts thinking that he or she might want to pursue music as a career, you should definitely think about moving to a professional model horn. Here I have definite opinions about which way to go. My opinions are based on more than 50 years of playing and over 30 years of teaching.

Mark Colby



Look around at professional musicians on stage. There is one obvious fact, and that is that you'll see 90 percent of all the pros are playing vintage Selmers—Balanced Action and Mark VI are the most common—or newer model Selmers like the Series II, Series III or the Reference 54. You'll see an occasional Yamaha or Keilwerth. It's just a fact. If you're going to sit in with a big band, chances are your section mates are playing Selmers. They blend better than most of the other brands.

Many years ago, when I lived in Miami, I was working a weeklong gig with Tony Bennett, and one night I brought an H. Couf horn on the gig that was given to me to try. It was a good horn, but I definitely felt like I couldn't blend as well with my section mates. That night convinced me that Selmer was the way to stay. This is not to demean or denigrate the other brands, because they are all good saxophones. But like I said, check out the pros and the guys you are listening to on recordings. There is a common thread.

Next, let's talk about mouthpieces, or what I refer to as "the Holy Grail" for saxophonists. Let's start with beginners. All new saxophones come with what we call a "stock" mouthpiece. This is usually an inexpensive plastic or rubber mouthpiece that is functional. With high-end horns, you usually wind up with a small-opening classical mouthpiece. My suggestion has always been that after about six months—when the muscles in your embou-

chure have started to form—you should get a professional-quality mouthpiece. Now, this mouthpiece might not be the last one you ever buy, but a good quality mouthpiece will allow you to get better sound and better intonation. It will help to compensate for playing a beginner model horn. The mouthpiece can then travel with you as you progress to a professional horn.

I've done countless clinics with middle school and high school students who are either playing the stock mouthpiece or a Selmer C* or a Vandoren A25. The latter two are excellent pro classical mouthpieces, but the openings are too small for big band and jazz playing. The directors wonder why their sax section doesn't project. They are great for classical saxophone literature but lack the projection that you need in a big band with trombones and trumpets blaring at your back. I always suggest that players start with something in the middle. Maybe a size 5 or 6 tip opening. Not too open, and not too closed. A lot of alto players wind up playing Meyer and Vandoren mouthpieces. They have the "right" sound, and the majority of pros play them. On tenor, there seems to be more choices: The obvious ones are Otto Link, Vandoren, Meyer, Berg Larsen, JodyJazz, etc. The same brand choices are also good for baritone.

All of these mouthpieces are potentially good. It becomes a matter of personal choice. First, how does the mouthpiece respond? Does it let you push the air through without backing up on you? Next, does it have the kind of sound you are looking for (not too bright, and not too dark)? Can you find reeds consistently? These are all important questions. When looking for a piece, take someone with you to act as an extra set of ears—hopefully someone who is a player or teacher who can help guide you. To me, one of the most important things for a student to deal with is to find some role models as far as sound is concerned. It is imperative that you listen to the giants who have played this music.

Here's my short list of saxophonists to check out. It is incomplete, for sure, but it's a good starting place. First, on alto, listen to Cannonball Adderley, Phil Woods, Bird, Johnny Hodges, Sonny Stitt, Kenny Garrett and Dick Oatts. On tenor, start with Stan Getz, Coltrane, Sonny Rollins, Gene Ammons, Mike Brecker, Joe Lovano, Chris Potter, Joshua Redman and continue from there. There are a lot of great tenor stylists. On baritone: Gerry Mulligan, Pepper Adams, Serge Chaloff, Nick Brignola, Gary Smulyan and Scott Robinson, to name a few. If you have a sound in your head, it makes it easier to pursue it. Listen, listen, listen.

Now on to reeds. Reed choice is another unique pursuit. It takes some experimentation to find what works for you. Different styles of cut (e.g., filed, unfiled, etc.) and different tip strengths and heart strengths determine what works best on your mouthpiece. For example, I use Vandoren traditional reeds on tenor because they respond and give me the right amount of resistance. I'm very comfortable with a thicker heart. The other cuts and brands don't respond the same way on my mouthpiece. Next time you're at the music store, ask them if they have a comparison chart from Vandoren. For example, a traditional Vandoren

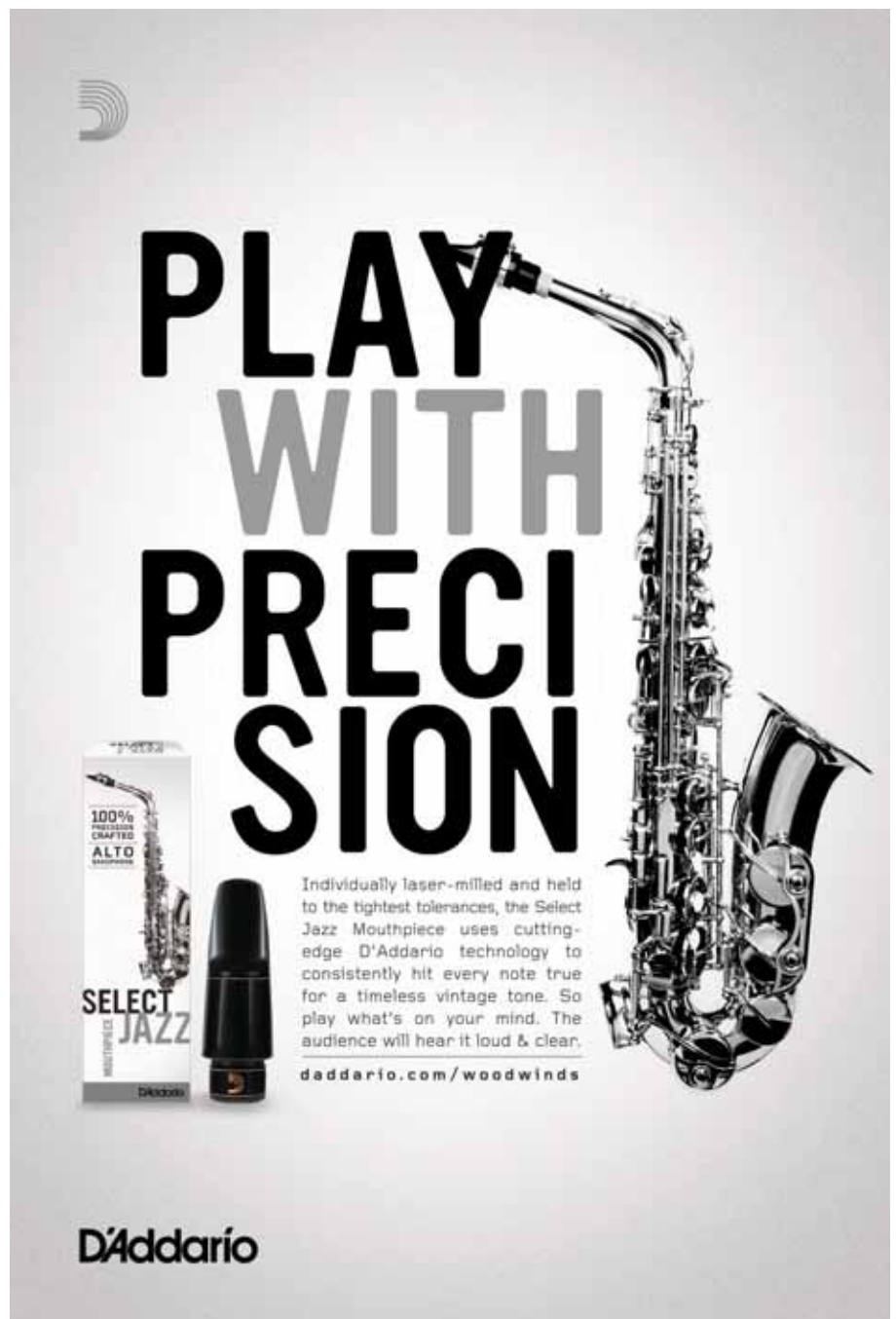
#3 is comparable to a V16 #3 ½ because the tip and heart are different. If I tried a #3 V16, it would feel too soft to me. Don't be afraid to experiment.

One last thing before I sign off here is about ligatures. Do they really make much of a difference? The answer is yes, they make a definite difference. Some ligatures are brass, some are cloth, some have two screws, some have one or none, some have different plates you can try. I personally think that brass ligatures work best. There's a little more projection as opposed to cloth or other manmade materials (which don't vibrate as well—I think if you have a bright-sounding mouthpiece, then one of those might help darken it a bit). I played a standard Selmer ligature for most of my life until about six years ago. I checked out the Olegature, the Ultimate ligature from

François Louis and the Optimum and M/O models from Vandoren. Without a doubt, the M/O was the most comfortable for me. It's just like when I thought I'd never play anything but a Mark VI, and I ended up playing a Reference 54.

There are a million choices. After all this advice, the last thing to tell you is, *Don't get hung up on the equipment.* Remember Phil Woods' story about hearing Bird. Just play your heart out and let the music speak for itself. It just helps to play setups that are comfortable so that you can get straight to the matter at hand—making music. **DB**

Mark Colby is a recording artist, educator and clinician for Selmer Paris Saxophones and Vandoren reeds and ligatures. He lives in Chicago and is on faculty at DePaul University and Elmhurst College. He can be reached at mark.colby@sbcglobal.net.



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5 Rules of Practicing

IF THERE IS ONE THING THAT MUSICIANS frequently say they don't have enough time for, it's practicing. The issue is one in which "the grass is always greener": People who are in school may feel that they are not given enough time to practice, while those not in school anymore might wish they had more time for it—like they did when they were students. Practicing is vital to a musician's development, yet it is something that is not always given the attention that it needs. Giving yourself time to practice is important, but how you *spend* that time can be more valuable. A short practice session can be more effective than a longer one, depending on your approach.

When it comes to practicing, there are five basic rules to follow. These will help you stay comfortable on your instrument and ensure that you move forward in your development. As with anything, make sure you approach practicing from a positive standpoint. If you think too negatively about how you sound, you may be less likely to practice at all, which will not help in any way.

Warm up every day

It is important to have a regular warm-up routine that works for you. As a saxophonist, I find that playing at least four different scales in all 12 keys in four different ways works best. The scales that I play are the ones that I would like to incorporate into my improvisation more. The first scale will be played in all keys by moving the root up by half steps starting with my lowest note (i.e., the first scale is in the key of B \flat , the second in B, and so on). Each scale is played ascending and descending for two to three octaves, as I want to make sure I'm comfortable in my altissimo range as well. The keys for the second and third scales move by whole steps and descending major thirds, respectively. The last scale moves around the circle of fourths. Figure 1 illustrates this routine, using three ascending one-octave major scales for all examples.

As a musician, author, editor, educator, administrator, father and husband, capitalizing on the time that I have for practicing is vital. A child, email or phone call could shorten my session unexpectedly, possibly ending my practice time for the day. In order to ensure that I am still

developing and maintaining my skills, I created this warm-up routine so that I am "gig ready." This way, if my practice is interrupted, I know that I can still go out to a gig or session and play comfortably. The routine takes 15 minutes or less, so the impact

Mat Shevitz



on my schedule is minimal. Of course, more time is preferred, but by getting this routine in on a daily basis I have noticed a difference in how comfortable I feel on my instrument.

Take time to process the information

Before jumping into a new scale or technique, think about it: How does it work? How will it feel to play it, and when will you use it? By doing this, you'll ensure that you learn something useful, instead of just the basic concept. Thinking about concepts can take place almost anytime, not just during your practice session (though it's during these sessions that people are more likely to try something new).

Be willing to make mistakes

A practice session is a chance for you to improve. Don't think of it as a time to perform for yourself (or anyone within earshot). If you are just playing things that you can already do, you are not going to advance as a player. It's important to remem-

Figure 1

Practice routine for scales in all 12 keys with roots moving by:

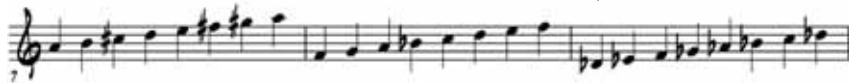
Half Steps



Whole Steps (when finished, begin sequence on B)



Descending major thirds (when finished, begin sequence on A, then G, then F#)



Circle of fourths



ber this: *An effective practice session is one in which you've improved on at least one thing, no matter how small.* This sounds odd, I know, but so many people just plow through their routine, acknowledging that there are things to be fixed but not actually fixing them (or not playing anything challenging at all). The time spent focusing on one thing in a session can make moving forward easier in the ones that follow.

When you do make a mistake, ask yourself, why did that happen and how do I minimize its recurrence in the future? If you have time, go over it again in order to solidify it. If you do not have time for that, you still need to think about it. Making sure you have the right mental approach will help you correct physical mistakes in your next session, leading to the proper development of your muscle memory for that concept.

Practice things you need to work on

This can, of course, be tied into the last section, but it's such an important concept that it merits further discussion. Have you ever gone to a jam session or a gig and played a tune that you thought you knew but made a mistake on? Sometimes people have gaps in their memory and miss a chord in a progression, or a bar or two of a melody. The next time you practice, think about these things and address them (in addition to anything your instructor assigns). You may be able to play a theoretical concept well, but musicians won't be as open to it if you keep forgetting parts of "All The Things You Are."

Think critically about this, too. Even if the gig or jam session went well, what could have gone better? Was there a tune in a specific style that you feel you're not as comfortable with? Perhaps there was one that you had to learn but were not excited about, and yet still didn't nail? Often times we feel that certain songs, whether lead sheets or ensemble parts, are not worth our attention. It's an elitist approach, one that can get you into trouble later. All of the masters of the music had

to do the same thing; we are no exception. Would you want to make mistakes on a song that is insignificant to you?

Another area to consider is a technique that is common for your instrument, that you know several people can do but have a hard time executing yourself (either consistently or at all). The most recent example in my own development is my altissimo. Up until a couple of years ago, I had always heard ideas in that range of the saxophone but had a hard time executing them. It occurred to me that I wasn't going to improve on it if I didn't practice it more frequently. Since then I have given it almost daily attention (as part of my warm-up routine) and my altissimo abilities have strengthened.

Practice creatively and be self-aware

Be open to practicing concepts in different ways. Think about what you can do to make practicing more engaging for you. Tied in with this is just being aware of how you are feeling that day. Give yourself certain allowances for your mental and physical state, and realize that some states will limit your effectiveness. Don't, however, use them as excuses for not practicing if the time that you have is the only time you will get. The only exception would be the most extreme personal circumstances.

Approaching your practice sessions with these five rules in mind will help make you a better player, thereby improving your gig experience and helping your career advance. You will be able to progress easier and become a more solid player. More importantly, you will develop habits that will be able to sustain your musical growth throughout your life. **DB**

Matt Shevitz is a saxophonist and educator based in Chicago, where he is an associate professor of music at Harold Washington College. Visit him online at mattshevitz.com.

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Woodshed > SOLO
BY MATT DAVIS

Terell Stafford



Terell Stafford's Trumpet Solo on 'Pegasus'

This solo on "Pegasus" comes from trumpeter Terell Stafford's 2007 release *Taking Chances: Live At The Dakota* (MaxJazz). The piece, written by pianist Bruce Barth, provides the perfect framework for Stafford to demonstrate the soulful and virtuosic playing for which he has become known. His blues-infused phrases, rhythmic ideas and lyrical articulation are presented with conviction, focus and, most importantly, a deep sense of *swing*.

Let's first look at Stafford's rhythmic approach and his use of space. In the first eight bars, we see Stafford's penchant for storytelling. He takes his time, letting his story unfold in a natural and engaging way. The solo starts with a series of related descending phrases, all separated by a few beats of rest. His use of space is noticeable throughout

the solo, but particularly here at the beginning, when the story is just taking shape. His phrases in this section, a mix of eighth- and quarter-note ideas, are given weight and clarity by his use of rests and allow for some great interaction between the members of the rhythm section.

Gradually, Stafford's solo deepens as his story unfolds. He begins to incorporate all variety of rhythmic devices to articulate his musical ideas: triplets, 16th-note runs, behind-the-beat eighth notes, off-beat phrasing, long tones and slurs. With increasing intensity and drive, the solo continues to build in a coherent and logical manner. Things really get heated when, at bar 38, he begins playing a triplet-based line for three bars that accents every other note within the triplet, in this case the note G. An interesting cross-rhythm

emerges in these bars that emphasizes a 6/4 polyrhythm. After a short breath, this figure is followed by a blazing 16th-note run that marks the top of the dynamic arc Stafford has been crafting since the beginning of his solo.

Looking at Stafford's melodic approach in this solo reveals a deep understanding of the underlying harmonic structures that "Pegasus" is built upon. His note choices are predominately diatonic to the given chords and, with a few exceptions, contain no chromatic passing tones. On bar 40 there is a clear chromatic movement on beat 4 with pedal points of F and G moving to F# and E, but this is only in anticipation of the next bar by one beat. It's a great moment in the solo, as Stafford has established an expected sonority and then breaks that expectation by shifting these pitches down a half step.

In bar 12, on the B \flat 13 chord, Stafford uses an E natural within his phrasing, suggesting a lydian dominant scale. This sound is present again in bars 43–44 during the rush of 16th notes that rounds out this transcription. This phrase displays the only other area in Stafford's solo where chromatic passing tones are employed. The A naturals in bars 43–44 are passing tones within the broader B \flat lydian dominant line that is being played. The concluding passage, which directly follows this, consists of the dominant diminished scale starting from the low E. It is interesting to note that both times in the form where this passage occurs, bars 14 and 44, Stafford uses the same pitches in the same order approaching the last bar: D, E, F and A \flat .

Overall, Stafford's solo on "Pegasus" is one that employs a great diversity of rhythmic variation and melodic clarity. This is "playing the changes" at its best.

DB

Matt Davis is a jazz guitarist, composer and educator in New York City. He performs regularly with his own large group, Aerial Photograph, as well various trios and small ensembles in the tri-state area. Davis currently serves as Senior Lecturer of Jazz Guitar at The University of the Arts in Philadelphia. Visit him online at mattdavisguitar.com.

Shure GLX-D Wireless Guitar System

No-Strings-Attached Performance

If you have ever performed on stage or spoken at a public event, chances are you have used a Shure product. The company released its first microphone in 1932 and over the years has reached nearly iconic status with products like its Model 55 and SM57. Stepping into the wireless market in 1990, Shure soon became a dominant player in that field as well with a full line of wireless microphone systems. Recently the company has released the GLX-D Wireless Guitar Pedal, its first product to offer state-of-the-art digital wireless technology in a guitar pedal format with an integrated tuner.

Shure actually developed its first wireless microphone system in 1953.

Known as the “Vagabond,” it was capable of transmitting a distance of 15 feet from the receiver. However, it would take another 40 years for Shure to enter the wireless microphone market with the introduction of its L Series products in 1990. Although wireless technology has evolved over the years, these systems all relied on VHF or UHF frequency bands for operation. As anyone who has seen *This Is Spinal Tap* already knows, there are some inherent problems in sharing these overly crowded radio airwaves. Interference and dropouts are common occurrences, as is degradation that can result from the signal compression algorithms that must be applied to the transmitted signal.

The introduction of digital wireless technology represents a giant leap forward in the field, and Shure introduced its first digitally based GLX-D systems at the NAMM Show in 2013. Digital systems convert audio into a digital stream of ones and zeros at the receiver, eliminating the possibility of radio interference and the need for signal compression. The result is increased reliability and

greater clarity. Digital wireless systems actually operate in the same frequency as Wi-Fi, which is at the 2.4GHz frequency band. GLX-D systems utilize Shure’s LINKFREQ intelligent frequency management to analyze the RF spectrum and determine the best available frequencies. Bidirectional communication lets the transmitter automatically follow receiver frequency changes, and continuous monitoring with automatic frequency switching eliminates any signal interruptions.

In 2014, a year after introducing the GLX-D technology, Shure debuted the GLX-D Wireless Guitar System, bringing the digital advantage to guitarists. The system is actually a bundle of various components including the GLX-D1 bodypack transmitter, the GLX-D6 wireless guitar receiver and a cable to connect the instrument to the transmitter. The receiver is the newest member of the GLX-D line and the first to feature a stomp pedal design, allowing it to conveniently integrate into any pedal-board rig.

Right out of the box, this is an impressive unit in terms of its form factor and build quality. Both the transmitter and receiver are housed in rugged metal casings, and the cable is quite sturdy as well. The transmitter utilizes a lithium-ion rechargeable battery capable of up to 16 hours of continuous use. A sturdy metal clip allows the unit to be attached at your waist or guitar strap. The receiver is the heart of the system and resembles a standard guitar stomp box. It is powered through an included AC adaptor but can also utilize any standard 9-volt pedal-board power supply for seamless integration into your existing rig.

Once connected, the GLX-D6 is incredibly simple to configure. After powering up, the transmitter and receiver will automatically link up, and an RF indicator on the display panel illuminates to indicate connection. The unit is now functional and ready to go. The receiver offers manual control over several functions such as audio gain, channel selection and the ability to divide available frequencies into groups, allowing for up to eight receivers to operate simultaneously. The LED display also indicates the current battery level of the transmitter and shows the current channel.

Stomping on the GLX-D6 mutes the signal and invokes the tuner mode, one of my favorite features. The tuner can be set to needle or strobe display, and the reference pitch can be adjusted. A detune option lets you compensate for instruments that are globally tuned sharp or flat, and the unit can be set to show only sharp or flat symbols.

The best thing about the GLX-D System is that once it’s connected, it becomes virtually transparent. The sound quality is pristine and indistinguishable from the tone of your guitar plugged directly into an amp. The range is impressive, capable of a radius of up to 200 feet (I experienced no interference or dropped signals). At a street price of \$449, which includes a professional-quality tuner, this is definitely a worthwhile investment.

—Keith Baumann

Ordering info: shure.com



RW Pro One-Piece Soprano Saxophone

Easy Tone Production, Consistent Timbre

Roberto Romeo, founder of Roberto’s Winds, has been repairing saxophones and woodwind instruments in New York City since 1982. With 30-plus years of experience and many notable saxophone titans as his clients, he has translated this knowledge into creating a well-crafted and competitive line of professional-level saxophones.

The new RW Pro One-Piece Soprano from Roberto’s Winds is available in a variety of lacquers and finishes. I play-tested a model with black nickel finish and polished silver keys, a visually stunning instrument that’s designed for a slightly darker sound, yet one that projects. I used my regular

soprano setup: a Selmer Super Session “J” mouthpiece with a Rigotti #3 medium reed.

Playing the RW Pro for the first time, I was struck by the remarkable ease of tone production and the even sound throughout the registers. Not one note stuck out as being different in timbre or color. In contrast to my own horn—a Selmer S80 Series I’ve had for 25 years—the RW Pro’s altissimo popped out effortless-



ly with a round, full shape. Even at the softest volume, the overtone series was easy to play. On the other end of the spectrum, the instrument did not close up or shut down when I played it at full volume.

Intonation, the arch nemesis of any soprano saxophonist, was comparably easy to control and center. It was not too much effort to keep the low end from being sharp and the high end from being either sharp or flat (depending on the air support vs. the less-desired squeezing or biting).

The RW Pro One-Piece Soprano's construction is definitely built to last. It is as solid as any I've ever played, including the Keilwerth horns, known for their dense and often heavy feel. The springs are strong and the keys are solidly crafted, allowing very little play, if any.

Regardless of how well a saxophone responds, it's common for players to make (or have their repair-person make) a few customizations. The following would be my personal suggestions for the RW Pro One-Piece Soprano in black nickel.

Though it is promoted as a "slightly darker" horn, I miss some of the dense harmonics and the tonal color I typically associate with a soprano. I know that Roberto would give the option of installing metal resonators, which would go a long way in solving the issue for me. Or, perhaps I would simply prefer a brighter-sounding model in the RW Pro One-Piece Soprano line.

For long-fingered players like myself, both the high F# and the fork F# keys are positioned too far away from the lower stack—I had to curl my finger uncomfortably in order to reach them. If I were to purchase this horn, my only option would be to modify them. For players with smaller hands, or those who don't rely on these keys as heavily as I do, this probably would not be an issue.

Overall, the RW Pro Series One-Piece Soprano Saxophone is an excellent find. Roberto certainly has the expertise, and has received enough feedback from world-class saxophonists, to deliver a special product. The saxophone lists for \$2,850 and comes in a smart, lightweight yet protective fabric case that features two large zippered pockets on the outside.

—Russ Nolan

Ordering info: robertoswinds.com

Samson C01U PRO and Meteorite USB Microphones

Pristine Plug-and-Play Performance

Samson Technologies has been in the audio business since 1980, when the fledgling company introduced its first wireless microphone. Over the past 34 years, Samson has established itself as an industry leader in its product offerings for the consumer and professional audio markets. The latest additions to Samson's USB microphone lineup—the Meteorite and the C01U PRO—are definitive proof that it remains committed to providing innovation, quality and great value.

Although aimed at different markets, the Meteorite and C01U PRO share several features in common. Both mics contain an onboard 16-bit, 44.1/48kHz analog-to-digital converter, allowing for direct connection and recording to a computer or iPad without the need for any external audio hardware. Conversion quality is a critical link in the audio chain, and Samson delivers vastly superior results when compared to using the built-in converters on your computer or tablet. Both products are also USB bus-powered, requiring no external power source to operate.

The Meteorite is the little brother of Samson's Meteor microphone. Like its older sibling, the Meteorite's look is extremely cool, featuring a retro feel and unique ball design. The mic is compact and sits in

a small magnetic pedestal that allows it to be repositioned by simply rotating it to the desired angle. The Meteorite is aimed at users looking to enhance the built-in audio recording quality produced by most computer systems. Its small size makes it very portable and capable of fitting into even the most congested workspaces. Although recommend for applications such as Skype, FaceTime or

YouTube, the Meteorite is actually capable of rendering a surprisingly decent recording when used with your favorite DAW.

Under the hood, the Meteorite houses a 14mm diaphragm and cardioid pickup pattern with a frequency response of 20Hz–20kHz. It is a true plug-and-play device and requires no external drivers to operate. Using it with a Mac requires only connecting and setting the input volume through the system preferences. On the iPad, you will need a USB adapter such as Apple's Camera Connection Kit. There is absolutely no doubt that the Meteorite is far superior to the quality of the built-in audio on my laptop, but I was shocked at how good the quality actually is with this mic. As I recorded several acoustic instruments and vocals using Logic Pro software, the Meteorite performed consistently, producing clear and detailed tracks. It may not be the first choice for professional applications, but for a microphone of this size and with a suggested retail price of \$59.99, consider me quite impressed.

The C01U PRO, Samson's latest USB studio condenser microphone, is based on the popular C01U (the world's first USB studio condenser microphone, introduced in 2005). The C01U PRO is targeted at users who need a recording solution that provides professional studio-quality results. Like the Meteorite, the C01U PRO features a 16-bit/48kHz sampling rate. It has a wide frequency response of 20Hz–18kHz and a 19mm diaphragm that is shock-mounted to reduce ambient noise. The mic utilizes the same sturdy die-cast form factor as the C01U and comes with a swivel tripod desktop stand, but it can be mounted onto any standard microphone stand. The C01U PRO also contains a built-in headphone amplifier, which allows for monitoring the input signal directly from the microphone and eliminates any possible latency issues when routing monitor signals through your DAW.

Like the Meteorite, the C01U PRO is extremely easy to use, with plug-and-play simplicity. Recording in Logic Pro, I found the mic to perform impressively. The C01U PRO uses a supercardioid polar pattern, which provides a more directional response, better suited to studio applications. Overall, the microphone delivers a smooth, accurate and detailed recording; it is especially great for acoustic instruments and vocals. For a complete recording solution with a suggested retail price of \$129.99, this is a solid product.

Both the Meteorite and C01U PRO are absolutely worth the money. As expected, the C01U PRO exceeds the quality of the Meteorite—but I was surprised to see just how well the Meteorite stood up to the C01U PRO when tested side-by-side. Never underestimate the little guy.

—Keith Baumann

Ordering info: samsontech.com



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Range of Reeds

Zonda reeds are now available for soprano, alto, tenor and baritone saxophone as well as bass clarinet. They are also available in two different cuts (Supreme and Classico) for B_♭ clarinet. All Zonda reeds are made from premium Argentinean cane, and they come in a wide range of strengths to accommodate saxophone and clarinet players of all types.

More info: stlouismusic.com

More Flexible Flats

La Bella Strings has introduced Low Tension Flexible Flats, a series of flat wound bass strings. Using the same manufacturing techniques as the company's Deep Talkin' Bass strings, La Bella has adjusted the construction of Low Tension Flexible Flats to create a lighter and more flexible alternative to the classic, heavier flats. The hand-wound and hand-polished strings are equipped with round cores and narrower ribbon wire to achieve a smooth feeling. They are now available in four-string (LTF-4A) and five-string (LTF-5A) models. More info: labella.com



Stronger Electric Strings

D'Addario's new NYXL electric guitar strings feature the company's New York-manufactured high-carbon steel alloy for increased strength. The wound strings have an enhanced frequency response in the 1–3.5kHz range, which adds presence to help cut through the mix. With 6 percent more magnetic permeability for higher output, D'Addario's NYXL electric guitar strings offer punch, crunch and bite. They also provide improved tuning stability compared to traditional nickel wound strings. More info: daddario.com



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UNLV Upholds Standards of Art, Professionalism

THE UNIVERSITY OF NEVADA, LAS VEGAS enjoys the benefit of a thriving entertainment capital in its backyard. And Dave Loeb, director of jazz studies and professor of music, embraces that resource. Loeb believes a student's education should flourish both within and without the walls of a university. It's a philosophy of serious arts education reinforced with "real world" working knowledge.

"The primary strength of this jazz program is the talented faculty who are highly involved in many facets of the industry—jazz being primary—but also classical and commercial," Loeb explained. "Here in Las Vegas, there's been a resurgence of employment opportunities for musicians. As quickly as possible, I try to get students into the professional pipeline—when they're truly *ready*, of course. A lot of our top students are now playing on The Strip in shows like *Jersey Boys* and also Cirque [du Soleil] shows such as *Zumanity*."

Loeb's resume reflects his work ethic. In addition to performing with major jazz artists, he's served for 10 years as pianist with The Hollywood Bowl Orchestra, accompanying everyone from Quincy Jones to Garth Brooks to Plácido Domingo. He also shuttles to Los Angeles for film and TV sessions, including his long-term stint with *Family Guy*. In an example of school-industry interaction, Loeb got permission to bring groups of students to recording sessions that let them observe Hollywood pros at close range.

"Recording is a big emphasis in our program," Loeb said. "The students have to take classes on recording techniques and learn all basic music technologies, and then be able to engineer recordings, master them—the entire process, including copyrights and mechanicals."

Established in 1957, UNLV enrolls approximately 28,000 students in undergraduate, masters and doctoral programs. The school's music department has 400 students, 60 of whom are jazz studies majors pursuing graduate and/or

undergraduate degrees. Jazz degrees offered are Bachelor of Music in jazz studies with a concentration in jazz composition, jazz instrumental or jazz vocal performance; Master of Music with a concentration in jazz instrumental or jazz vocal performance; and a Master of Music with a concentration in jazz theory/composition.

Nathan Tanouye—a UNLV alumnus who is now an assistant professor of jazz studies and studio trombonist there—values the program's intimacy. "It's not a huge music program like North Texas or University of Miami," he noted. "Students get more opportunities to step up here; they'll receive more individual attention. I guess you could say it feels like a tighter family. And with all the ensembles and smaller pool of players, students have more opportunities to play in these excellent ensembles."

The pride and joy of the jazz program is its widely acclaimed jazz ensembles. The school's high-level bands include three large jazz ensembles, the Latin Jazz Ensemble, Contemporary Jazz Ensemble, Joe Williams Every Day Foundation Jazz Sextet, Jazz Vocal Ensemble and 10 small combos. The department also sponsors yearly CD releases showcasing various ensembles and student compositions and arrangements. The ensembles' numerous awards have boosted UNLV's profile. Loeb said, "We've now won seven DownBeat [Student Music Awards] 'Outstanding Performance' awards in the past five years, as well as several outstanding soloist awards in both the Reno Jazz Festival and The Monterey Next Generation Jazz Festival."

Although UNLV's faculty encourages commercial preparedness, Loeb is emphatic about their ultimate goal. "We still uphold jazz and classical as the bar. And we make sure students maintain that legacy and integrity. We want to make sure—whatever the music may be—that students can *discern* top quality from something that's not." —Jeff Potter

Sean Jones



Top Brass: Berklee College of Music has named trumpeter-composer Sean Jones its new Brass Department chair. Jones will succeed trombonist Tom Plsek, who served as chair for 25 years. Jones' teaching resume includes stints at Duquesne University and Oberlin Conservatory of Music. The Ohio-born trumpeter also serves as artistic director of both the Pittsburgh and Cleveland Jazz Orchestras. **More info:** berklee.edu

Jazz in Georgia: Clayton State University's Department of Visual and Performing Arts/Division of Music will present performances during the school year to introduce students to a variety of musical genres. On Nov. 17 at Spivey Hall, the Clayton State University Jazz Combo, directed by Stacey Houghton, will perform swing, Dixieland, bebop, Latin, fusion and modern jazz. Each school year, participation in the Jazz Combo is open to qualified music students who play saxophone, trumpet, trombone, piano, guitar, bass or drums. Located in Morrow, Georgia, Spivey Hall is home to the 4,413-pipe Albert Schweitzer Memorial Organ, custom-built in Italy by Fratelli Ruffatti. **More info:** clayton.edu

Fall at NEC: Among the events scheduled this fall at New England Conservatory are master classes by several jazz artists: John Hollenbeck & The Claudia Quintet (Sept. 23), Vijay Iyer and Jason Moran (Sept. 30) and Fred Hersch (Oct. 6 and Nov. 4). Also scheduled is an Oct. 2 performance by artist-in-residence Dave Holland, an Oct. 16 concert by the NEC Jazz Orchestra playing the music of George Russell and a special Nov. 4 concert titled "The Music of John Zorn: A 35-year Retrospective," as performed by NEC's faculty, students and ensembles. Zorn will be interviewed onstage prior to the concert. **More info:** necmusic.edu

KU Fest: More than 50 college, high school and middle school jazz ensembles and combos from the central United States will perform for a panel of distinguished jazz educators and musicians in a non-competitive environment at the University of Kansas' 38th annual Jazz Festival on March 6–7, 2015, in Lawrence. Saxophonist Jerry Bergonzi and trombonist Marshall Gilkes will be special guests at the fest, which will feature performances by KU Jazz Ensemble I, KU Combo I and the KU Jazz Festival All-Star Big Band. **More info:** music.ku.edu



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- Clark Terry

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Sean Jones

Trumpeter Sean Jones' dance card seems to be in constant transition. On July 22 he released *Im.pro.vice: Never Before Seen* (Mack Avenue), his seventh disc as a leader. He recently took a new position as chair of the Brass Department at Berklee College of Music in Boston. The 35-year-old native of Warren, Ohio, has taught at Duquesne University and Oberlin Conservatory, and he serves as the artistic director of the Pittsburgh Jazz Orchestra and the Cleveland Jazz Orchestra. He is the former lead trumpeter for the Jazz at Lincoln Center Orchestra, a gig in which his fat, adroit, gospel-informed musicality provided a dramatic boost to the famed big band.

This live Blindfold Test was conducted the 35th annual Tri-C JazzFest in Cleveland—a festival that Jones first played as a high school student. Right before the Blindfold Test, Jones had just completed a hard-hitting double-header, leading his quartet through a set, and after intermission, leading the Cleveland Jazz Orchestra's trumpet section through a crisply swinging program of the music of Christian McBride, who led the ensemble and produced Jones' latest release.

Randy Weston

"Ifrane" (*Blue Moses*, CTI, 1972) Weston, electric piano; Freddie Hubbard, trumpet; Grover Washington Jr., tenor saxophone; Hubert Laws, flute; Ron Carter, bass; Billy Cobham, drums; Azzedin Weston, Airtó Moreira, percussion.

I'm not sure of the exact piece, but that's gotta be Freddie Hubbard. Freddie Hubbard is one of my heroes; his sound is distinct. His bravura is something that's lacking in a lot of players today. The trumpet lends itself to having a certain kind of energy, a certain kind of presence, and I have a fear that it's being lost. Freddie Hubbard is the prime example of that kind of bravura. The last half of the 1900s he carried that: in the '60s with Art Blakey, in the '70s when he was with CTI. It almost sounds like the Mingus band, but I don't think it is. [after] I need to go check out that record!

Steve Khan

"Bird Food" (*Subtext*, Tone Center, 2014) Khan, guitar; Randy Brecker, flugelhorn; Reuben Rodriguez, bass; Dennis Chambers, drums; Marc Quiñones, Bobby Allende, percussion.

You're stumping me. I've gotta hear the [flugelhorn] solo. That's definitely somebody who checked out Freddie Hubbard. I'm hearing somebody who definitely knows the language, knows the history of the music, is versed in certain Latin rhythms. I'll take a stab at it and say that's Michael Rodriguez. Whoever this is has a very beautiful, round sound. [after] That's Randy?! Randy Brecker is one of my favorite trumpet players. I don't often get a chance to hear him on flugelhorn; we actually just did the Jazz Cruise together, and he's definitely coming out of Freddie, and he admits that—so I'm glad that I at least got the influence correct [laughs].

Don Cherry

"The Blessing" (*Art Deco*, A&M 1988) Cherry, trumpet; James Clay, tenor saxophone; Charlie Haden, bass; Billy Higgins, drums.

That sounds like Charlie Haden on bass. The tune is "The Blessing," Ornette's tune. What's interesting is Don Cherry is one of those cats who's very overlooked because he's not the most *trumpet-playing* kind of trumpeter, if that makes any sense. He's kind of a stylist, in that whatever comes to his mind he just plays, no matter how crazy or how wild it is, and sometimes it comes off as if he doesn't know what he's doing. But if you listen to the humanity in his phrasing, you can understand what he's doing.

Nat Adderley

"Painted Desert" (*Live At Memory Lane*, Atlantic 1967) Adderley, cornet; Joe Henderson, tenor saxophone; Joe Zawinul, piano; Roy McCurdy, drums; Victor Gaskin, bass.

It's definitely the tenor player's record because of the way it's mixed. That



Journalist Willard Jenkins (left) conducts the Blindfold Test with trumpeter Sean Jones at the Tri-C JazzFest in Cleveland on June 26.

JEFF FORMAN/TRI-C JAZZFEST

sounds like Wayne Escoffery a little bit to me. And then it sounds a little bit like Billy Harper. It's someone who loves free rhythms; the phrasing is very free but it's regimented. You feel that looseness in the sound but it's very stable; definitely coming out of the spirit of Trane. Maybe it's [a track by] Nat Adderley; that's definitely Nat. That tenor is messing me up a little bit. [after] That's Joe Henderson? That doesn't sound like Joe Henderson! I've gotta go get that. The thing that gave Nat away was his use of the upper register; he has a very wonderful upper register on cornet that a lot of people don't deal with. He has a great way of using extended trumpet techniques but being very soulful with it. This is reminiscent of the [1965] record *Domination* with Cannonball.

Matt Wilson's Arts and Crafts

"Little Boy With The Sad Eyes" (*An Attitude For Gratitude*, Palmetto, 2012) Wilson, drums; Terrell Stafford, trumpet; Gary Versace, organ; Martin Wind, bass.

The choice of organ is interesting! Using organ and bass together, you don't hear that a lot unless it's a larger ensemble. It sounds like a couple of different people on trumpet; very soulful, not afraid to play the blues. Oh, that's Matt! That's interesting; you hardly ever hear organ and bass together. Normally organists like to control the roots, but with this particular organization I didn't hear a conflict there; so there was definitely an understanding going on and that's probably from Terrell. He probably dictated what he wanted and Matt probably dictated as well. I know it's not Terrell's record, but I could hear Terrell dictating [laughs].

Leron Thomas

"Fool's Paradise" (*Whatever*, 2013) Thomas, trumpet; Taylor Eigsti, piano; Matthew Stevens, guitar; Eric Harland, drums; Harish Raghavan, bass.

The beat itself—the understanding of what the beat is—is interesting. There's somebody playing on the back end of it, and the trumpet player is playing on the back end of what that is. That's hard to do! The trumpet player sounds very mature, not filling up spaces with a bunch of notes. The chording almost sounds labored at this point; they're swingin', though. [after] Leron's not an older guy, but he plays with a lot of maturity. The beat is interesting because there's almost this kind of lazy urgency, like a big person trying to move somewhere fast.

Ron Carter

"Opus 1.5—Theme For C.B." (*Ron Carter's Great Big Band*, Sunnyside 2011) Carter, bass; Jerry Dodgion, alto and soprano saxophone; Steve Wilson, alto saxophone; Wayne Escoffery, Scott Robinson, tenor saxophone; Jay Brandford, baritone saxophone; Charles Pillow, English horn; Jason Jackson, Steve Davis, James Burton III, Douglas Purviance, trombones; Tony Kadleck, Greg Gisbert, Jon Owens, Alex Norris, trumpets; Mulgrew Miller, piano; Lewis Nash, drums.

That's Ron Carter. Ron Carter is one of those people that I like to follow because he has a very definitive approach to music. Those individuals never waver in what they're about and what they project. Ron is one of those people. Now, he's *Ron Carter*, but in the '60s when he was playing with Miles, he was kind of—maybe I shouldn't say this—but he was kind of like the voice of reason. He was always where you went back to; he was just there, solid. And he has maintained that kind of integrity throughout his career. It's nice to see him do different projects now. **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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