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OCTOBER 2017

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AMBROSE AKINMUSIRE A RIFT IN DECORUM: LIVE AT THE VILLAGE VANGUARD

The Acclaimed trumpeter and composer's new album is an expansive double album with his intuitive quartet recorded live at the hallowed **Village Vanguard** in New York City, a proving ground for jazz legends throughout the ages from John Coltrane to Sonny Rollins to Dizzy Gillespie to Bill Evans.



TROMBONE SHORTY PARKING LOT SYMPHONY

Shorty's **Blue Note-debut** captures the spirit and the essence of The Big Easy, while redefining its sound. Blazing through 70s Funk, Rock, Hip-Hop and R&B, **Parking Lot Symphony** also delivers fresh covers of **The Meters'** "It Ain't No Use," and **Allen Toussaint's** "Here Come The Girls."



TONY ALLEN THE SOURCE

With his **Blue Note-debut**, **The Source**, Nigerian drummer **Tony Allen** sees a childhood dream come true. Allen says this is the "best in my life," and with a career spanning over 50 years, that's quite the confession for the **Afrobeat pioneer** and former **Fela Kuti** fixture. **The Source** represents Blue Note's classic era while symbolizing the label's innovative present.

OCTOBER 2017

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True Character

BY PHILLIP LUTZ

Cécile McLorin Salvant, who was voted top Female Vocalist in the 2017 DownBeat Critics Poll, discusses her new album, *Dreams And Daggers*. The double-CD set was recorded with her acclaimed trio—Aaron Diehl (piano), Paul Sikivie (bass) and Lawrence Leathers (drums)—and it reveals a sophisticated singer-songwriter eager to explore and critique blues and jazz standards.

Chico O'Farrill (right) leads his Afro-Cuban Jazz Orchestra with his son, Arturo O'Farrill, at the piano at Birdland in New York on Dec. 10, 2000.



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Cover photo of Cécile McLorin Salvant shot by Jimmy & Dena Katz at Steinway & Sons' showroom in Manhattan on July 27.

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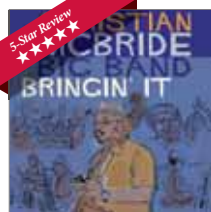
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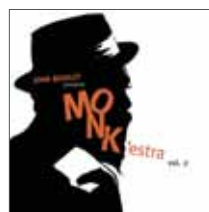
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STEVEN SUSSMAN

Cécile McLorin Salvant at the 2016 North Sea Jazz Festival

Long & Short Commentary

THERE ARE TWO PROMINENT FORMS OF commentary today. On is the extended, thoughtful critique. The other is the punchy tweet. Both forms are effective in their own way.

One of my personal heroes is the late journalist Roger Ebert. A recipient of the Pulitzer Prize for Criticism, Ebert crafted eloquent, in-depth, engaging film reviews for the Chicago Sun-Times. At his peak, he was writing numerous full-length reviews every week. But when he appeared on TV—either co-hosting his own program or as a guest on a talk show—he could give a film a simple “thumbs up” or “thumbs down” and then briefly explain the rationale for his decision. Ebert was a master of the sophisticated critique as well as the instant rating.

Our Hot Box contributors do something similar. Each of them writes a detailed review of one album. But that same writer also offers pithy commentary on the other three albums in The Hot Box, as well as giving a star rating to all four of the releases.

The Hot Box was launched in our April 1995 issue. At the time, DownBeat publisher Frank Alkyer wrote, “The Hot Box may be a new feature, but the name is steeped in DB tradition. In 1939, George Hoefer Jr. began writing a long-running column about collecting records under this heading.”

For several years now, Hot Box readers have been informed, entertained and, in some cases, absolutely enraged by the commentary of four esteemed journalists: John McDonough, John Corbett, Jim Macnie and Paul de Barros. (McDonough and Corbett were actually there at the beginning, on the Hot Box squad in April

1995, alongside Howard Mandel and John Ephland.)

Over the past couple of issues, you’ve probably noticed some new bylines in The Hot Box, including those of the talented writers Jennifer Odell, Michelle Mercer, John Murph and Giovanni Russonello. In the future, The Hot Box will contain reviews by James Hale as well as other journalists and some guest contributors, including musicians.

We have made this editorial change to provide a high-profile forum to some very gifted thinkers, and to simply shake up the format a bit. It’s an experiment, and we’ll see how it goes.

One artist who knows all about critique and commentary—from a musical perspective—is Cécile McLorin Salvant. The singer-songwriter has made a huge leap forward in her career with the double album *Dreams And Daggers* (Mack Avenue). On this set, she has interpreted jazz and blues standards, and then composed original material that provides commentary on those standards, with lyrics that are poetic and thought-provoking. It’s a fascinating project, and one that she discusses in detail with journalist Phillip Lutz in our cover story.

Since 1934, DownBeat has been a valued destination for fans, musicians and journalists seeking intelligent commentary on the best music in the world, as well as in-depth interviews with the finest musicians in the world.

We’re proud of what we do, and we’re eager to hear your feedback. Let us know what you think; send an email to editor@downbeat.com.

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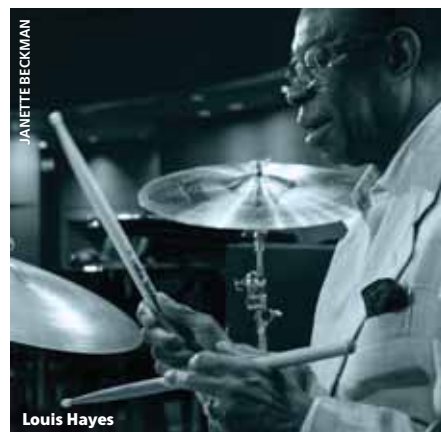
Chords & Discords >

Fountain of Youth

In the Blindfold Test with drummer Louis Hayes in your September issue, he surprisingly fails to identify Roy Haynes, who's older than Louis is. But Louis' comment really blew me away: "The drummer is very creative, and I like that the other artists are playing along with him. He's not out there by himself. I like his concept. He's a young person."

After being told that the drummer was Roy, Louis says, "Although Roy is older, he plays like a young person. I should have got him." What a compliment, given from one master to another. Congratulations, Roy! You more than deserve it.

ROBERT S. BROADHEAD
SALT LAKE CITY, UTAH



Louis Hayes

Righteous View

Kurt Elling is head and shoulders above everyone else as Male Vocalist of the Year. How he came in second in the 65th Annual DownBeat Critics Poll is very hard to believe. Would the pope be named Priest of the Year?

PAUL TULOWIECKI
CHAPEL HILL, NORTH CAROLINA

At Last

Finally, Herbie Nichols has been voted into the DownBeat Hall Of Fame ("Rightful Honor," August). In the 1960s, when I would visit my friend, I'd ask him to play the record of "House Party Starting" or "Spinning Song." Now I own the Herbie Nichols Trio CD compilation *The Complete Studio Master Takes*. I enjoy listening to Nichols' low-register comping, diminished chords and arpeggios.

Nichols' music is as valid as Monk's. Now, finally, he's in the DownBeat Hall of Fame!

DAN CELLI
CARTOONMAN2@COX.NET

Saluting Segal

I have been a subscriber to DownBeat since around 1978. I have really enjoyed reading this year's issues. But I have noticed a major oversight by DownBeat: This year the Jazz Showcase in Chicago is celebrating its 70th anniversary and its founder, NEA Jazz Master Joe Segal, turned 91. I have yet to see a feature celebrating these milestones.

I am a regular at the club, and I frequently hear musicians say the Jazz Showcase is their favorite jazz club in the world, and they thank Joe for keeping the music alive.

MARC NEBOZENKO
EVANSTON, ILLINOIS

Hall Bound?

The great musicians who changed with the times and who inspired young players have been recognized, respected and elected to the DownBeat Hall of Fame, including

Coleman Hawkins, Mary Lou Williams, Art Blakey and Woody Herman. In the years since the Veterans Committee was established, great musicians like Oscar Pettiford, Tadd Dameron, Jimmy Blanton, Erroll Garner and Jo Jones have been inducted.

It continues to be a great frustration that Red Norvo, Terry Gibbs and Buddy DeFranco do not get the votes necessary to be elected.

MARSHALL ZUCKER
WANTAGH, NEW YORK



Howard Levy

COURTESY OF ARTIST

Lauding Levy

Your August issue was great! In the Woodshed section, Jim Durso's transcription and commentary on Howard Levy's harmonica solo on "Seresta" was icing on the cake. Some people have no idea of Howard's importance and how he revolutionized the art of diatonic harmonica playing. Keep up the good work!

CLEMENS ZAHN
SCOTT93WEST@GMAIL.COM

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Gregory Porter, Lizz Wright, Regina Carter (above), Valerie Simpson, Randy Brecker, Sean Jones and the Christian McBride Big Band salute Ella Fitzgerald and Dizzy Gillespie and celebrate the Ella songbook.



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Christian McBride & Dianne Reeves:

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Beat

Sonic Portrait of Evans in '68

In Eddie Gomez's 11 years as the bassist with the Bill Evans Trio, several drummers cycled through the group's ranks—among them Joe Hunt, Arnie Wise, Philly Joe Jones, Marty Morell and Eliot Zigmund. Each contributed to the iconic trio. But Jack DeJohnette, who held the drum chair for six months in 1968, was something else again.

"He wasn't exactly a natural fit," Gomez said. "But that's what I thought made him perfect. There was a kind of unspoken definition of what a Bill Evans Trio drummer should play like, and Jack came in with what he wanted to do with a trio.

"It was sort of like a counterpoint to what Bill was doing, and that's the way I approach what I do. It made Bill think a bit more out of the box. He was engaged between Jack and myself. It was good for Bill and the trio; it gave us a spark that was right at the time."

That spark glows brightly on the latest collection of unearthed gems from Resonance, *Another Time: The Hilversum Concert*. Produced from recently uncovered tapes recorded before a live audience on June 22, 1968, at Netherlands Radio Union VARA Studio 8, the collection, one of only three known recordings of the Evans trio with DeJohnette, is notable for the intensity of the onstage interaction and the urgency of Evans' playing.

"He was reaching for things," DeJohnette said. "I think this captures it pretty good."

The album includes nine tunes—most of which were central to the trio's repertoire, from popular standards like "Emily" and "Alfie," to the Evans original "Very Early," to the Miles Davis perennial "Nardis." Throughout, Evans' crystalline sound, reproduced with great fidelity, rings true. The arrangements, honed on the bandstand to geometric perfection, are familiar.



Eddie Gomez (left), Jack DeJohnette and Bill Evans play on *Another Time: The Hilversum Concert*, which was recorded in 1968.

©GIUSEPPE PINO

So too is the sense of autonomy afforded the bass and drums.

"It was a tradition of freeing up the section," DeJohnette said.

That tradition constituted an innovation when, in the late 1950s, Scott LaFaro emancipated the bass from slavish adherence to a walking function in the Evans trio with Paul Motian on drums. Chuck Israels expanded the bassist's role further; Gomez, who joined Evans in 1966, further yet. And with DeJohnette surging behind the trap set, the envelope was pushed into territory that was positively liberating.

The trio's collective voice is heard to most impressive effect on the album's longest track, the 8½-minute "Nardis." Compared with Evans' understated take on the tune earlier in his career—one documented on 1961's *Explorations* (Riverside)—the treatment on *Another Time*

comes off as a striking, if no less subtle, swirl of countervailing forces. That the level of interplay was mirrored in appearances at Ronnie Scott's in London and the Montreux Jazz Festival—both around the time of the Hilversum recording—suggests that *Another Time* documents Evans' mindset as it was evolving.

The evolution, Gomez explained, reflected in part Evans' reaction to the tumult of the era. Though Evans' revolution had been a quiet one, he was sensitive to the roiling of the world around him.

"The '60s was a time of change," Gomez said. "You might not look at Bill's trio as a sign of that, but this trio—with Jack in it—is an interesting look from that point of view. It wasn't like listening to Cecil Taylor or early Herbie Hancock. But within Bill's world, there was something that was sort of simmering."

—Phillip Lutz

Riffs >



David Virelles

COURTESY OF THE ARTIST

Viva Virelles: Cuba-raised, New York-based pianist David Virelles looks toward one melting pot from the vantage point of another on *Gnosis*, his new album on ECM due out Sept. 15. A far-reaching work with deep cultural roots, *Gnosis* speaks of transculturation and traditions from Cuba's musical history. The album, a follow-up to Virelles' 2016 EP *Antenna*, was recorded at New York's Avatar Studios in May 2016. Cuban percussionist Román Díaz is a guest on the album, which also features a full string section. **More info:** ecmrecords.com

Revolution in the Air: The inaugural October Revolution of Jazz & Contemporary Music, hosted by the Pennsylvania-based Ars Nova Workshop in conjunction with FringeArts, will take place Oct. 5–8 in Philadelphia. This lineup gives equal weight to a number of generations of creative musicians, including Anthony Braxton, The Art Ensemble of Chicago, The Sun Ra Arkestra, John Luther Adams, Tim Berne's Snakeoil, Mike Reed's Flesh & Bone, David Torn's Sun of Goldfinger, Zeena Parkins, Cortex and Ballister. **More info:** theoctoberrevolution.org

Butch Morris in Focus: To celebrate the legacy of Butch Morris, inventor of the "conduction" method of real-time composing, ISSUE Project Room and the London Review of Books have organized a panel on Morris and other black composers who have explored the liminal space between European avant-gardism and the African-American vernacular tradition. The panel, to be held Sept. 12 at the ISSUE Project Room in Brooklyn, will be moderated by Contributing Editor of the London Review of Books Adam Shatz.

More info: issueprojectroom.org

Final Bar: Guitarist Chuck Loeb (1955–2017), an integral member of the jazz-pop ensembles Fourplay and Steps Ahead, died July 31 at the age of 61. On social media, friends and colleagues remembered Loeb's warm personality and musical impact. "No one played the guitar like Chuck," wrote saxophonist Dave Koz on Facebook.



Jason Moran, wearing a papier-mâché Fats Waller mask, performs during the Newport Jazz Festival on July 2.

STEVEN BENNETT/BOSTON CONCERT PHOTOGRAPHY

Memorable Tributes Enliven Newport Sets

THE ANNUAL PILGRIMAGE TO FORT Adams State Park, located at the mouth of Newport Harbor, Rhode Island, is a high point of the summer for thousands of jazz fans. Folks flock to that scenic locale on the banks of Narragansett Bay from all over the nation (along with some international jazz tourists) for three days of fun, sun and swinging sounds on four stages. This year's Newport Jazz Festival, held Aug. 4–6, delivered on all counts.

Although there were afternoon rain showers on Saturday, patrons took cover under the Quad Stage tent for a scintillating set from Jazz 100, an all-star aggregation led by pianist and musical director Danilo Pérez and featuring an imposing front line of saxophonist Chris Potter, trumpeter Avishai Cohen and trombonist Josh Roseman, with Ben Street on bass, Roman Diaz on percussion and vocals and Adam Cruz on drums.

The ensemble's tribute to four major figures being feted with centennials this year—Mongo Santamaria, Thelonious Monk, Dizzy Gillespie and Ella Fitzgerald—was marked by some inventive twists on familiar material and several invigorating solos along the way.

The emotional highlight on Saturday came at the Quad Stage when bassist-singer Esperanza Spalding and drummer Terri Lyne Carrington paid tribute to their ACS Trio comrade and mentor, pianist Geri Allen (who died on June 27), with a program titled "Flying To The Sound: To Geri With Love." Newport's artistic director, bassist Christian McBride, delivered a eulogy, of sorts, to introduce the proceedings: "Geri Allen transitioned last month. She was a source of inspiration and exemplified so much excellence throughout her career. We decided to keep that going with this program."

Spalding and Carrington took the stage with

McBride's regular pianist, Christian Sands, to perform Allen's "Unconditional Love" (from 2004's *The Life Of A Song*). Spalding's soaring, wordless vocals were spiced with daring octave leaps and a wildly uninhibited quality that was clearly heartfelt and cathartic.

Sunday's highlights included pianist Jason Moran's Fats Waller Dance Party at the big outdoor Fort Stage (he turned Waller's 1938 tune "Yacht Club Swing" into a kind of Mardi Gras dance number, with the help of vivacious singer Lisa E. Harris) and a turbulent set at the Harbor Stage by alto saxophonist Tim Berne's Snakeoil quartet (with bass clarinetist Oscar Noriega, pianist Matt Mitchell and drummer Ches Smith).

McBride threw down some serious funk with his high school pals Ahmir "Questlove" Thompson (The Roots' drummer) and Jason Kibler (aka DJ Logic) along with fellow Philadelphia native Uri Caine on Fender Rhodes electric piano in their jam-oriented set in the Quad Stage tent. Known as The Philadelphia Experiment, the band covered tunes by James Brown, Sun Ra, Grover Washington Jr. and others, with Caine conjuring up mid-'70s Herbie Hancock in his impressive Rhodes playing.

But the most memorable performance on Sunday was a set by the new supergroup Hudson, which released a self-titled album on Motéma in June. Consisting of guitarist John Scofield, keyboardist John Medeski, bassist Larry Grenadier and drumming great Jack DeJohnette, this all-star quartet collectively stretched on familiar pop tunes by the likes of Jimi Hendrix ("Wait Until Tomorrow") and Joni Mitchell ("Woodstock") and swinging originals by Scofield ("El Swing" and "Tony Then Jack").

—Bill Milkowski

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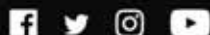
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Trumpeter Paolo Fresu (foreground, left) performs with the Umbria Jazz Orchestra, conducted by Ryan Truesdell (far right) on July 15 in Perugia, Italy.

Truesdell & Fresu Channel Evans & Davis

A TWO-DAY CELEBRATION OF THE HISTORIC Gil Evans-Miles Davis masterpieces *Sketches Of Spain* and *Quiet Nights* at the Umbria Jazz festival in Perugia, Italy, featured two jazz luminaries of today: arranger/conductor Ryan Truesdell, who worked from the original scores, and trumpeter Paolo Fresu, who took the lead role. The pieces were performed at Umbria's Teatro Morlacchi by the 30-piece Umbria Jazz Orchestra, consisting of top-tier Italian musicians and featuring bassist Jay Anderson, drummer Lewis Nash and saxophonist Steve Wilson.

Truesdell and Fresu took some time between performances to discuss their collaboration. What follows are edited excerpts from their moderated conversation. The discussion began with Truesdell asking Fresu his feelings on being the primary soloist.

Paolo Fresu: For me, the music is a dream. Normally, playing with a big band, there's no space for the melody. But here I have a lot of space. In his arrangements, Gil gave a lot of space for imagination and silence. It's very sensitive music.

Ryan Truesdell: What Gil does with the voicings is so supportive, which is very rare in the big band world. While many composers are concerned about the notes, Gil was concerned about the space. He has air in his music. You can hear everyone in the orchestra playing, but he made space for Miles . . .

PF: It's a philosophical approach that's more free. When I play this music, of course I think of Miles. I was a big fan of this music, and I know the sound of it, so it's not easy for me. When I play Miles' part, it's not possible to be completely different from him. The difficulty for me is to

not play exactly like Miles, but to bring out my own sound and personality.

RT: It's similar to my approach in conducting the orchestra. I used Gil's manuscripts to stay true to his original vision, but I also let the orchestra players find their own voice in Gil's music. As far as using Gil's original manuscripts, you can get the essence of his sound by using transcriptions, but the beauty is in his details, the way he notates rhythms in a certain way. The rhythms may seem complex, but they sound very natural. So when I put this music together, I wanted to give Paolo what Miles actually saw.

PF: It makes it easier for the trumpeter to tell the story, like in *Porgy And Bess*, where the score is much more complex because it's an opera with a singer and the singer is the trumpet player.

RT: It's like [Joaquin] Rodrigo's "Concierto De Aranjuez" on *Sketches Of Spain*. It's complex music where everyone is moving independently. Gil's music is very linear. And the musicians in the orchestra are really loving playing the music. Every person has such an independent, important melody.

PF: So, we all become a part of the music.

RT: And all the musicians feel that. They're not just playing in oblivion. When they play those melodies, they feel for a moment that they're Miles, whether they're playing the bassoon or oboe or French horn. The amazing thing about this music is how Gil went to the original work and recomposed it all. The beginning is materi-

al from Rodrigo, then Gil added a solo section for Miles in the middle. Gil surrounded Miles. And everyone stops, and it's just Miles. Time stands still when Miles comes in.

PF: It's rich, so different. It's not possible to do that in the original Rodrigo piece.

RT: Gil added a maturity to Rodrigo's composition, which in itself is a beauty. But that's what Gil does with all his melodies—he takes the original idea and places it in a new world, with a new personality.

PF: Because of the freedom with Ryan's arranging, I decide the day of the concert whether I'll play the trumpet or flugelhorn. I like the trumpet for its lyricism on *Sketches Of Spain*, but yesterday I decided to start the last tune ["Solea"] with the flugelhorn.

RT: That's why I enjoy working with Paolo. He's devoted to Miles and knows all the Miles parts and respects that. But he also adds his own personality. He knows Miles played a certain part with a Harmon [mute], but he chooses flugelhorn. It brings a whole new color and a new voice to the arrangement.

PF: When you use a different instrument, the music sounds different.

RT: Exactly. That's why I love doing this music that I know by heart, like the "Concierto" and *Miles Ahead*. The music doesn't change, but each person brings their own personality. That's the way it is with Paolo. The music is reshaped with his personality . . . There's so much beauty it breaks your heart.
—Dan Ouellette

Mellow Moods, Deep Grooves in Montreal

OF ALL THE VENUES THAT PRESENT CON-certs during the Montreal Jazz Festival, none is more intimate than the 425-seat Gesù. Located in the basement of a landmark Montreal church, Gesù brings audiences and performers within whispering distance of each other. It's the kind of close proximity that minimizes personal inhibitions and fosters feelings of connectedness between artists and their admirers.

The room lends itself perfectly to the cool ambiance of late-night sets like the one delivered by the Mark Guiliana Jazz Quartet on July 1. The all-acoustic group established a distinctly mellow mood from the opening number, with tenor saxophonist Jason Rigby playing the simple melodic lines of bassist Chris Morrissey's composition "Our Lady" in a hushed subtone that drew in the audience and directed focus on the quartet's subtly nuanced dynamics. Rhythmic drive was in no short supply as Morrissey, drummer Guiliana and pianist Fabian Almazan established the first of the evening's many ostinato grooves.

Another highlight at Gesù was the duo team of guitarist Bill Frisell and bassist Thomas Morgan, who on the night of July 2 performed material from their new live album, *Small Town* (ECM), as well as radical-yet-gentle decon-

Robert Fripp (far right) and members of King Crimson at the Montreal Jazz Festival on July 3.



structions of a Thelonious Monk tune, Billy Strayhorn's "Lush Life," Henry Mancini's "Moon River" and Burt Bacharach and Hal David's "What The World Needs Now."

In contrast to the intimate scene at Gesù, the iconic progressive rock band King Crimson put on an arena-style performance July 3 at Salle Wilfrid-Pelletier, one of the large theaters within Montreal's Place des Arts. Saxophonist/multi-reedist Mel Collins came roaring out of the gate on bari during the show opener, "Neurotica," and proceeded to switch instruments seemingly every couple of minutes, playing essential parts with precision and blowing

solos with abandon. The eight-piece outfit, led by guitarist/visionary Robert Fripp and featuring three drummers positioned in front of the band, executed its classic repertoire with brainy precision and thunderous amplification while clad like gentlemen in ties, jackets and vests.

One room over, in the Théâtre Maisonneuve, bassist Stanley Clarke and the latest incarnation of his quartet sparked plenty of musical fireworks on July 3. Starting the set on electric bass and quickly moving to acoustic upright for the rest of night, Clarke coaxed a world of timbres and effects from the instrument in service of moving the groove forward. —Ed Enright



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Generations Unite at Litchfield Jazz Fest

TO UNDERSTAND WHY THE LITCHFIELD Jazz Festival (held Aug. 5–6) carries such inter-generational appeal, consider the age of two of its headliners. Guitarist Bucky Pizzarelli, 91, sat in as a special guest during a Benny Goodman tribute with clarinetist Ken Peplowski. Piano prodigy Brandon Goldberg, who performed as a soloist during an homage to Carly Simon and Carole King, is 11. At this lively festival in Goshen, Connecticut, these two musicians were united by a sole curatorial purpose: to juxtapose jazz's past and future in ways that often blurred the distinction between the two.

The programming was largely overseen by Vita Muir, who has served as artistic director of the festival since 1989, having first founded the not-for-profit educational organization Litchfield Performing Arts in 1981. Muir often gives her festivals themes, and for the 2017 edition, she decided on "Discovering Genius." That premise was certainly substantiated by the lineup, which included a powerful group of young stars on the ascent. But the program's many tribute acts—including guitarist John Pizzarelli's festival-closing homage to Frank Sinatra and Antônio Carlos Jobim—

prompted attendees to rediscover the genius of jazz stars from long ago.

The festival's opening act, Italian-born saxophonist Ada Rovatti, struck an optimal balance between the traditional and the modern. A versatile player with a clarion tone and questing improvisational approach, she roared confidently through a set of tunes that made equal import of melodicism and technique.

Litchfield, which also hosts an annual jazz camp for student musicians 12 years old and up, has long served as a sort of farm system for the jazz big leagues, and the festival makes a point of spotlighting former campers. One such success story was pianist Julian Shore, who appeared at the fest leading a quartet with Dayna Stephens (saxophones and EWI), Jorge Roeder (bass) and Jimmy MacBride (drums). Shore's assured technique and cerebral yet accessible style was showcased as the quartet glided elegantly through the pianist's original compositions, in which pockets of gentle groove gave life to quietly mystifying melodies.

But in terms of young talent deserving wider recognition, a high-water mark for the fest was vocalist Michael Mayo, a Los Angeles-based sing-



Michael Mayo performs at the Litchfield Jazz Festival in Goshen, Connecticut, on Aug. 5.

er who employs his agile, gospel-tinted voice as a bridge between jazz and r&b. For his set on Aug. 5, he used a TC-Helicon VoiceLive looper to assemble stunning solo renditions of Benny Golson's "Alone Together" and John Coltrane's "Giant Steps," on which his agile, wordless vocal solo took on a flute-like tone.

The festival's first evening came to a close with Peplowski's tribute to Goodman, which saw the brilliantly entertaining clarinetist lead a stellar sextet (featuring drummer Matt Wilson, bassist Nicki Parrott, Joe Locke on vibes, Ehud Asherie on piano and Pizzarelli on guitar) with wit and musical aplomb. After a day of awe-inspiring young talent and forward-looking sounds, it was a welcome gust of nostalgia.

On Aug. 5, Joe Alterman, a youthful pianist with an old soul, tended a set of standards associated with piano greats like Erroll Garner and Ahmad Jamal. More than most pianists his age, Alterman puts a premium on dynamics, often delivering tension-shattering eruptions. A solo break on the Jamal-associated "Blue Moon," for example, found Alterman playing a single, bluesy note inside a four-bar chasm of silence.

A set by the Indo-Pak Coalition, led by saxophonist Rudresh Mahanthappa, provided a power surge after the city of Goshen—and the festival itself—experienced a brief electricity outage Sunday afternoon. Playing material from its upcoming album, *Agrima*, the trio—featuring Rez Abbasi on guitar on Dan Weiss on tabla and drum set—unleashed a torrent of odd-metered prog grooves and intricate, knotty melodies.

As the sun set on the festival's final day, John Pizzarelli brought the audience into one last state of hazy reminiscence, performing material from his recent album *Sinatra & Jobim @ 50*. Though lifted from a previous musical era, the songs felt thrillingly exotic in the hands of Pizzarelli's crew, who imbued them with newfound vigor. The set offered another beguiling mix of generations: The band included the guitarist's teenage daughter, Maddie.

—Brian Zimmerman

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ArkivMusic Launches ArkivJazz

AS MUSIC LOVERS WATCHED SUCH INTERNATIONAL retailers as Tower Records and Virgin Megastore close shop, where to purchase that new release or deep catalog item became an infernal question. It appears that the only option is that ubiquitous internet retailer, correct? Burgeoning website ArkivJazz to the rescue.

"The ArkivMusic classical site is well known to the classical collector," said ArkivJazz COO Jonathan Eby. "The site is somewhat unique in its ability to drill down into a performer's discography or a conductor or a composer and see all of the works that are available. The jazz genre is certainly underserved for the collector. We wanted to take the things that were successful at ArkivMusic for classical fans and present that to a jazz collector and jazz consumer."

Barely eight months into the venture, ArkivJazz (arkivjazz.com) is proving itself a boon to jazz collectors. "ArkivJazz is a jazz music retailer with a focus on the physical market for products in the CD, DVD/Blue-ray, SACD and Vinyl formats," states the site's "About ArkivJazz" page.

ArkivJazz's home page boasts a broad swath of new product: Chris Speed Trio's *Platinum On Tap*, Grant Green's *The Classic Album Collection*, John Pizzarelli's *Sinatra & Jobim @ 50* and Herb Alpert's *Music, Vol. 1*. The pre-order selec-

tion is equally inviting: Dee Dee Bridgewater's *Memphis...Yes, I'm Ready*, Vijay Iyer Sextet's *Far From Over* and John Beasley MONK'estra Septet's *Monk'estra, Vol. 2*, just for starters.

The site offers the ability to search for merchandise by label, format, artists, bestsellers, pre-orders and styles, which breaks down into 20 categories including Third Stream, Afro Cuban, acid-jazz, funk, fusion, hard-bop and traditional.

ArkivJazz ships all orders within 24 hours, with new-release pre-orders scheduled to arrive on release day. ArkivJazz is supervised by ArkivMusic, with former Tower Records and Blue Note employees managing content.

"We want to have enough depth in the catalog to cater to a collector while at the same time making content accessible to someone just building a collection," Eby said. ArkivJazz offers practically every jazz label, including Blue Note, ESP-Disk, Impulse!, Prestige, Riverside and Resonance, with 10,000 titles and counting.

"We wanted to ensure that we have a healthy representation of the jazz labels that are important to consumers," Eby said. "Of the labels we deal with directly, they jumped at the opportunity, because there is no one in the U.S. serving this customer at this scale."

While price is also important, ArkivJazz



ArkivJazz COO Jonathan Eby

DUNCAN HAMMONS

boasts more than the bottom line.

"Amazon kills everybody on price," Eby acknowledged. "But we believe that ultimately customers don't return to the site because we offer the cheapest price on the internet but rather because it's a destination for the jazz lover. We try to reflect that as we flesh out more original content such as recent interviews with John Scofield and Jack DeJohnette. Our partnership with DownBeat is really important; our VIP Club gives free shipping and a print and digital subscription to DownBeat. We want to have value for the customer base and we expect to continue in that mode."

—Ken Micallef

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Blanchard Helps Fans Process Anger

THE PERPETUALLY BUSY TRUMPETER

Terence Blanchard is having another productive year. He worked on the score to Taylor Hackford's recent film *The Comedian*, and Blue Note released the soundtrack, which features Blanchard leading a band of all-stars: pianist Kenny Barron, tenor saxophonist Ravi Coltrane, alto saxophonist Khari Allen Lee, bassist David Pulphus and drummer Carl Allen.

Blanchard has been on the road, too, playing with his band The E-Collective, which has recorded a live album that he's preparing for future release. One of the band's gigs this summer was in Cleveland at the Tri-C JazzFest, where DownBeat caught up with the prolific bandleader, film score composer and jazz educator.

When you were recording music for *The Comedian*, had you seen a final version of the film?

They're never *really* final until they hit the theater, but it was pretty close to being locked when I worked on it, so there weren't a lot of revisions. The main thing is, you're just trying to serve the story. You have to have a quick understanding that *this* is the language for this story and utilize it [in the way] that's most effective.

You knew that the Art Blakey & The Jazz Messengers' vintage track "High Modes" was going to be used in the film, so were you trying to write music that wouldn't be too jarring when paired with that?

We didn't want [our music] to sound like the '60s; we wanted it to sound current. That's probably the reason why the musicians who played on it made it more interesting. With the horn lines, you can see it sounds like Art Blakey, but when you have the improvisation at certain areas, that's where the individualism really starts to shine.

When I talked to Taylor [Hackford] about [the project], the idea was to get some guys who could take that Blue Note thing and make it

sound a little more progressive. That was the idea behind the score.

Will there be a live E-Collective album out in 2018?

Yeah. The tracks aren't mixed or edited yet. The first [E-Collective] album, [*Breathless*], was all about "I can't breathe" and Black Lives Matter. The second album is going to be along the same lines. We really wanted to deal with the issue of violence between unarmed African American men and law enforcement in this country. The music is all about that. So we went to record in four cities where they have had those instances.

Is there a strong connection between certain compositions and specific incidents?

No, it's more the issue in general. Basically, [as the band has toured], we've been trying to make [our shows] a vehicle to absorb the public's frustration and pain. We've been telling people, "Let us absorb your hate, let us absorb your anger"—because we don't want people out there doing anything crazy.

Tell us about the workshop series you did on film scores here at Cuyahoga Community College, with student musicians and filmmakers.

I talked to them about compositional tools they could use to broaden their musical idea. Most people know that the kernel is great, but they don't know what to do with it.

I wanted to show them how you can take pieces of it, flip it around, flip it over, tug at it, then massage it and do other things with it, and then have it blossom into something bigger. And also have a variation of it, where you can still hear the motif, but it shifts and changes, depending on where you are in the film. ... Different films have different challenges, and different needs. And the composers have to figure out how to fulfill those needs in their own musical style. —Bobby Reed

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Vocal Dynamos Add Spark to Umbria Jazz Fest

THIS YEAR'S UMBRIA JAZZ FESTIVAL IN Perugia, Italy, once again featured an ambitious, multifaceted program that ranged from top-tier jazz stars like Enrico Rava, Tomasz Stanko and Wayne Shorter to an ebullient jaunt through pop nostalgia with Brian Wilson and his Beach Boys sing-along.

Also of note during the 10-day party (July 7–16) were two piano duos: the whimsical, unpredictable Chucho Valdés-Gonzalo Rubalcaba set that ended with a spirited romp through “Caravan” and the Brazilian-inflected collaboration of Stefano Bollani and Egberto Gismonti. But the most noteworthy shows were

by vocalists whose performances were steeped in jazz but blurred the genre’s boundaries.

In red glasses and black chapeau on July 10, Dee Dee Bridgewater ventured into new stylistic territory—namely, Memphis music—in a tribute to the soulful city where she was born. Bridgewater dug into her own history by playing the groove-oriented music she used to listen to on the radio when she and her family moved to Flint, Michigan. A highlight was Bridgewater’s funk-fueled treatment of her friend B.B. King’s “The Thrill Is Gone.”

The next night in the sold-out, five-tiered opera house Teatro Morlacchi, the 22-year-old British

phenom Jacob Collier, wearing an oversized white T-shirt, brought his frenzied, tech-driven and highly electronic audio-visual one-man show to an eager crowd of youngsters seeking something new in the jazz world. The social media star has been turning heads and has even found a fan in Quincy Jones.

Collier opened with his hip-hop-grooved and wildly scatted take on Stevie Wonder’s “Don’t You Worry ‘Bout A Thing” treated to his electronic playground of sounds, textures and images, then followed with a piano-led, sampled run through Burt Bacharach’s “Close To You.” He grooved, he rhapsodized, he told stories, he sprinted across the stage to link up with his various instruments—all while the video cameras followed his every move.

His originals are so-so, but his covers are brilliantly conceived, with the spotlight on one of his favorite all-time tunes, Brian Wilson’s “In My Room.” It’s the tune that inspired him to shutter himself in his home studio to create his jubilant one-man debut album by the same name. (Interestingly, Wilson did not sing this tune at his show later in the week.)

On July 12, back at Arena Santa Giuliana, vocalist Angélique Kidjo wowed the crowd with her salsa-drenched set in tribute to the iconic Queen of Salsa, Celia Cruz. With her clarion vocal call, Kidjo served as the spark plug of the percussion-peppered show, continually swirling in dance steps during the songs. After her hot run through Cruz’s hit “Cucala,” she shouted out to the crowd, “How can you come to a salsa concert and sit down and not dance?” Most of the people got up at this good-humored admonition.

With the horn section and the drums, Kidjo played in a perfect Latin jazz setting that melded African, Afro Cuban and Cuban Santería music. Guest percussionist Pedrito Martinez played with a powerful conguero presence that kept the heat at a high-temperature boil. Kidjo never turns in a sub-par performance, which made her Umbria appearance special.

—Dan Ouellette

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Dee Dee Bridgewater performs on July 10 at the Arena Santa Giuliana.

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Paula Cole's new album is titled *Ballads*.

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Cole Offers Exquisite Take on Standards

SINGER-SONGWRITER PAULA COLE IS WELL

aware of the dangers of being categorized in the music business: "I don't know if any other jazz singer is less recognized as a jazz singer than I am."

Cole wasn't complaining. In fact, she was laughing, with a kind of ironic delight. Her problem is certainly not a lack of acclaim. Her fans have been loyal if not diehard since Warner Bros. released her debut, *Harbinger*, in 1994. She was a frequent presence on pop radio in the late '90s, thanks to the hits "Me," "I Don't Want To Wait" and "Where Have All The Cowboys Gone?" In 1998, she won the Best New Artist award at the Grammys.

None of which has much to do with jazz. Except that it does, as Cole insisted.

"I might be private about it but I've always sung the standards," she said. "The *Real Book* is on top

of my piano. It's my go-to when I sing at home, these amazing songs, when nobody's listening. I've always longed to get inside the changes and know these songs, to be a female Chet Baker. ... For 30 years I've worshipped at the altar of these masters and I'll continue to do so."

She paused to make her point clear: "That's why it's wrong that I haven't done this until now."

Cole was referring to her latest album, *Ballads*, which she funded via Kickstarter and released on her own 675 imprint, with pianist Consuelo Candelaria, guitarist Kevin Barry, bassist Dennis Crouch and drummer Jay Bellerose. "I know these musicians so well," she says. "I trust them. They're my soul mates. Everyone played for the lyric and the song and the emotion."

Unlike all of her previous efforts, this one

comes without an original Cole composition. Instead, it offers an array of familiar tunes, some of them derived from what might be called a modern Americana catalog ("Ode To Billy Joe," two protest-phase Bob Dylan songs). Most, however, are jazz standards.

"I think of it as an album of classic American songs primarily from the 1930s into the '60s," she explained. "I wanted it to be loose and organic, almost like it was a Muscle Shoals recording session with musicians who are all very well versed in jazz. It's a folksy jazz album."

So, on "Willow Weep For Me," she focused the arrangement on Barry, who invested it with a strong Delta blues feel. Her decision to sing a wordless melody to "Naima" was even more daring yet, at the same time, respectful. "I won't sing the Jon Hendricks lyrics because, frankly, I don't like them," Cole said. "But this is my favorite John Coltrane song. It's just so profound. I wanted to be true to that, true to him and to channel him and his melody."

From her nuanced caress of the tune and lyrics on an ultra-slow "You've Changed" to the gorgeous last note of the album at the end of "My One And Only Love," Cole leaves no doubt that her affection for this repertoire is real.

"I know I'll release another album of standards," she said. "Because singing them is never just a diversion. It's my life."

When not recording or touring, she teaches at her alma mater, Berklee College of Music, where she is a professor in the voice department. When Berklee hired Cole in 2013, she issued a statement that said, in part, "I like to think of what I do as a loving gesture of giving back, and teaching is a natural extension of this personal philosophy."

—Bob Doerschuk

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Thelonious Monk



John Coltrane

Monk & Coltrane Reissue Unites Architects of Jazz

For years, lovers of the music created by Thelonious Monk and John Coltrane had but one record to enjoy: 1961's *Thelonious Monk With John Coltrane* (Jazzland/Riverside). It took almost 40 years to unearth *Live At The Five Spot: Discovery!* (Blue Note), which revisited the pair's historic 1957 workouts at the fabled New York nightspot. 2005 saw the release of the *Thelonious Monk Quartet With John Coltrane At Carnegie Hall* (Blue Note), then 2006's *Thelonious Monk Quartet With John Coltrane Complete Live At The Five Spot* (Gambit Records). The modern era of remastered records finds expression yet again in *Thelonious Monk With John Coltrane: The Complete 1957 Riverside Recordings* (\$81), a three-LP box set from new label Craft Recordings.

A Concord Music Group imprint focused on reissues, Craft Recordings is helmed by President Sig Sigworth, who told *DownBeat*, "I wanted to ensure that the debut release on our newly branded Craft Recordings label would be steeped in history, would be creatively approached and would have a keen focus on quality—the *Thelonious Monk With John Coltrane Complete 1957 Riverside Recordings* vinyl box was the perfect choice."

Though all the music on this three-LP set has been previously available, most recently as a 2006 double-CD set of the same name, the vinyl edition of *The Complete 1957 Riverside Recordings* was taken from new lacquers cut from the original reel-to-reel tapes by veteran Fantasy Studios cutting engineer George Horn and associate mastering engineer Anne-Marie Suenram.

"This new vinyl set wasn't cut from the files originally used for the CD re-

lease," notes vinyl producer Nick Phillips. "We went back and sourced the original master tapes, and new masters were made for cutting vinyl. We always try to go back to the best original source."

Hi-res files will also be available for digital download at both 24-bit/96kHz and 24-bit/192kHz. So why the need for a vinyl set?

"For artists like Thelonious Monk and John Coltrane," Phillips replies, "we're talking about timeless music from the limited period when Monk and Trane recorded together in the studio, which was between April and July of 1957. Also, this comes on the heels of Coltrane's 90th birthday and the eve of Monk's centennial. There couldn't be a better time to do a project like this."

The result of Monk and Coltrane's weekly stints at the Five Spot Cafe in Manhattan's Bowery district, the four original recording sessions were released by Riverside as two- or three-track EPs. The music was reissued piecemeal by different labels after Riverside was purchased. The beauty of *The Complete 1957 Riverside Recordings*, beside the newly remastered vinyl and clever packaging, is hearing the sessions in their chronological entirety, including false starts, alternate takes, previously unissued takes and final production releases. The box set features Art Blakey, Wilbur Ware, Coleman Hawkins, Shadow Wilson, Ray Copeland and Gigi Gryce, and includes original producer Orrin Keepnews' essay from the 2006 CD release, as well as rare photos of Monk in the studio and an accordion-styled, faux leather binder complete with a '50s-style drawstring clasp.

DB

Frisell, Lloyd Assert Mastery in Funchal

THE 18TH ANNUAL FUNCHAL JAZZ FESTIVAL, which transpired July 13–15 in the capital city of Madeira, a Portuguese island situated about 250 miles due west of Morocco, was a well-curated event, artistic-directed by Paolo Barbosa, a local high school biology teacher and jazz history professor who understands how the personal histories that fuel the narratives portrayed by world-class improvisers can intersect.

The young Portuguese button-accordion virtuoso João Barradas with guest saxophonist Greg Osby played opposite the ever-young old masters who constitute Saxophone Summit (with Osby) on July 13. Rudy Royston's trio with Jon Irabagon on tenor and soprano saxophone and Yasushi Nakamura on bass played a masterful set opposite Kurt Rosenwinkel's newly formed Caipi band on July 14.

The festival concluded on July 15 with a program at which the Bill Frisell Trio, with long-standing bandmates Tony Scherr on bass and Kenny Wollesen on drums, played opposite the Charles Lloyd Quartet featuring the think-as-one rhythm section of Gerald Clayton (piano), Reuben Rogers (bass) and Eric Harland (drums).

Frisell had agreed to play a tune with Lloyd, with whom he'd toured in 2014, 2015 and 2016 as part of Charles Lloyd and the Marvels, a group comprising Harland, Rogers and steel guitarist Greg Leisz. Following Lloyd's opening cadenza and several choruses on "Defiant," Frisell enfolded his solo within the band's ambiance, as though he'd been touring with them for a month.

It was almost midnight, and the 66-year-old guitarist had a 4 a.m. lobby call, but, to the delight of the several thousand attendees in Santa Catarina Gardens, he remained on stage for the remaining 75 minutes.

Clayton played a succession of spiky, speculative solos that revealed his harmonic acumen, nuanced touch, orchestral conception and rhythmic

surefootedness at all tempos. Rogers inexorably bulwarked the flow, and Harland morphed from one fresh, imaginatively textured groove pattern to the next.

Lloyd, 79, had arrived in Funchal early to acclimate and rest. That decision paid off, not only in his impeccable execution on tenor saxophone of a rapid descending tag figure on the forceful "Passin' Thru" and his soulful flute solo on "Tagore," but

in the vulnerable, wisps-of-light tonal quality of his tenor solo on "Monk's Mood" and the purity of his sound on the encore, Cuban film composer Silvio Rodriguez's "Rabo De Nube," which segued into the iconic Mexican song "La Llorona," climaxing with a closing cadenza on which Lloyd evoked a cry-in-the-wilderness voice, before he ended the performance with exultant whoops.

—Ted Panken



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Label Owner Joe Fields Dies at 88

JOE FIELDS, A DRIVING FORCE IN THE JAZZ music business for more than 50 years, passed away on July 12. He was 88.

Born in Jersey City, New Jersey, in 1929 and raised in Brooklyn, Fields attended Syracuse and the University of Bridgeport, where he met and married the woman who would become his wife of 66 years, Joan Nancy Boyd.

As a young man, Fields had several business ventures but eventually found his calling in the music business. In the late 1950s, he began selling records to music stores in Brooklyn. Fields was hired by London Records to pick singles for the United States market.

He later worked for the labels MGM, Verve, Prestige and Sue Records before becoming the national sales manager at Buddha Records. While at Buddha, Fields started its jazz division, Cobblestone Records. He started his own record label when he acquired Cobblestone from Buddha and renamed it Muse Records.

From 1973 to 1996, Muse released albums by Pat Martino, Houston Person, Cedar Walton, Charles Earland, Larry Coryell, Woody Shaw and many others. The label was nominated for various jazz music awards and its releases won two Grammys. During the mid-'80s, Fields

acquired both the Savoy and Landmark Records labels. Savoy was a seminal jazz company with recordings by icons Charlie Parker, Miles Davis, Dexter Gordon and others.

In 1997, Joe and his son, Barney, launched HighNote and Savant Records. Artists who have thrived on the label include Person, Wallace Roney, Tom Harrell, Kenny Burrell, Eric Alexander, Freddy Cole, Russell Malone and others who continue to release new jazz albums. Harrell's HighNote album *First Impressions* received a 5-star review in the December 2015 issue of *DownBeat*.

"Joe Fields was the best," Roney said. "He loved the music, and he loved the musicians. He had personal relationships with every artist he encountered and shared laughter and joy with all. He was like the true artists that he loved so. And he only wanted *uncompromising* jazz. He didn't care about trends—just substance. Just like Art Blakey or Betty Carter, Miles Davis, Tony Williams and Woody Shaw—those who put their life into this music—so did he. He made a difference in my life and gave me the chance to express my music. We should continue to lead by that inspiration and keep him in our hearts."

"Joe always told you like it was and gave you



Music executive Joe Fields (1929–2017)

COURTESY HIGHNOTE RECORDS

the insights of a lifetime of jazz business experience," Person said. "Watching him in the studio, I became a producer; listening to him, I learned a lot about the industry; and spending time with him always made me smile."

Survivors include his wife, Joan Nancy Fields; four children: Christine Jenne (Richard), Suzanne Fields, Laura Tralongo and Barney Fields; grandchild Allison Passero (Julius); and a great grand-son, Julius Passero III.

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Joe Fields (1929–2017)

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Josephine Davies' new album is the trio effort *Satori*.



JOSEPHINE DAVIES

Melodic Devotion

Sometimes hearing the right album at the right time can change everything. That's what happened to Josephine Davies when she was a classical music student at London's Guildhall School of Music & Drama in the late '90s. A classmate played her John Coltrane's *A Love Supreme*, and she heard her true calling. She switched from the classical department to the jazz program and traded in her alto saxophone for a tenor. Despite the late start, she has evolved into one of the more remarkable jazz musicians in England today.

"My immediate reaction was, 'That's not

like anything I've ever heard in my life,'" she recalled. "I wanted to do something as expressive and as unique as that. I didn't want to follow the classical path and sound like other people. I immediately thought, 'How do I change course? How is John Coltrane even making those sounds?' I had no idea, but I knew I wanted to do it."

Because she didn't know the repertoire, she practiced alone for several years, applying her solid classical technique to bebop and post-bop patterns. She finally formed a quintet with trumpeter Tony Allen at the end of her college

days, and they won the Perrier Young Musician Award for Best Small Jazz Combo. She played sideman gigs for most of the next 10 years before forming her own band in her late twenties. She made two fine recordings with that quintet, but it's the work of her current trio—with bassist Dave Whitford and drummer Paul Clarvis—that has established her reputation as one of the most distinctive voices on the British jazz scene.

"I switched to the trio because I wanted more space in my music," Davies said by phone from London. "It wasn't just taking out two players; it was taking out the chording instruments, so the harmony is not so set in stone. The improvisation can go in any direction. There aren't traditional solos; anyone can be improvising or comping at any moment. I find it more physically tiring to play with the trio, because in the quintet if the trumpeter plays a solo, I'm not playing at all. In the trio, if the drummer or bassist steps forward, I'll play a long tone or a phrase."

Satori, which is both the name of the trio and her new album on the Whirlwind label, is a Buddhist word that Davies defines as "a moment of presence away from the clutter of thought or common assumptions or everyday concerns when you can be truly spontaneous without falling back on old habits or old ideas." She doesn't call herself a Buddhist, but she does meditate and her interest in Eastern spirituality was sparked in part by Coltrane. He also inspired her to devote about 20 percent of her new compositions to the soprano saxophone.

The 40-year-old Davies wears her influences on her sleeve. The new recording includes two tributes to famous saxophonists: "Crisp Otter" is a salute to Chris Potter, and "Paradoxy" pays homage to Sonny Rollins and is a variation on his standard "Doxy" (which he first recorded with Miles Davis in 1954). But what makes the *Satori* album so striking is Davies' refusal to abandon melody even as she lets go of defined changes. Her irrepressible tunefulness not only leads the improvisers in fruitful directions but also offers the listener an open door into the music. In this approach, she acknowledges a debt to Ornette Coleman.

"She has a strong melodic sense," Whitford said, "but she doesn't overplay so there's space for things to ebb and flow and for dialogue to happen. Her writing for the trio is very strong; she's not afraid to leave things open for Paul and I to interpret as we see fit."

"For me, melody is the aspect of music that everything else hangs off of," Davies said. "The direction of an improvisation comes from what the melody says. It makes music accessible to my ears. Improvisers who have that preference are the players I love listening to. For all his innovations, Coltrane is a marvelously melodic player."

—Geoffrey Himes

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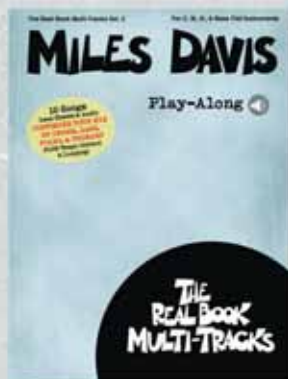
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Bandleader Ted Chubb studied with renowned jazz educator William Fielder.

TED CHUBB

Friendship Through Mentorship

Ted Chubb truly advocates mentorship. The 36-year-old, Jersey City-based trumpeter demonstrated that onstage at Twins Jazz in Washington, D.C., this summer with a gripping concert supporting his new album, *Gratified Never Satisfied* (Unit Records). There, he shared the front line with alto saxophonist (and D.C. native) Bruce Williams, who's a little more than 10 years older than Chubb and has served as a mentor since 2011.

As Chubb led his agile sextet through such infectious modern-bop originals as the vivacious title track, the stuttering medium-tempo ballad "Space" and the poignant "1919," his warm, sinewy tone superbly unraveled singable

melodies in unison with Williams' citrus-flavored alto. As bassist Tom DiCarlo and drummer Howard Franklin propelled them forward, their rapport became all the more noticeable. What emphasized the strong bond between the two even more was how Williams exuded an encouraging, big brother demeanor throughout the concert.

Chubb met Williams in West Orange, New Jersey, at drummer Cecil Brooks III's jazz club, Cecil's. Williams ran the club's Tuesday night jam sessions, which Chubb attended regularly. "To be honest, I don't think he even spoke to me during the first six or seven months that I was going," Chubb recalled with a laugh.

Chubb credits Williams as one of many jazz musicians who've helped push his career forward. And Williams is an essential element in his band. "We just have a great feel for playing with one another—locking up as horn players," Chubb explained.

Gratified Never Satisfied showcases a slightly different lineup than what Chubb presented at Twins Jazz. While Williams, DiCarlo and guitarist Seth Johnson were featured in both the concert and on disc, the album features drummer Jerome Jennings and pianist Oscar Perez instead of Franklin and pianist Hope Udobi. Like the tunes performed at Twins Jazz, the rest of the disc emanates a searching sensibility, framed in a hard-bop context and anchored by equal amounts of soul and swing. And while there are moments of unpredictability, Chubb's originals come loaded with melodic and rhythmic hooks.

"I want my music to almost have a folk quality to it—not in the sense that it sounds like folk music but that my music can connect with everyone outside the jazz audience," he said. "I don't want to play for a room filled with just other jazz musicians."

Williams says that one of Chubb's strengths as a composer is that he draws upon his own life experiences, such as growing up in Ashtabula, Ohio, then playing on the Columbus jazz scene, where he performed with such local legends as tenor saxophonist Gene Walker and organist Bobby Floyd, after attending Ohio State University.

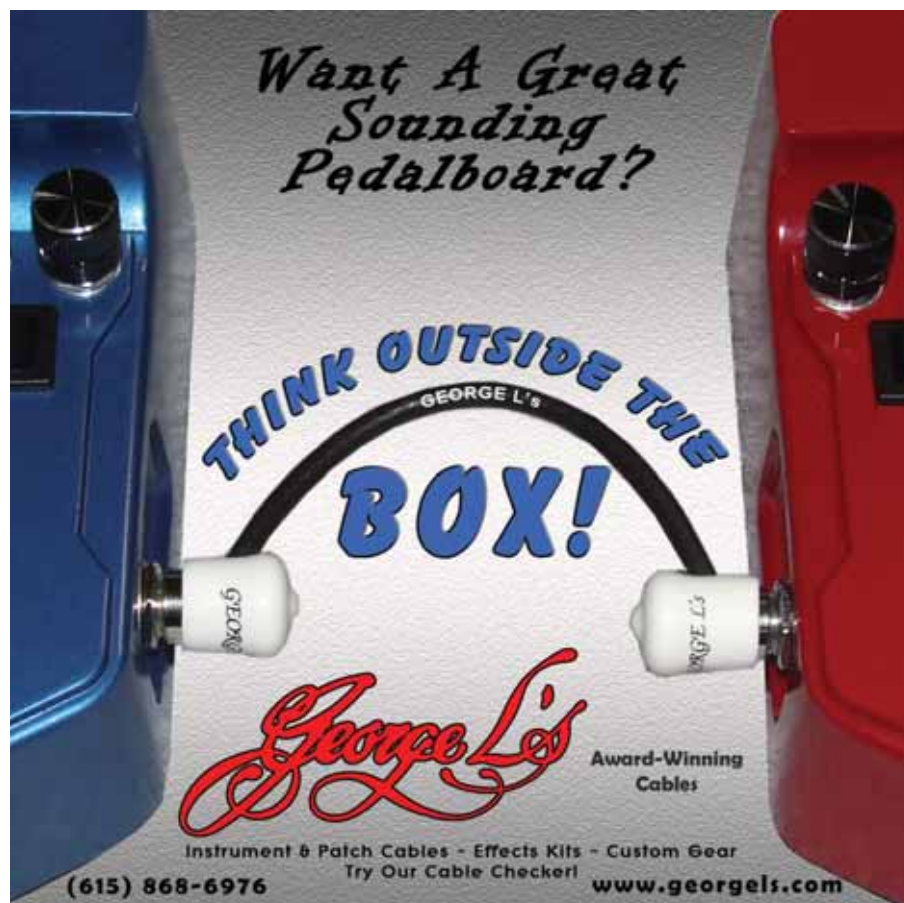
"Ted's a person who is really reflective on his life," Williams said. "If you look at John Coltrane, a lot of his compositions were about things in his life. Ted writes like that; he doesn't just write a frivolous melody then slap some title on it."

As for the album's title, Chubb adopted the aphorism from another significant mentor: William Fielder (1938–2009), who taught trumpet at Rutgers University. "He saw the saying, 'gratified never satisfied' as a model to live by," Chubb said. "It's about finding something in your life and being in the process with it. Every day, you get up and chip away at a little bit more."

Chubb imparts that wisdom as well as insights gained from trumpet instructors Dennis Reynolds, Pharez Whitted, Derrick Gardner and Dwight Adams while teaching at Jazz House Kids, a jazz education program in Montclair, New Jersey. Chubb began teaching there in 2010 and has since become director of its summer workshops.

"This idea of legacy and mentorship is built into jazz," Chubb said. "Jazz musicians have always seen themselves as teachers because we have to teach the music to the audience, in a way; and we have to teach it to the other musicians."

—John Murphy



Zem Audu, who has frequently toured with ska band The Skatalites, has released a new leader album titled *Spirits*.

ZEM AUDU

Exploring Musical Branches

Musicians who've had the opportunity to experience American jazz culture enjoy the immersion in history and tradition that is the birthright of every U.S.-born player. But equally appealing is the jazz-rich legacy inherent in London's history of African and Caribbean immigration as well as its long-standing love of and inclusion of pop music forms. On the U.S. side of the pond you have Jason Moran, Kamasi Washington and Bill Charlap, and on the other, Jamie Cullum, Courtney Pine and Neil Cowley. Shall the twain ever meet? Such is the challenge and conquest of tenor saxophonist Zem Audu.

His Stateside debut, *Spirits* (Origin), presents 11 original compositions. The tightly knit songs are performed by a stellar cast: pianist Benito Gonzalez, bassist Ben Williams, drummer John Davis and revered guitarist Mike Stern, who plays on five tracks. From the downbeat of opener "Neon Nights" to the conclusion of the closer, "Nebula," it's clear the assembled musicians had a blast reciting Audu's melodies and improvising wildly on his musical forms. *Spirits* is a backbeat party fueled by Caribbean- and African-tinged melodies, generating an irresistible, transcendent vibe.

"I have two minds—one as an improvising musician and one strictly as a composer," said Audu, who now resides in New York. "I write pretty simple melodies that feel great, and there's a language to composition that has always inspired me. For me, the song, but also the groove, is just as important as the improvisation. This album was about bringing together guys who could combine those elements really well. Ben Williams and John Davis are pocket masters. And Mike Stern has that ability to improvise in a traditional jazz setting as well as in any groove, and the same with Benito Gonzalez."

Audu, 31, is a living example of the musical cross-pollination he espouses on *Spirits*. A native of Nigeria, he was raised in England by artistic and academic parents. He has worked with a diverse roster of artists that includes

Moran, Pine, Hugh Masakela, Ernest Ranglin and legendary Jamaican band The Skatalites. *Spirits*, consequently, reflects Audu's eclectic background.

It also gives the listener a fun, carefree ride, thanks to the Afrobeat drive of the title track, the wiry electric funk of "Neon Nights," the slippery Cape Town flow of "Bird," the "Maiden Voyage"-like rhythmic illusions of "Bamijo" and the sprightly Caribbean groove of "Moths."

So how do players from different parts of the globe typically interpret Audu's music?

"There's an openness in England," Audu said. "Musicians aren't so steeped in jazz tradition. The masters who are still performing the music aren't as accessible in England. You have access from records and some touring musicians. But when you come to New York, it's a different thing. You can feel the roots of the tree as well as the branches. When I play with American musicians, sometimes it can go too strongly down one route, and when I play with English musicians it might not be as grounded as I need. I've always struggled to find musicians who understand the way I feel music. My songs sound simple but they've tripped up some great musicians."

"For example, 'Bird' sounds free, but it's in 11/4," he continued. "People only notice the meter when they try to count it. Usually musicians play odd-time music in short subdivisions, often in 7/8 or 11/8. But my songs are in 7/4, 5/4—there's a longer subdivision. To get people to hear the longer arcing forms and where [the meter] should land has taken a lot of searching. But I found the right guys with this album."

Indeed, Audu has developed a highly personal musical language that spans generations.

"What made this project special was that we had the younger players plus, with Mike Stern, a link to the older generation," Audu said. "The Brecker Brothers and late-period Miles Davis were heavy on my playlist coming up. To be able to reach out to Mike Stern—and he reached back and brought all that energy and love and soul—that was wonderful." —Ken Micallef



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Lucia Cadotsch injects fresh emotional energy into standards.

LUCIA CADOTSCH

Center of the Storm

When Lucia Cadotsch sings standards with her kindred-spirit trio mates, Otis Sandsjö on tenor saxophone and Petter Eldh on double bass, songs from a half-century ago feel renewed, as timeless art is refracted through a modernist prism. With no harmony instrument and the uncanny blend of these three performers—the cool precision of the vocalist, the free-jazz edge of the instrumentalists—such songs as “Willow Weep

For Me” and “Moon River” have fresh textural and emotional resonance.

“I tried singing standards with a piano, but my voice sounded too ‘nice,’” said Cadotsch, a Zurich native who loves the cultural swirl of her adopted hometown, Berlin. “I can be subtle and melodic, but I also need roughness and intensity in music. Otis and Petter say in the songs what I can’t. While I’m the still center, they can storm around me.”

The trio’s first two albums—*Speak Low* and a companion remix release, *Speak Low Renditions* (both on Yellowbird/Enja)—are marvels of European perspective on the Great American Songbook. Cadotsch met Eldh while they were studying in Copenhagen; the two founded an electro-acoustic band there. Once in Berlin, they started exploring standards as a duo, but things didn’t click until Eldh brought in Sandsjö, a fellow Swede whose sotto-voce multiphonics complement the thrumming evocations of the bassist.

“When we got together to play as the three of us, in 2015, it was crazy goose bumps from the start, a magical moment when we tried ‘Don’t Explain,’” Cadotsch recalled. “A sound that I had been looking for—all of a sudden, there it was.”

“That sound really was there from the first note,” Sandsjö added. “The lack of a piano and our common unsentimental—or even rough—approach to these melodies took away the glossiness that these beautiful songs can often get stuck in.”

Cadotsch, 33, grew up listening to her father’s the record collection, especially LPs by Dinah Washington, Abbey Lincoln and Stan Getz with João Gilberto. She was captivated by the storytelling art of Billie Holiday and Nina Simone, drawn to the former’s phrasing and rhythmic timing, and to the latter’s improvisational sense and unique style. Cadotsch initially transcribed Holiday’s songs for octet, but the results felt too close to the source.

“Lucia is a conceptual artist in the way she approaches music,” Eldh said. “There is so much research and development going into to her work.”

The trio arranges the songs together, a process that involves what Eldh calls “distillation,” whereby they glean stray facets of vintage records. For “Deep Song,” they transformed a clarinet part from a Holiday recording into a bass line; they echoed an intro improv from a live Simone performance of “Ain’t Got No” in their own arrangement; and they re-envisioned a marimba line in Johnny Hartman’s rendition of “Slow, Hot Wind” as an outro hymn melody.

“What we do is like sampling in hip-hop,” Cadotsch explained. “We might quote a detail from an old recording, but change the register and tempo and then loop it into our arrangement organically.”

The group recently added to its repertoire an English translation of a song from 1928: “Ballad Of The Drowned Girl” by Kurt Weill and Bertolt Brecht. Cadotsch commented on the way that old songs often are still relevant today: “Times change, but humans don’t seem to. That said, I could never sing something like ‘Tea For Two,’ with those ‘a boy for you and a girl for me’ lyrics. I like dark [songs], I guess—at least the bittersweet.” —Bradley Bambarger

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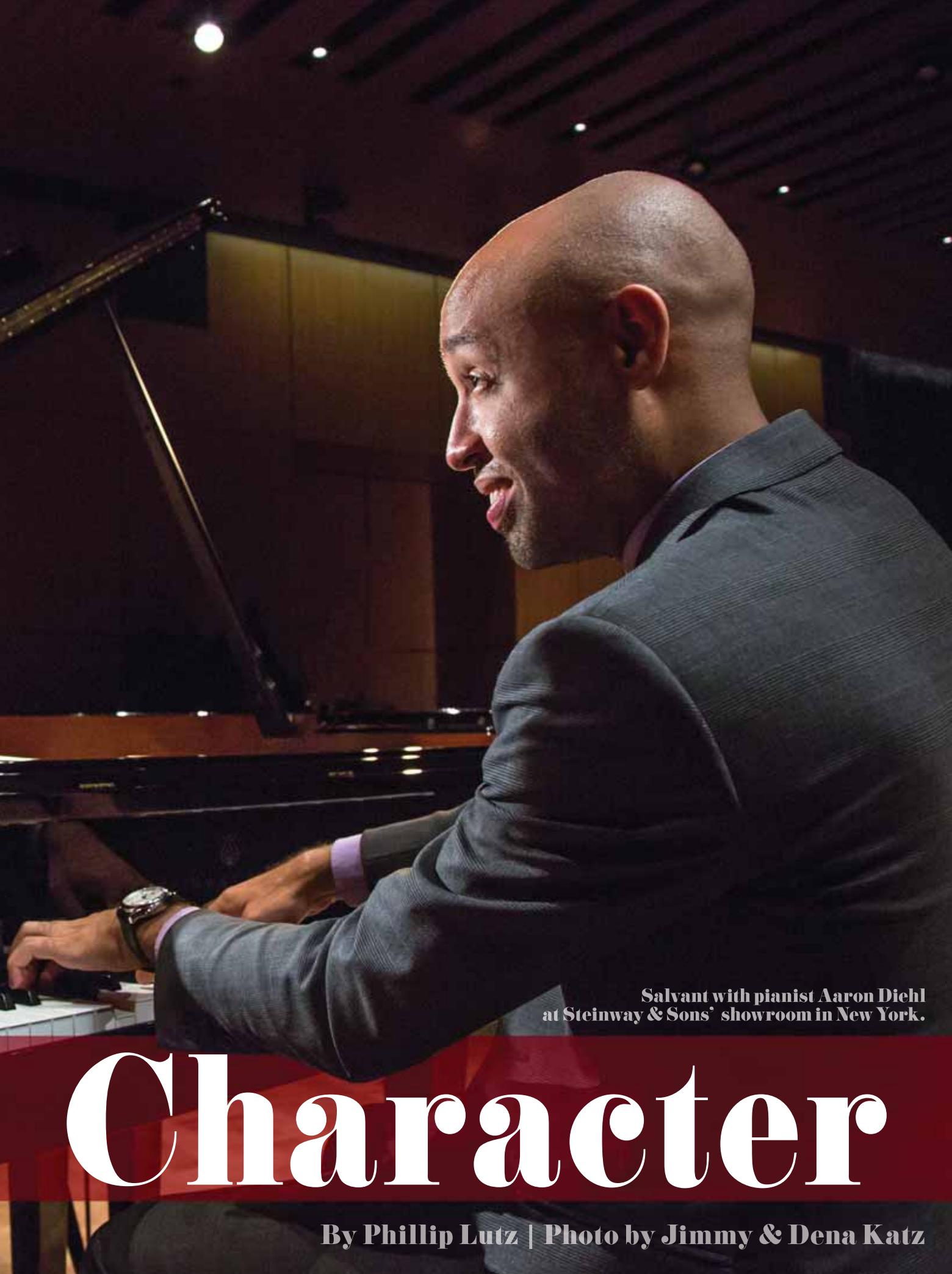
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Cécile McLorin
Salvant

True



Salvant with pianist Aaron Diehl
at Steinway & Sons' showroom in New York.

Character

By Phillip Lutz | Photo by Jimmy & Dena Katz



Cécile McLorin Salvant's new album, *Dreams And Daggers*, is divided between standards and songs of social commentary.

The packed house at New York's 92nd Street Y was no pushover. A skeptical lot accustomed to hearing the cream of mainstream jazz—the Y's Jazz in July series, in its 33rd year, has long been an oasis in the city's summer-programming desert—they had come to catch the phenomenon that is Cécile McLorin Salvant. And, on this witheringly hot night, only a phenomenal performance would do.

She did not disappoint. Backed by the redoubtable Bill Charlap Trio, the singer worked her way through a series of Cole Porter tunes—many familiar, a few not—forming a bond with composer and audience alike as she revealed the extraordinary range, both musical and emotional, that has propelled her to a singular critical and commercial success at age 28. (She has topped the Female Vocalist category in the DownBeat Critics Poll for four consecutive years.)

Sporting a smile that radiated throughout the concert hall, Salvant, bedecked in a pat-

terned dress and glam glasses, communicated an unalloyed joy—eliciting knowing laughs on relative trifles like “It’s Bad For Me,” loving looks on kicky paeans like “You’re The Top” and more than a few sideways glances on dubious odes to part-time love like “All Through The Night.”

But it was her ability to convey contradictory emotions that sealed the deal. Even as she plumbed the depths of despair—whispering in quiet desperation on the final bars of “What Is This Thing Called Love” or riding a descending glissando into the moody environs of her lower

register on “Every Time We Say Goodbye”—she maintained an air of exuberance. The cognitive dissonance was exhilarating.

“One of the reasons she’s being so lauded is that she has all the elements in wonderful balance,” said pianist Charlap, the series’ director, who recently collaborated with Tony Bennett. “And as she is maturing, her conception is deepening.”

Relaxing in her Harlem apartment at dusk on a late June day, Salvant, dressed casually and wearing her signature eyeglasses, evinced an easy awareness of her deepening conception and how it was reflected in the steady progress she had made toward harnessing her gift. “It comes with getting older,” she said, “knowing the process more, being less afraid.”

As she put it, her first album for Mack Avenue and her United States debut, 2013’s *WomanChild*, had found her more than a little wary of failure as handlers tried to shape her image in ways with which she was not wholly comfortable. “I was like, ‘What will happen? It’s going to be a disaster.’ They were putting makeup on me and I was going with the flow.”

Despite her concerns, *WomanChild*—which, as the title suggests, addresses the contradictions inherent in reconciling an adult mindset with the childlike sensibility necessary for artistic creation—was well received. Among other high points, it yielded the title tune, one of the first of her originals to gain enough traction to become a regularly performed part of her songbook.

Her follow-up album, 2015’s *For One To Love* (Mack Avenue), gave her more control and earned the Grammy for best vocal jazz album. Notwithstanding continued efforts at branding—efforts to which she never warmed—“I still did a very intimate album,” she said, “an album of all the songs I wanted to sing.” Among them were five originals and, notably, the Burt Bacharach-Hal David relic from the *Mad Men* era, “Wives And Lovers.”

The inclusion of that tune constituted a risk; many listeners find its lyrics demeaning to women, and few artists have tackled it in recent years. But her sharp-edged take, which revels in the era’s swinging aesthetic, is now something of a staple among her fans. Her rendition acknowledges the tune’s musicality, even as it critiques its social content.

Salvant’s sanguine take on the tune, qualified though it might be, is, like much of her commentary, operating on multiple levels. She rediscovered the tune, she said, after undertaking a Google search for the top sexist songs. And as her treatment of it has ripened, it has become of a piece with her work generally in the addressing of social issues in popular song.

That work has reached a new level of ambition with her latest Mack Avenue album, *Dreams And Daggers*. Out Sept. 29, the album

encompasses an impressive 23 tracks, divided between standards and originals intended as commentary on them. The standards were recorded over three nights at New York's Village Vanguard with her working trio—Aaron Diehl on piano, Paul Sikivie on bass and Lawrence Leathers on drums—while the originals were laid down in a day at the DiMenna Center in Manhattan. Those cuts—featuring her trio and a string group, the Catalyst Quartet—are arranged by Sikivie with lyrics by Salvant (and, in one case, the iconic Harlem Renaissance poet Langston Hughes).

The album, she said, grew out of a long-standing desire to record a group of standards live, and that opportunity presented itself when she was booked into the Vanguard

experience with this very dreamlike, floating, surreal environment.”

The effect is achieved through a sequencing of tunes in which, in most instances, a song with strings follows or precedes a standard that's linked to it. In what she described as “the most palpable example” of this structuring, one sequence begins with “Si J'étais Blanche”—which translates to “If I Were White”—a number sung by Josephine Baker in 1920s Paris. The piece, given an appropriately transgressive treatment by Salvant, is immediately followed by its string-saturated rejoinder, “Fascination,” which celebrates black beauty and incorporates Hughes' words.

In some cases, Salvant has linked three tunes. One such sequence kicks off with another

ly, really enamored of her music about 10 years ago when I was just starting to sing jazz,” she said. “I listened to every single recording of her constantly for months, all day, all the time. I know I always want to sing one or two or three of her songs when I'm doing something.”

“Sam Jones' Blues,” one of the few songs in Smith's book that deals with marriage, stands as an affirmation of the independence of black women when Jones' wife rejects him after he returns from an extended dalliance: “Sam Jones left his lovely wife just to step around/ Came back home 'bout a year, lookin' for his high brown/ Went to his accustomed door and he knocked his knuckles sore/ His wife she came, but to his shame, she knew his face no more.” Salvant's “More,” which is a plaintive response resting on a lush bed of strings, conveys a character's inner dynamics: “Finally someone's at my door/ And suddenly I find myself wanting more.”

While Salvant's song choices are not always autobiographical in all the particulars, they must in some way draw on her experience: “Otherwise I can't do them. I can try to get into a character but there always has to be a piece of me in a song. It's coming from getting through some pain, getting through some body-image issues, some self-confidence issues, which unfortunately I'm not alone in dealing with. It's the world we're in. It's what we have to deal with as women.”

Salvant has found a measure of solidarity with Woman to Woman, a seven-piece all-female band organized by a French booking agency and directed by pianist Renee Rosnes. Counting luminaries like trumpeter Ingrid Jensen and clarinetist Anat Cohen among its front-line ranks, the band scored successes in its debut concerts in March 2016 and on a follow-up tour this past July. So far, its concerts have been in Europe, though it has scheduled a show at the 92nd Street Y in March 2018—an engagement that, like its debut, will come within days of the annual United Nations International Women's Day.

“It's something I'm very excited about,” Salvant said. “It is a pleasure and maybe too rare of an occurrence for me to be performing with other women. Most people I work with are men, and I feel like that's a shame. Not that I don't like men, but it's nice when things are more diverse—in all ways.”

Rosnes said the group was not founded to make a political statement. “We're just musicians putting a show together,” she said. But Rosnes acknowledged that “we are feminist just by the nature of what we do in the world of jazz, which is a very masculine world.” And, she added, one of the “showstoppers” has been Salvant's performance of “Gracias A La Vida,” a song written by the politically and socially active Chilean musician Violeta Parra (1917–

‘I don't believe in putting out the best version of what you could put out. I believe in putting out the version of what it was when it happened.’

in September 2016. “I hate overdubbing, I hate editing, I hate any kind of studio magic, so it had to be live,” she said. “And I wanted us to be in a place where we'd have to record the thing through and it would have to be what it was. This was a decision made long ago. So when I found out we were playing the Vanguard, I said, ‘Life is fleeting. I've got to do this now.’”

For all her love of unadulterated live recording, she was not content to leave it at that. Recalling with relish a concert she and her trio had performed with the Catalyst Quartet at Jazz at Lincoln Center in February, she was looking to integrate strings into the album. By juxtaposing the relative sterility of the strings in the studio against the grittier ambiance of the club, the album paints a holistic sonic picture—one that mirrors the complexity of human emotion in all its dimensions.

“Little by little I thought, ‘This could be a really good opportunity to use these string pieces as my subconscious analysis of these standards and these themes,’” she said. “So the Village Vanguard album was the living, waking thing. And the dreams were the songs I wrote in my intimate moments, coming from a more instinctive place and recorded in the studio. It created this idea of having this very visceral live

er anachronism, “If A Girl Isn't Pretty,” which is from the 1963 musical *Funny Girl*. (“If a girl isn't pretty like a Miss Atlantic City/ All she gets in life is pity and a pat.”) “It's a rough song,” said Salvant, whose answer, “Red Instead,” is accordingly a rough one: “I can't really change the way I am/ I can be bolder, sharpen my dagger/ Cut through the multitudes and make it bright red instead.”

Salvant's commentary on “If A Girl Isn't Pretty” doesn't end there. “Runnin' Wild,” she said, continues the response. A wooly trip at breakneck speed with Sikivie's bass and Leathers' brushes buttressing the lyric, it extols a spirit of abandon: “Running wild, lost control/ Running wild, mighty bold/ Running wild, reckless too.”

“It extends the idea,” she explained. “If you are not accepted by ‘them,’ with a capital ‘T,’ you can try to bend to whatever shape they want you to be—or be bold and go the other way, fully celebrate yourself and go wild.”

One of the most effective pairings is that of a Bessie Smith song, “Sam Jones' Blues,” and Salvant's composition “More.” Smith has been a favorite of Salvant's since she attended the Darius Milhaud Conservatory in Aix-en-Provence, France. “I became really, really, real-



NINA FLOWERS

'I feel like once the song is gone, it's gone. Music is the fleeting art form—it should be.'

'67) and popularized in the United States by Joan Baez.

The tune, whose title translates as "Thanks For Life," is not overtly political, Salvant said. "But the source of it is an icon of political music," she added. "A woman making art can already be considered a political act in and of itself.

"I'm constantly questioning these notions, especially now. We're in such an interesting time as far as gender: how people identify, what is gender, what is gender identity. There is so much going on that has come into the mainstream dialogue. My ideal musician is one who transcends and encompasses everything."

Diehl, with whom she has matched wits for five years, fills that bill. "He pushes me a lot," she said of the Juilliard alumnus, who has released two leader albums of his own on Mack Avenue. "Aaron pushes the repertoire choice, pushes the band to be tighter. He's very sensitive as a musician, very versatile. He has a very pure sound and approach; there's nothing fuzzy about what he's going for. It's very clear. I would like to get to that. He knows what he wants musically."

For his part, Diehl credits Salvant for opening his mind: "As an instrumentalist and certainly as a jazz improviser, I typically gravitate

toward songs with richer harmonic material. Cécile, on the other hand, likes those types of songs but at the same time is thinking about the lyric, what is the story conveying. She's taught me how to capture and create some kind of energy and vibe—even with the most simplistic elements—and allow her to tell a story."

Rosnes, who has performed with Salvant in multiple settings, stressed the plausibility of the singer-songwriter's narratives: "She [conveys] what she's singing about. It's almost like she's an actress. Each song is like a little play. When you watch a great actress, you're not thinking about the skill it takes for them to do what they do. It seems natural and effortless. That's how Cécile is. The way she sings and delivers a story—it's natural. People connect with the believability of it."

As for her song choices, Rosnes said, "Cécile is going to sing what she wants to sing and I wouldn't curtail that in any way." A particularly compelling moment in the shows they've done together comes when Salvant lets loose with a full-throated, a cappella rendition of Smith's scornful "You Ought To Be Ashamed." "She's courageous," Rosnes added.

Salvant, a onetime student of political science and law, said that her willingness to

push the envelope dates to her upbringing in Miami, where, raised by a French mother who is a teacher and Haitian father who is a doctor, she was urged to question societal roles. It was, she said, a matriarchal household led by funny, hard-headed women on both sides of the family.

"I was bought up to be a little bit critical of how things go—to not accept boxes people might want to put you in—without being overly aggressive or bitter," she said. "Just having a joyful approach to life. My family and friends are always laughing, making jokes—inappropriate jokes. All that goes into the music I make.

"I'm interested in the history of American music—the history of 'coon songs,' minstrel songs, blackface." That interest led her to the lectern at the Chautauqua Institution, a non-profit educational center in upstate New York, where, accompanied by Diehl, she offered a well-received speaking-and-singing presentation in August 2016. It informs her work to this day.

"I talked about identity and storytelling in music: Who tells the stories, with relation to race and gender," she said. "If you talk about identity and race and American entertainment, the most important thing is to talk about slave songs and black people in blackface and white people in blackface and how all of those dynamics were the foundation of American music and entertainment.

"The kind of dignity that you find in jazz—the idea of these genius jazz musicians, many of them black, in suits in this certain type of posture—is a direct result of having to darken the face and perform the clown and the caricature of the slave."

At the lectern or in private conversation, the persuasiveness with which Salvant presents such ideas can be disarming. It was not always so. "There was a point when it was more well hidden because I was so shy," she said. "But I've always been a very dramatic person." As a child, she said, she distinguished herself with the flamboyance of her multilingual readings, ranging from Hamlet's soliloquy to lyric poems in French.

"I wanted to be an actress—I still want to be an actress," she said. "That is one of my strongest desires. Singing is an excuse—a way for me to act."

The urge to act does not extend to all aspects of that craft. She is hesitant about some aspects of musical theater—particularly the muscular vocal style it demands—though she'd love to do a jazz version of Gershwin's *Porgy And Bess*. For the moment, she's writing the music and lyrics to a one-woman, multicharacter "musical fairy tale" about a man-eating woman—the metaphor speaks for itself—that she calls *L'Ogress*. If all goes as planned, the production, which will employ 10 to 15 musicians and use

orchestrations by Darcy James Argue, will have its premiere at the end of 2018, possibly at the Kennedy Center in Washington, D.C.

More generally, theater appeals to her because of its immediacy, which circles back to her penchant for live performance and the draw of projects like *Dreams And Daggers*. "I like this whole documentarian type of recording," she said. "I don't believe in putting out the best version of what you could put out. I believe in putting out the version of what it was when it happened."

In an age when every musical micro-fragment is subject to digital manipulation, Salvant's willingness to accept performance flaws makes her a rebel: "That apparently is a very lonely position to be in when you're recording. People want everything to be the best that it was—the musicians want that, the producers want that. I don't want that. It's already not going to be perfect; it's already not going to be what I want. It's never going to be what I envisioned in my head."

"I feel like once the song is gone, it's gone. Music is the fleeting art form—it should be."

If that attitude marks her as something of a throwback, it is very much in line with her predilection for excavating musical gems from the pre-rock period. Not that her sensibility, tempered by a sense of extreme irony, is anything but modern. Indeed, she is quick to assert that she is not averse to performing material from the rock era and beyond.

"I'm deeply influenced by the environment I'm in," she said. "If I feel I'm in an environment where those songs are deeply appreciated, then I may go for it—if and only if I really relate to those songs."

With Diehl, she said, the environment hasn't felt quite right. But she has sung tunes by Joni Mitchell and John Lennon with pianists Fred Hersch and Jacky Terrasson, respectively. Additionally, pianist Sullivan Fortner, who accompanies her on Smith's "You've Got To Give Me Some" on *Dreams And Daggers*, joins her on an album of tunes by the likes of Stevie Wonder expected to be released in 2019.

Meanwhile, more songs from the *Mad Men* era await. One possibility, Salvant said, is "He Hit Me (And It Felt Like A Kiss)." Like "Wives And Lovers," the tune, composed by Gerry Goffin and Carole King, appeared on Google's list of sexist songs. (Fans of *Mad Men* might recall that The Crystals' 1962 rendition was used in the closing credits of a 2012 episode of the TV series.) And like "Wives," the song has become controversial, regarded in some quarters as encouraging domestic violence while in others it is seen less harshly. All of which has whetted Salvant's appetite to explore the tune's complexities—and quite possibly find new meaning in it.

"I really want to sing that one, too," she said.

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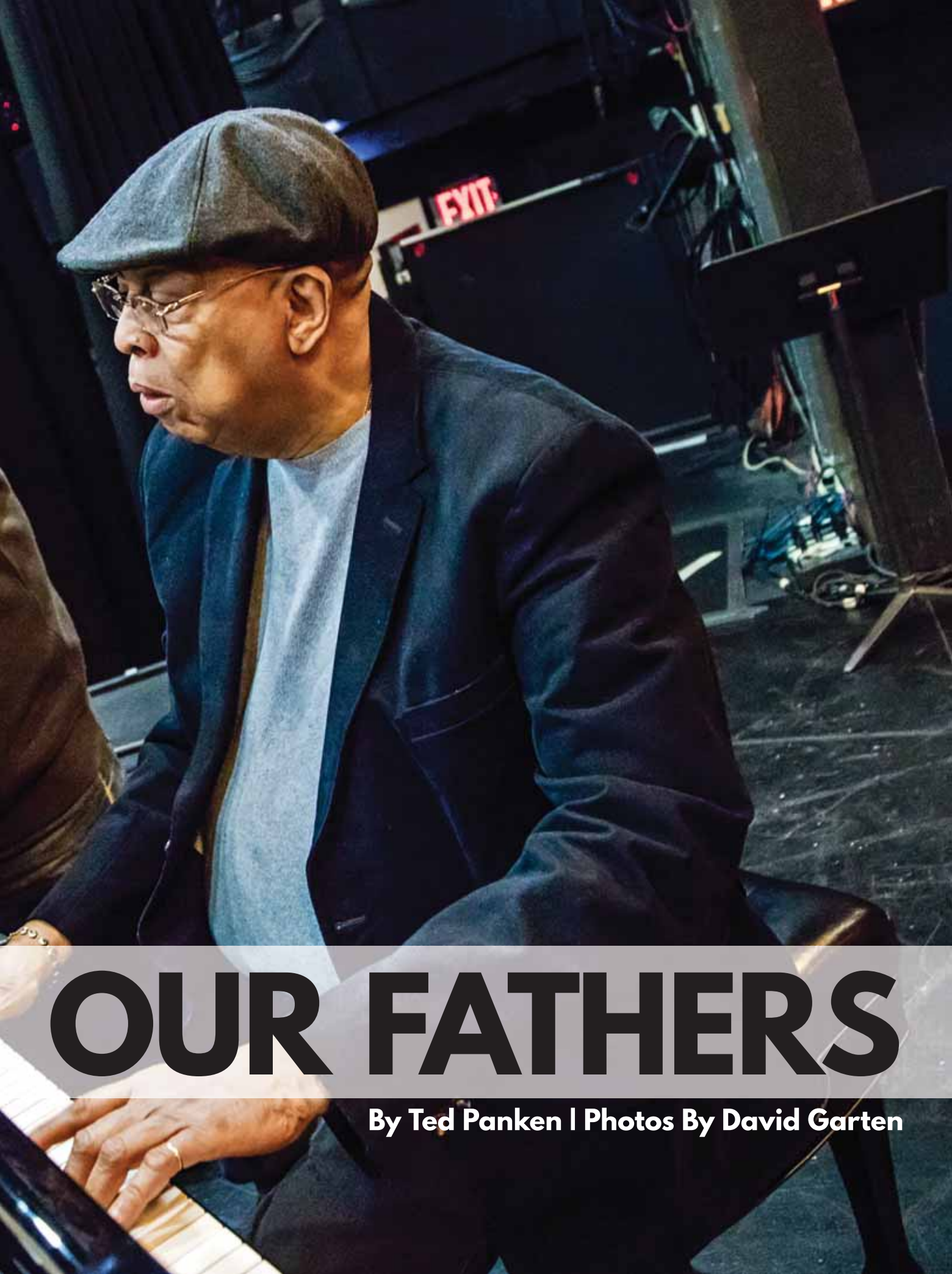
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Arturo O'Farrill & Chucho Valdés

SONGS FOR



OUR FATHERS

By Ted Panken | Photos By David Garten



Arturo O'Farrill (left) and Chucho Valdés collaborated on a new album, *Familia: Tribute To Bebo And Chico*.

At its core, the new Arturo O'Farrill-Chucho Valdés collaboration, *Familia: Tribute To Bebo And Chico* (Motéma), is a multigenerational meditation on the eternal subject of patriarchy, the complex relations of fathers, sons and daughters.

The title of the two-disc, 12-track album references Bebo Valdés (1918–2013) and Chico O'Farrill (1921–2001), both seminal figures in the evolution and global dissemination of Cuban music, whose respective musical legacies receive a sprawling interpretation from their eminent pianist-composer-bandleader sons. Their talented grandchildren—New Yorkers Adam (23) and Zack O'Farrill (26) on trumpet and drums, respectively, and Jessie (31) and Leyanis Valdés (36) on drums and piano—refract ancestral spirits through a decidedly 21st-century prism.

O'Farrill, speaking at his Brooklyn studio, traced the gestation moment to 2002, when Chucho Valdés invited him to perform at Havana's Plaza Jazz Festival. "I was ambivalent about going," O'Farrill said. "I was traumatized by the idea of betraying my father, who was bitter about the revolution for many years, but softened late in life. He rejected an opportunity to return to Cuba when Miami's Cuban-American community stated it would boycott

him. That tore him up. I wondered what could possibly be so special about your land of birth that would cause you such agony."

After getting Valdés' invitation, O'Farrill received no initial confirmation of venue or accommodations, and wrote the festival organizer that he wouldn't make the trip. The organizer responded, "Please come—we have a special surprise for you."

O'Farrill continued: "I get to Cuba, and men with suits and a badge meet me at the airport. I'm thinking: Maybe I'm going to die; these guys are either CIA or Cuban secret police."

Instead, they brought O'Farrill to "a beautiful building, all stone and chrome and wood, called 'Palacio O'Farrill.'" Outside, a line of people awaited his arrival. "The director of this hotel, which they said was an old O'Farrill house, opened the car door and said, 'Welcome home, Mr. O'Farrill.' I started crying. As I've spent more time in Cuba, I've realized how much the sounds and sights my father grew up with, his cultural roots, shaped his aesthetic. I developed a powerful obsession to perform my father's music in his native land."

Now 57, O'Farrill arrived in New York in 1965, when his parents relocated from Mexico City, where his father—who spent 1948 to 1952 in the Big Apple—had moved from Havana in 1957. In 1997, after a protracted Oedipal journey that saw him shun and then embrace his father's distinguished corpus, O'Farrill launched a 14-year Sunday night sinecure at Birdland helming the Afro-Cuban Jazz Orchestra of Chico O'Farrill. Arturo's own Afro Latin Jazz Orchestra (ALJO), featured on *Familia* (Disc One), has occupied the slot since 2011.

In September 2014, Valdés came to town for a Jazz at Lincoln Center collaboration with percussionist Pedrito Martinez and trumpeter Wynton Marsalis titled *Ochas*, an eight-part suite dedicated to eight Yoruban orishas. O'Farrill dropped in on a rehearsal. "We were hanging out, and then went to lunch," O'Farrill recalled. "We talked about how lovely it would be to work together, to do something that extended the idea of family and legacy and our fathers and our kids. Later, I'd see Chucho at one thing or another, and we'd remind each other of the idea, until we started talking concretely about the music and the concept—we'd write a piece together, I'd write a few pieces, we'd do a piece by Chucho, re-record a piece by Bebo and by Chico, and then turn over the baton to the young people."

Toward that end, O'Farrill and Valdés spent several days at Valdés' Miami home, brainstorming repertoire and co-writing the album's opening track, "BeboChicoChuchoTuro," a Haitian merengue upon which both pianists stretch out. "We sat at two pianos, and played, and talked, and played; sat at the kitchen table and drank coffee; talked and played some more," O'Farrill said. "Although Chucho is a commanding presence, he's soft-spoken. He chooses his words carefully. But at the piano he becomes gregarious, carousing and absolutely accessible. A lot of sentimental, major, diatonic, happy-sounding music came out of that meeting. It's all about family; you can't avoid it. But it's not like me at all—every cell of my being fights sentimentality and feel-goodness."

A member of the musicians union at 14, O'Farrill was still a teenager when his father first hired him for jingle sessions. Firsthand observation of Chico O'Farrill's scores taught him to arrange and compose; tough love from bandmates and the ministrations of Andy González helped him evolve into a proficient practitioner of clave and Afro-Caribbean codes. Meanwhile, in parallel, O'Farrill was cultivating another, very different tonal personality oriented toward embracing speculative musical environments. He attributes this mindset to examples set by pianist Carla Bley, whose ensemble he joined at 19 and remained with for much of the '80s, and Charles Mingus, whose album *Mingus Ah Um* "changed me forever."

"Mingus would take the existing ingredients of acceptable jazz composition, and deconstruct them and flip them around and toy with them," O'Farrill said. "That's where I come from more than anything else. Carla taught me to stick to your guns no matter what. I love writing, but I love art more. My father was an innate and brilliant composer—writing was his end-all and be-all. But for me, it's always about the greater challenge of using your craft to serve the art."

That stated aesthetic pervades ALJO's 2015 album, *Cuba: The Conversation Continues* (Motéma). On *Familia*, O'Farrill applies it effectively on "Three Revolutions." The piece began as a response to the death of Fidel Castro while O'Farrill was in Havana to bury his father's ashes, not long after the election of the 45th U.S. President. "It was a sad day in Havana," O'Farrill said. "The Revolution is not going away, but even so, it felt like it was gone. And after the U.S. election, I felt the American Revolution died. The third revolution is the one we all still hope will come—a global realization that every human being will be accorded the same value as every other, that we'll wake up to the reality that if one suffers, we all suffer."

ALJO captures the elegant essence of "Ecuacion," a 1982 composition that Bebo Valdés wrote at Dizzy Gillespie's request, juxtaposing bebop language with his own definitive conception of mambo big band writing. O'Farrill first performed it in 2005 when Bebo performed *Suite Cubana* with the Afro-Cuban Jazz Orchestra of Lincoln Center, which Marsalis invited O'Farrill to form in 2002.

Both pianists improvise floridly on Hilario Durán's arrangement of Chucho Valdés' "Tema De Bebo," which Valdés often performs with his Afro-Cuban Jazz Messengers, and on "Pianitis," which Machito commissioned from Chico circa 1979. The idiomatic grace and lucidity of O'Farrill's solo on the former piece denotes his intimacy with the classical Cuban piano style, as does his nuanced solo flight on his father's "Pure Emotion."

"I adored Bebo," said O'Farrill, who played the "Latin piano" tracks on the 2010 animated film *Chico and Rita*, in which the male lead is loosely based on Bebo Valdés in Batista's Cuba. "The value system of writing in the mambo big band doesn't exist any more. The Thad Jones-Bob Brookmeyer-Jim McNeely resonance on all of us who write and arrange for big bands has resulted in different textures. Rightly so. Things change. But Bebo did that so beautifully, so lush and fat and gorgeous, so lovely to behold. It's timeless."

"Bebo was one of the most personal musicians ever," Chucho Valdés wrote via email. "He was equally proficient writing and arranging for big band, string orchestras and small groups." Valdés added that his father imparted comprehensive home-schooling in the codes

of jazz and the many varieties of Cuban music. "He told me to have an academic background, to study pure classical, to learn each genre correctly in its specialty, without jumping. We started with Jelly Roll Morton, and I learned by epoch ragtime, boogie, swing, bebop and modal. He taught me to be an individual musician, and I have taught these things to my children. This recording clearly proves that they have found their own way."

Now mature musicians, Chucho's children uphold his praise on Jesse Valdés' "Recuerdo" ("Memory"), a flowing piece dedicated to Bebo that he propels with painterly, subtly percolating drum beats, featuring his sister Leyanis Valdés'

harmonically informed piano solo. (Indeed, the fruit fell close to the family tree.) "We'd see my father studying all day, and he ordered me to study every night," Jessie recently told Cuban journalist Maya Quiroga in an interview for the online publication OnCuba. "He'd listen to the music of Oscar Peterson and my grandfather. One time he went on a trip and brought back for me a very small set of drums, and said he'd place my drums by those of [Irakere drummer] Enrique Plá. Leyanis and I are proud to be his children. Our goal is to respect his musical patterns, to follow the tradition that he and Bebo have charted in terms of good music and composition as we compose our own music."

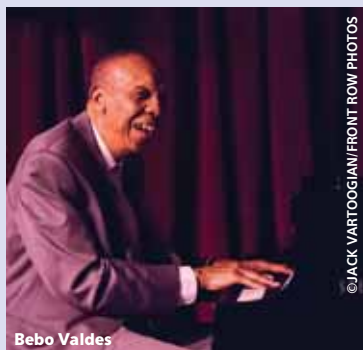
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Bebo Valdés



Chico O'Farrill

Lasting Legacies

Familia (Motéma), the new album by pianists Arturo O'Farrill and Chucho Valdés, is a tribute to their respective fathers: Chico O'Farrill (1921–2001) and Bebo Valdés (1918–2013).

"For me, Chico O'Farrill is the best arranger in the history of music," Valdés said. He spoke in his dressing room at Manhattan's Blue Note after a set by his Afro-Cuban Jazz Messengers that ended with "Tema Para Bebo," a song he composed just after the death of his father on March 22, 2013, at the age of 94.

Bebo Valdés was born in the village of Quivicán to a cigar factory worker. His grandfather was a slave. He left for Havana at 17 to study at Conservatorio Municipal, where he remained until 1943.

During those years he befriended the iconic bassist Israel "Cachao" López, with whom he recorded the 2005 album *El Arte Del Sabor*. By 1941, when Chucho was born, Bebo was playing regularly in Havana's dance clubs; from 1943 to 1947 he was a staff arranger at the progressive radio station Mil Diez. In 1947, he left Havana for Haiti, and spent the ensuing year with bandleader Isaac Saleh, during which he keyed into traditional drumming and song.

He returned in 1948 for an engagement with vocalist Rita Montaner, and became house pianist at the Tropicana Club with Armando Romeu until 1957. In 1952, he participated in Cuba's first *descarga* (jam session) recording; he also introduced the *batanga*, a dance style that incorporated the sacred two-headed *batá* drum into the percussive base. In 1958, he played piano on Nat "King" Cole's *Cole Español* recordings, and contributed four arrangements.

In 1959, Valdés began using Chucho occasionally in his orchestra, Sabor de Cuba. They next played together on the 1993 album *Bebo*

Rides Again, convened at reedist Paquito D'Rivera's instigation, which, along with D'Rivera's *Cuba Jazz: 90 Miles To Cuba*, brought Bebo back to international consciousness. Fernando Trueba's 2000 documentary *Calle 54* documented their next encounter; another documentary, *Old Man Bebo*, was honored at the 2008 Tribeca Film Festival.

The son of an Irish-born lawyer and a Cuban mother, the Havana-born Chico O'Farrill was slated to follow in his father's footsteps, but caught the jazz bug as a teenager in a Georgia boarding school and devoted himself to music. In 1942, he began to arrange for Armando Romeu's orchestra at the Tropicana cabaret.

In 1948, he relocated to New York, where he caught the ear of Benny Goodman, who recorded "Undercurrent Blues." In quick order, he composed "Cuban Episode" for Stan Kenton, "Afro-Cuban Suite" for Machito with Charlie Parker, "Manteca Suite" for Dizzy Gillespie and a series of 10-inch leader LPs for Norman Granz. These recordings established O'Farrill as the first composer-arranger to blend the vocabularies of modern jazz, 20th-century European music and Afro-Cuban idioms.

O'Farrill became a respected, journeyman arranger, also crafting a masterpiece, *Nine Flags* (1967), consisting of his originals; working on 11 albums between 1965 and 1970 with the Count Basie Orchestra; and *Afro-Cuban Jazz Moods* (1975) with Gillespie and Machito. Beginning in 1995, he released *Pure Emotion, The Heart Of A Legend* and *Carambola* with the Chico O'Farrill Afro-Cuban Jazz Orchestra.

—Ted Panken

A similar predisposition to pay respect to elders through individualistic expression infuses the contributions of the O'Farrill siblings, both semi-regular ALJO participants. "We could probably sing back entire suites by our grandfather, as much from hearing it a ton and playing it a bunch as from overt, deliberate study," Zack O'Farrill said. "But our father always supported us in playing our own music that has very little to do with what he does or what our grandfather did."

Zack's contribution, "Gonki, Gonki"—a Jazz Latin line fueled by his complex clave permutations and elevated by inflamed solos from young Cuban trumpeters Kali Rodríguez-Peña and Jesus Ricardo Anduz—sardonically references his mother's descriptor for the run-of-the-mill salsa gigs Arturo O'Farrill was playing when Zack was a child. "Neither of us rebelled against his music the way my father rebelled against Latin music growing up," he explained. "He's invited us to join what he does in a very equal way. He's also introduced us to things his dad couldn't introduce him to—free-jazz, straightforward jazz, rock, pop and r&b."

"As much as we play with him, he's our father first, bandleader second," said Adam O'Farrill, who titled "Run And Jump" to reference the video games he and his brother played with their father while growing up. "Stylistically, it's a huge departure from the rest of the album. It's not in any sort of Afro-Cuban tradition. But it is about fatherhood and fun, and the kind of relationship you can form with your parents."

In a sense, the O'Farrill brothers' contributions mirror their father's mandate that ALJO not replicate canonic repertoire like a "museum band." "For one thing, the technical refinements in the way pianos and trumpets and saxophones are made gives them a very different sound," Arturo O'Farrill said. "Also, in the 1950s, when a lot of this music was originally played, *songo* and *timba* and other incredible rhythms hadn't been invented. So in playing this music, we're honoring the spirit and the tradition it was created in, but we're very capable of adding to that conversation."

"When you go to Cuba, you understand that we still haven't solved the riddle that Chano Pozo and Dizzy Gillespie and Mario Bauzá were beginning to unravel—the thing that binds us together. It's not just artistic. It's spiritual. Cuba and America are so powerfully part of one another; you have the messiest divorces with the people you love most. So when I look to my future, I have to look to my father's native land. Something in that soil informed my father's entire being as a musician. Something in that land speaks to me, speaks to my training, speaks to my future—ance and my history and my trajectory." **DB**

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Regina Carter at The Jazz Kitchen in Indianapolis on May 6



Saluting ELLA

By Dan Ouellette | Photo by Mark Sheldon

Violinist Regina Carter has spent much of 2017 promoting her 10th album, *Ella: Accentuate The Positive* (Okeh), which is not only a superb tribute to Ella Fitzgerald in the centennial of her birth, but also a deeply personal homage to the First Lady of Song.

Ilove Ella,” said Carter, 51, between her sound check and the first-evening set of her lively and gracious four-night stand at New York’s Jazz Standard in May. “I’ve loved her since I was a child. We had lots of music around the house. My brothers were listening to Motown, the Beatles and there was lots of jazz. But the first time I put on an Ella record, I felt that motherly love wrap around me. I loved the music because I could go to another place. When I was a teenager, I would daydream about going out on a date and dancing to Ella’s music.”

After her youthful elation over Fitzgerald (1917–'96), Carter continued to be magically connected to her music. “When I became an adult, I realized how incredible her voice—her instrument—was,” she said. “She had ... a spirituality that no one else had. Playing her music is my connection to her. Her music has always made me happy, upbeat. In the mornings, I would put on a pot of coffee and listen to Ella. That was how I started my day.”

In the album's liner notes, she expressed her feelings about Fitzgerald by citing a quote from one of the singer's accompanists: “Perhaps Jimmy Rowles said it best. Music comes out of her When Ella walks down the street, she

music program at Cass Technical School—was the person who inspired her to take up the jazz violin, thanks to LPs by Stéphane Grappelli, Jean-Luc Ponty and Noel Pointer. The two have been tight ever since. “Carla is the person who said I had to do this album,” Carter said. “So I agreed, but I decided not to do the tunes people think of when they think about Ella. There are so many songs to explore beyond the obvious ones. Ella gave us such a wealth of music—from r&b to swing, from country to soul, everything. She just loved music. One of the things that most attracted me to her was that she didn't create boundaries in her music. She just sang because that's what she loved to do. I discov-

Webb Orchestra in 1939), she commissioned vocalist Charenée Wade to write an arrangement. Carter was drawn to the tune simply because she loved the melody. “I thought that would be cool to play that melody on my violin,” Carter said. “Originally the album was going to be all vocals, but then I decided not to have any vocals at all. At the last minute, I decided to do two vocal songs. Carla was available so she sang it.”

The songs on *Ella: Accentuate The Positive* are arranged by a team of artists with whom Carter has a simpatico relationship. “It's been a long time since I've arranged or even written new music,” she said. “I got out of the habit. I wrote the music on my first two records, and over the years I've been commissioned to write some pieces. But I'm my biggest critic. When I get something down, my first reaction is, ‘It's horrible,’ and I throw it away. When I moved from Atlantic Records to Verve [in 1999], the A&R person there said he didn't like my music because it sounded like smooth jazz. So with all these voices, I kept thinking I'm not going to be good enough. Even now, I'm more apt to send the music I want to do off to other people to do the arranging.”

Friends who wrote arrangements for the program include Lightcap, Sewell, soul pianist/producer Ray Angry (“Ac-Cent-Tchu-Ate The Positive” and “Reach For Tomorrow”) and jazz bassist Ben Williams (“Crying In The Chapel”). “I told everyone the same thing,” Carter recalled. “When I listened to these songs, I didn't want them to be straightforward. I wanted an old-school, r&b vibe like Otis Redding or Mavis Staples. That's what I told everyone. I'd send three or four songs to each person and told them it was important that they feel a connection. Anyone can arrange a tune, but if they don't have a personalized connection and really dig it to ask for another song.”

That's what happened when Carter sent Sewell, who has been performing with her since 2014's *Southern Comfort* (Sony Masterworks), a couple of tunes, one of which he declined. He can't remember what the song was, but he said it didn't hit him. “So then Regina sent me a Hoagy Carmichael recording of ‘Judy,’ and I thought, ‘I can work with this,’” he said. “I liked the way the harmony and melody moved, and I knew Regina liked the standards from the '20s and '30s. The tune had a movement. I could hear a different harmony that still respected the melody. I didn't do reharm's with stacks of chords that sometimes get in the way of the melody.”

The song ends up on the album as a gently grooving Carter-Sewell duo. “I choose any tune where the melody gets me,” Carter said. “I love this melody, and I love the story around it that gave me a lot of insight into Ella's life and what could have been different. Plus, this song really

'When I was a teenager, I would daydream about going out on a date and dancing to Ella's music.'

leaves notes.”

Those dazzling notes have had a huge impact on the violinist. Carter has interpreted the song stylist's tunes throughout a nearly two-decade career, including the 1938 Chick Webb Orchestra hit “A-Tisket, A-Tasket,” the 19th-century nursery rhyme that Fitzgerald and Al Feldman treated with resonant new lyrics. (Carter included a compelling rendition on her 2006 tribute to her late mother, Grace, *I'll Be Seeing You—A Sentimental Journey*). Carter recorded her interpretation of Fitzgerald's 1947 hit with the George and Ira Gershwin-composed tune “Oh, Lady Be Good” on her 1999 album, *Rhythms Of The Heart*. In concert, especially when accompanied by an orchestra, Carter frequently offers a version of the vocalist's gem “Imagine My Frustration,” written by Billy Strayhorn, Duke Ellington and Gerald Wilson for the 1965 album *Ella At Duke's Place*.

However, the thought of recording an entire album of Fitzgerald's music was daunting, especially during this historic year. A MacArthur Foundation Award fellow in 2006, Carter didn't yearn to jump on the Ella-tribute bandwagon. “I knew people were going to be celebrating her,” Carter said two months later in a conversation at Lincoln Center's David Rubenstein Atrium. “I see people performing Ella's songs all over the place. All you have to do is look at the flurry on the internet. But I know that what I've done is so much different.”

Vocalist Carla Cook—who was a childhood classmate of Carter's in Detroit's renowned

ered songs I had never heard. I listened to them and then found the stories behind the songs. So I decided to showcase songs that weren't as popular, like ‘Crying In The Chapel’ and ‘I'll Chase The Blues Away.’ I call them the B-sides.”

Of the tracks on the new compilation *Ella 100—Ella Fitzgerald: 100 Songs For A Centennial* (Verve), only one of them is included on Carter's program: It's the tune “Undecided,” which also appears on a Polygram/Verve 3-CD compilation from 1993, *Ella Fitzgerald—First Lady Of Song*. Scanning through the titles on these two best-of collections, it becomes clear that Carter has avoided the “hits.”

With a chuckle, Carter said she suspected that a song more likely to overlap between her album and those compilations would have been “Ac-Cent-Tchu-Ate The Positive,” to which her band gives a buoyant treatment; however, neither of the box sets includes this 1944 tune, composed by Harold Arlen and Johnny Mercer. At the Jazz Standard, Carter showcased the song, saying that given the troubled times we're living in, “We need some positive vibes.” At the show, Carter invited Cook to sing the song, supported by her stellar band: keyboardist Xavier Davis, guitar master Marvin Sewell and the dynamic rhythm team of Chris Lightcap on bass and her husband, Alvester Garnett, on drums. (On the album version, Mische Braden, the founder and lead singer of the all-women band Straight Ahead, does the honors.)

For Carter's rendition of “Undecided” (which Fitzgerald recorded with the Chick



Carter is one of the most acclaimed jazz violinists of all time.

lays well on my instrument.”

“Judy” holds an important spot in Fitzgerald’s career. It was one of her mother’s favorite tunes. When the 17-year-old youngster took the stage at the Apollo Theater’s Amateur Night on Nov. 21, 1934, she had intended to do a dance number. But then she got the jitters after a previous dance act had been so enthusiastically received by the crowd. So she decided to sing instead. She asked the band to play “Judy,” and she sang that number as well as a Boswell Sisters song called “The Object Of My Affection.” She was named the night’s winner.

Lightcap contributed an arrangement of the Fitzgerald song “I’ll Never Be Free” as well as a bonus track, “I Fell In Love With A Dream.” He has worked on and off with Carter since 2000, when she was touring in support of the album *Rhythms Of The Heart*. “Regina has such a rhythmic ability,” he said, “and a great ear for melody and melodic improvisation. Out of about a half dozen tracks she sent me for the Ella project, I chose ‘I’ll Never Be Free’ based on hearing Ella perform it with Louis Prima. I love the song and the arrangement, so I thought, ‘What more can I do to improve it?’”

I heard Etta James sing it and Zooey Deschanel [recorded it on the 2014 *She & Him* album *Classics*]. So I did it based on a ’50s slow jam, a 12/8 ballad, added a couple of chords, speeded it up, left space for Marvin and treated Regina’s violin like a singer.”

The one tune on the recording that does not have an arrangement credit is the funky closer, “I’ll Chase The Blues Away,” which Fitzgerald sang with the Chick Webb Orchestra in 1935. “That song happened at a rehearsal one day,” Carter explained. “Chris started playing an electric bass line from Parliament-Funkadelic. We were all just goofing around, then all of sudden we’re playing ‘I’ll Chase The Blues Away’ with Marvin doing that old blues slide thing on his guitar like he had done on *Southern Comfort*.”

Having worked with Carter for such a long period of time, does Lightcap see her as a role model for younger musicians? “I can’t think of a better person,” he said. “I wouldn’t want to put that kind of pressure on her, but she lives her life with a lot of grace, is kind, generous, open. She’s one of the least judgmental people I know. She asserts her leadership in a subtle way, but when

she needs to, she’ll take the reins.”

Carter is aware that many view her as a role model: “People are watching us and checking us out. ... I’m hoping that I’m a positive role model. Young kids are impressionable and sometimes they see bad behavior and a way of treating others in a negative way, and they try to emulate [it]. And they think it’s OK. So that’s the [danger of a] bad role model.”

Carter is certainly viewed as an admirable role model when she teaches classes and clinics. She conducted a violin workshop on April 28 at the Universidad de las Artes as a part of the educational activities held during the International Jazz Day events in Havana. “We worked on call-and-response and phrasing,” she said. “When I work with a large group, I have the students stand in a circle and then I find the shy students and pair them with someone who is catching on really fast, and get them to help each other. That’s the best way to learn—from our peers. They were so enthusiastic about learning. They wanted this knowledge. They were ready. It inspired me.”

Carter serves as artist in residence at her alma mater, Oakland University in Rochester, Michigan, where twice a year she performs an annual concert with students and faculty. This year she’ll be co-teaching an improvisational class for string players at the Manhattan School of Music. In addition, when she plays in certain cities like St. Louis, she spends her days performing for students at the Children’s Hospital as well as at hospice care facilities.

Carter will promote the Ella album at high-profile events this fall, including the Detroit Jazz Festival (Sept. 4), the Monterey Jazz Festival (Sept. 15, the first of three days of her performances at the fest, where she is a Showcase Artist) and the BRIC JazzFest in Brooklyn (Oct. 20).

So, does the New Jersey-based Carter have any ideas for her next project? She calmly said, “No.”

Is that a good thing? “Yeah, that’s OK. Actually there are some other things I’m focusing on now. It’s my hospice work. I enjoy doing that. I spent the last month of my mother’s life at the hospital, and I saw a lot of elderly people who don’t have anybody in their lives and are alone. And I felt sad. When you’re dying, you shouldn’t have to be alone. So I became a hospice volunteer.”

Carter is currently in the first phase of her life since age 4 in which she is not “eating, sleeping, breathing the violin.”

“That’s all I had ever known, all that I’d ever done, all that I ever wanted to do,” she said. “But then I found this other passion. I’m realizing that we are not one-dimensional. I need to follow that. I’ve been in this business for a long time, and I need some balance. The music I love; the business I’m not that crazy about.” **DB**

ERIC REVIS

Endless Possibilities

BY JOSEF WOODARD | PHOTOS BY MICHAEL JACKSON

Bassist Eric Revis' evolving musical story illustrates the truism that in jazz, as elsewhere in life, assumptions can be misleading and possibilities can be ever-expanding. Revis, 51, is best known as the sturdy yet flexible bass chair holder in one of the strongest, longest-standing groups in jazz, the Branford Marsalis Quartet, a role he has had for 20 years. His powerful presence in that band can be regularly heard on stages internationally and on acclaimed albums, such as last year's *Upward Spiral* and the slyly named 2012 disc *Four MFs Playin' Tunes* (Marsalis Music).

Outside the quartet, Revis has established a reputation as a bold leader in his own right, particularly in the last five years. And the results of these adventures may be surprising to some who hadn't realized the extent of the bassist's interest in and commitment to the land of free playing and to pursuing his own personal creative routes of expression.

Revis, a Los Angeles native who is now based there, boasts an impressive resume. As a young upstart, he enjoyed a formative stint in singer Betty Carter's band soon after arriving in New York (by way of San Antonio, Texas, and New Orleans). He has worked with stellar array of artists, including

Steve Coleman, Andrew Cyrille, Peter Brötzmann and Jason Moran. He's also won acclaim as a member of Tarbaby (with pianist Orrin Evans and drummer Nasheet Waits). Nowadays, he's spreading wings rather than settling into known commodities and situations. Fittingly, he topped the category Rising Star-Bass in the 2016 DownBeat Critics Poll.

The latest in his impressive series of leader albums is *Sing Me Some Cry* (Clean Feed). Mixing free-improv and structured material, it's and inside and outside program on which he collaborates with venerated saxophonist Ken Vandermark, nimble drummer Chad Taylor and imaginative pia-



Joey Calderazzo (left), Branford Marsalis and Eric Revis onstage in Chicago



nist Kris Davis. (Vandermark and Revis know each other well, having worked on the bassist's 2013 album for Clean Feed, *Parallax*, alongside Moran and Waits.)

An affable and thoughtful conversationalist, Revis was in his hotel in Italy this summer, on tour with Marsalis' quartet, when he took time out to speak with DownBeat.

During the lively conversation, he reflected on what he called "the trajectory of my development," adding that some fans are a bit surprised when they realize the diverse scope of his work. "All the while, growing up, I was pretty much checking out everything, pretty intensely," he said. "I had certain interests and proclivities. As I got older and started actualizing myself as a composer, as a leader, it fell into where my head is at in terms of what I want to do."

Revis' recent explosion of creativity has been enabled by Clean Feed. "It all worked out kind of simultaneously," Revis said, referring to his growth as an artist and Clean Feed's burgeoning reputation as a label. "There was the group we had with Ken, Jason Moran and Nasheet, which had been doing some things in New York for a couple of years. Clean Feed was very much interested in that [band, which led to the album *Parallax*]. While that was being done, I hooked up with Mr. Cyrille and Kris [Davis], so all these things were happening. Clean Feed has been very supportive of those things. It was really serendipitous that it all worked out at once."

Sing Me Some Cry exemplifies the exploratory and never easily categorized approach Revis has brought to his recent projects: He's on the prowl, creatively speaking, leaving options open. The opening title track is a compact collective improvisation, followed by the elemental riff-based theme, giving way to fur-

ther free venturing over a steady pulse with Vandermark's "Good Company." "The Girls (For Max and Xixi)" rumbles in a subdued and more chamber-esque way, with its pinging bass harmonics, muted string and toms with mallets beneath Vandermark's hushed clarinet lines, while "Obliogo" is another deceptively restless organized matrix of parts. Tumbling tuttis fuel the propulsive "Rumples," and "Drunkard's Lullaby" lives up to its title.

Surprises and diversity keep coming, to the end. Furtive free play makes up the first half of the album closer, "Glyph," segueing into the structural consolation of a lovely ballad, a resolving benediction to the album's alternating degrees of abandon and predetermining scores.

Throughout, Revis plays a role of strength and individual might, but also maintains a sure sense of respecting the ensemble rather than fixing the spotlight on his own playing. For one, much-lauded Canadian-born and New York-based pianist Davis has become an important component in the latest chapter of the Revis story. "Kris is just amazing," he said. "The fact that she's a cohort makes me feel very fortunate."

The two met when Revis got in touch with Davis via Facebook to recruit her to record in a trio setting with him and drummer Andrew Cyrille. Those sessions became the 2013 album *City Of Asylum* (Clean Feed). Davis recounted that the recording date was the first time she had ever played with Cyrille or Revis: "Eric never expressed this directly, but I think he had a hunch we would all play well together, and his intention for this album was to capture that first meeting."

Although their time spent together has been intermittent—as is wont to happen

with coveted, busy musicians working multiple angles and connections in jazz—Davis and Revis have toured together and recorded three albums, including *Crowded Solitudes* (Clean Feed), a trio date with drummer Gerald Cleaver.

"One of things I absolutely love about Eric is his ability to take chances as both an improviser and bandleader," Davis said. "He often brings together musicians from different communities in his bands with the idea that they will find common ground within the compositions and as improvisers."

She sees their connection as stemming from similar root systems, along with a forward-thinking view of where music can go and where it might evolve. "We were talking recently about our coming-of-age as musicians, and we had very similar experiences," said Davis, who topped the category Rising Star-Piano in the 2016 DownBeat Critics Poll. "We played standards, taking all sorts of gigs, from dinner gigs to cabaret gigs. We both put ourselves in these musical situations to try to get as many chances to play as possible to develop our skills as improvisers."

Davis also pointed out, as many others have, that "no matter what Eric is playing, he has a huge sound." On musical terms, an element of common ground between the musicians relates to the fluidity of their approach to a given musical context, particularly when venturing outside of structural bounds, as happens on Davis' tune "Rye Eclipse," the longest and most rangy track on *Sing Me Some Cry*.

"Eric has a wide range of musical interests and is extremely knowledgeable about many languages in music," Davis said. "I love the fact that he can draw from so many of these languages and that it informs his improvising and composing. It creates a dynamic interplay between the members of the group and creates the opportunity for endless possibilities."

Those possibilities are being made manifest with a much greater regularity than ever before in Revis' musical life. His discography—including the leader albums *Tales Of The Stuttering Mime* (2004) and *Laughter's Necklace Of Tears* (2009)—defies easy categorization, but he has consistently displayed a willingness to explore. The work reflects an attitude of freshness partly borne of the creative mind of an artist who was fully mature by the time he delved into his own expressive realm in earnest.

Crowded Solitudes, for instance, includes the tune "Bontah," which is built off a looping recording of his baby son riffing on a made-up phrase. As Revis explained, "He would come up with these things, man. It's almost like some empathic stuff, and they would be delineated tunes. I had him doing one for a minute and I wrote it out real quick."

One surprising interpretation on *City Of*

Asylum is a hypnotically slow, reverential version of Keith Jarrett's hymn-like "Prayer," from his 1975 album *Death And The Flower*. "I've been in love with that tune for 30 years," he said. "I've never heard anybody do it, and it really fit a shade of things that I wanted to cover."

The original recording includes an extended, free-floating elaboration of the slow, 12-measure melody, and it features one of Revis' principal influences as a bassist—Charlie Haden, who died in 2014. Revis acknowledges his artistic debt to the DownBeat Hall of Famer: "You know how people say, 'I went through a phase of checking this person out'? Charlie was like a phase that lasted for years."

Referring to the original recording of "Prayer," Revis said, "There is so much development with that tune and the places they go. It harkens to the [mid-'70s Haden albums] *Closeness* and the *The Golden Number*."

Revis' route to self-discovery and going ever deeper into jazz included studies with pianist Ellis Marsalis at the University of New Orleans and studies at St. Mary's University in San Antonio, Texas. But his real street and stage-level education had more to do with hot-seat situations involving the demanding and brilliant Carter (1929–'98).

Not long after his stint with Carter in the '90s, Revis found himself entrenched in Marsalis' world, partially due to a connection

with trumpeter Russell Gunn, who played in Marsalis' funk band Buckshot LeFonque.

"[Marsalis] called me to do the Buckshot tour," Revis recalled, "and on the tour, we would hang out. We'd practice. So when the Buckshot thing ended, he said he was putting the quartet back together and asked if I wanted to join. Of course, I did. That was a very daunting experience."

Having spent so many years as a member of Marsalis' quartet, Revis ran the risk of being typecast as the saxophonist's bassist of choice, especially because his own projects weren't nearly as high-profile as the saxophonist's. But he now has entered a phase in which he is celebrated as a flexible accompanist, a sought-after collaborator and a respected bandleader.

"Branford's musical universe goes in a whole lot of places," Revis said. "I'm just trying to get better. So if it means that I go in this house that I'm constructing and spend time in this room which has bright light and then I go into this other room which has [less light], it's all for the benefit of my development. The other thing that has been indispensable as information is how [Marsalis] leads a band, because I'm doing that more and more. Those are like master classes. ... If somebody has an interest in what I'm doing, they can see the totality of it."

Clearly, part of that totality includes Revis'

ongoing and organic relationship with free improvisation, as heard on the entirely free title track opening *Sing Me Some Cry*, serving as a kind of statement before more written-out and semi-structured tunes enter the album's mix.

"I'm very interested in composition and 'frameworked' things, but I'm also very interested in getting the framework and seeing what else can happen. To use a house analogy, I have this design for the house, but in terms of the rooms and the furnishings, I could go [any number of ways]. It's about checking out a bunch of stuff. Checking out John Cage and his writings has been extraordinarily influential, checking out [Anthony] Braxton's writing, the *Forces In Motion* record. Wow, this is it. This is like finding a like-minded source."

More importantly, in his mind, is a holistic notion of musical principles, as he has found a way to integrate his free-jazz impulses into his larger musical voice.

As he looks ahead to 2018 and beyond, Revis' self-fulfillment plan is in full swing. He hopes to continue performing with the Vandermark/Davis/Taylor group, and new work with Tarbaby is on the horizon.

"More than anything," Revis said. "I feel excited about the future. Having developed myself enough as a person—to stand by these ideas and concepts and be able to actually go work with them—that's exciting for me." **DB**

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Mark Guiliana Jazz Quartet *Jersey*

MOTÉMA 0233

★★★★½

Mark Guiliana received much of his earlier acclaim for concocting combustive rhythms that combine the tricky patterns associated with electronica music and hip-hop with the knotty improvisational intricacies of jazz.

Such is the case for his jazz quartet's engrossing and transportive second outing, *Jersey*, on which Guiliana's rhythmic agility and momentum provide the spark for an engaging program of tunes that optimizes the group's accord as well as the leader's fine compositions.

With its deliberate, singable melodies and infectious rhythms, *Jersey* is decidedly song-foc-

cused. That certainly comes through on the drummer's originals, such as the brooding "September," which features tenor saxophonist Jason Rigby blowing a lamenting melody across bassist Chris Morrissey's acro bass line and Fabian Almazan's rumbling piano accompaniment; the evocative title track, on which Rigby's hushed tone and succinct melodicism emit a ruminative shimmer; and the enchanting "Big Rig Jones," which retains a hummable hook despite Guiliana's spliced-up rhythms and forceful propulsion. Morrissey contributes two winning compositions—the capricious Latin-tinged "Our Lady" and the billowing "The Mayor Of Rotterdam."

Guiliana's pyrotechnics blaze on the impressionistic interlude, "Rate," a solo drum piece dedicated to Roy Haynes, Art Blakey, Tony Williams and Elvin Jones. But even here,

there's sophisticated architecture at play. And on the jagged-edged "Inter-are," which opens the disc, the leader allows harder angular rhythms to steer the ensemble through shifting passages.

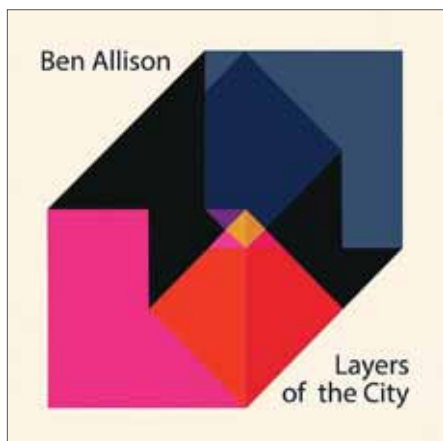
Jersey conveys tremendous emotional poignancy. But it reaches a deep melancholic state with a gorgeous reading of David Bowie's "Where Are We Now?," which closes the disc. Rigby and Almazan each take turns improvising on the melody in elegiac fashion. As Guiliana's symphonic drumming helps build the song's intensity, the band sings the song's hymnal lyrics—all of which makes for a heartfelt finale.

—John Murph

Jersey: Inter-are; Jersey; Our Lady; BP; Rate; September; Big Rig Jones; The Mayor Of Rotterdam; Where Are We Now? (46:59)

Personnel: Mark Guiliana, drums; Jason Rigby, tenor saxophone; Fabian Almazan, piano; Chris Morrissey, bass.

Ordering info: motema.com



Ben Allison *Layers Of The City*

SONIC CAMERA 1701

★★★★

Bassist and composer Ben Allison's brief but sweet second album with his Think Free quintet, *Layers Of The City*, offers an engaging range of sonic impressions of Allison's home base, New York. Allison has always had a fine ear for tricky melodies, playful moods and an occasional dollop of world beat and free improv, and this album is no exception, though its deftly integrated tracks feel more relaxed and less self-conscious than some of his earlier work.

Harold Mabern *To Love And Be Loved*

SMOKE SESSIONS

★★★★

For a practitioner of bluesy hard-bop, New York via Chicago via Memphis is a pretty solid pedigree—particularly when such settings find you called, as Harold Mabern was, to work and study with the likes of Ahmad Jamal, Lee Morgan and Miles Davis. But Mabern has never been one to tout pedigree or get hemmed in by labels and marquee names—which might explain his proclivity for sticking to the sideman role or, in the case of his 2015 singer-focused release, *Afro Blue*, sharing the spotlight with artists who inspire him.

That impulse returns in a different way on *To Love And Be Loved*. Here, the inestimably powerful, blues-fueled engine that drives Mabern's most thrilling work gets alternately offset and emboldened by the contributions of his former students Eric Alexander (tenor saxophone) and Freddie Hendrix (trumpet). Mabern's Davis-era cohort Jimmy Cobb appears, too, along with bassist Nat Reeves and Cyro Baptista, whose percussion work adds depth to the breezy bossa vibe on the opener and title track.

After a somewhat sleepy start, things start cooking on "The Gigolo," as Hendrix, who

In an album that comes to praise the city's moods, the aptly titled "Magic Number" sets the tone—a resolute, quietly mysterious, slow-motion melody presented with reverb and bluesy turns by Steve Cardenas (guitar) and Jeremy Pelt (trumpet). Allison's melodies are deceptively simple. "Enter The Dragon," the memorable track that follows, is a good example, with its unpredictably zig-zagging line that ends with the infectious repetition of a dramatically declared sequence. Allison's longtime cohort, pianist Frank Kimbrough, takes an atonal rumble through this one and an equally satisfying Monk-ish outing on the whimsically conspiratorial "The Detective's Wife." And a percolating African current slips under the title track, a happy, rippling tune featuring an infectious Cardenas solo, all supported by Allan Mednard's crackling drums and Allison's throbbing bass.

Layers Of The City concludes, appropriately, with "Get Me Offa This Thing," which may or may not be an invocation of Manhattan's insane No. 4 train, but which nevertheless adds yet another tasty slice of life to a lovely sonic moving picture.

—Paul de Barros

Layers Of The City: Magic Number; Enter The Dragon; Ghost Ship; Layers Of The City; The Detective's Wife; Blowback; Get Me Offa This Thing. (41:10)

Personnel: Ben Allison, bass; Jeremy Pelt, trumpet; Steve Cardenas, guitar; Frank Kimbrough, piano; Allan Mednard, drums.

Ordering info: benallison.com



arranged this version, shifts gears from a warm, rolling chorus to a crisp and intense take on the solo. But the album peaks with the rolling, popping, boisterous stride solo journey that is "Dat Dere." Though he's performed and recorded this one before, the pianist's fearless melodic attack of the ivories and unfailingly soulful feel for the blues remain poised to make longtime fans fall in love all over again.

—Jennifer Odell

To Love And Be Loved: To Love And Be Loved; If There Is Someone Lovelier Than You; The Gigolo; Inner Glimpse; My Funny Valentine; The Iron Man; So What; I Get A Kick Out Of You; Dat Dere; Hittin' The Jug. (59:05)

Personnel: Harold Mabern, piano; Eric Alexander, tenor saxophone; Nat Reeves, bass; Jimmy Cobb, drums; Freddie Hendrix, trumpet; Cyro Baptista, percussion.

Ordering info: smokesessionsrecords.com



Jan Harbeck Live *Jive Jungle Elevate*

STUNT

★★½

Efficient tunes, competent playing, functional swing—the elements that drive Jan Harbeck's catchy new album aren't the ones that earn jazz artists a spot in the pantheon. They're more kin to craft-centric programs, like this one turns out to be. There are exclamation points on the page, but few in the music itself. The resounding echo of familiarity squashes any chance at making a personalized statement. Time and again, the Danish tenor player and his squad invite us to destinations we've visited before.

So how does playing by the numbers waylay a bunch of ostensibly feisty little tracks? It's the writing. As the eight pieces fly by (pith is one of the music's attractions), their melodic conventions swamp the action. To some degree, they're riff tunes fashioned to seduce with bebop licks, Bond-theme fragments, offshoots of "Sing, Sing, Sing" and echoes of "Putting On The Ritz." Musty maneuvers set the program's defining vibe, and the group's purposeful use of cliché invites banality to taint the action.

What Team Harbeck does have on its side is cohesion. This group is tight. As drummer Peter Leth and bassist Jeppe Skovbakke encourage dancers to make their moves, guitarist Thor Madsen uses pinpoint accuracy while connecting with the boss. Everything aligns in "Defibrillator," which prioritizes zeal and manages grace. The group is more convincing on a bauble like "Throughshine," where Harbeck's understatement carries the day. It's one of the program's singular moments, offering a respite from the jive/jungle thesis, and bringing a feeling of ease to the table.

—Jim Macnie

Elevate: Elevate; Jungle Jive; Sidewalkin'; The Chaser; Straighten Up; Twentylate; Crossroads; Defibrillator; Throughshine; Fly By Night. (46:33)

Personnel: Jan Harbeck, tenor saxophone; Thor Madsen, guitar; Jeppe Skovbakke, bass; Peter Leth, drums.

Ordering info: janharbeck.com

The Hot Box

Critics	John Murph	Paul de Barros	Jennifer Odell	Jim Macnie
Mark Guiliانا Jazz Quartet <i>Jersey</i>	★★★★½	★★★	★★★★	★★★★
Ben Allison <i>Layers Of The City</i>	★★★★½	★★★★	★★★★½	★★★★
Harold Mabern <i>To Love And Be Loved</i>	★★★★	★★★★	★★★★	★★★★
Jan Harbeck Live Jive Jungle <i>Elevate</i>	★★★★½	★★	★★★★½	★★½

Critics' Comments

Mark Guiliانا Jazz Quartet, *Jersey*

Moving away from electronica beats to an acoustic jazz environment, innovative drummer Guiliانا still maintains his characteristic psychic tension, especially in the meditative moods of the title track and the slow, atmospheric build of "Where Are We Now?" —Paul de Barros

This album is obsession-inducing. After a power-driven opener, all four musicians switch to a light, dexterous touch for much of the program, making their complex interplay sound effortless while riffing on one another's ideas. —Jennifer Odell

A spectrum of sounds spills from the drummer's work, but it's the volition of his playing that speaks loudest. His aggression is always being recalibrated, and the band steers every move toward the end goal: articulation. —Jim Macnie

Ben Allison, *Layers Of The City*

A cinematic splendor takes hold on this collection of alluring originals. While "Blowback" gets a refurbished sheen, newer pieces such as "Magic Number" and the evocative "Enter The Dragon" are primed to become new Allison favorites. —John Murph

Here, the endlessly inventive composer offers his take on the strange, beautiful and occasionally frustrating strata that make up New York. Among the highlights is the addition of Jeremy Pelt, whose protean tone is a nice match for Allison's experimental ideas. —Jennifer Odell

I'm always impressed by the way the bassist and his various cohorts can bring an enviable intricacy to such catchy tunes without losing ground. That's the case again here. —Jim Macnie

Harold Mabern, *To Love And Be Loved*

At 81, Harold Mabern's fire and muscle show no signs of declining. His aggressive piano improvisations lead this joyous, noticeably unpretentious session. —John Murph

The pianist is still barreling through dense thickets of block chords with celebratory abandon, though this romantic album's good spirits and freewheeling '60s swing belong as much to the exuberant tenor saxophonist Eric Alexander as to Mabern. —Paul de Barros

The grit of the blues is everywhere, but sometimes you don't see it because grace leads the way. This mid-sized ensemble is dedicated to verve and eloquence. —Jim Macnie

Jan Harbeck Live Jive Jungle, *Elevate*

Jan Harbeck's menthol-cool melodicism and Thor Madsen's thick, reverbing guitar asides and accompaniments are the big selling points on this seductive, noir-ish set that could easily pass as a soundtrack to some gritty Jim Jarmusch flick. —John Murph

There was a moment for this sort of coyly retro jive, but it has long since passed—though not, apparently, in Denmark, where saxophonist Harbeck is quite popular. Only a couple of tracks here rise above the taste of stale canned peanuts. —Paul de Barros

Amid a sea of modern jazz saxophonists bent on proving they can play note-y, cerebral stuff in challenging time signatures, throwing listeners the occasional bone of groove or swing here and there, Harbeck goes all-out in taking the opposite route. It's a welcome reversal, and perhaps more proof Denmark is the happiest country on Earth. —Jennifer Odell

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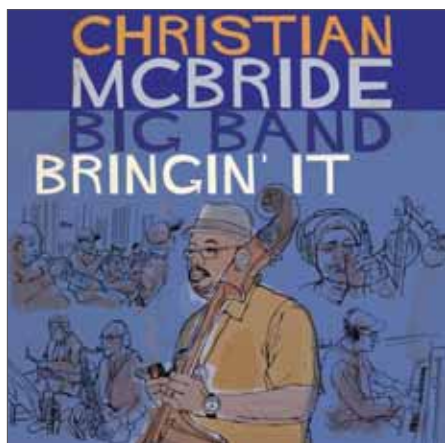
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**Christian McBride
Big Band
Bringin' It
MACK AVENUE
★★★★★**

A big band powered by a big bass is a mighty thing to hear. When its leader has a taste and talent for brassy virtuosity, orchestral nuance, urbane blues and irrepressibly swinging grooves, it's likely the Christian McBride Big Band.

McBride is among jazz's highest-profile spokespeople via his NPR and SiriusXM radio shows, as well as his administrative position at New Jersey's JazzHouse Kids, which he co-leads

with his wife, singer Melissa Walker.

Those duties have clearly not taken anything from the adaptable musicality he's demonstrated over his nearly 30-year career. A Grammy winner with a fan base, McBride could choose to do anything. Speaking volumes, *Bringin' It* nods to Count Basie, Oliver Nelson, Thad Jones and Charles Mingus while comprising compositions by Freddie Hubbard, McCoy Tyner and Wes Montgomery, three McBride originals and trombonist Steve Davis' "Optimism."

The arrangements are vivid and varied: Rodney Jones' guitar drives and crowns the funky opening "Gettin' To It," while "Sahara" starts with tom-toms, bass clarinet, flutes, piccolo and other reeds in a twittering AACM style. Each track has bountiful, detailed pleasures, supported, inspired and generated by the man at the ensemble's core. McBride and his big band have lots to offer; here they bring it all.

—Howard Mandel

Bringin' It: Gettin' To It; Thermo; Youthful Bliss; I Thought About You; Sahara; Upside Down; Full House; Mr. Bojangles; Used Ta Could; In The Wee Small Hours Of The Morning; Optimism. (68:55)

Personnel: Christian McBride, bass; Frank Greene, Freddie Hendrix, Brandon Lee, Nabate Isles, trumpets; Michael Dease, Steve Davis (T), Joe McDonough (except T1), James Burton, Douglas Purviance, trombones; Steve Wilson, Todd Bashore, alto saxophone, flutes; Ron Black, tenor saxophone, flute; Dann Pratt, tenor saxophone, clarinet; Carl Maraghi, baritone saxophone, bass clarinet; Xavier Davis, piano; Rodney Jones, guitar; Quincy Phillips, drums; Melissa Walker, vocals; Brandee Younger, harp.

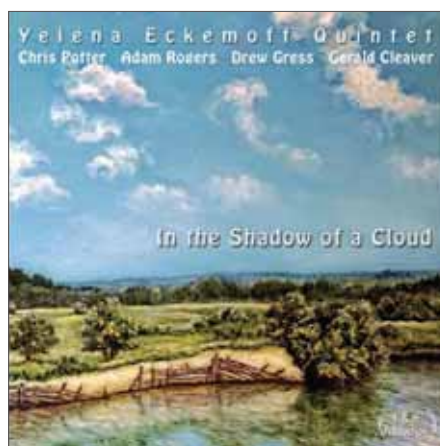
Ordering info: mackavenue.com

**Yelena Eckemoff
Quintet
In The Shadow Of A Cloud
L&H 151-25
★★★★½**

Yelena Eckemoff's leisurely, luxurious homage to her Moscow childhood is an ambitious work that conjures a time and place when family outings were simple, pastoral and satisfying. Far more than a classically informed jazz recording, this is the rose-colored record of a more peaceful world—an unusually expressive musical portrait of a state of mind and heart that Eckemoff misses dearly. It is also compelling proof that she has moved on.

In The Shadow Of A Cloud is a work awash in water and sunlight. It's music that the Eckemoff family might have brought to a mid-summer picnic, playing it back on cassette. Many song titles refer to rivers and bridges, and the recording, produced by Eckemoff with extraordinary limpidity, flows from track to track, forming a kind of suite.

The recording is lovely even when it's turbulent: "On The Motorboat" is choppy yet buoyant, as Chris Potter's tenor saxophone crosses currents with Gerald Cleaver's springy drums. "Vision Of A Hunt"—a waltz with a folkloric tinge featuring Eckemoff's understated piano, Potter's punchy bass clarinet and



Adam Rogers' sinuous guitar—puts the listener in the middle of the chase. In "Saratovsky Bridge," Potter's fevered tenor communicates a young Eckemoff's apprehensiveness about a shaky railroad bridge.

Immerse yourself in *Shadow Of A Cloud* to experience a world you never knew you missed.

—Carlo Wolff

In The Shadow Of A Cloud: Disc One: In The Shadow Of A Cloud; Saratovsky Bridge; Fishing Village; Waters Of Tsna River; Acorn Figurines; On The Motorboat; Hammock Stories. (48:30) Disc Two: Picnic In The Oaks; Waltz Of The Yellow Petals; Trail Along The River; Lament; Vision Of A Hunt; The Fog; Tambov Streets On A Summer Night. (47:13)

Personnel: Yelena Eckemoff, piano; Gerald Cleaver, drums; Drew Gress, bass; Chris Potter, woodwinds; Adam Rogers, guitar.

Ordering info: landhproduction.com



**Gary Peacock Trio
Tangents
ECM 2533
★★★★½**

As a bassist, Gary Peacock has always been a stealth virtuoso. What he plays often requires phenomenal speed and facility, but the power and originality of his music invariably draw the listener's attention away from Peacock's technical prowess.

Even though it opens with a remarkable solo statement that stretches from thumb position down to the lowest reaches of the fingerboard, *Tangents* is unlikely to change that notion. "Contact," which opens the album, starts off as if Peacock's bass were the focus, with pianist Marc Copland and drummer Joey Baron accompanists at best. But about halfway through, Peacock's line begins to focus on a rhythmic cell, and the center of gravity shifts; by the time they've played the tune out, all three are locked in a lithe, intertwining groove. And for all the skittering brilliance of Peacock's playing, it's that groove that stays with you.

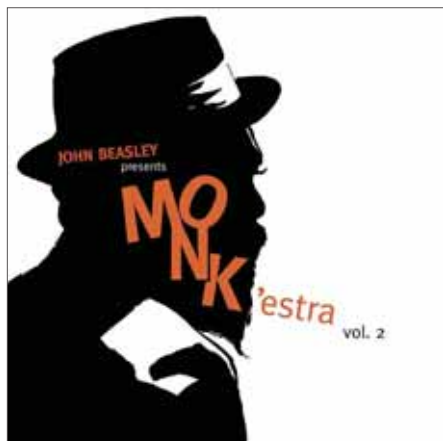
Where *Now This*, the trio's previous outing, often opted for a plain-spoken, folkish approach to melody, *Tangents* is more invested in the allusive, discursive character of the blues. That's particularly true of "Rumblin'," which deftly evokes Ornette Coleman's blues excursions, and somehow Peacock and company even manage to find the blues thread running through the Alex North movie theme "Spartacus." But the group's defining characteristic remains the all-in equality of its interplay, maintaining a creative balance between piano, bass and drums regardless of whether the music is conventionally structured, like Miles Davis' "Blue In Green," or as open-ended as Peacock's title tune.

—J.D. Considine

Tangents: Contact; December Greenwings; Tempei Tempo; Cauldron; Spartacus; Empty Forest; Blue In Green; Rumblin'; Talkin' Blues; In And Out; Tangents. (53:05)

Personnel: Gary Peacock, bass; Marc Copland, piano; Joey Baron, drums.

Ordering info: ecmrecords.com



John Beasley Presents MONK'estra, Vol. 2

MACK AVENUE 125

★★★★½

In the Monastic One's centennial year, pianist John Beasley hits us dead center with studio-smart takes on Monk's deep book. His new album features rapid-fire surprises, spiky asides and a quirky sense of truthful swing.

Beasley has also engineered some headliner cameos. Violinist Regina Carter sidles enticingly through "Crepuscle With Nellie" and Dianne Reeves demurely sings "Dear Ruby" (aka "Ruby, My Dear"), both to a nuanced reed backdrop. Pedrito Martinez rattles dazzling bata and conga on "Criss Cross," firing through thickets of brass, and flextime rhythm boosts guest solos from tenor saxophonist Kamasi Washington and trombonist Conrad Herwig, who gaily quotes "I Want To Be Happy."

A straight-up "Played Twice" showcasing reedmaster Bob Sheppard's soprano is the date's meatiest solo; his alto later summons Johnny Hodges amid Ellington-esque reeds framing "Light Blue," with Beasley's weird keening synth. Brian Swartz contributes the funk-driven arrangement and trumpet solo for "I Mean You" with nods for Danny Janklow's alto and Adam Schroeder's bari between backbeats, repeats and stop-time brass. Trombonist Francisco Torres is in the tantalizingly bipolar "Ugly Beauty/Pannonica," with its Latin reed coda, and Ryan Dragon's staunch task on "Work." More Monkery for his centennial (Tadd and Dizzy, too)? Bring 'em on!

— Fred Bouchard

Presents MONK'estra, Vol. 2: Brake's Sake; Played Twice; Crepuscle With Nellie; Evidence; Ugly Beauty/Pannonica; I Mean You; Light Blue; Dear Ruby; Criss Cross; Work. (58:20)

Personnel: John Beasley, piano, synthesizer, arranger, conductor; Bijon Watson, Jamie Hovorka, James Ford, Brian Swartz (1–3, 5–7, 9–10), Brandyn Phillips (4, 8), trumpets; Bob Sheppard, Danny Janklow, Tom Luer (1–3, 5–7, 9–10), Thomas Peterson, Adam Schroeder, Alex Budman (4, 8), woodwinds; Francisco Torres (2–6, 8–10), Wendell Kelly, Ryan Dragon, Steve Hughes, Ido Meshulam (1, 7), trombones; Ben Shepherd, bass; Terreon Gully, Gene Coye (7), drums; Dontae Winslow, trumpet, rap vocal (1); Regina Carter, violin (3); Kamasi Washington, tenor saxophone (4); Conrad Herwig, trombone (4); Dianne Reeves, vocal (8); Pedrito Martinez, conga, bata (9).

Ordering info: mackavenue.com

Kevin Hays & Lionel Loueke Hope

NEWVELLE RECORDS 008

★★★★

One of the beauties of music is to connect musicians whose background couldn't be more different. Indeed, what could a pianist from Connecticut have in common with a guitarist from Benin, a small, French-speaking Western African country? Kevin Hays and Lionel Loueke bring some answers to this question on their first duo album.

The title track was written by Loueke and provides the thematic element that runs through the album. Even when the songs draw from painful experiences, personal or not, rays of optimism manage to shine through.

The compositions are neither jazz nor world music. They offer freedom to these two musicians, who both seem to be on an exploration toward personal fulfillment. In their search, they blur lines and give voice to their inner sensibilities. Piano and guitar are often supplemented by wordless vocals—even mouth noises—to flesh out the songs and give them a singular and intriguing touch. Loueke at times adds off-kilter and creative flourishes, which prevent them from falling into overbearing sentimentality.

Throughout, Hays and Loueke pay tribute



to various influences. Chilean singer and activist Violeta Parra is the inspiration for the Latin-tinged and uplifting "Violeta." The celebratory "Milton" is dedicated to Milton Nascimento, the famed Brazilian singer-songwriter. "Feuilles-O" is a haunting traditional Haitian tune and a Hays favorite—he sings it in Creole.

Hope is a heartfelt and unpretentious statement by two artists who do not ignore their own cultural roots but seek ways to connect them to other experiences or to find common threads.

—Alain Drouot

Hope: Violeta; Hope; Aziza Dance; Feuilles-O; Milton; Twins; Veuve Malienne; All I Have. (61:53)

Personnel: Kevin Hays, piano, vocals; Lionel Loueke, guitar, vocals.

Ordering info: newvelle-records.com

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Helge Lien



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Ozella's Northern Stars

An uncanny mix of folk with original music permeates **Rain Sultanov's *Inspired By Nature* (Ozella 68; 57:01 ★★★★★½)**. Sultanov's sometimes haunting, sometimes fiery soprano and tenor playing can recall Jan Garbarek. Garbarek's shadow looms but is otherwise forgotten as Sultanov, an Azerbaijan native, walks his mates through a tribute to his home country's landscapes. The music is in turns solemn ("The White Birds Of Qizilagac"), swinging ("Up Lahij Mountains") and deeply melodic ("On The Trail Of Shirvan's Gazelles"). Major alternate voice/pianist Shahin Novrasli, cellist/vocalist Linnea Olsson, bassist Yasuhito Mori, oudist Yasef Eyvazov, drummer Peter Nilsson and udu/percussionist Irakli Koiava all deserve mention as integral members of this imaginative group expression.

The spirit of Miles Davis' '60s quintet is recalled in a smart, creative set of originals by Finnish trumpeter **Martti Vesala** on ***Helsinki Soundpost* (Ozella 65; 49:42 ★★★★★)**. His "Decline," in tempo and demeanor, points to Wayne Shorter's "Pinocchio." The challenge: How do you bring something fresh? His Soundpost Quintet is up to the task, engaging that chordless vibe that Davis explored with zest. Then again, there's compositional flair with the more arranged, reflective "Lumi," featuring Petri Puolitaival on flute, the music perhaps closer to the sound of Finnish jazz. "Headfirst" is "So What" in character as well as delivery; "Carvings" is a measured, reflective ballad; "Blessing In Disguise" is a workmanlike, low-key medium-tempo funk number; and "Soundpost" and "Yamal" are expressively loose, more original—miles from Miles.

A concept album, Norwegian pianist **Helge Lien's *Guzuguzu* (Ozella 70; 41:57 ★★★★★)** is a trio outing based on Japanese onomatopoeics and their associations.

Like *Inspired By Nature*, this one was recorded at Oslo's Rainbow Studios; the project was a year in the making but done in a single take. *Guzuguzu* is a fun listen. Lien's trio with bassist Frode Berg and drummer Per Oddvar Johansen is magnetic in an intimate way, with moods and nuances and unfinished sentences.

Another concept album, **Kari Ikonen's *Ikonostasis* (Ozella 71; 39:53 ★★★★★)** begins with an acoustic-piano classical flourish only to be followed by a sudden shift to Moog, revealing this keyboardist's range and reach. Nine originals offer solo excursions but also include drummer Ra-Kalam Bob Moses (also dabbling in electronics), trumpeter Mathias Eick and clarinetist Louie Sclavis. The unplugged "Biangular" with Moses is quiet in execution, impressionistic and intimate. Sclavis (doubling on bass clarinet) duets on the free-ranging "Sacrament," a piece that shows an uncanny sonic affinity between his reeds and Ikonen's electronics. "Trinity," recorded live with Eick and Moses and Ikonen on acoustic piano, provides yet another peek inside an extended, open-ended musical conversation.

Norway's **Lien** and **Live Maria Roggen** offer their own intimacies with their second recording, ***You* (Ozella 66; 43:54 ★★★★★)**. With nine songs by Nordic folk, jazz and pop songwriters, all sung in English, *You* is entrancing. Lien, a hearty yet delicate pianist, and Roggen, an angelic singer, are like extensions of each other in a mostly quiet program that's more popish than anything else. Arnt Håkon Ånesen's title song and Bjork's "Scatterheart" are haunting recitals that mix jazz, classical and avant-garde energies, while Trond Graff's "Just A Little Teardrop" and Roger Andreasen's "Should Have Known Better" supply playful alternatives.

DB

Ordering info: ozellamusic.com



Mario Pavone Dialect Trio

Chrome

PLAYSCAPE 060316

★★★★

Mario Pavone Vertical

CLEAN FEED 423

★★★★

Bassist Mario Pavone will turn 77 in November, but he shows no signs of slowing down, and on these two terrific new recordings, each of which cast his aesthetic in different lights,

his attack and tone feel as brawny and agile as ever. Whether leading a trio or helming a horn-driven sextet, his knotty, thick-toned playing resides at the center, both harmonically and rhythmically, sluicing post-bop fundamentals with individualistic prerogatives of free-jazz. *Chrome* features a sublimely inventive band with pianist Matt Mitchell and drummer Tyshawn Sorey, two of the most expansive improvisers and composers at work these days, both of whom tear into Pavone's tunes with rigor. The bassist routinely forged intense connections with drummers, and that's certainly the case with Sorey, with each musician working in serious lockstep.

On a tune like "Ellipse," which get a much different arrangement and feel on the sextet album, the trio hurtles along, navigating the stuttering groove with dazzling fluidity when it feels as if they're climbing a rock face. The setting allows Mitchell to reveal a different side of his personality, as if he's refracting the sound of '50s icons like Elmo Hope and Herbie Nichols through a shattered mirror. Pavone and Sorey give him plenty to work with, burrowing into the grooves with constant movement and forming an inextricable bond that constantly accumulates electric propulsion.

As tightly coiled as the performances on *Chrome* tend to be, the larger band on *Vertical* actually lets in air, even if Pavone and drum-

mer Mike Sarin forge another sort of craggy, meticulously woven attack. If anything, Pavone functions as drummer more than Sarin, who often plays subtly melodic patterns throughout—both on a solo piece like "Blue Drum" or "Ellipse," where he feels like a tap dancer scampering across the kit. On some tunes, such as "Suitcase In Savannah," the bright horn section—saxophonist Tony Malaby, clarinetist Oscar Noriega, trumpeter Dave Ballou and trombonist Peter McEachern—brings a jaunty post-bop counterpoint to the roiling, thorny rhythm section, while on the terse, eerily muted "Broken," they evoke the sound of the early Sun Ra Arkestra before the whole sextet gently recedes for a tender, sorrowful clarinet solo by Noriega. The arrangements are sharp from start to finish, but Pavone's interest in creating ideal conditions for high-level improvisation is the ultimate goal; he nails it, and his collaborators finish the job.

—Peter Margasak

Chrome: Cobalt; Glass 10; Ellipse; Ancestors; Beige; The Lizards (For Jim Jarmusch); Conic; Bley; Chrome; Continuing. (51:33)

Personnel: Mario Pavone, bass; Matt Mitchell, piano; Tyshawn Sorey, drums.

Ordering info: playscape-recordings.com

Vertical: Ellipse; Vertical; Suitcase In Savannah; Broken; Cube Code; Blue Drum; Start Oval; Horizontal; Two Thirds Radial; Axis Legacy; Voice Oval. (52:09)

Personnel: Mario Pavone, bass; Dave Ballou, trumpet; Tony Malaby, tenor saxophone, soprano saxophone; Oscar Noriega, clarinet, bass clarinet; Peter McEachern, trombone; Mike Sarin, drums.

Ordering info: cleanfeed-records.com

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Uri Caine & The Lutoslawski Quartet

Space Kiss

816 MUSIC

★★★★

Pianist Uri Caine has audaciously mixed jazz improvisation with Western European classical tropes since his third recording, 1997's *Urlicht/Primal Light*, on which his troupe of intrepid downtowners interpreted, scrupulously and poetically, the works of Gustav Mahler. Subsequently Caine has addressed the compositions of Wagner, Schumann, Bach, Mozart, Verdi, Vivaldi, Gershwin and Zorn, as well as

the legacies of Tin Pan Alley, Hasidic Judaism and the Sacred Harp. He makes something new and original from it all, alone or with diverse companions.

Space Kiss comes from the collaboration Caine and the daring young men of the Lutoslawski Quartet struck in their native Wrocław, Poland, in 2011. Over the course of six years they developed a unique repertoire, recording on stage last year (though not for a live audience) in Wrocław's acoustically favorable National Forum of Music. The album's 55 minutes are often beguiling, and all astonishing.

Titles like "Knucklehead" may suggest the Three Stooges, and the title track, inexplicably, rocks, but overall the program is in the spirit of Bartók: abstracting, complicating and advancing late-period Romanticism. Each piece tells a story, the group together and individually earnest and passionate, not arch or distant. Defying boundaries, testing limits are jazz imperatives. As pianist-composer, he constructs sonic dimensions to inhabit with Bartosz Waroch (violin), Marcin Markowicz (violin), Artur Rozmyslowicz (viola), Maciej Młodawski (cello) and curious listeners. —Howard Mandel

Space Kiss: Knucklehead; Space Kiss; Your Eyes Like Doves; Past Is Present; Zephyr; Burlesque; Prayer. (54:23)

Personnel: Uri Caine, piano; Bartosz Waroch, Marcin Markowicz, violin; Artur Rozmyslowicz, viola; Maciej Młodawski, cello.

Ordering info: uricaine.com

Colin Stetson

All This I Do For Glory

52HZ

★★★★

A unique excitement and engagement comes through in live solo performances by saxophonist Colin Stetson. As he builds elaborate walls and worlds of sound, taking circular breathing and multiphonic overtone manipulations to new heights and breadth of expression, we become intimately drawn into the gymnastic circumstances behind the live soundscapes he produces—sans digital means. He forms "loops" and washes of sound with the ancient tools of human breath, creating textures and rhythms in a highly physical, real-time context.

To a lesser degree, we can't help but admire the miraculous, one-man-band-like nature of his toolbox (sax, vocals and percussive effects, without overdubs) on his fascinating album *All This I Do For Glory*. But to dwell on the novelty of his self-generating music machinery is to underplay the sensitive and sometimes cathartically intense musicality of his work. It can have the effect of a muscular form of ambient music, or an unplugged kinfolk to post-rock.

Although Stetson's "day job" résumé includes work with Arcade Fire and Bon Iver, he has, with his own work, found his place on the jazz festival circuit. But the musical vocab-



ularies he works within can elude easy categorical links, or jazz-related elements of rhythm or harmony. Within the cohesive whole, each piece has a specific feel and character, from the reverb-heavy patchwork of "Spindrift" to the evolving, suite-like spread of the 13-minute closer, "The Lure Of The Mine."

All told, Stetson has devised his own school of ritualism in sound and vision, armed with a bevy of saxes, a voice, ample creative will and a bold way with breath. —Josef Woodard

All This I Do For Glory: All This I Do For Glory; Like Wolves In The Fold; Between Water And Wind; Spindrift; In The Clinches; The Lure Of The Mine. (43:31)

Personnel: Colin Stetson, saxophones, voice, percussion.

Ordering info: colinstetson.com/store



Oregon

Lantern

CAMJAZZ 7916

★★★★

Oregon's 30th album since its founding in 1970 is an amalgam of sounds and musical attitudes: It melds earthy tones, sinuous melodies and subtle meters into improvisatory postcards that lure our imaginations from familiar waters into uncharted depths. Cordial co-captains man the helm: Paul McCandless steadfastly plays soprano saxophone and oft-overlooked double-reeds and pipes, while Ralph Towner glides between authoritative classical guitar and piano. They assure Oregon's chameleonic duality: pleasure craft meets research vessel. Crewmen Mark Walker (drummer since 1996) and Paolino dalla Porta (suavely replacing founding bassist Glen Moore in 2015) fuse easy resonance with light touch to achieve airy, simpatico ensembles.

Oregon's timeless book (mainly Towner's ever-catchy tunes) seamlessly blends jazz with world and folk traditions, resulting in a sonic imprint that is identifiable yet bracing. Oregon revisits house classics with a kick: "The Glide" swerves breezily with tasty drums and a sweeping coda. Cheerful openers explore complex meters in beguiling ways: "Dolomite" shifts from 5/4 to 3/4 for solos. On "Dolomiti Dance," Walker skitters between Brazilian caxixi, Egyptian darbouka and African djembe. Ballad interludes pair keen oboe and warm bass and guitar in a sweet embrace.

Dalla Porta's "Aeolian Tale" refreshes with a flamenco lilt, framed by lovely guitar variations. The Scottish folk song "The Water Is Wide" returns us near home, tempering Americana with a gentle bolero. Good ship Oregon, pushing 50 with a modest patina, shines an honest lantern on jazz. —Fred Bouchard

Lantern: Dolomiti Dance; Duende; Walk The Walk; Not Forgotten; Hop, Skip And A Thump; Figurine; The Glide; Aeolian Tale; Lantern; The Water Is Wide. (62:08)

Personnel: Paul McCandless, oboe (4), English horn (2, 6), soprano saxophone, bass clarinet (10); Ralph Towner, guitar, piano (3, 6, 10), synthesizer (9); Paolino dalla Porta, bass; Mark Walker, drums, hand percussion, synthesizer (9).

Ordering info: camjazz.com

Bob Lark/Phil Woods Quintet *Thick As Thieves*

JAZZED MEDIA 1075

★★★★★

At first glance, this looks like just another straight-blowing mainstream jazz session. The players—basically the early '90s Phil Woods Quartet plus flugelhornist Bob Lark—are old pros, the set list is built around bop standards, and the recording was made live in a club. You don't even need to listen to it to know what it sounds like, right?

Wrong. Although there's nothing radical about what the quintet does with these tunes, it's far from by-the-numbers jamming. Their take on the Cole Porter chestnut "I Love You," for example, reharmonizes the "A" section with modal chords over a pedal-point bass, which in turn inspires Woods to build his improvisation around some fairly angular intervals. And when it's pianist Jim McNeely's turn, bassist Steve Gilmore and drummer Bill Goodwin gear the groove down to a lazy two-beat that briefly suspends the time. It's a remarkably fresh turn on an otherwise workaday standard.

Thick As Thieves is the third outing by this ensemble (it was recorded in 2009, just a few months after the release of their second album, *Live At The Jazz Showcase*), and by far the best.

—J.D. Considine

Thick As Thieves: Yardbird Suite; I Love You; First Steps; Rhythm-A-Ning; All The Things You Are; Winter's Touch; Billie's Bounce. (70:41)

Personnel: Bob Lark, flugelhorn; Phil Woods, alto saxophone (1–3, 5, 7); Jim McNeely, piano; Steve Gilmore, bass; Bill Goodwin, drums.

Ordering info: jazzedmedia.com



Gato Libre *Neko*

LIBRA RECORDS

★★★★★

The Japanese pianist and composer Satoko Fujii is aiming to release at least eight albums this year. Gato Libre is Fujii's long-running ensemble with her husband, Natsuki Tamura (trumpet), and more recently featuring trombonist Yasuko Kaneko. The fourth member, guitarist Kazuhiko Tsumura, died in 2015, and Kaneko himself is a replacement for bassist Norikatsu Koreyasu, who died in 2011. This is Gato Libre's seventh album since being founded in Tokyo in 2003. They persevere as a trio in the midst of grim circumstance.

This is a wise decision, as it's resulted in a compelling album of extremely atmospheric and restrained compositions. The threesome manages to sound like a larger group through the use of broadly spread tones, particularly from Fujii's orchestrally inclined accordion. All three players are very closely miked, so Fujii's enlarged key-clicks and interior wheezes make her instrument sound cavernous. Kaneko blows constant low vibrations, while Tamura stipples in sprightly fashion. Together, they achieve a suspended sense of melancholia. The slow-motion pace doesn't alter, and the aura of morbidity is oddly positive, as a resounding celebration rather than a doom-riddled defeat.

—Martin Longley

Neko: Tama; Momo; Mii; Hime; Yuzu; Tora. (47:08)

Personnel: Natsuki Tamura, trumpet; Satoko Fujii, accordion; Yasuko Kaneko, trombone.

Ordering info: librarecords.com



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The Late Shows

Sonny Landreth, *Recorded Live In Lafayette* (Provogue 75232; 47:21/44:13 ★★★★★) An institution of southwest Louisiana music, Sonny Landreth works wonders in intonation, enunciation and personality when he sings and keeps his fingers (plus a thumb pick and slider) busy on the strings of beautiful resonator guitars.

The first album of this concert set, containing the well-traveled "Key To The Highway" and seven more tunes, has an acoustic backcountry ambiance set by the textural blend of Sam Broussard's guitars, David Ranson's ukulele bass, Brian Brignac's Peruvian percussion and Steve Conn's accordion. The plugged-in second album, eight tracks long, jacks up the excitement level with emotional weight in abundance, although contrived drama seeps into "Brave New Girl" and technique rules flight-of-the-bumblebee-fast "Überesso."

Ordering info: mascotlabelgroup.com

Kenny Wayne Shepherd Band, *Lay It On Down* (Concord 00515; 41:03 ★★★★★)

Beyond the professionalism of singer Noah Hunt and a bedrock rhythm section exists the blues-rock guitar of Kenny Wayne Shepherd. The Shreveport, Louisiana, native certainly does summon his muse on his ninth album's above-average originals about foolish, broken or exciting relationships. (Songwriting collaborators include Nashville's Mark Selby and Dylan Altman.)

In addition to pumping adrenaline, Shepherd now uses subtleties effectually to entice listeners into believing he has a passionate and personal stake in what he plays.

Ordering info: concordmusicgroup.com

Sam Pedro Slim, *In Times Like These* (Mojo King; 49:03 ★★½) Working clubs around Los Angeles for most of the past quarter century, Sam Pedro Slim (David Kiefer) genuflects to the retrogressive bridge between Chicago and West Coast blues.

But he doesn't come off as a stale act recording 11 originals for his third album, instead showing firmness of intent as a singer and harmonica player. He's in the reassuring company of guitarist Joe Conde and five others. Slow-burning "When You Hurt" is special for the tortured, wrenching dialog between Slim and Conde.

Ordering info: mojoking.com

Vanessa Collier, *Meeting My Shadow* (Ruf 1239; 44:24 ★★½) Young Berklee graduate Vanessa Collier's composing, arranging, singing and woodwind work possess craftsmanship, creativity and integrity in sufficient measure to warrant our notice.



Sonny Landreth

Recorded in Memphis with choice session players, this contemporary blues artist's debut album is its most rewarding when she finds the right balance between her fondness of traditional blues and her gift for interpreting it with freshness. Standouts: old-school/new-school "When It Don't Come Easy" and refurbished O. V. Wright's "You're Gonna Make Me Cry."

Ordering info: rufrecords.de

Chris Cain, *Chris Cain* (Little Village Foundation 1012; 39:36 ★★½) Known to blues Californians since the early 1980s and an influence on Joe Bonamassa, Chris Cain is a worthy journeyman who never tires of exploring the musical strengths of B.B. and Albert King.

The likable eight original songs on his 12th album—along with covers of Albert's "You're Gonna Need Me" and Cleanhead Vinson's "Kidney Stew"—emanate their pulse from the infallible musicianship of associates like bassist Larry Taylor and co-producer/keyboardist Jim Pugh. Cain's down-in-a-ditch singing voice is serviceable, as are his efforts on alto saxophone and piano.

Ordering info: littlevillagefoundation.com

Dani Wilde, *Live At Brighton Road* (Vizztone 2017; 42:17 ★★½) It would be nice to report that singer Dani Wilde evidences kinship to such blues eminences in Great Britain as Maggie Bell, Dana Gillespie and Joan Armatrading on her latest outing. However, Wilde's feathery voice, in both acoustic-solo and electric-band contexts, lacks distinction and does not bring effective focus to pedestrian originals and updates of Memphis Minnie's "Bumble Bee" and Jerry Leiber and Mike Stoller's "Hound Dog." Includes a DVD with interview and studio performances

Ordering info: vizztone.com

© MARCO VAN ROOIJEN



ROVA Saxophone Quartet feat. Bruckmann & Kaiser *Steve Lacy's Saxophone Special Revisited*

CLEAN FEED 415

★★★★★

Nothing invites reflection quite like a multi-decade anniversary. ROVA Saxophone Quartet turns 40 at the end of 2017, and *Steve Lacy's Saxophone Special Revisited* looks back at the past in a couple ways. It rekindles a relationship with guitarist Henry Kaiser, who cofounded, with ROVA's Larry Ochs, the Metalanguage label, which released most of ROVA's early recordings, and it revisits one of ROVA's early inspirations. While saxophone ensembles are fairly common these days, there was little precedent for them when ROVA got off the ground. One precedent was soprano saxophonist Steve Lacy's 1975 LP *Saxophone Special* (Emanem), featuring a quartet of rather extraordinary saxophonists—Lacy, his close colleague Steve Potts, and Englishmen Trevor Watts and Evan Parker—facing off against a "noise section" (Lacy's term) of Derek Bailey on guitar and Michel Waisvisz on synthesizer.

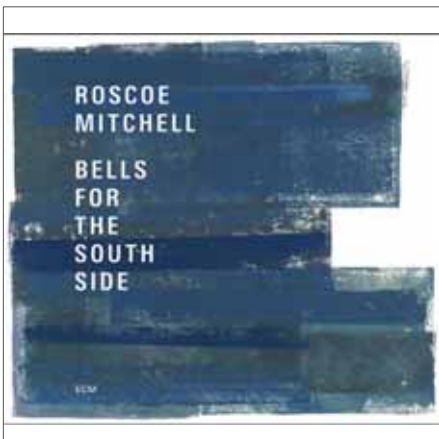
ROVA's treatment of this material honors its creative example by not recreating it note for note. Stylistically, Kaiser, who is probably better equipped than any guitarist alive to imitate Bailey, opts for a different tonal effect. He and synthesizer Kyle Bruckmann adopt less confrontational roles, sounding less like dissenters from the music's structures and more like mirrors reflecting or refracting aspects of them. The music feels more muscular and gruff than the original, but also exploits the complex sensitivity of ROVA's decades-in-the-making interplay.

—Bill Meyer

Steve Lacy's *Saxophone Special Revisited*: Staples; Swishes; Sops; Snaps; Dreams; Clichés; Sidelines. (60:20)

Personnel: Steve Adams, alto, soprano saxophone; Bruce Ackley, soprano saxophone; Larry Ochs, tenor, soprano saxophone; Jon Raskin, baritone, alto, soprano saxophone; Kyle Bruckmann, analog synthesizers; Henry Kaiser, guitar.

Ordering info: cleanfeed-records.com



Roscoe Mitchell *Bells For The South Side*

ECM 2494/95

★★★★★

Bells For The South Side is a double-disc portrait of a lion in winter, with the creativity of saxophonist/flutist and composer Roscoe Mitchell, who turned 77 in August, as fierce and proud as ever. A founding member of the Association for the Advancement of Creative Musicians in Chicago, Mitchell convened four trios at the city's Museum of Contemporary Art in 2015 to coincide with an exhibition titled "The Freedom Principle" that honored the AACM's 50th anni-

versary. The recording, made in both the museum's theater and exhibition space, captures the four trios each playing one or two numbers, with six more pieces presenting re-combinations of the nine musicians. On display at the museum, the famous percussion array of the Art Ensemble of Chicago—originally the Roscoe Mitchell Art Ensemble—figures into the performances to atmospheric effect.

Pitched between avant-garde jazz and modernist chamber music, the sound poems of *Bells For The South Side* challenge the ear, whether they are keening or swirling, spare or textured. But the music also has an undeniable grandeur, the feel almost ritualistic. The title track features various hands on bells, whistles and alarms, evoking trouble and lament, with Hugh Ragin's heart-piercing trumpet the emotional mover over the basement-low hum of James Fei's contra-alto clarinet. The Eastern-tinged "Spatial Aspects Of The Sound" includes on resonant pianos both Craig Taborn and Tyshawn Sorey (who also plays trombone on the album in addition to his usual drums), plus Mitchell on piccolo, William Winant on tubular bells and young British percussionist Kikanju Baku on ankle and sleigh bells. Cogently produced, the recording has an almost theatrical presence.

Taborn (long a member of Mitchell's Note Factory band) and Baku team with Mitchell for the trippy free-improv "Dancing In The

Canyon," which builds from peaceful to wild-eyed, with Mitchell's sax howling over bounding piano and roiling drums by the end. "Prelude To The Card Game, Cards For Drums, And The Final Hand"—performed with bassist Jaribu Shahid and drummer Tani Tabbal, collaborators of Mitchell's since the mid-'70s—includes some prime alto playing by the leader, his tone strikingly, affectingly personal. "EP 7849," with its growling electronics, feels like a sci-fi soundtrack, as does "Red Moon In The Sky."

But the full ensemble sounds equally at home in the closing swinger, Mitchell's vintage "Odwalla," theme tune of the Art Ensemble. The leader introduces the group to an audience in hip, rhythmic tones over the music, which sounds so beautiful after all the experimentalism that one longs to hear it go on and on.

—Bradley Bambarger

Bells For The South Side: Disc One: Spatial Aspects Of The Sound; Panoply; Prelude To A Rose; Dancing In The Canyon; EP 7849; Bells For The South Side. (63:51) Disc Two: Prelude To The Card Game, Cards For Drums, And The Final Hand; The Last Chord; Six Gongs And Two Woodblocks; R509A Twenty B; Red Moon In The Sky/Odwalla. (63:46)

Personnel: Roscoe Mitchell, soprano saxophone, soprano saxophone, alto saxophone, bass saxophone, flute, piccolo, bass recorder, percussion; James Fei, soprano saxophone, alto saxophone, contra-alto clarinet, electronics; Hugh Ragin, trumpet, piccolo trumpet; Tyshawn Sorey, trombone, piano, drums, percussion; Craig Taborn, piano, organ, electronics; Jaribu Shahid, double bass, bass guitar, percussion; William Winant, percussion, tubular bells, glockenspiel, vibraphone, marimba, roto toms, cymbals, bass drum, woodblocks, timpani; Kikanju Baku, drums, percussion; Tani Tabbal, drums, percussion.

Ordering info: ecmrecords.com

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Lisa Mezzacappa

AvantNOIR

CLEAN FEED

★★★★½

For her latest disc, bassist-composer Lisa Mezzacappa creates a “musical companion” to noir and mystery fiction—specifically Paul Auster’s *The New York Trilogy* and the works of Dashiell Hammett. For those unfamiliar, Hammett essentially pioneered the hard-boiled noir genre in the 1920s, and Auster created his own sub-genre in the ’80s by incorporating elements of postmodernism and meta-fiction. With these starting points, Mezzacappa is off, composing the first four tracks around Hammett’s *The Big Knockover*, the fifth around *The Maltese Falcon* and the final three on Auster’s *Trilogy*. The results are dense, programmatic pieces that bustle and sprawl forward, reflecting the sinister and unsettling happenings of the original stories, albeit a bit more abstracted than their source texts.

Due to the compositions, no instrument is in the forefront for too long, and the conglomeration of such different timbres creates an alluring, spiraling mass. With *AvantNOIR*, Mezzacappa has artfully blended new and old, programmatic and transcendent, amounting to a listen that’s as captivating as it is challenging.

—Izzy Yellen

AvantNOIR: Fillmore Street; The Ballad Of Big Flora; Army Street; Medley On The Big Knockover (Green St./At Laurrouy’s Bar/Montgomery St.); A Bird In The Hand; Quinn’s Serenade; Ghosts (Black And White, Then Blue); Babel. (54:16)

Personnel: Lisa Mezzacappa, acoustic bass, samples; Aaron Bennett, tenor saxophone; John Finkbeiner, electric guitar; William Winant, vibraphone, percussion, Foley sound effects; Tim Perkins, electronics; Jordan Glenn, drums.

Ordering info: cleanfeed-records.com



Cyrus Chestnut

There’s A Sweet, Sweet Spirit

HIGHNOTE 7304

★★★★½

When Cyrus Chestnut first teamed up with bassist Buster Williams and drummer Lenny White for last year’s *Natural Essence*, it seemed as if the pianist had finally found his dream team. Not only was the playing engagingly virtuosic, but it never wandered far from the gospel/blues grooves in which Chestnut is most comfortable. After one listen, it was hard not to want more.

But not necessarily the kind of “more” we get from *There’s A Sweet, Sweet Spirit*. Instead of delivering more of the same, *Spirit* tries to expand on its predecessor’s approach, and not always in the wisest of ways. A female vocal trio brought in for the Stylistics oldie “You Make Me Feel Brand New” verges on smooth jazz as they merely repeat the refrain. Likewise, adding vibraphonist Steve Nelson for two tunes by the late Bobby Hutcherson ought to make a nice tribute, yet the playing on “The Littlest One Of All” never gets above a polite simmer.

That said, Nelson’s turn on “Easy Living” adds bluesy sizzle to the tune, while the trio numbers—particularly the Latin funk of “CDC,” and Williams’ gently beautiful “Christina”—are first rate.

—J.D. Considine

There’s A Sweet, Sweet Spirit: The Littlest One Of All; Chopin Prelude; Nardis; Little B’s Poem; Christina; CDC; You Make Me Feel Brand New; Easy Living; Rhythm-A-Ning; There’s A Sweet, Sweet Spirit. (59:56)

Personnel: Cyrus Chestnut, piano; Steve Nelson, vibraphone (1, 4, 8); Buster Williams, bass (1–9); Lenny White, drums (1–9); Keesha Gumbs, Djore Nance, Charlotte Small, vocals (7).

Ordering info: jazzdepot.com



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MJ Territo *Ladies Day*

JOLLIE MOLLIE MUSIC 217

★★★★½

MJ Territo is a veteran singer who is very much a storyteller. With a calm delivery and ear for poetry, she sticks to the lyrics of songs while giving them a gentle swing.

Her *Ladies Day* project has her leading an all-female jazz group to perform 14 songs that, in all but four instances, have both the music and the lyrics written by women. Among the writers are Marian McPartland, Bertha Hope, Patricia Barber, Mary Lou Williams, Peggy Lee, Lorraine Feather, Blossom Dearie, Meredith D'Ambrosio and Melba Liston. The fine rhythm section, led by pianist Linda Presgrave, swings throughout. There are two appearances by flutist Andrea Brachfeld, and one apiece from tenor-saxophonist Virginia Mayhew and harpist Brandee Younger.

Territo wears many faces. She's emotive on the McPartland ballad "There'll Be Other Times," sly on the Hope love song "You Know Who," uplifted on "Strange Fascination" and vivacious on the blues "Everything Is Moving Too Fast." As the set progresses, Territo's versatility and subtle creativity grow. Her singing on "True" is beautiful, and she is properly fetching on Dearie's "I'm Shadowing You."

—Scott Yanow

Ladies Day: No Time For Snoozin'; In Your Own Sweet Way; There'll Be Other Times; You Know Who; I Could Eat Your Words; Strange Fascination; You Gotta Pay The Band; Everything Is Moving Too Fast; Cuando Vuelva A Tu Lado; True; I'm Shadowing You; Melodious Funk; We Never Kissed; It's Cool To Be Cool. (55:50)

Personnel: MJ Territo, vocals; Linda Presgrave, piano; Iris Ormig, bass; Barbara Merjan, drums; Andrea Brachfeld, flute (2, 11); Virginia Mayhew, tenor saxophone (6); Brandee Younger, harp (10).

Ordering info: mjterrito.com



Ralph Bowen *Ralph Bowen*

POSI-TONE

★★★★½

The centerpiece of this excellent self-titled disc is *The Phylogeny Suite*, a six-part composition that brings out the most adventurous and progressive traits in Bowen as a musician and composer. It also displays two different sides of this most accomplished saxophonist. He can definitely pass for a stylist, with his delightful legato and buttery tone. But he's also capable of letting loose.

Bowen has found in pianist Jim Ridl an ideal partner who can support him in any direction. Moreover, Ridl's inspired and multifaceted piano solo over an insistent bass vamp on "A Rookery Of Ravens" is the album's show-stopper. The rest of the rhythm section is not undeserving, as it successfully combines the experience of veteran Kenny Davis on bass with the youthfulness of Cliff Almond on drums.

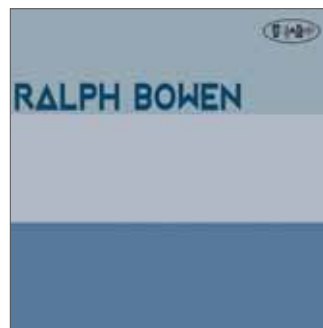
It must be said that some pieces are so strong that others pale in comparison. Davis' "Aye" is a lovely ballad, and Bowen's "Cache Cache" is a typical yet energetic post-bop number, but they don't measure up to the best moments of the suite—particularly "A Leap Of Leopards," featuring Davis and Almond bending their notes and a fiery exchange between Bowen and the drummer.

—Alain Drouot

Ralph Bowen: Cache Cache; A Rookery Of Ravens; A Leap Of Leopards; A Pandemonium Of Parrots; A Flamboyance Of Flamingos; A Venue Of Vultures; A Cast Of Crabs; Aye; Picadilly Lily; Search For Peace. (64:00)

Personnel: Ralph Bowen, tenor saxophone; Jim Ridl, piano; Fender Rhodes; Kenny Davis, bass; Cliff Almond, drums.

Ordering info: posi-tone.com



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Classical Confluence

Whether stretching back to the Baroque period or contributing to the modern classical conversation, these albums combine creative playing and forward-looking arranging with Continental tradition.

About 15 years ago, pianist/keyboardist/composer **Ryuichi Sakamoto** started recording duo albums with a series of collaborators including Carsten "Alva Noto" Nicolai (with whom he scored a good chunk of the film *The Revenant* by Alejandro González Iñárritu) and guitarists Christian Fennesz and Christopher Willits. His first new studio album in five years, **Async** (Milan Records M2-36830; 60:00 ★★★★★½) features guest contributions on only six of the 14 tracks. Sakamoto's cathedral-worthy organ contrasts with Fennesz's space-age computer and guitar sounds on opener "Andata," while "Stakra" recalls the keyboardist's past analog work from the '70s and '80s.

Ordering info: milanrecords.com

Pianist/arranger/composer **Bill Cunliffe** has been exploring what he's termed a post-Gunther Schuller "fourth stream" since penning a concerto for trumpet and orchestra in 2010. **BACHanalia** (Metre Records; 60:12 ★★★★★) is a mix of studio and live big band recordings that continue this conceptual pursuit. With Denise Donatelli's wordless vocals as a not-so-secret weapon, Cunliffe's take on Johann Sebastian Bach's "Sleepers Wake" cantata glides out of the gate as an ideal opening cut. Bach's Variations and cartoonist/inventor Rube Goldberg were twin inspirations for Cunliffe's crafty "Goldberg Contraption."

Ordering info: store.cdbaby.com/cd/billcunliffe1

On **Malnoia** (Brooklyn Jazz Underground Records 063; 41:55 ★★★★★) pianist/composer Jorn Swart leads an atypical trio with Turtle Island String Quartet violist Benjamin von Gutzeit and bass clarinetist Lucas Pino. The seamless interplay of the unusual sonorities gives the group

the impact of a much larger ensemble. And the constant shifting of musical roles can sound like different groups—bass-line duties get passed between all three players on the fanciful "Walsje," for example. The delicate "Odd Christmas Song" takes an incongruous turn before reaching a harmonious resolution, while Swart begins "Return Of The Snow Bunnies (In Slow Motion)" a cappella before being joined by Pino and then Von Gutzeit in a meditative musical vignette.

Ordering info: bjurecords.com

Assembled by **Quinsín Nachoff**, the Ethereal Trio is a traditional three-piece saxophone unit with bassist Mark Helias and drummer Dan Weiss. (He leads several exciting bands, with his sax trio being the leanest.) On **Quinsín Nachoff's Ethereal Trio** (Whirlwind Recordings WR4706; 43:00 ★★★★★½), the three bandmates push forward while weaving in and out of one another's paths. Helias enjoys the spotlight with an extended unaccompanied solo on "Imagination Reconstruction" and contributes some searching arco on "Portrait In Sepia Tones" with Nachoff interestingly sitting out until just over the three-minute mark.

Ordering info: whirlwindrecordings.com

Italian composer and arranger **Luca D'Alberto**, who has scored exhibits by Peter Greenaway, plays every instrument on **Endless** (7k! 7K1CD; 39:48 ★★★★★½). He's essentially his own string quartet, handling both acoustic and electric violin, viola and cello as well as piano. D'Alberto's pieces evoke vivid visuals and would be well-suited for cinematic or theatrical use. Piano provides the gentle momentum for "Blessed Messenger," and the slightly frenzied strings of "Yellow Moon" recall some of Philip Glass' film work. The triumphant "Everywhere You Are" is a showcase for the emotional effectiveness of a deep string arrangement. **DB**

Ordering info: 7k.link.to



Simona Premazzi *Outspoken*

PRE 1153

★★★★★

The Italian-born, New York-based pianist's fourth opus should bring her the attention she deserves. For the occasion, Simona Premazzi has assembled a stellar quartet that portrays her music in the best possible light.

Outspoken is first and foremost a tribute album, since the shadow of the great Andrew Hill hovers over this recording—and Premazzi likes to wear her influences on her sleeve. "Up On A Hill" is a direct tribute that echoes Hill's famed angularity. It also puts forth Premazzi's most singular traits. Rather than using themes as springboards for improvisation, she probes them to get to their essence, leaving no stone unturned in the process.

If Hill is an overarching presence, *Outspoken* is also a vehicle for some of Premazzi's other areas of interest. There is much variety on display. Her abstract solo rendition of Billy Strayhorn's "Lush Life" is a most personal statement. "It Is Here" is a vocal piece that puts into music lyrics by playwright Harold Pinter, which Sara Serpa delivers with a vulnerable and delicate voice. And the aptly titled "Peltlude," a classic uptempo post-bop venture, has trumpeter (and producer) Jeremy Pelt standing in for the soulful saxophonist Dayna Stephens.

The reed player also contributes one piece, "Blakonian Groove," a dense and rhythmically intricate piece that gathers intensity as it unfolds. Finally, the recording is bookended by a trio and a duo version of the poetic "Euterpe's Dance," the first a showcase for Nasheet Waits' wonderful cymbal and brush work, the other a perfect feature for bassist Joe Martin's dark tones.

—Alain Drouot

Outspoken: Euterpe's Dance (Trio); Premazzi; Up On A Hill; Peltlude; It Is Here; Digression; Blakonian Groove; Lush Life; Later Ago; Euterpe's Dance (Duo). (52:35)

Personnel: Simona Premazzi, piano; Dayna Stephens, tenor saxophone, soprano saxophone; Joe Martin, bass; Nasheet Waits, drums; Jeremy Pelt, trumpet (4); Sara Serpa, vocals (5).

Ordering info: simonapremazzi.com



Barbara Morrison *I Wanna Be Loved*

SAVANT RECORDS

★★★★½

Singer Barbara Morrison's 20th album as a leader, *I Wanna Be Loved* exemplifies a timeless, beloved approach to jazz standards. Joined by tenor saxophonist Houston Person, the veteran vocalist dramatizes clearly narrative lyrics as someone who has actually *lived* the stories.

This manner and much of the repertoire goes back more than 60 years to the models of Billie Holiday and Dinah Washington, but due to the authority and authenticity Morrison and company project, it doesn't seem stale.

Though the song choices may be predictable, there is not one track a listener will disbelieve, so the program comes off not as old but rather as familiar.

Person has long demonstrated his expertise at providing obbligati, and couches Morrison's aged-in-amber voice and conversational phrasing (heightened, turning to vibrato and fraying only slightly when she gets excited) in warm, bluesy commentary. He solos with personable ease if not startling originality when given a chorus on "Shiny Stockings," "Skylark" and "September In The Rain."

Pianist Stuart Elster, bassist Richard Simon and drummer Lee Spath have obviously bonded. They swing infectiously across the range of tempi, and they deal expertly as a unit with the stop-time episodes of "Work Song."

The album's title track, sans saxophone, is a highlight, unabashedly expressive. It's high time to give Morrison, who has responded to serious health issues by founding a neighborhood arts center and continuing to perform weekly, the love she deserves.

—Howard Mandel

I Wanna Be Loved: Perdido; I Wanna Be Loved; This Time The Dream's On Me; I'll Close My Eyes; Shiny Stockings; Skylark; Work Song; When Sunny Gets Blue; Please Send Me Someone To Love; September In The Rain; Make Me A Present Of You. (48:59)

Personnel: Barbara Morrison, vocals; Houston Person, tenor saxophone (except 2, 4); Stuart Elster, piano; Richard Simon, bass; Lee Spath, drums.

Ordering info: jazzdepot.com

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Red Planet with Bill Carrothers

Red Planet With Bill Carrothers

SHIFTING PARADIGM 122

★★★★

Pianist Bill Carrothers sets the stage for this album with a searching rubato, dark and love-ly. The tune is guitarist Dean Magraw's "Ann R Chi Suite," but the composer cedes the initial spotlight generously to Carrothers before the six-string hovers into the frame, making the full, noir-ish melody glow like a neon sign through a big-city hotel window. Red Planet—

Magraw with bassist Chris Bates and drummer Jay Epstein—is a band of Twin Cities notables, and the trio's invitation to Carrothers, a Minneapolis native long since relocated to Michigan, was an inspired collaborative move.

Musically, Red Planet is a trio of wide open spaces, and Carrothers fills those spaces subtly but colorfully, his improvisations and accompaniments brimming with blue-hued melody. Magraw's "Unseen Rain" is another atmospheric beauty benefiting from the pianist's touch, as is a smeared-on-the-page rendition of Cahn-Van Heusen's "Come Dance With Me" that Sinatra might have only endorsed after a few shots of Jack Daniels.

Two folk-tinged numbers feel as if they belong to another album, but the quartet's take on tunes by John Coltrane and Thelonious Monk feel apt. In particular, Magraw's slide guitar on "Living Space" makes one dream of Coltrane-meets-Hendrix, though it's a long, free-minded Carrothers solo that takes pride of place. Monk's "Think Of One" makes for a rollicking closer, with Bates and Epstein getting their licks in, too.

—Bradley Bambarger

Red Planet With Bill Carrothers: Ann R Chi Suite; Big Nick; Come Dance With Me; Unseen Rain; Living Space; Music Is A Weapon Of Hope And Healing; La Luna; Freedom For The Broken; Reflections; Think Of One. (60:19)

Personnel: Dean Magraw, guitar; Chris Bates, bass; Jay Epstein, drums; Bill Carrothers, piano.

Ordering info: shiftingparadigmrecords.com

Various Artists

Sky Music: A Tribute to Terje Rypdal

RUNE GRAMMOPHON 2194

★★★½

The stark melodies, chilly atmospheres and spacious ensemble arrangements on Terje Rypdal's recordings from the 1970s make him an early architect of the ECM sound. He's a bona fide star in his native Norway, but fair-sized chunks of his discography have never been released outside of Europe, and some have never made it to CD at all.

Mindful that Rypdal would turn 70 this year on Aug. 23, American guitarist Henry Kaiser recruited a large squad of fellow admirers and associates to honor the man by recording his tunes. Kaiser has recorded tributes to musicians as dissimilar as Derek Bailey and Miles Davis, and has collaborated with traditional musicians from Korea and Madagascar, as well as music-savvy scientists at McMurdo Station in Antarctica. He has the management skills necessary to pull off such a project.

Nearly half of the album's tracks feature between four and six guitarists apiece; some play the melody, some get solos, some add decorative flourishes. But the album's best moments come when the committee approach is set aside. Performing solo, Bill Frisell amplifies the latent,



bucolic lyricism of "Ørnen" by paring the tune back to its essence. And Jim O'Rourke's talents as a framer of other musicians brings out the best from bassist Ingebrigt Håker Flaten and guitarists Hedvig Mollestad Thomassen and Reine Fiske on "Sunrise."

—Bill Meyer

Sky Music: Ørnen; Over Birkerot/Silver Bird Heads For The Sun; Chaser; What Comes After; Warning; Electric Guitars; Tough Enough/Rolling Stone/Tough Enough; Avskjed; Dream Song/Into The Wilderness/Out Of This World; Sunrise. (79:56)

Personnel: Hedvig Mollestad Thomassen (2, 3, 5, 6, 9); Reine Fiske (2, 3, 6, 9); Even Helte Hermansen (2, 3, 5, 6); Henry Kaiser (2, 3, 5, 6); Raoul Björkenheim (2, 6); Bill Frisell (1); Nels Cline (4); Hans Magnus Ryan (6); David Torn (7); guitar; Jim O'Rourke, pedal steel, guitar synth, acoustic guitar, synth, double bass (9); Erik Friedlander, cello (4); Ståle Storløkken, keyboards (2, 3, 5, 6, 8); Ingebrigt Håker Flaten, electric bass (2, 3, 6), double bass (5, 6, 9); Gard Nilssen, (2, 3, 5, 6, 9).

Ordering info: runegrammofon.com



Maneri/Parker/Ban

Sounding Tears

CLEAN FEED 425

★★★★

Violist Mat Maneri and Romanian pianist Lucian Ban have been building a strong working relationship since coming together in 2009 for a project exploring the music of modern classical composer George Enescu. As that partnership developed, the duo realized a shared affinity for a quietly probing 1995 album made by Evan Parker, Paul Bley and Barre Phillips called *Time Will Tell*. It was the ever-seeking bassist Phillips who brought Maneri and his influential saxophonist father, Joe, into the fold at ECM, where their peculiar brand of microtonal improvisation found a natural home. In recent years, Maneri and Ban have invited guest performers to join their evolving duo, and the singular British reedist Parker has been among them, revealing a chemistry strong enough to precipitate this stunning album, the first recording the violist has made under his own leadership in a dozen years.

Sounding Tears is a study in fluidity, with nearly every line registering as a rounded gesture, a pregnant sob or a graceful slalom. Parker, sticking to tenor here, easily infiltrates the duo's smeared sound-world, blowing post-bop flutters in elliptical doses that seem to anticipate every interjection made around him. There's a delicate touch on display, as with the pin-drop dynamics of "Scilence," a tender bit of searching built from ethereal, fluttery layers of sound. On "Paralex," the pulse quickens, with rapidly unspooling feints and jabs, delivered with quicksilver alacrity. "This!" is an improvised dialogue between Parker and Ban, while the aptly named closing track, Ban's "Hymn," offers sorrowful melodies in direct fashion without dispatching the elegant curves that characterize the entire affair. —Peter Margasak

Sounding Tears: Blue Light; Da Da Da; The Rule Of Twelves; Blessed; This!; Sounding; Polaris; Scilence; Paralex; Hymn. (51:49)

Personnel: Mat Maneri, viola; Evan Parker, saxophones; Lucian Ban, piano.

Ordering info: cleanfeed-records.com

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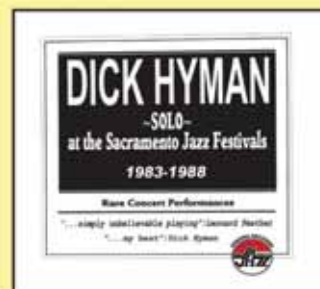
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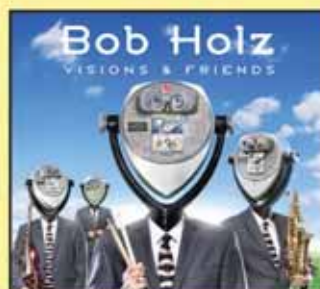
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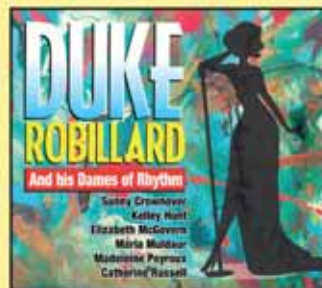
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Sunny Murray (left), Gary Peacock, Albert Ayler and Don Cherry at the Golden Circle, Stockholm, 1964

Signs of Changing Times

It's fascinating how the tools we use can date us. New effects or implements that seem positively futuristic can grow yellow with age or become so commonplace as to go unnoticed.

Around the time Jimi Hendrix was discovering and crafting the possibilities of extreme volume, feedback and the electric guitar, the British innovators Derek Bailey, Fred Frith and Keith Rowe were conducting similar research on a much smaller scale. Rather than unleashing the instrument, they reigned it in. In their stead came the German **Hans Reichel**, who brought a remarkable sense of real-time composition to this new, amplified minutiae. His solo albums, **Wichlinghauser Blues** (**Corbett vs Dempsey**; 40:23 ★★★★★) and **Bonobo** (**Corbett vs Dempsey**; 37:01 ★★★★★) (issued by FMP in 1973 and 1975) display techniques that have become *de rigueur* among experimental guitarists today. Reichel rolls objects over the strings, hammers them without letting them ring and otherwise undermines the instrument's natural tendencies. The difference between these and 5,000 homemade CD-Rs that came out 20 and more years later is that Reichel has an innate sense for structure. The noises are weird, but the constructions are solid.

Ordering info: corbettvsdempsey.com

Less well-preserved is **Alphonse Mouzon's** energetic ***In Search Of A Dream*** (MPS; 40:32 ★★). The drummer, who came up in Larry Coryell's Eleventh House and passed away last year, put out a string of albums on his own Tenacious Records after a handful of Blue Note releases in the early '70s. *In Search Of A Dream*, from 1978, finds him unabashedly mixing his fusion and r&b inclinations with guitarist Philip Catherine, saxophonist Bob Malik, bassist Miroslav Vitous and keyboardists Joachim Kühn and Stu Goldberg. Much of the album is dated by its electronics.

The German label MPS is behind the

Mouzon reissue and has also dusted off a title from its own vaults for CD release. Trumpeter **Don Ellis'** big band outing ***Soaring*** (MPS; 42:48 ★★★½) comes perhaps a bit late in the wake of the movie *Whiplash*, which took its name and built its story around the first track on the 1973 album. Like the Mouzon disc, it's a product of its time, with keyboards and electric strings pumping up the dozen horns.

Ordering info: mps-music.com

A good way to sidestep the risk of techno-dating is to go it acoustic. Two recent hatLOGY reissues show the timelessness of smart use of classic lineups.

Myra Melford's early music achieved a sort of timelessness by being at once steeped in tradition and keenly forward-looking. Her first three outings were muscular piano trios, her own playing calling back to the history of jazz piano and making something singular out of it. The lyrical playing of bassist Lindsey Horner allowed Melford to spend time in percussive exchanges with drummer Reggie Nicholson. ***Alive In The House Of Saints*** (hatLOGY; 52:50 ★★★★★), recorded live in Germany in 1983, is the last recording by the trio and it catches them at their best. The 2001 reissue upped it to a double CD. The new release is the original track list with a telling "Part 1" on the back cover.

Albert Ayler's quartet with cornetist Don Cherry, bassist Gary Peacock and drummer Sunny Murray may well have been his strongest band. This six songs on ***Copenhagen Live 1964*** (hatLOGY; 43:40 ★★★★★) have seen other releases and the recording quality isn't as clean as the European radio broadcasts. But it took a band of this caliber to really hear Ayler's music, to respect his sing-song anthems without stomping on them. It's an essential part of any Ayler collection. **DB**

Ordering info: hathut.com



Dick Hyman Solo At The Sacramento Jazz Festivals

ARBORS JAZZ 19451

★★★★★

A major jazz pianist since the early 1950s, the very versatile Dick Hyman has the rare ability to closely emulate nearly every significant jazz keyboardist from a variety of styles. The emphasis is on stride piano and swing on this CD, which consists of previously unreleased solo performances from the 1983, 1986, 1987 and 1988 Sacramento Jazz Festivals. Hyman performed regularly at Sacramento's all-star piano concerts, which were originally run by the late Johnny Guarneri. After Guarneri passed away in 1985, Hyman became the director of the festival's Pianorama event. The 16 numbers on this set were originally captured on a Sony Walkman by Siegfried H. Mohr and the quality is excellent, both musically and technically.

The biggest influences and inspirations heard during this very enjoyable program are Art Tatum and James P. Johnson, with Hyman performing three of the latter's classic piano works. The album starts with a version of "S'Wonderful" that is filled with relaxed virtuosity. Hyman follows with a rendition of Johnson's "Jingles" that is taken even faster than the composer's recording. He really rips into the piece while displaying perfect articulation.

"Sophisticated Lady," "Jitterbug Waltz" and "All The Things You Are" may have been performed countless times by countless artists, but these versions sound fresh and lively. Also included are Jelly Roll Morton's uptempo "Pep" and a Tatum-esque exploration of "How High The Moon." This consistently exciting program is a joy from start to finish, featuring Hyman at his very best.

—Scott Yanow

Solo At The Sacramento Jazz Festivals: S'Wonderful; Jingles; Stella By Starlight; Jazz Me Blues; Pilgrim's Chorus; Virtuoso Rag; Eccentricity; Carolina Balmoral; Sophisticated Lady; Pep; Jitterbug Waltz; How High The Moon; Gulf Coast Blues; Ain't Misbehavin'; Let Every Day Be Sweetheart's Day; All The Things You Are. (70:45)

Personnel: Dick Hyman, piano.

Ordering info: arborsrecords.com

Matt White Super Villain Jazz Band *Worlds Wide*

EARUP

★★★★

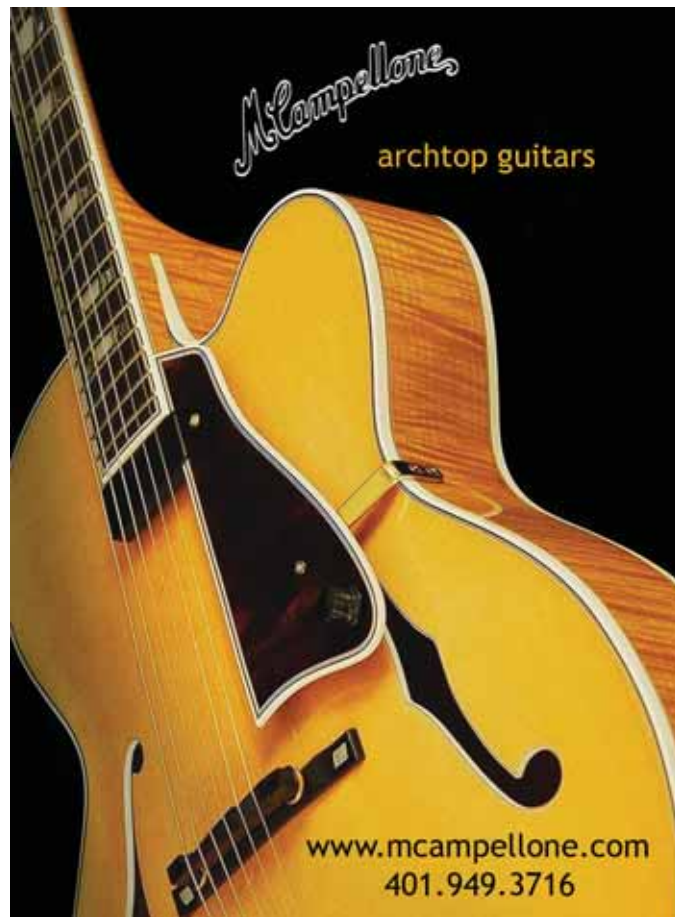
Worlds Wide is the follow-up to trumpeter Matt White's 2013 debut, which he recorded with his lissome nonet, The Super Villain Band. But whereas that first album hinged on covers by the likes of Tom Waits and Britney Spears, *Worlds Wide* finds its inspiration in meaningful locations—both real and imaginary—from the trumpeter's personal history.

That concept makes for a fascinating sonic journey, and the vessel is piloted by an accomplished crew, with Evan Cobb on tenor saxophone, Don Aliquo on alto saxophone, Roy Agee on trombone, Joe Davidian on piano, Jonathan Wires on upright bass, Jim White on drums and Steve Bailey and Victor Wooten on electric basses. With technical precision and a knack for sweeping, cinematic statements, the nonet tackles tunes designed to conjure fantastic locales, from Icelandic waterfalls ("Godafass/Lunar Landscape") to South Carolina's Gullah region (the three-part *St. Helena Island Suite*) to the setting of science-fiction writer Jeff VanderMeer's *Southern Reach Trilogy* ("Area X"). The album's final number, "AMUSEing," paints a sonic portrait of White's favorite destination of all: parenthood.

—Brian Zimmerman

Worlds Wide: Departure; Godafass/Lunar Landscape; The Black Valley; The Copenhagen Garment Bag Incident; Adam In The Garden; Ride On Jesus; Wade In The Water; Spectra; Area X; AMUSEing. (67:00)
Personnel: Matt White, trumpet; Evan Cobb, tenor saxophone; Don Aliquo, alto saxophone; Roy Agee, trombone; Joe Davidian, piano; Jonathan Wires, bass; Jim White, drums; Steve Bailey, Victor Wooten, electric bass.

Ordering info: earuprecords.com



San Francisco String Trio *May I Introduce To You*

RIDGEWAY RECORDS

★★★★

It was 50 years ago that The Beatles released *Sgt. Pepper's Lonely Hearts Club Band*, one of the best pop albums ever recorded. Its music is part of the DNA of several generations of music lovers.

Reinventing the songs on the album is a daunting task, but this San Francisco trio pulls it off with a combination of masterful musicianship and innovative arrangements that combine elements of jazz, pop, country, rock, swing and world music. Slow plucked notes from Jeff Denson's double bass and the violin of Mads Tolling open "Lucy In The Sky With Diamonds," which features some nice slide guitar from Mimi Fox. And the trio's take on "Good Morning, Good Morning," one of the most raucous tracks on *Sgt. Pepper*, gets a gentle swing treatment, with bowed bass and violin extrapolating on the chord structure. Denson plays a familiar rock turnaround under a lengthy excursion from Tolling that suggests Beethoven playing country music.

—j. poet

May I Introduce To You: When I'm Sixty-Four; Lucy In The Sky With Diamonds; Fixing A Hole; Within You Without You; With A Little Help From My Friends; Being For The Benefit Of Mr. Kite; Lovely Rita; Getting Better; Good Morning Good Morning; She's Leaving Home; A Day In The Life; Sgt. Pepper's Lonely Hearts Club Band. (64:01)

Personnel: Mads Tolling, violin; Mimi Fox, electric guitar, acoustic guitar, 12-string guitar; Jeff Denson, double bass, vocals.

Ordering info: ridgewayrecords.com





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Voices of a Golden Age

Will Friedwald's *The Great Jazz and Pop Vocal Albums* (Pantheon) is a master class in the popular culture of the last 70 years. But there's no need to rush through it; this is a thoughtfully curated, midtempo book to be savored rather than devoured.

Friedwald, a critic for The Wall Street Journal, has written previous books on Tony Bennett, Frank Sinatra and Warner Bros. Cartoons. Here, he illuminates the historical and musical context of 57 albums, many fading into memory. The sense of discovery he brings to the table is infectious.

Friedwald brackets his book with essays on Louis Armstrong's 1957 album *Louis Armstrong Meets Oscar Peterson* and Cassandra Wilson's 2002 "location recording" *Belly Of The Sun*. His book is curiously wistful, essentially memorializing the vinyl format and largely bemoaning the digital. Rock 'n' roll doesn't seem to figure much.

The emphasis is on the "vocal" aspect, which explains why Friedwald does include the 1962 Doris Day-Robert Goulet recording *Annie Get Your Gun*. Friedwald calls it "a great album, with two great voices singing the great songs from a great score of a great show." This essay, too, gives Friedwald an opportunity to expound on Day, "the world's sexiest tomboy." It also allows him to ruminate on the mature Irving Berlin and Berlin's relationship to the show's producers, Richard Rodgers and Oscar Hammerstein.

He ventures deeply into that most oddball of oddball choices, *God Bless Tiny Tim*, Tiny Tim's 1968 debut, an album "that may well be the most controversial (some would say regrettable) choice for this book."

While Friedwald loves the technical and emotional confidence of such singers as Nat "King" Cole, Sinatra and the underrated Kay Starr, he also appreciates the eccentric; the sound of surprise matters to him. So does scope, as in the Tiny Tim album, which Friedwald says is a perfect introduction to music of the 1920s and earlier—and simultaneously to the psychedelic pop of the late 1960s. Friedwald always contextualizes, interpreting history as he expands on it.

Not only does this book get inside the heads of the singers, it also scrutinizes the business in which they operated, aligning the development of the concept album to the spread of the 12-inch LP, for example. In his essay on Ella Fitzgerald's 1960 Verve LP *Ella In Berlin: Mack The Knife*, Friedwald shows how technology in that LP form can empower creativity, painting Fitzgerald as the ruler of the freshly evolved live recording and



songbook recording. (He calls Sinatra the father of the "concept" album, another form facilitated by the 12-inch LP and its successor, the CD.)

The book is heavily weighted toward jazz, clearly a comfort zone for Friedwald. At the same time, he gives props to singers like Bob Dylan, if obliquely: His essay on British singer Barbara Jungr's 2002 release *Every Grain Of Sand: Barbara Jungr Sings Bob Dylan* compliments Dylan's cultural achievements in the context of an interpretive singer of individual style and taste.

"Bob Dylan is the first major singer-songwriter of the current era," he writes. "He is also the contemporary composer who can point to the largest number of 'covers.' But even so, there was nothing like Jungr before 2001—and precious little since. No one had ever taken songs by Dylan or any other songwriter from the folk-rock-contemporary genres and proven it was possible not merely to cover them but to reinterpret them—from the roots up."

Part of Friedwald's mission is to rescue and celebrate recordings that are in danger of losing their audience—because both are aging. While Billie Holiday is still a legendary household name, Jo Stafford and Dick Haymes are not, their artistry notwithstanding. The pleasure Friedwald takes in the Stafford and Haymes albums reminds readers to check them out before digital technology consigns them to the analog dustbin.

Ordering info: knopfdoubleday.com

DB



Vector Families For Those About To Jazz/ Rock, We Salute You

SUNNYSIDE 1488

★★★

Drummer Dave King might bring a lighthearted sensibility to the music business, including a goofy humor when it comes to naming his work—witness the clunky AC/DC homage in the album title—but one thing he's dead serious about is loyalty. The Minneapolis-based musician remains best known as the motor behind The Bad Plus, but over the years he's formed and maintained a variety of diverse combos with lesser-known players near and dear to him.

There's nothing random about the word "Families" turning up in the name of this rugged, improv-oriented quartet, which includes saxophonist Brandon Wozniak, a key presence in King's Trucking Company band. Perhaps the biggest surprise about this new project is the presence of bassist Anthony Cox, once a stalwart figure on the New York scene who played regularly in bands led by Marty Ehrlich. Cox has been in Minneapolis for more than 20 years, during which he cultivated a deep bond with King.

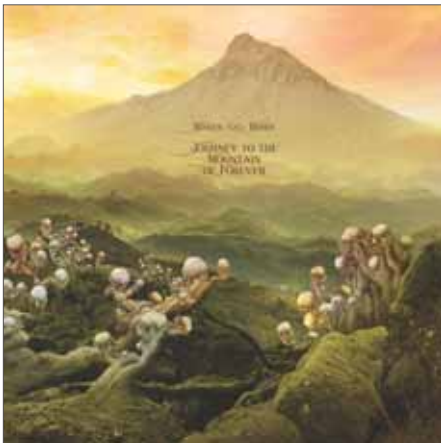
The quartet is rounded out by electric guitarist Dean Granros, another Twin Cities vet whose hard-hitting band Kamanari was a strong influence on both King and Wozniak. Together the eclectic lineup covers unsurprising range, whether the aggressively scabbled "Free Funk!," a kinetic, spasmodic excursion full of knotty patterns that tangle and come unglued, to the spacious "Duetz Duetz," a pair of acoustic duos with Cox playing moody cello lines against Granros' post-Derek Bailey tangles, followed by a spacious dialogue with Wozniak's grainy tenor probing and King's rolling, exploratory kit action.

—Peter Margasak

For Those About To Jazz/Rock We Salute You: Free Funk!; Duetz Duetz; Satin Doll; 10,000 Year Old Rotary Club; Dee Dee; African Dictaphone. (62:47)

Personnel: Dave King, drums, percussion; Anthony Cox, electric bass, cello; Dean Granros, guitar, MIDI guitar; Brandon Wozniak, saxophone.

Ordering info: sunnysidezone.com



Binker And Moses *Journey To The Mountain Of Forever*

GEARBOX

★★★½

This young London saxophone-and-drums duo of Binker Golding and Moses Boyd follow-up their 2015 debut album with this conceptual epic, available as either a two-CD or double vinyl set. During the last two years, this pair have collected three of the major U.K. jazz awards (Parliamentary, MOBO and Jazz FM).

Recorded live in the studio (straight to a vintage 1960s tape machine), this set has a nar-

rative quality, but one where listeners are invited to use their imaginations, prompted by evocative tune titles and mythic imagery. Disc One presents the core duo, while Disc Two opens up to guest artists: Byron Wallen (trumpet), Evan Parker (saxophones), Tori Handsley (harp), Sarathy Korwar (tabla) and Yussef Dayes (drums).

Once Disc One's "The Departure" starts up, we can't help rekindling the memory of John Coltrane and Rashied Ali's *Interstellar Space*, as the relationship between tenor saxophone and drums is finely balanced in this pressurized studio situation. Binker and Moses craft party music with a slightly visceral edge, often involving a direct dialog between horn and drums. Disc Two is in turns impressionistic and introspective, moving toward post-bop. Trumpet and tenor saxophone exchange phrases, peaking with the extended improvisation of the set's final track, harp to fore, and Golding soaring high.

—Martin Longley

Journey To The Mountain Of Forever: Disc One: The Departure; Intoxication From The Jahvmonishi Leaves; Fete By The River; Trees On Fire; The Shaman's Chant; Leaving The Now Behind. (37:01) Disc Two: The Valley Of The Ultra Blacks; Gifts From The Vibrations Of Light; Mysteries And Revelations; Ritual Of The Root; The Voice Of Besbunu; Echoes From The Other Side Of The Mountain; Reverse Genesis; Entering The Infinite; At The Feet Of The Mountain Of Forever. (44:00)

Personnel: Binker Golding, tenor saxophone; Moses Boyd, drums; Evan Parker, soprano saxophone, tenor saxophone; Byron Wallen, trumpet; Tori Handsley, harp; Sarathy Korwar, tabla; Yussef Dayes, drums.

Ordering info: gearboxrecords.com

Laszlo Gardony *Serious Play*

SUNNYSIDE 4029

★★★★

On *Serious Play*, pianist Laszlo Gardony turns in seven distinctive originals, along with covers of two American Songbook standards and a romantic John Coltrane tune.

Gardony, a classically trained musician from Hungary who works in forms as disparate as jazz and bluegrass, brackets his 12th album with a bluesy embroidery of "Georgia On My Mind" and a respectful, minimalist "Over The Rainbow." His "Georgia" is saucy and patient; his "Rainbow" is a quick kiss that hints at a deeper engagement. But it is his expansive treatment of Coltrane's sultry "Naima" that summarizes his distinctive approach: swelling from a spare melodic statement to an overwhelming, technically prodigious contrapuntal swoon.

You hear that dynamic in the title track, a tune in which the harmonies at times evoke Aaron Copland; in "Forward Motion," a foray both tentative and assertive; and in the spiky, roiling "Truth To Power," an expansion on the title track. Shorter tracks, like the angular "Reverberations" and shadowy "Watch Through The Night," serve as interludes.

Serious Play combines spontaneity and intent. Improvised in the studio, it's a harmoni-



ous, emotionally intense whole that sounds like a concert rather than an arbitrary collection of tunes. No matter how busy Gardony becomes, there's a stillness at the center of his music, a distinctive amalgam of central European folk strains, majestic classical piano and improvisational fearlessness. On this recording, which he suggests is a response to turbulent times, Gardony never splinters; he only consolidates, gaining power along the way.

—Carlo Wolff

Serious Play: Georgia On My Mind; Naima; Serious Play; Night Light; Forward Motion; Watchful Through The Night; Folk At Heart; Truth To Power; Reverberations; Over The Rainbow. (38:08)

Personnel: Laszlo Gardony, piano.

Ordering info: sunnysidezone.com



Nils Landgren Funk Unit *Unbreakable*

ACT

★★★

Aside from contributing to some 500 productions with acts including fellow Swedish stars ABBA and Esbjörn Svensson, trombonist-singer-bandleader-actor Nils Landgren has, since 1983, fronted projects that have defied genre boundaries and become widely recognized for multidimensionality. Classically schooled, he opened up to contemporary music in the late 1970s. His 2016 album was a tribute to Leonard Bernstein, but he initiated the Funk Unit in 1995, and *Unbreakable* is his 12th outing with the slick, economically organized band, which Detroit-born, Hollywood-famed guitarist-singer Ray Parker Jr. (of "Ghostbusters" fame) first joined for *License To Funk* in 2007.

Unbreakable is unabashed party music, full of hooky, repetitious melodies, tightknit arrangements, novelty vocals, special effects and close attention to backbeat rhythms.

Landgren slings dark, loosely hinged trombone figures (and sometimes muted ones) through vocal chants, overdubbed brass and reed parts, synth glissandi and glistening keyboard chords. Parker, who appears on five of the 10 songs, helps mark and maintain the syn-copation with his guitar. Parker's singing contrasts with Landgren's, but not much: Compare the two on "Rockin' After Midnight."

Trumpeters Tim Hagans and Randy Brecker appear as guests, and Unit saxophonist Jonas Wall has an important role throughout, blending with Landgren and blowing through the mix on "Soulchild."

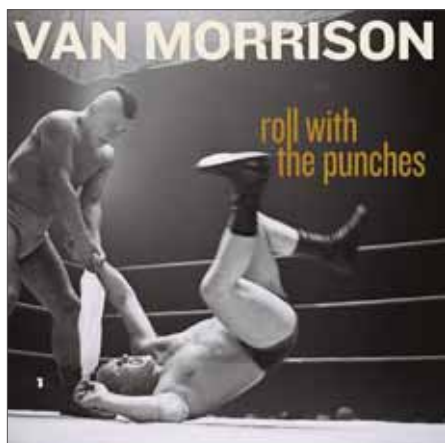
Unbreakable is polished, lighthearted and, yes, you can dance to it.

—Howard Mandel

Unbreakable: Unbreakable; Just A Kiss Away; Get Down On The Funk; Friday Night; Stars In Your Eyes; Rockin' After Midnight; Soulchild; Old School; NFLU Funk; Bow Down. (52:54)

Personnel: Nils Landgren, trombone, vocals; Magnum Coltrane Price, bass, vocals; Andy Pfeiler, guitar, vocals; Jonas Wall, saxophones; Petter Bergander, keyboards; Robert Ikiz, drums; Ray Parker Jr., guitar (1, 2, 5, 6, 10); Randy Brecker, trumpet (6); Tim Hagans, trumpet (9).

Ordering info: actmusic.com



Van Morrison *Roll With The Punches*

EXILE

★★★★

On his 37th studio album, *Roll With The Punches*, Van Morrison continues to sing the blues, as well as the soul and gospel tunes that remain closest to his heart and style. Far-reaching albums like *Tupelo Honey* (1971) and *Saint Dominic's Preview* (1972) and visceral tunes like "Old, Old Woodstock" and "Independence Day" confirmed his status as a soul crooner who could tell a sad story and perform the song with unrelenting energy.

Kathrine Windfeld *Big Band* *Latency*

STUNT 17062

★★★★½

Arranger-composer Kathrine Windfeld has been receiving a lot of attention in her native Denmark for her big band writing. Now 33, she began composing her first pieces when she was 19, studied at the University of Copenhagen, and has worked often with her sextet in Denmark and Sweden since 2011. After leading a short-lived big band in late 2012, she formed her current orchestra in early 2014. *Latency* is the second recording by the Kathrine Windfeld Big Band, following 2015's *Aircraft*.

There is nothing explicitly Scandinavian about the music on *Latency*, which could pass for a top-notch American big band. Windfeld's modern mainstream arrangements utilize dense ensembles and explore a colorful array of moods. She leaves room for concise solos (unfortunately the individual soloists are not identified) and her charts swing in a post-bop fashion.

The opener, "Rude Machine," has a bit of the leader's piano (slightly reminiscent of McCoy Tyner) and brief alto and trombone solos. "Elak" swings at a medium tempo and features warm trumpet playing. The episodic

Roll With The Punches features Morrison's versions of old blues and soul songs, along with five of his originals. The title track, written by Morrison and Don Black, kicks off the album with a sonic vibe that pays tribute to Muddy Waters' "Mannish Boy." Etched in Morrison's blues growl, the song preaches a lesson learned the hard way over many years: "Roll with the punches/Go with the flow."

A bright gospel song, "Transformation," a Morrison original, features Jeff Beck on a Muscle Shoals-like slide guitar. British blues singer Chris Farlowe backs Morrison on Bo Diddley's "I Can Tell," and then trades vocals with Morrison on a powerful medley of "Stormy Monday/Lonely Avenue." Morrison delivers Sam Cooke's "Bring It On Home To Me" as a low-burning soul shaker. He lives inside his phrasing, stretching out words over several bars, never losing his way. —Henry Carrigan

Roll With The Punches: Roll With The Punches; Transformation; I Can Tell; Stormy Monday/Lonely Avenue; Goin' To Chicago; Fame; Too Much Trouble; Bring It On Home To Me; Ordinary People; How Far From God; Teardrops From My Eyes; Automobile Blues; Benediction; Mean Old World; Ride On Josephine. (64:04)
Personnel: Van Morrison, vocals, electric guitar, harmonica, saxophone; Paul Moran, Hammond B-3 organ; Stuart McLroy, keyboards; Dave Keary, electric guitar, acoustic guitar; Laurence Cottle, electric bass; Mez Clough, James Powell, Colin Griffin, drums; Chris Farlowe, vocals; Dana Masters, Sumudu Jayatilaka, backing vocals; Jason Rebello, piano; Jeff Beck, electric guitar; Pete Hurley, electric bass; Georgie Fame, vocals, Hammond B-3 organ; Chris Hill, double bass; Paul Jones, vocals, harmonica; Dan Ellis, percussion; Ned Edwards, harmonica; Elizabeth Jane Williams, backing vocals.

Ordering info: shopvanmorrison.com



title track finds Windfeld turning up the heat a bit as the piece progresses. It is followed by the medium-tempo ballad "Leaving Portland," which is given a thoughtful and wistful performance. "Roadmovie" has excellent spots for Windfeld's piano and Jakob Lundbak's soprano, both of whom solo with comfort over the complex chord changes. —Scott Yanow

Latency: Rude Machine; Elak; Latency; Leaving Portland; Roadmovie; Wasp; December Elegy; Double Fleisch. (44:35)

Personnel: Kathrine Windfeld, piano; André Bak, Rolf Thofte Sørensen, Magnus Oseth, trumpet, flugelhorn; Göran Abelli, Mikkel Aagaard, Anders Larson, trombone; Jakob Lundbak, alto saxophone, soprano saxophone; Jakub Wlecek, alto saxophone; Røald Elm Larsen, Ida Karlsson, tenor saxophone; Toke Reines, baritone saxophone; Viktor Sandström, guitar; Johannes Vaht, bass; Henrik Holst Hansen, drums.

Ordering info: sundance.dk



Kamasi Washington *Harmony Of Difference*

YOUNG TURKS

★★★★

Titled for its length and sheer musical force, *The Epic* signified a contemporary jazz triumph for its creator, tenor saxophonist Kamasi Washington.

The 36-year-old has barely offered himself respite since his landmark 2015 album, extensively touring *The Epic* and gigging with his virtuosic comrades in the West Coast Get Down collective.

Washington is still releasing music, and it lives up to the elaborately seismic repertoire on *The Epic*. He put out a single, "Truth," in April, accompanied by a visually stunning short film directed by AG Rojas, which premiered at the Whitney Museum's 2017 Biennial. Though it bears tropes more earthly than the cosmic *Epic*, the accumulation of the layers on the track is so escalatory that it's easy to forget it consists of only two chords. In fact, the chord progression is no more than a subtle variation on the central passage of "Change Of The Guard," *The Epic*'s opening number.

"Truth" is also the final movement on Washington's latest EP, *Harmony Of Difference* (his debut on the British label Young Turks). It functions as the album's thematic summation, representative of the sentiments of the preceding tracks: "Desire," "Humility," "Knowledge," "Perspective" and "Integrity."

With *Harmony*, Washington takes an anthropological lens to jazz. Beyond recognizing human differences, he's created a musical reminder that such differences drive humanity. —Eli Zeger

Harmony Of Difference: Desire; Humility; Knowledge; Perspective; Integrity; Truth. (31:00)

Personnel: Kamasi Washington, tenor saxophone; Ryan Porter, trombone; Dontae Winslow, trumpet; Rickey Washington, flute (6); Terrace Martin, alto saxophone (6); Cameron Graves, Brandon Coleman, keyboards; Miles Mosley, Stephen "Thundercat" Bruner, bass; Ronald Bruner Jr., Tony Austin, drums; Matt Haze, guitar (6); Nick Mancini, vibraphone (6); Paul Cartwright, Chris Woods, Jen Simone, Tylana Renga, violin (6); Molly Rogers, Andrea Whitt, viola (6); Peter Jacobson, Artyom Manukyan, cello (6); Taylor Graves, Dexter State, Steven Wayne, Dustin Warren, Doctor Dawn Norlieet, Mashica Winslow, Thalma De Freitas, Patrice Quinn, Jemetta Rose Smith, vocals (6).

Ordering info: theyoungturks.co.uk

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WHERE TO STUDY JAZZ 2018

Student Music Guide

**NEC Celebrates
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Legacy**

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**James Morrison
Soars as Bandleader
& Educator**

**Plus: Detailed
Listings for More
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**Reaching
New Heights**
Your Complete Guide
to Jazz Education



Oberlin College & Conservatory students in concert

The next generation of strivers and innovators has their work cut out for them. As more and more industries move into the digital frontier—the music industry notwithstanding—it becomes increasingly important that students entering the workforce are equipped with the skills and strategies needed to make an impact in their field. For most, this means developing a fluency with technology and a disciplined commitment to professional growth. And while these skills can be learned within a number of university departments, from astrophysics to zoology, a degree in music is another great place to start.

After all, the values inherited from a music studies program—leadership, communication, adaptability, precision—are applicable to a wide array of professional situations, and even students who choose not to pursue music professionally after graduation find themselves relying on their musical education to advance their careers. The modern workplace is competitive and demanding, and now, more than ever, “making it” requires the ability to adapt, conform and improvise within a constantly changing market. They don’t call it the “gig” economy for nothin’, but as a music student, you’ll be ready.

This guide is here to prepare you. At its heart is a detailed listing of jazz programs at 247 institutions, complete with deadlines, costs and key faculty members. They’re organized by region, and we’ve even included an International section for schools outside the U.S. While browsing, you’ll notice that some schools are listed with color banners. These schools have placed advertisements in this

issue of DownBeat, and you can find a complete listing of these ads in the DB Buyers Guide on page 200.

We’ve also got four features that shine a spotlight on venerable institutions celebrating milestone anniversaries, as well as new programs on the vanguard of jazz education. On page 82, we examine the legacy of the New England Conservatory in Boston, which is commemorating its 150th year in existence. On page 112, we talk with pianist Bill Charlap, director of Jazz Studies at William Paterson University, about his pioneering approach to music pedagogy and the school’s four-decade track record of success. We zoom in on the California Jazz Conservatory on page 154, detailing the school’s expansion and new offerings. And on page 176, we talk with Australian multi-instrumentalist James Morrison about his namesake music academy, which he leads in partnership with the University of South Australia.

We did our best to make sure the listings are up-to-date and accurate, but music departments often make changes to their programs, so be sure to visit a school’s website if you’re interested in learning more. It’s a good idea to speak with faculty and staff members from your prospective school. They can answer questions about auditions and scholarships.

We hope this guide brings some much-needed peace of mind to students eager to pursue a degree in music and parents nervous about footing the bill. The best advice we can give is to look downfield and remember that a college degree is the first step in a long path toward professional fulfillment.

Whether you’re aiming for a career in the

recording studio or the chemistry lab, the band room or the executive suite, a degree in music can provide the boost you need.

Good luck on your journey.

—Brian Zimmerman

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In a Musician, Out an Artist!





Lake Street Dive in concert with the NEC Jazz Orchestra and a string section



Ken Schaphorst with NEC students



Gunther Schuller



Student Life and Performance Center on the NEC campus

NEC TEACHES JAZZ BY EXAMPLE

By Jon Garelick

The New England Conservatory, now celebrating its 150th anniversary, has one of the most distinguished histories in music education. Founded on a model of the European conservatory, it served as a training ground for Boston Symphony Orchestra players as well as an incubator for Boston's first opera company. Its resident concert venue, Jordan Hall, built in 1903, is an architectural gem, as valued for its acoustical properties as the nearby home of the BSO, Symphony Hall.

But for jazz students, and jazz fans, NEC's history started in 1967. That's the year Gunther Schuller (1925–2015)—horn player, composer, scholar—assumed the presidency. The school began to reflect Schuller's own varied experience, and in 1969 he introduced jazz to the cur-

riculum. In 1972 he created a Third Stream department, intended to explore his ideas of blending jazz and classical disciplines.

"The school had the vision to hire this complete renegade," said Hankus Netsky, chairman of the Contemporary Improvisation department, the successor to Third Stream. Netsky described Schuller as "a high school dropout with street cred." The cred derived not only from his roles as principal horn with the Cincinnati Symphony Orchestra (1943–'45) and the Metropolitan Opera Orchestra (1945–'59), but also as a composer who had played with the Miles Davis Nonet on the *Birth Of The Cool* sessions (1949–'50). He had also penned a definitive book on horn technique and would go on to write the seminal *Early Jazz: Its Roots*

and *Musical Development* (1968).

What Schuller did was unusual for the time. While other schools were experimenting with codifying systems for jazz improvisation, Schuller's pedagogy was more idiosyncratic: He invited musicians he considered masters—active on the jazz scene—to teach by example. There would, of course, be fundamentals like harmony and counterpoint, but individual teachers would not only devise their own curriculum, they would in effect *be* the curriculum. So the composer George Russell (1923–2009) would teach his Lydian Chromatic Concept (a method credited by Miles Davis as crucial in the development of modal jazz), and pianist/composer Jaki Byard (1922–'99) would demonstrate his encyclopedic knowledge of the



ANDREW HURLBUT/NEC

NEC Early Jazz Ensemble



ANDREW HURLBUT/NEC

NEC Jazz Composers Ensemble



Michael Moore (left) and Ran Blake at NEC, circa 1978



ANDREW HURLBUT/NEC

Matana Roberts

entire jazz tradition and a personal style that could span that tradition in a single composition or solo.

"Music schools were out of touch," Netsky said of those early days. Institutions mostly ignored the musical innovators of the time, like Ornette Coleman (1930–2015, who studied privately with Schuller and performed his works), Cecil Taylor (an NEC grad), Jimmy Giuffrè (1921–2008, who became an NEC faculty member) or late-'60s renegades with a globalist vision, such as the Art Ensemble of Chicago.

NEC's jazz studies department taught jazz tradition as well as standard repertoire. But, in Schuller's formulation, the goal was to create the "complete musician" who would have a working familiarity with all the important creative currents of the day. The Third Stream department, which began under the direction of pianist and composer Ran Blake (who would lead the department for 26 years), would be even more expansive: It was not defined by any genre, and any tradition was fair game for the grist of improvisation. The Third Stream department also emphasized rigorous ear-training, which required all students (not just vocalists) to learn pieces by first singing them.

With that in mind, divisions between NEC programs tend to be porous. (The school confers bachelor's and master's degrees, doctorates and non-academic undergraduate and graduate diplomas. It also includes a preparatory school and continuing education program.) The Grammy-winning singer-songwriter Sarah Jarosz came to NEC to study writing songs for mandolin, but shifted direction and spent her junior year studying with avant-garde guitarist Joe Morris. "She basically decided, 'I want to be freer in my mandolin to do things I've never done,'" Netsky said.

There's still that idiosyncrasy in jazz studies as well. Ken Schaphorst, who came to NEC to study composition in 1982 and has been chairman of the jazz studies department since 2001, pointed out that faculty member John McNeil teaches a required course in jazz repertoire, "but it's really John's view of jazz history."

Ear-training was emphasized early on by Blake, and is still a core part of the teaching in CI and jazz studies. The approach sometimes takes newcomers by surprise.

"There is no way in the world Ran Blake would hand anyone a lead sheet," Netsky explained. "He'd just say, 'Here are these 10

songs [usually based on a recording], figure them out, we'll play them next week.'"

This approach—and the freedom to experiment—has led to what singer and composer Dominique Eade (who, like Netsky and Schaphorst, was an NEC student before becoming a faculty member) said is a misconception that the NEC approach is "freewheeling." She explained that this perception is belied by individual teachers' very rigorous approaches.

When Eade came to NEC, she recalled, Blake had her learning "specific repertoire for specific melodic and harmonic reasons." Some of it included Blake's original music, or other pieces with "unexpected intervallic movement." A favorite was "Pinky," from Quincy Jones' score to the film *The Pawnbroker* (1964). Blake's talent as a teacher, she said, was in choosing "particularly challenging" music that "would work your ear out in a particular way."

Or, as Netsky noted, NEC students would be surprised to learn a piece and then come back to discover Blake "modulating every two bars." They didn't realize, he said, that Blake "didn't mean learn the melody—he meant learn the song. Everything about it."

The results of this teaching technique



Dave Holland (left) teaches a 2005 master class at NEC. At right is Bridget Kearney, the bassist in Lake Street Dive.



Trumpeter David Adewumi and other NEC students



Saxophonist Marty Ehrlich, an NEC alumnus, performs with students.

among alumni have been predictably unpredictable. Relatively recent graduates include Jarosz, members of the jazz-pop group Cuddle Magic, jazz vocalist and Crooked Still founder (and Dave Douglas collaborator) Aoife O'Donovan. The members of the quartet Lake Street Dive—whose 2016 release, *Side Pony* (Nonesuch), hit No. 1 on Billboard's Top Rock Albums chart—studied jazz at NEC.

Some notable Contemporary Improvisation graduates include reedist Don Byron (an early member of Netsky's Klezmer Conservatory Band), pianist/keyboardist John Medeski and violinist/singer/dancer Eden MacAdam-Somer (who received the department's first doctoral degree and now serves as its assistant chair).

NEC's idiosyncratic approach perfectly suited another NEC grad, Matana Roberts (winner of the Rising Star-Alto Saxophone award in the 2017 DownBeat Critics Poll), who earned her master's degree at the school in 2002. Roberts has won acclaim for her ongoing multi-disciplinary project "Coin Coin," which explores "themes of history, memory and ancestry."

When she came to NEC, Roberts was already playing professionally as a freelancer and teaching, but was looking for a way to immerse herself in study with a specific focus. She was accepted into a number of programs, but one school stood out. "There was just something very special about NEC," she said. "They seemed very open for all types of thought around music and sound. The core of a lot of my work by that time was about rule-breaking, and they wholeheartedly accepted that."

As Netsky said, students who study jazz tradition might end up working in that tradition

or not. But whether they decide to play hard-bop, bluegrass, Persian music or klezmer, they will have been exposed to everything. In today's musical culture, he says, "What are you going to do—ignore Beethoven, Bach, Monk, Ravi Shankar? The question is: What skills do the students need? For me, the answer is: everything. In a world with Arcade Fire, Pavement, Animal Collective and bands that seem to be half Varèse and half Pink Floyd, you better know [everything]."

Even in the classical music world, where cellist Yo-Yo Ma's various cross-genre projects have been quite influential, the understanding is that a broad base of music knowledge is, according to Netsky, "a survival skill."

The schedule of NEC concerts for the 2017-'18 academic year (generally free and open to the public) includes a concert by Roberts on Oct. 18 with CI students, as part of a weeklong residency that also includes an Oct. 17 lecture and an Oct. 20 workshop on improvisation; a 100th birthday celebration for Thelonious Monk on Oct. 19, with Blake, NEC alumnus Fred Hersch and others, featuring portions of Monk's legendary 1959 Town Hall concert recording; and a tribute to the late NEC faculty member Bob Brookmeyer (1929–2011) on March 1.

The Brookmeyer concert will feature his music alongside that of his former NEC students, including a newly commissioned piece for the 150th anniversary by bandleader (and alumnus) Darcy James Argue. Participants will include Brian Landrus, Ayn Inserto, Mehmet Ali Sanlikol, Ryan Truesdell and Nicholas Urie.

That concert, along with the Monk concert, Schaphorst said, shows the school's ongoing emphasis of another of Schuller's core ideas

about jazz education: to encourage the development of jazz composition "as one way of expanding and enriching the jazz language."

A Dec. 7 concert will celebrate the centennial of Dizzy Gillespie's birth and his contributions to the evolution of Latin jazz. The NEC Jazz Orchestra will highlight works by Russell and the iconic trumpeter.

Another 150th anniversary commission, the world premiere of faculty member Anthony Coleman's "Streams," will take place on May 2. Coleman, working with students and faculty, will apply the Third Stream idea to address the "problems and possibilities inherent in creating global music for the 21st century."

The NEC campus itself has an important addition that points toward a bright future: The Student Life and Performance Center is a new 10-story building that includes performance spaces, a black box theater, rehearsal rooms, a recording studio and student housing. Kennett F. Burnes, chair of the Board of Trustees of NEC, recently issued a statement that read, in part, "The opening of the Student Life and Performance Center serves as the capstone to our sesquicentennial. ... From students enrolled in classical, jazz, voice, to Contemporary Improvisation, the new spaces invite collaboration and community."

Over the course of the next decade, NEC's curriculum certainly will remain fluid, depending on students' needs and interests. Irish music, live electronics and African American roots have all been added to NEC's curriculum because of the changing demands of students.

"We've set up a template that works," Netsky said. As for what's next, he noted, "That question will be answered by the students." **DB**



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Berklee College of Music

Boston, Massachusetts

- Student Body:** 4,489 undergraduate on-campus students, 909 online bachelor's degree students, 213 graduate students.
- Tuition:** Undergraduate: \$20,765/semester. Graduate tuition varies by program.
- Jazz Degrees:** Bachelor of Music, Professional Diploma, Master of Music.
- Faculty:** Terri Lyne Carrington, Joe Lovano, Danilo Perez, John Patitucci.
- Jazz Bands:** Thelonious Monk Ensemble, Wayne Shorter Ensemble, Rainbow Big Band, Berklee Concert Jazz Orchestra.
- Alumni:** Quincy Jones, Esperanza Spalding, Branford Marsalis, Gary Burton, Roy Hargrove, Diana Krall.
- Auditions:** All applicants must participate in a live audition and interview.
- Financial Aid:** Available. (617) 747-2274, financialaid@berklee.edu.
- Scholarships:** Need- and merit-based scholarships are available. (617) 747-8681, scholarships@berklee.edu.
- Apply by:** Nov. 1 (early action), Jan. 15 (regular action).
- Contact:** Berklee Office of Admissions, (617) 747-2222, admissions@berklee.edu; graduateadmissions@berklee.edu.

Brooklyn College, Conservatory of Music

Brooklyn, New York

- Student Body:** 250 in Conservatory. This new degree program has no enrollees yet.
- Tuition:** In-state, \$5,225 per semester; non-resident, \$805/credit.
- Jazz Degrees:** Master of Music in Global and Contemporary Jazz Studies.
- Faculty:** Arturo O'Farrill, Jeffrey Taylor, Ray Allen, Eddie Allen, Daniel Blake, J.D. Parran.
- Jazz Bands:** Small Jazz Ensemble; Conservatory Big Band.
- Auditions:** See brooklyn.cuny.edu.
- Financial Aid:** See brooklyn.cuny.edu/web/about/offices/financial.php.
- Scholarships:** Need- and merit-based; sjensenmoulton@brooklyn.cuny.edu.
- Apply by:** March 1.
- Contact:** Arturo O'Farrill, pianitis@aol.com; or Ray Allen, RayAllen@brooklyn.cuny.edu.



Eastman School of Music's Dave Rivello (right) conducts the ESM New Jazz Ensemble.

John J. Cali School of Music, Montclair State University

Montclair, New Jersey

- Student Body:** 20,987.
- Tuition:** Undergraduate in-state, \$12,116 (for 2016-'17), out-of-state, contact program coordinator.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Bachelor of Music in Music Education with a jazz instrument concentration.
- Faculty:** Jeffrey Kunkel, Steve Benson, Mike Boschen, David Cook, Steve Johns, Aubrey Johnson, Tony Kadleck, Mike Lee, Bill Moring, Oscar Perez, Holli Ross, Dave Stryker.
- Jazz Bands:** Two large ensembles, vocal jazz ensemble, 4-5 small groups.
- Audition:** Must submit video. See website.
- Financial Aid:** See montclair.edu/financial-aid.
- Scholarships:** Merit-based.
- Apply by:** Rolling admissions.
- Contact:** Dr. Jeffrey Kunkel, Jazz Studies Coordinator, (973) 763-5865, kunkelj@montclair.edu.

Castleton State College

Castleton, Vermont

- Student Body:** 2,100 (including part-time and graduate students).
- Tuition:** In-state, \$10,872; out-of-state, \$26,424.
- Jazz Degrees:** Bachelor of Arts in Music (General, Performance), Bachelor of Music in Music Education.
- Faculty:** Glenn Giles, Charles Madsen, Kent Baker, Glendon Ingalls.
- Jazz Bands:** Jazz Ensemble, jazz combos.
- Alumni:** See website.
- Auditions:** Students are encouraged to audition in person (video, audio recording or YouTube link also accepted). Contact Ashley Haggerty, (802) 468-1227.
- Financial Aid:** Available.
- Scholarships:** Need- and merit-based.

- Apply by:** Rolling admission.
- Contact:** Dr. Sherrill Blodget, Music Department Chair, (802) 468-1322, sherrill.blodget@castleton.edu.

City College of New York (City University of New York)

New York, New York

- Student Body:** 11,000 total students, approximately 80 undergraduate jazz students, 10 graduate jazz students.
- Tuition:** In-state, \$3,015/semester; out-of-state, \$6,420/semester.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.
- Faculty:** Steve Wilson (program director), Mike Holober, Suzanne Pittson, Dan Carrillo, Ray Gallon, Scott Reeves. Part-time faculty and private instructors include Ingrid Jensen, Alex Norris, Scott Wendholt, Jason Rigby, Gary Smulyan, John Ellis, Jason Jackson, Kenny Wessel, Brad Shepik, Lage Lund, Freddie Bryant, Paul Meyer, Pete McCann, Bruce Barth, Gary Dial, Jim Ridl, Kevin Hayes, David Wong, Martin Wind, Aidan O'Donnell, Sean Smith, Neil Minor, Adam Cruz, Andy Watson, Tony Moreno, Vanderlei Pereira, Nasheet Waits, Carl Allen, Neal Clark, Jeff Hirshfield, Mark Ferber, Carolyn Leonhart, Amy London.
- Jazz Bands:** Big band, various jazz combos, vocal jazz ensemble, Brazilian ensemble and Latin band.
- Alumni:** Ira Gershwin, Woody Allen, Frank Loesser.
- Auditions:** Mid-October for fall auditions, February and March for spring auditions. In-person and recorded auditions accepted. Send recorded auditions to swilson2@ccny.cuny.edu.
- Financial Aid:** Available. See website.
- Scholarships:** Available. See ccny.cuny.edu/scholarships.

A portrait of Bill Charlap, a man with short dark hair, wearing a dark suit jacket over a dark turtleneck sweater. He is leaning forward with his hands clasped on a wooden surface, looking directly at the camera with a slight smile. The background is a dark, textured wall.

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Photo: Carol Friedman

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Apply by: Rolling admission for U.S. citizens; international student deadlines are Feb. 1 for fall admission, Sept. 1 for spring admission. See cuny.edu/admissions/apply.html.

Contact: Undergraduate instrumentalists, Steve Wilson (swilson2@ccny.cuny.edu); undergraduate vocalists, Suzanne Pittson (spittson@ccny.cuny.edu); graduate students, Mike Holober (jazzgrad@ccny.cuny.edu).

The Collective School of Music New York, New York

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

Tuition: 2-Year Diploma Program, \$60,500 (\$30,250/year); Year and a Half Diploma Program, \$48,000; Year and a Half Certificate Program, \$45,000; Two-Quarter Certificate Program, \$18,700; Two-Quarter Prep Program, \$14,300; Single Quarter Elective Program, \$8,300; Advanced Performance Program, \$10,000.

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 Cherico, Mark Flynn, Adriano Santos, Jason Gianni, Noriko Tomikawa, Sean Conly, Irio O'Farrill, Leo Traversa, Nate Radley, Fred Klatz.

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

Alumni: Billy Martin, Will Calhoun, Zach Danziger, Anton Fig.

Auditions: In-person, video or taped auditions accepted.

Financial Aid: Available. Contact Financial Aid Specialist Jerry Dunn at admissions@thecollective.edu.

Scholarships: Merit-based scholarships are available for Drums, Guitar, Bass, Keyboard and Vocal divisions.

Apply by: See thecollective.edu.

Contact: Jerry Dunn, Admissions Director, (212) 741-0091 ext. 104, admissions@thecollective.edu.

The College of Saint Rose Albany, New York

Student Body: 200 music majors.

Tuition: \$28,820.

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

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

Jazz Bands: Big Band, combos, Recording Musicians' Ensembles, Vocal Jazz Ensemble.

Auditions: See <http://bit.ly/1SMmlq8>.

Financial Aid: Merit-based and music talent.

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

Contact: Sara Sirianni, (518) 454-5186, sirianns@strose.edu

Columbia University New York, New York

Student Body: 9,000 undergraduate, 150 jazz students.

Tuition: \$53,000.

Jazz Degrees: Special concentration (minor) in Jazz Studies.

Faculty: Chris Washburne, Ole Mathisen, Don Sickler, Vince Cherico, Bruce Barth, Helen Sung, Ugonna Okegwo, Leo Traversa, Paul Bollenback, Dave Gibson, Tony Moreno, Victor Lin, Andy Milne.

Jazz Bands: Free Jazz, Straight Ahead, Standard, Big Band, Brazilian, Afro-Colombian, Piano trio, Jazz-Classical Hybrid.

Auditions: Held in the beginning of the Fall semester. See columbia.edu.

Financial Aid: (212) 854-3711, ugrad-finaid@columbia.edu.

Scholarships: See columbia.edu.

Apply by: Nov. 1 (early decision), Jan. 1 (regular decision).

Contact: Beth Pratt, Program Coordinator, (212) 854-1257.

Aaron Copland School of Music, Queens College

Flushing (Queens), New York

Student Body: 80 jazz Graduate students.

Tuition: In-state, \$425/credit; out-of-state, \$780/credit.

Jazz Degrees: Master of Music, Jazz Performance; Master of Music, Jazz Composition.

Faculty: Darcy James Argue, Paul Bollenback, David Berkman, Jeb Patton, Tim Armacost, Antonia Hart, Luis Bonilla, Michael Mossman, Charenee Wade, Vince Cherico, Ian Frihamn, Gene Jackson, Dennis Mackrel, Yoshio Aomori, Pablo Aslan, Joe Martin, Lonnie Plaxico, Joris Teepe, Johannes Weidenmuller.

Jazz Bands: Advanced combo, repertoire ensemble, composer's reading band, Latin ensemble and several smaller themed groups.

Alumni: Conrad Herwig, Antonio Hart.

Auditions: Hila Kulik, Jazz Department Coordinator, hila.kulik@qc.cuny.edu.

Financial Aid: Available. See website.

Scholarships: Available. Need-based; inquire when applying.

Apply by: See queens.cuny.edu/music.

Contact: Hila Kulik, Jazz Department Coordinator, (718) 570-0620, hila.kulik@qc.cuny.edu.

Cornell University Ithaca, New York

Student Body: 14,315 total, 75 jazz students.

Tuition: Out-of-state, \$52,853; in-state, \$35,483.

Jazz Degrees: Bachelor of Arts in Music.

Faculty: Paul Merrill, Joe Salzano, Peter Chwazik, Devin Kelly, Steve Pond.

Jazz Bands: Two Large Ensembles, five Combos.

Auditions: First day of classes.

Financial Aid: See admissions.cornell.edu/.

Scholarships: See admissions.cornell.edu/.

Apply by: Nov. 1 (early decision), Jan. 2 (regular decision).

Contact: Paul Merrill, paulmerrill@cornell.edu.

Duquesne University, Mary Pappert School of Music Pittsburgh, Pennsylvania

Student Body: 330.

Tuition: Undergraduate, \$44,065/year; graduate, \$22,875/year, \$1,525/credit.

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

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Photo by Claudio Paparelli

Faculty: Michael Tomaro, Joe Negri, Ronald E. Bickel, Jeff Bush, Kenneth Karsh, Mark Koch, Jeffrey Mangone, Leonard Rodgers.

Jazz Bands: One big band, 10 combos.

Auditions: Dec. 1, Jan. 19, Feb. 2, Feb. 16, March 2. Admission to the School of Music is based on the audition. Entrance to the School of Music requires acceptance by both the University and the School of Music.

Financial Aid: Available. Contact the University Office of Financial Aid, (412)-396-6607, faoffice@duq.edu.

Scholarships: Talent-based and academic.

Apply by: Rolling admission for undergraduate, April 1 for graduate applicants.

Contact: Kate Shields, Director of Music Admissions and Student Services, (412) 396-5983, musicadmissions@duq.edu.

Eastman School of Music, University of Rochester

Rochester, New York

Student Body: Approximately 50 Jazz Studies and Commercial Media students.

Tuition: Undergraduate, \$51,440; graduate, \$1,610 per credit hour.

Jazz Degrees: Bachelor of Music-Jazz Performance or Writing; Master of Music-Jazz Performance or Writing or Contemporary Media Composition; Doctorate of Music, Jazz Studies.

Faculty: Jeff Campbell (chair), Bill Dobbins, Clay Jenkins, Mark Kellogg, Charles Pillow, Dave Rivello, Bob Sneider, Dariusz Terefenko, Rich Thompson, Gary Versace, Mark Watters.

Jazz Bands: Eastman Jazz Ensemble, New Jazz Ensemble, Jazz Lab Band, Jazz Workshop Ensemble, Chamber Jazz, Studio Orchestra, 8 Jazz Workshop groups, Film Scoring Orchestra, Contemporary Media/Digital Media.

Alumni: Ron Carter, Maria Schneider, Steve Gadd, Tony Levin, Byron Stripling, John Fedchock, Tom Christensen, Ellen Rowe, Kirsten Edkins, John Hollenbeck, Ben Wendel, Kavah Rastegar, David Glasser, Dan Willis, Bill Reichenbach, Waymon Reed, Bob Sheppard, Jeff Beal, Jim Pugh, Gerry Niewood, Janice Robinson, David Finck, Walt Weiskopf, Scott Healy, Shane Endsley, Ted Poor, Matt Mitchell, Red Wierenga.

Auditions: See esm.rochester.edu/admissions.

Financial Aid: (585) 274-1070.

Scholarships: Call (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: 800.

Tuition: \$18,980.

Jazz Degrees: Bachelor of Music in Jazz/Commercial Music, Associate of Applied Science in Jazz/Commercial Music.

Faculty: See ftc.edu.

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

Auditions: Required.

Financial Aid: Available. Contact the Financial Aid Office, (631) 656-2164.

Scholarships: See ftc.edu.

Apply by: Rolling admissions, Dec. 1 (early decision).

Contact: Admissions Office, (631) 656-2110, ftc.edu.



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Holli Ross - voice
Mike Lee - saxophone
Tony Kadleck - trumpet
Mike Boschen - trombone
Oscar Perez - piano
Dave Stryker - guitar
Bill Moring - bass
Steve Johns - drum set
David Cook - composition

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George Mason University

Fairfax, Virginia

Student Body: 34,904 total, 30-plus jazz students.

Tuition: Undergraduate, in-state, \$11,300/year, out-of-state, \$32,582/year; graduate, in-state, \$10,232/year, out-of-state, \$24,170/year.

Jazz Degrees: Jazz Studies Minor, Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Doctor of Musical Arts in Performance (Jazz Emphasis).

Faculty: Wade Beach, Regan Brough, Jim Carroll, Glenn Dewey, Dr. Matt Niess, Rick Parrell, Xavier Perez, Victor Provost, Dr. Darden Purcell, Dr. Shawn Purcell, Kenny Rittenhouse, Harold Summey, Rick Whitehead.

Jazz Bands: Two Big Bands, Combos, Traditional Jazz Ensemble, Afro-Cuban Ensemble, Steel Pan Ensemble and Jazz Vocal Ensemble.

Auditions: See music.gmu.edu/auditions.

Financial Aid: See <https://www2.gmu.edu/admissions-aid/financial-aid>.

Scholarships: Academic and talent-based available. Contact Dr. Darden Purcell, dpurcel2@gmu.edu.

Apply by: Nov. 1.

Contact: Dr. Darden Purcell, Director of Jazz Studies, dpurcel2@gmu.edu.

The Hartt School, University of Hartford

West Hartford, Connecticut

Student Body: 500 undergraduate, 125 graduate, 68 jazz emphasis students.

Tuition: \$36,087.

Jazz Degrees: Bachelor of Music in Performance, Music Management, Music Production & Technology, Composition, Music Theory; BSE Acoustics & Music in conjunction with College of Engineering.

Faculty: Javon Jackson, Abraham Burton, Steve Davis, Rick Germanson, Richard Goldstein, Freddie Hendrix, Eric McPherson, Shawnn Monteiro, Nat Reeves, Matt DeChamplain, Rene McLean.

Jazz Bands: Big band, nine combos.

Alumni: Kris Allen, Jonathan Barber, James Burton III, Dezron Douglas, Wayne Escoffery, Jimmy Greene, Julius Tolentino.

Auditions: Required; offered both on and off-campus. See hartford.edu/hartt/audition.

Financial Aid: Need-based. See hartford.edu/hartt.

Scholarships: Available, up to full tuition.

Apply by: Jan. 8.

Contact: Hartt Admissions, (860) 768-4465, harttadm@hartford.edu.

Howard University Washington, D.C.

Student Body: 8,500.

Tuition: Undergraduate, \$25,000/year; graduate, \$32,800/year.

Jazz Degrees: Bachelor of Music in Jazz Studies Performance; Bachelor of Music in Music with Electives in Business/Jazz; Bachelor of Music in Music Therapy/Jazz; Bachelor of Music in Music Technology/Jazz; Master's in Jazz Studies.

Faculty: Jessica Boykin-Settles, Cyrus Chestnut, Fred Irby III; Sais Kamalidiin, Gerry Kunkle, Connaitre Miller, Steve Novosel, Chris Royal, Harold Summey, Shacara West, Charlie Young.

Jazz Bands: HUJE (Howard University Jazz Ensemble); Afro Blue (vocal jazz ensemble); SaaSy (female vocal jazz ensemble); HU Jazztet (combo); HU Jazz Singers.

Auditions: Live auditions preferred, video auditions accepted. Contact Fred Irby at frirby@howard.edu for instrumental auditions and Connaitre Miller at connmiller@howard.edu for vocal auditions.



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Gary Thomas, *Saxophone/Flute*

TEMPLE UNIVERSITY BOYER COLLEGE OF MUSIC AND DANCE



Terrell Stafford, Director of Jazz Studies (trumpet) and **Dick Oatts** (saxophone/jazz faculty) with the **Temple University Studio Orchestra** during a performance of "Frank Sinatra Suite," commissioned by the Boyer College of Music and Dance from Michael Abene. Photo: Janette McVey

FACULTY

Terrell Stafford
Director of Jazz Studies

PIANO
Bruce Barth
Tom Lawton
Josh Richman
Elio Villafranca

BASS
Mike Boone
David Wong

GUITAR
Peter Bernstein
Craig Ebner
Greg Kettinger

DRUMS
Steve Fidyk
Rodney Green
Byron Landham
Dan Monaghan

VOICE
Carla Cook
Sachal Vasandani
Najwa Parkins

SAXOPHONE
Tim Green
Dick Oatts
Ben Schachter
Tim Warfield, Jr.

TRUMPET
Joe Magnerelli
Nick Marchione
Mike Natale
Terrell Stafford
John Swana

TROMBONE
Luis Bonilla
Mark Patterson

VIBRAPHONE
Tony Miceli
Warren Wolf

VIOLIN
Zach Brock

ORGAN
Lucas Brown
Pat Bianchi

PROGRAMS OF STUDY

BM: Jazz Performance
(Instrumental, Keyboard or Voice)
BM: Jazz Composition and Arranging
BM: Music Education with Jazz Component
BM: Music Therapy with Jazz Component
MM: Jazz Studies

AUDITION DATES

Wednesday, December 13, 2017
Sunday, January 14, 2018
Monday, January 15, 2018
Saturday, February 10, 2018
Saturday, March 3, 2018
Sunday, March 4, 2018



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Financial Aid: Available.

Scholarships: Need- and merit-based. Instrumental contact, firby@howard.edu; vocal contact, connmiller@howard.edu.

Apply by: Nov. 15 (early action); Feb. 15 (regular decision).

Contact: Fred Irby (instrumental), firby@howard.edu; Connaitre Miller (vocal), connmiller@howard.edu; website, coas.howard.edu/music.

Ithaca College School of Music Ithaca, New York

Student Body: Approx. 500 students; 10–20 jazz studies majors. **Tuition:** \$42,884.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Mike Titlebaum, Gregory Evans, Nicholas Walker, Nick Weiser, Frank Campos, Hal Reynolds, Kim Nazarian, Peter Chwazik, Bill Tiberio.

Jazz Bands: Four big bands, Jazz Vocal Ensemble, Jazz Vocal Repertory Ensemble.

Auditions: See ithaca.edu/music/admission/auditions/locations_dates.

Financial Aid: See ithaca.edu/finaid, (607) 274-3131.

Scholarships: See ithaca.edu/finaid, (607) 274-3131.

Apply by: Dec 1.

Contact: Diane Zamoiski, (607) 274-3366, ithaca.edu/music.

The Johns Hopkins University, Peabody Conservatory

Baltimore, Maryland

Student Body: 550, 10–20 jazz students.

Tuition: \$46,328.

Jazz Degrees: Bachelor of Music, Graduate Performance Diploma.

Faculty: Nasar Abadey, Blake Meister, Timothy Murphy, Alexander Norris, Gary Thomas.

Jazz Bands: Peabody Jazz Ensemble, Peabody Improvisation & Multimedia Ensemble, combos.

Alumni: Russell Kirk, Jacob Yoffee, Mark G. Meadows.

Auditions: peabody.jhu.edu/auditions.

Financial Aid: peabody.jhu.edu/finaid, (667) 208-6590, finaid@peabody.jhu.edu.

Scholarships: (667) 208-6590, finaid@peabody.jhu.edu.

Apply by: Dec. 1.

Contact: (667) 208-6600, admissions@peabody.jhu.edu.

The Juilliard School

New York, New York

Student Body: 888 total, 44 Jazz Studies.

Tuition: \$43,170.

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

Faculty: Aaron Flagg, Andy Farber, Ben Wolfe, Billy Drummond, Bruce Williams, Christian Jaudes, Dan Block, Dan Nimmer, Doug Wamble, Elio Villafranca, Eliot Mason, Frank Kimbrough, Greg Gisbert, Greg Scholl, Helen Sung, James Burton, James Chirillo, Joseph Magnarelli, Kenny Washington, Loren Schoenberg, Marc Cary, Mark Sherman, Mark Vinci, Ron Blake, Steve Turre, Ted Nash, Ted Rosenthal, Ulysses Owens Jr., Wynton Marsalis (Director).

Jazz Bands: Juilliard Jazz Orchestra, Jazz Ensembles (A–E), Artist Diploma Ensemble.

Alumni: Aaron Diehl, Jonathan Baptiste, Erica von Kleist, Braxton Cook, Lucas Pino, Michael Dease, Yasushi Natamura, Jordan Pettay.

Auditions: Late February/early March. Pre-screening required.

Financial Aid: See financialaid@juilliard.edu.

Scholarships: See financialaid@juilliard.edu.

Apply by: Dec. 1.

Contact: Office of Admissions, (212) 799-5000 ext. 223, musicadmissions@juilliard.edu; juilliard.edu/jazz.

Kutztown University

Kutztown, Pennsylvania

Student Body: 8,500; jazz enrollment, 70.

Tuition cost: In-state, \$3,728; first year in-state,

\$5,592; first year out-of-state, \$9,320.

Jazz Degrees: Bachelor of Arts in Music, Commercial Music track/ Commercial Jazz minor.

Faculty: Dr. Kevin Kjos, John Riley, Carver Scott Lee, James Kirkwood, Cathy Chemi, Adam Kolker, Nate Radley, Ron Gozzo.

Jazz Bands: Large Jazz Ensemble I, II, III; Combos; Commercial Ensembles.

Auditions: See kutztown.edu/music.

Financial Aid: See kutztown.edu/costs-and-financial-aid.htm.

Scholarships: See kutztown.edu/scholarships.

Apply by: Rolling admissions.

Contact: music@kutztown.edu, (610) 683-4550.

Long Island University–Brooklyn Campus

Brooklyn, New York

Student Body: 4,278 undergraduate, 2,747 graduate.

Tuition: \$35,039.

Jazz Degrees: Bachelor of Fine Arts in Jazz Studies.

Faculty: Gloria Cooper, Sam Newsome.

Jazz Bands: See liu.edu.

Auditions: Recorded auditions accepted for students who are not able to attend on campus auditions. Contact Sam Newsome, (718) 488-1051, samuel.newsosome@liu.edu.

Financial Aid: Financial Aid Office, liu.edu/SFS/FinAid.

Scholarships: Available. See liu.edu/SFS/Tuition/Tuition.

Apply by: Call (718) 488-1011 or email bkladmissions@liu.edu for deadlines.

Contact: Dr. Gloria Cooper, (718) 488-1450, gloria.cooper@liu.edu; Sam Newsome (718) 488-1051, samuel.newsosome@liu.edu.

Long Island University–Post Brookville, New York

Student Body: 4,429 undergraduate, 2,697 graduate.

Tuition: \$35,039.

Jazz Degrees: Bachelor of Music (Instrumental Performances, Music Education),

Faculty: Richard Iacona, Lauren Kinhan, Jeff Lederer, Brian Pareschi, Mark Marino, John Ray, Matt Wilson, Jennifer Scott Miceli.

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

Auditions: Call (516) 299-2475.

Financial Aid: Available. Contact Financial Aid Office.

Scholarships: Stephanie Drew, Admission Office, (516) 413-2146, stephanie.drew@liu.edu.

Apply by: Rolling admissions, Jan. 1 (early decision).

Contact: Dr. Jennifer Miceli, Director of Long Island Sound Vocal Jazz, jennifer.miceli@liu.edu.

Manhattan School of Music

New York, New York

Student Body: 474 undergraduate students, 99 Jazz students (all degree levels).

Tuition: \$45,375/year.

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

Faculty: Stefon Harris, Dave Liebman, Bobby Sanabria, Jim McNeely, Donny McCaslin, Dayna Stephens, Cecil Bridgewater, John Riley, Kendrick Scott.

Jazz Bands: MSM Jazz Philharmonic Orchestra, MSM Jazz Orchestra, MSM Afro-Cuban Jazz Orchestra, MSM Chamber Jazz Ensemble. 20-plus small combos include traditional, contemporary, experimental, swing, bop, Latin, Brazilian, Indian, electronic and more.

Alumni: Stefon Harris, Jason Moran, Jane Monheit, Ambrose Akinmusire, Chris Potter, Miguel Zenón.

Auditions: Late February/early March. Prescreen required.

Financial Aid: Available. See finaid@msmnyc.edu.

Scholarships: Merit-based.

Apply by: Dec. 1.

Contact: Christian Cassidy, ccassidy@msmnyc.edu.

New England Conservatory

Boston, Massachusetts

Student Body: 750.

Tuition: \$46,100/year.

Jazz Degrees: Bachelor of Music, Master of Music, Graduate Diploma and Doctor of Musical Arts are all available in both jazz performance and jazz composition.

Faculty: Jerry Bergonzi, Ran Blake, Luis Bonilla, Frank Carlberg, Anthony Coleman, Jorrit Dijkstra, Dominique Eade, Billy Hart, Dave Holland, Joe Hunt,

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

Alumni: Darcy James Argue, Don Byron, John Medeski, Luciana Souza, Fred Hersch, Cecil Taylor.

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

Financial Aid: Based on need. Contact Financial Aid at (617) 585-1105, finaid@necmusic.edu. See necmusic.edu/financial-aid.

Scholarships: Merit- and need-based. See necmusic.edu/financial-aid.

Apply by: Dec. 1.

Contact: Nick Gleason, (617) 585-1105, nick.gleason@necmusic.edu.

New Jersey City University

Jersey City, New Jersey

Student Body: 7,000.

Tuition: Undergraduate, \$5,880/

semester in-state, \$10,525/semester out-of-state; graduate, \$694/credit in-state, \$1,138/credit out-of-state.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Gabriel Alegria (coordinator), Nathan Eklund, Andy Eulau, Allen Farnham, Jeremy Fratti, Tim Horner, Bill Kirchner, Bob Malach, Paul Meyers, Tim Sessions, Mark Sherman, Jason Teborek, Richie Vitale, Roseanna Vitro, Joel Weiskopf.

Jazz Bands: Jazz Ensemble, combos.

Auditions: Contact Music Dept. or contact Gabriel Alegria for info.

Financial Aid: Available. Contact NJCU Dept. of Financial Aid.

Scholarships: Available, up to full tuition. Graduate Assistantships available. Contact Music Office.

Apply by: July 1. Call (888) 441-6528.

Contact: Music Dept. or Gabriel Alegria. Call (201) 200-2000.

The New School, School of Jazz and Contemporary Music

New York, New York

Student Body: 270.

Tuition: \$45,240/year.

Jazz Degrees: Bachelor of Fine Arts, BFA/BA Pathway, BFA/MA Dual Degree.

Faculty: Reggie Workman, Jane Ira Bloom, Vic Juris, Dave Glasser, Jimmy Owens, Elisabeth Lohninger, LaTanya Hall.

Jazz Bands: 60.

Alumni: Brad Mehldau, Chris Tordini, Robert Glasper, Becca Stevens, Jose James, Larry Goldings, Alan Hampton, Avishai Cohen, Gilad Hekselman, Peter Bernstein, Marcus Strickland, EJ Strickland.

Auditions: Pre-screen and final audition required.

Financial Aid: Available, sfs@newschool.edu.

Scholarships: Available, performingarts@newschool.edu

Apply by: Jan. 15.

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

New York Jazz Academy New York, New York

Student Body: 600.

Tuition: \$2,000–\$10,000/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.

Auditions: Required for select programs (taped or live).



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Financial Aid: Limited financial aid is available.
Scholarships: Need and merit-based.
Apply by: Rolling admissions.
Contact: Javier Arau, (718) 426-0633, nyja@nyjazzacademy.com.

New York University (NYU Steinhardt)

New York, New York

Student Body: 140 jazz students.
Tuition: Undergraduate, approximately \$49,000/year; graduate, \$1,660/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, Rich Perry, Ralph Lalama, Dave Pietro, Don Friedman, Alan Broadbent, Gil Goldstein, Andy Milne, Rich Shemaria, Alex Sipiagin, Michael Rodriguez, Alan Ferber, Elliot Mason, Lenny White, Billy Drummond, Tony Moreno, Ari Hoenig, John Scofield, Adam Rogers, Peter Bernstein, Wayne Krantz, Brad Shepik, Mike Richmond, Ron McClure, Martin Wind.

Jazz Bands: 40-plus small-group ensembles, John Scofield Ensemble, John Scofield Guitar Workshop, Chris Potter Ensemble, NYU Jazz Orchestra, NYU Repertoire Big Band, Brazilian Ensemble, World Percussion Ensemble, NYU Jazz Composers Ensemble.

Alumni: Wayne Shorter, Brian Lynch, Todd Coolman, Dave Pietro, Martin Wind, Dave Lalama, Ron Blake.

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

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

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

Apply by: Bachelor's, Jan. 1 (early decision I), Nov. 1 (early decision II), Jan. 1 (regular decision); master's, Jan. 6; Ph.D., Dec. 1.

Contact: Dr. David Schroeder, director of NYU Steinhardt Jazz Studies, (212) 998-5446, ds38@nyu.edu; steinhardt.nyu.edu/nyu-jazz2018.

Princeton University Princeton, New Jersey

Student Body: 60 jazz students.

Tuition cost: \$43,450.

Faculty: Rudresh Mahanthappa, Darcy James Argue, Ralph Bowen.

Jazz Degrees: Certificate in Jazz Studies, Certificate in Music Performance-Jazz Concentration.

Jazz Bands: Creative Large Ensemble, Small Group I, Small Group A.

Auditions: Arts Supplement application along with University application. Live auditions at the beginning of the school year.

Financial Aid: Available, admission.princeton.edu/cost-aid/apply-financial-aid.

Scholarships: Available, admission.princeton.edu/cost-aid/apply-financial-aid.

Apply by: Nov. 1/Jan. 1.

Contact: Rudresh Mahanthappa, rudreshm@princeton.edu.

Purchase College, State University of New York at Purchase

Purchase, New York

Student Body: 80 jazz students (60 undergrad); 4,265 total students in the College.

Tuition: Undergraduate, \$6,470 in-state, \$16,320 out-of-state; graduate, \$10,870 in-state, \$22,210 out-of-state.

Jazz Degrees: Bachelor of Music, Master of Music, Performer's (post-baccalaureate) Certificate and Artist Diploma (post-Master's).

Faculty: Pete Malinverni (Area Head), David Hazeltine, Andy LaVerne, Donald Vega, Todd Coolman, Doug Weiss, Richie Morales, Kenny Washington, John Abercrombie, Doug Munro, Vic Juris, Jon Faddis, Ingrid Jensen, Ralph Lalama, Gary Smulyan, John Mosca, Alexis Cole, Charles Blenzig, David DeJesus.

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

Alumni: Cyrille Aimée, Spike Wilner, Bobby Avey, Andrew Gould, Bruce Harris.

Auditions: Prescreening auditions due by Jan. 1. If the prescreening audition is successful, students will be notified for a live audition which takes place on-campus in February. See website.

Financial Aid: Available. Contact the Purchase College Financial Aid office, (914) 251-7000.

Scholarships: Merit-based.

Apply by: Pre-screening deadline is Jan. 1.

Contact: Pete Malinverni, peter.malinverni@purchase.edu, purchase.edu/academics/jazz-studies.

Rowan University Glassboro, New Jersey

Student Body: Approx. 32.

Tuition: In-state, \$25,658, out-of-state, \$34,126.

Jazz Degrees: Bachelor of Music in Jazz

Faculty: Denis DiBlasio (Director of Jazz Studies), Brian Betz, John Guida, Douglas Mapp, Dan Monaghan, Tim Powell, George Rabbai, Robert Rawlins, Dean Schneider, Clint Sharman, Ed Vezinho.

Jazz Bands: Jazz Band, Small Jazz Ensembles.

Auditions: See academics.rowan.edu/cpa/music/auditions/index.html.

Financial Aid: See rowan.edu/home/financial-aid.

Scholarships: Need- and merit-based.

Apply by: See rowan.edu.

Contact: Denis DiBlasio, Director of Jazz Studies, (856) 256-4500 ext. 53528, diblasio@rowan.edu.

Rutgers University, Mason Gross School of the Arts

New Brunswick, New Jersey

Student Body: 324 undergraduates, 256 Graduates, 75 Jazz Students.

Tuition: In-state, \$11,408; out-of-state, \$27,059.

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

Faculty: Ralph Bowen, Conrad Herwig, Victor Lewis, Vic Juris, Kenny Davis, Joe Magnarelli, Eddie Palmieri, Fred Hersch, Bill O'Connell, Marc Stasio, Robby Ameen, Gary Smulyan, Mark Gross.

Jazz Bands: Several large and semi-large ensembles, and eight chamber-jazz ensembles.

Alumni: Terence Blanchard, Terrell Stafford, Michael Mossman, Andy Hunter, Orrin Evans, Ralph Peterson Jr., Ron Israel, Adam Cruz, Mike Baggetta, Kenny Davis, Steve Nelson, Kuumba Frank Lacy, Jimmy Bosch, Tanya Darby, Johnathon Blake, Rudy Royston.

Auditions: See masongross.rutgers.edu/admissions/auditions-and-portfolio-reviews/music-audition-requirements.

Financial Aid: Available. New Brunswick Office of Financial Aid, (848) 932-7057, nb_aid@ofa.rutgers.edu.

Scholarships: Merit-based.

Apply by: Dec. 1 (Rutgers application), Jan. 8 (Mason Gross supplemental application).

Contact: Emalina Thompson, (848) 932-5241, admissions@mgsa.rutgers.edu, masongross.rutgers.edu.

Rutgers University at Newark Newark, New Jersey

Student Body: 20 jazz majors, graduate and undergraduate (5-year BA/MA track)

Tuition: (Graduate) In-state \$600/credit; out-of-state \$1,000/credit. (Undergraduates pay less.)

Jazz Degrees: Master of Arts in Jazz History and Research.

Faculty: Lewis Porter, Henry Martin, many guest speakers.

Jazz Bands: One medium band, also bands/combos at other campus.

Auditions: Not required. Essay sample required.

Financial Aid: Loans and partial scholarships available.

Scholarships: Scholarships and teaching positions available.

Apply by: Rolling admissions, no deadlines.

Contact: See Jazzma.newark.rutgers.edu; contact Prof. Lewis Porter: Lrpjazz@gmail.com, Admissions Office: Diane Afonso, dafonso@ugadm.rutgers.edu

Shenandoah Conservatory at Shenandoah University Winchester, Virginia

Student Body: 3,800.

Tuition: \$30,700.





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Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Music Production and Recording Technology (Jazz Emphasis), Bachelor of Music in Music Therapy (Jazz Emphasis).

Faculty: Craig Fraedrich, Luis Hernandez, Michael Kramer, Robert Larson, Michael Maher, Matt Niess, Donovan Stokes, Rick Whitehead, Alphonso Young, Brian Settles, Mark Meadows.

Jazz Bands: Jazz Ensemble, Little Big Band, jazz combos.

Auditions: Recorded auditions accepted, on-campus auditions preferred. Carly Stanton, (540) 665-4577, hstandar@su.edu; su.edu/conservatory/.

Financial Aid: Available. Office of Financial Aid, (540) 665-4538.

Scholarships: Need- and merit-based. Office of Financial Aid, (540) 665-4538.

Apply by: Rolling admissions, June 1 (fall semester), Oct. 1 (spring semester).

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

Shepherd University Shepherdstown, West Virginia

Student Body: Approx. 4,000.

Tuition: In-state, \$3,664; out-of-state, \$8,934.

Jazz Degrees: None.

Faculty: Dr. Kurtis Adams, Dr. Mark Andrew Cook, Kevin Pace, Ronnie Shaw, Wayne Cameron, William Feasley, Jeremy Koch, Gary Mullenax, Joshua Walker.

Jazz Bands: Jazz ensemble.

Auditions: See shepherd.edu/musicweb/prospective.html.

Financial Aid: Office of Financial Aid, (304) 876-5470, faoweb@shepherd.edu.

Scholarships: Talent- and merit-based.

Apply by: For institutional scholarship consideration, apply by Feb. 1.

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

Skidmore College Saratoga Springs, New York

Student Body: 2,500 total, 40–50 jazz students.

Tuition: \$52,446.

Jazz Degrees: Bachelor of Arts in Music.

Faculty: Benjamin Givan, John Nazarenko, Mark Vinci, George Muscatello, Bob Halek.

Jazz Bands: Skidmore Jazz Ensemble, small jazz combos.

Auditions: No pre-admission audition requirement.

Financial Aid: Available. Beth Post-Lundquist, finaid@skidmore.edu.

Scholarships: See skidmore.edu.

Apply by: Jan. 15, commonapp.org.

Contact: See skidmore.edu.

SUNY Fredonia Fredonia, New York

Student Body: 5,000 university, 500 music.

Tuition: In-state, \$8,300; out-of-state, \$18,000.

Jazz Degrees: Jazz concentration for music majors, Jazz minor for non-music majors.

Faculty: Nick Weiser, Kieran Hanlon.

Jazz Bands: Curricular Jazz Ensemble, Fredonia Jazz Ensemble, Latin Jazz Ensemble, Vocal Jazz, combos

Auditions: See fredonia.edu.

Financial Aid: Available. See fredonia.edu.

Scholarships: Merit-based.

Apply by: See fredonia.edu..

Contact: Barry Kilpatrick, kilpatrb@fredonia.edu.

SUNY New Paltz New Paltz, New York

Student Body: Approx. 90 music majors, approx. 30 students in music minor.

Tuition: See newpaltz.edu/student_accounts/tuition.cfm.

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

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Music with a concentration in Contemporary Music Studies.

Faculty: Mark Dziuba, Vincent Martucci, John Menegon, Teri Roiger, Jeff Siegel, Rebecca Coupe Franks, David Savitsky, Ham Lawrence.

Jazz Bands: Chamber Jazz Ensembles, Vocal Jazz Ensemble.

Auditions: Before auditioning, students must first be accepted by the university. See newpaltz.edu/admissions. Once the application for admissions has been received, apply for an audition at newpaltz.edu/music/admissions.html.

Financial Aid: Available. See newpaltz.edu/financialaid.

Scholarships: Available. See newpaltz.edu/financialaid/foundation.html.

Apply by: See newpaltz.edu/music/admissions.html.

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

Crane School of Music, SUNY Potsdam

Potsdam, New York

Student Body: 550 music majors.

Tuition: In-state, \$6,470; out-of-state, \$16,320.

Jazz Degrees: Undergraduate music degree students can opt for a Jazz Minor.

Faculty: Dr. Bret Zvacek, more than 75 music faculty.

Jazz Bands: Jazz Ensemble, Jazz Band, Small Jazz Groups, Giroux Honors Jazz Combo.

Auditions: See potsdam.edu/academics/crane/admissions.

Financial Aid: Available.

Scholarships: Merit- and need-based.

Apply by: Feb. 26.

Contact: Dr. David Heuser, Associate Dean/Director of Admissions, crane@potsdam.edu.

Syracuse University, Setnor School of Music

Syracuse, New York

Student Body: 270 in Setnor, 85 jazz students (music and non-music majors).

Tuition: \$45,150.

Jazz Degrees: Bachelor of Arts, Bachelor of Music (Education, Industry, or Sound Recording Technology). All options are compatible with Jazz and Commercial Applied Music Study or a Jazz Minor. The Jazz Minor is also compatible with non-music majors.

Faculty: John Coggiola, Jeff Welcher, Steve Frank, Jeff Stockham, Mike Dubaniewicz, Melissa Gardiner, Rick Balestra, Rick Montalbano, Barry Blumenthal, Bill DiCosimo, Darryl Pugh, Josh Dekaney.

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

Auditions: See vpa.syr.edu/prospective-students/undergraduate-students/first-year-students/setnor-school-of-music/audition-requirements.

Financial Aid: Available.

Scholarships: Merit- and need-based scholarships.

Apply by: Jan. 1.

Contact: College of Visual and Performing Arts, Office of Recruitment and Admissions, (315) 443-2769, admissu@syr.edu, vpa.syr.edu/setnor.

Temple University, Boyer College of Music and Dance

Philadelphia, Pennsylvania

Student Body: 500 undergraduate music students, 300 graduate music students.

Tuition: Undergraduate, in-state, \$17,760, out-of-state, \$29,664.

Jazz Degrees: Bachelor of Music in Jazz Instrumental Performance, Bachelor of Music in Jazz Voice Performance, Bachelor of Music in

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- Jazz Bands:** Big Band, Lab Band, Jazz Band Number Three, Jazz Band Number Four, Swinging Owls Jazz Choir, numerous combo ensembles.
- Alumni:** See temple.edu/boyer/alumni/index.asp.
- Auditions:** Dates in December, January, February and March. Video recordings available for distance applicants and for Master's applicants.
- Financial Aid:** Available. (215) 204-2244.
- Scholarships:** Available. (215) 204-6810. Apply by: March 1.
- Contact:** Matthew Schillizzi, (215) 204-6810, music@temple.edu.

Towson University **Towson, Maryland**

- Student Body:** 22,284; 45 Jazz/Commercial music majors.
- Tuition:** In-state, \$9,182, out-of-state, \$20,788.
- Jazz Degrees:** Music Minor, Music Industry Minor, BS in Music, BS Music Education, BM Jazz/Commercial Music, BM/BS Music Education, MM Performance, MM Composition, BM/MM in Music, PBC Performance.
- Faculty:** Dave Ballou, Jason Rigby, Jim McFalls, Tim Murphy, Jeff Reed, Frank Russo, John Dierker, Sara Jones, Brian Brunsman, John Lee.
- Jazz Bands:** Jazz Combos, Country Guitar Ensemble, Jazz Vocal Ensemble, Pop Music Ensemble, Latin Ensemble, Improvisation Ensembles, World Music Ensembles, Jazz Orchestras, Bill and Helen Murray Jazz Residency.
- Auditions:** Scholarship, Jan 6, Feb 3; non-scholarship, March 3, April 7.
- Financial Aid:** Available. Mary Ann Criss, Mcriss@towson.edu.
- Scholarships:** Available. Mary Ann Criss, Mcriss@towson.edu.
- Apply by:** See towson.edu.
- Contact:** Dave Ballou, dballou@towson.edu; (410) 704-2831, towson.edu.

University of the Arts **Philadelphia, Pennsylvania**

- Student Body:** 1,890 undergraduate, 195 jazz

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Joel Frahm, saxophone
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Wycliffe Gordon, trombone
Nir Felder, guitar
Vic Juris, guitar
Andrew Cyrille, drums
Matt Wilson, drums
Hal Galper, piano
Andy Milne, piano
Cecile McLoran Salvant, voice
Becca Stevens, voice

Reggie Workman teaching with the John Caltrane Ensemble
Photo by Michael Kirby Smith
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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, Master of Music in Jazz Studies.

Faculty: Marc Dicciani, Micah Jones, Jeff Kern, Mike Kennedy, Kevin Hanson, Don Glanden, Rob Brosh, Chris Farr, Larry McKenna, Randy Kapralick, Matt Gallagher, others.

Jazz Bands: "Z" Big Band, Rick Kerber Tribute Big Band, approximately 15 jazz focused ensembles.

Alumni: Stanley Clarke, Diane Monroe, Adam Blackstone, Alita Moses.

Auditions: Auditions begin in November and are available monthly through April. See uarts.edu.

Financial Aid: Available. Contact Student Financial Services, (800) 616-ARTS, ext. 6170.

Scholarships: Primarily merit-based. Contact Student Financial Services, (800) 616-ARTS, ext. 6170.

Apply by: Applications are accepted on an

ongoing basis. Apply by Feb. 1 for priority admission.

Contact: Amanda Melczer, Assistant to the Director, School of Music, (215) 717-6344, amelczer@uarts.edu.

University of Connecticut

Storrs, Connecticut

Student Body: 200 music students, 20 jazz students.

Tuition: In-state, \$11,224; out-of-state, \$33,016.

Jazz Degrees: Bachelor of Arts with Jazz Studies emphasis.

Faculty: Earl MacDonald, Gregg August, Doug Maher, John Mastroianni.

Jazz Bands: UConn Afro-Latin Jazz Orchestra, Jazz Lab Band, UConn Jazz Sextet, various combos.

Alumni: Brian Charette, Gary Versace, Mark Small, Bill Longo, Jim Oblon, Matt Janiszewski.

Auditions: Jan. 19, Jan. 20, Jan. 26, Jan. 27. See music.uconn.edu/how-to-apply/applications/.

Financial Aid: Available. See financialaid.uconn.edu.

Scholarships: Available. See admissions.uconn.edu/cost-aid/scholarship.

Apply by: Jan. 15.

Contact: Amanda Daddona, amanda.daddona@uconn.edu.

University of Maine

Orono, Maine

Student Body: 11,219 students, 100 music majors.

Tuition: In-state, \$8,370; out-of-state, \$27,240.

Jazz Degrees: Bachelor's with concentration in Jazz Studies, Minor in Jazz Studies.

Faculty: Dan Barrett, Jay Bregman, Jack Burt, Mark Tipton, David Wells.

Jazz Bands: Two big bands, four combos.

Alumni: David Demsey, Craig Skeffington, Mike Bennett, Melissa Hamilton, Scotty Horey, Thomas Schmidt.

Auditions: Live or recorded auditions are accepted.

Financial Aid: Available. FAFSA required. See umaine.edu/stuaid.

Scholarships: Available. See umaine.edu/spa/audition/scholarships.

Apply by: Rolling admission.

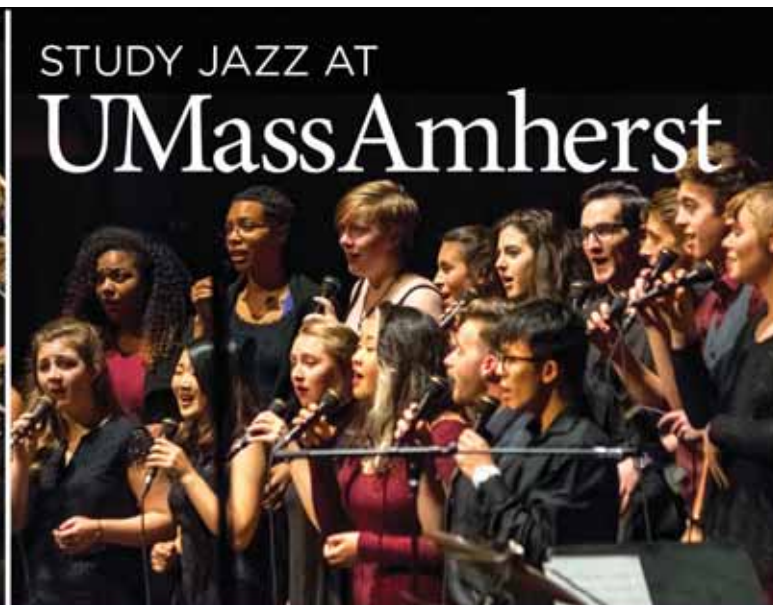
Contact: Dan Barrett, dan.barrett@maine.edu.

University of Maine at Augusta

Augusta, Maine

Student Body: 78 music majors, 30 jazz.

Tuition: In-state, \$228/credit hour; out-of-state, \$551/credit hour; New England (schools that participate), \$365/credit hour; out-of-state-web, \$285/credit hour.



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

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

AUDITIONS FOR 2018 ADMISSION

January 27, 2018

February 3 & 17, 2018

March 3, 2018

Information/Admissions: www.umass.edu/music

Contact: 413 545 6048 or musicadmissions@umass.edu

Jazz Degrees: Bachelor of Music in Contemporary and Popular Music, Bachelor of Music in Contemporary and Popular Music with a minor in Secondary Education, Associate of Science in Music.

Faculty: Richard Nelson, Anita Jerosch, John Mehrmann, Pamela Jenkins, Noah Cole, Krista Kwon, Marcia Gallagher, R.J. Miller, Scott Hughes, Peter Hermann, Duane Edwards, Tom Snow, Tim O'Dell, Angela Plato Pitteroff.

Jazz Bands: Jazz on Tour, Intermediate Jazz Band.

Alumni: Craig Brann, Michael Mueller, Kenya Hall.

Auditions: Can be live, YouTube videos or Skype. Auditions are scheduled through the music department.

Financial Aid: Available. See uma.edu/financial/.

Scholarships: Available. See uma.edu/financial/.

Apply by: Rolling admissions.

Contact: Anita Jerosch, Assistant Professor of Music and Department Coordinator, (207) 621-3179, anitaann.jerosch@maine.edu.

University of Maryland College Park, Maryland

Student Body: 500 music students, 40 jazz majors, 100 students playing in various jazz groups.

Tuition: In-state, \$10,181; out-of-state, \$32,045.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Arts in Jazz Studies, Bachelor of Music in Music Education/Jazz Studies, Master of Music in Jazz Studies (instrumental only).

Faculty: Chris Vadala (Director), Chuck Redd, Gerry Kunkel, Tom Baldwin, Chris Gekker, Jon Ozment, Ben Patterson, Tim Powell.

Jazz Bands: Three Big Bands and four or five combos.

Auditions: January auditions on campus. Skype auditions are sometimes possible. See music.umd.edu.

Financial Aid: Graduate Assistantships plus School of Music scholarships.

Scholarships: Contact UMD School of Music Admissions office, Dr. Jenny Lang, Director, (301) 405-5031, jenlang@umd.edu or David Powell, (301) 405-8380.

Apply by: Undergraduates, Nov. 1; graduates and transfer students, Dec. 1.

Contact: Chris Vadala, Director of Jazz Studies, (301) 405-5519, cv@umd.edu.

University of Maryland, Eastern Shore

Princess Anne, Maryland

Student Body: 4,500.

Tuition cost: In-state, \$7,625; out-of-state, \$16,687, Eastern Shore Regional Rate, \$9,654.



Photo: Clay Patrick McBride

Jason Moran
Residency Director

Betty Carter's JAZZ AHEAD

May 29–June 9, 2018



Under the direction of Jason Moran, the John F. Kennedy Center for the Performing Arts in Washington, D.C., presents Betty Carter's Jazz Ahead, an international jazz residency, performance, and composition project discovering and presenting the next generation of jazz greats.

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Application deadline: December 10, 2017
For application information, go to kenedy-center.org/jazzahead.

Jazz

Jason Moran, Artistic Director for Jazz

2017–2018 SEASON

Betty Carter's Jazz Ahead is made possible through the generous support of The King-White Family Foundation and Dr. J. Douglas White and The William N. Calkins Jazz Initiative.

Support for Jazz at the Kennedy Center is generously provided by C. Michael Kojan.

Major support for educational programs at the Kennedy Center is provided by David and Alice Rubenstein through the Rubenstein Arts Access Program.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

Faculty: Dr. Isrea Butler, Dr. Brian Dean, Dr. Devonna B. Rowe, Dr. Shelia Harleston, Veronica Knier, Patrick McHenry, Philip Ravita, Brendan Schanbel.

Jazz Degrees: Music Education, Jazz, Popular Music.

Jazz Bands: Large Jazz Ensemble, Jazz and Pop Instrumental Ensemble, Jazz and Pop Vocal Ensemble.

Alumni: Clifford Brown, Clarence Clemons.

Auditions: Contact individual studio teachers for audition requirements.

Financial Aid: Available through the Fine Arts Department and the Honors College.

Scholarships: Need- and merit-based.

Apply by: April 16.

Contact: Dr. Isrea Butler, ilbutler@umes.edu.

University of Massachusetts, Amherst

Amherst, Massachusetts

Student Body: 30,037; 35-40 jazz students.

Tuition: \$15,345; New England resident, \$26,555; out-of-state, \$33,492.

Jazz Degrees: Undergraduate: Jazz Performance (Bachelor of Music, Bachelor of Arts) plus Music Education, History, Theory/Composition. Graduate: Jazz Composition & Arranging (Master of Music),

plus History, Music Education, Performance, Conducting, Theory.

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

Jazz Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble, 6 Chamber Jazz Ensembles.

Alumni: Billy Taylor, Avery Sharpe, Kate McGarry.

Auditions: Jan. 27, Feb. 3, Feb. 17, March 3. Music Admissions, (413) 545-6048, musicadmissions@umass.edu.

Financial Aid: Available. Financial Aid Services, (413) 545-0801, umass.edu/umfa.

Scholarships: Available. Music Admissions, (413) 545-6048, musicadmissions@umass.edu.

Apply by: Jan. 15 (undergraduate), Feb. 1 (graduate).

Contact: Jeffrey W. Holmes, Director, Jazz & African-American Studies, (413) 545-6046, jwholmes@music.umass.edu, umass.edu/music.

University of Massachusetts, Lowell Lowell, Massachusetts

Student Body: 400 Music Majors.

Tuition: In-state, \$13,427, out-of-state: \$29,125.

Jazz Degrees: Bachelor of Music Degrees in

Sound Recording Technology, Music Business, Performance and Music Education. Master of Music Degrees in Sound Recording Technology and Music Education/Teaching.

Faculty: Alan Williams (Chair), William Moylan, John Shirley, Alex Case, Charles Gabriel, Meg Ruby, Walter Platt.

Jazz Bands: Studio Orchestra, Jazz Rock Big Band, Jazz Lab Ensemble, Small Jazz Ensemble.

Auditions: See uml.edu/music.

Financial Aid: Available. See uml.edu/admissions.

Scholarships: Need- and merit-based.

Apply by: Nov. 1 (early action); Feb. 10 (regular decision).

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

University of Pittsburgh Pittsburgh, Pennsylvania

Student Body: 38 Undergraduate Music Majors, 8 Graduate Jazz Students.

Tuition costs: Undergraduate, in-state, \$17,688, out-of-state, \$28,828; graduate in-state, \$21,748, out-of-state, \$35,904.

Jazz Degrees: Minor in Music, Bachelor of Arts in Music (Jazz Track), PhD in Jazz Research and Performance.

Faculty: Dr. Michael Heller, Dr. Aaron Johnson, Dr. Yoko Suzuki,



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CONTACT: Phone: 718-997-3800
Website: <http://qcpages.qc.cuny.edu/music>



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2017-18 AUDITIONS

Nov. 4, Jan. 27, Feb. 10, Feb. 17, April 21



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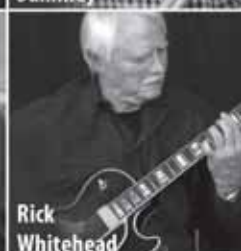
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Frank Cunimondo, Sandra Dowe,
Ralph Guzzi,
Norman (Greg) Humphries,
Dr. James Johnson III, John Maione,
Jeffrey Mangone, Joe Negri,
Dr. Kenneth Powell.

Jazz Bands: Jazz Ensemble, Jazz Combos.

Alumni: Geri Allen, Mark Sunkett,
Doretta Whalen, Emmett Price,
Kent Engelhardt, Kenneth Prouty,
Gary Fineberg, James Moore.

Auditions: Auditions for performance
ensembles are held at the
beginning of each semester.

Financial Aid: (412) 624-7488, finaid@pitt.edu.

Scholarships: Available, (412) 624-4187,
pittjazz@pitt.edu.

Apply by: See pitt.edu/admissions, music.pitt.edu/graduate/admissions.

Contact: Jazz Studies Office, (412) 624-4187,
pittjazz@pitt.edu.

University of Rhode Island Kingston, Rhode Island

Student Body: 135 students, 35 Jazz Students.

Tuition: In-state, \$13,792; out-of-state,
\$30,042.

Jazz Degrees: BA Jazz Studies, BM Jazz
Performance.

Faculty: Jay Azzolina, Mark Berney,
Emmett Goods, Ben Griffin,
Bill Jones, Steve Langone,
Ron Sanfilippo, Joe Parillo,

Dave Zinno.

Jazz Bands: 1 Big Band, 5 Combos.

Alumni: Gary Lindsey.

Auditions: See uri.edu/music.

Financial Aid: Available. See uri.edu/es.

Scholarships: Merit-based.
Contact Amy Botello,
abotello@uri.edu.

Apply by: Dec. 1 (early admission).

Contact: uri.edu/admission, Music
Department, (401) 874-2431,
uri.edu/music.

West Chester University of Pennsylvania

West Chester, Pennsylvania

Student Body: 17,500.

Tuition: In-state, \$7,238; out-of-state,
\$18,096.

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

Faculty: David Cullen, Dan Cherry,
Chris Hanning, Marc Jacoby,
Theresa Klinefelter,
Peter Paulsen, Greg Riley,
John Swana.

Jazz Bands: Two big bands, Latin Jazz
Ensemble, Jazz Combos, Vocal Jazz
Ensemble.

Alumni: Bob Curnow.

Auditions: See [wcupa.edu/arts-humanities/
music/prospectiveStu.aspx](http://wcupa.edu/arts-humanities/music/prospectiveStu.aspx).

Financial Aid: Available. See wcupa.edu.

Scholarships: Available. See wcupa.edu.

Apply by: Rolling admissions.

Contact: Dr. Marc Jacoby, (610) 738-0539,
[mjacob@wcupa.edu](mailto:mjacoby@wcupa.edu), wcupa.edu.

West Virginia University

Morgantown, West Virginia

Student Body: 300

Tuition: In-state, \$9,144, out-of-state,
\$24,744.

Jazz Degrees: Graduate and Undergraduate
Degrees in Jazz Performance
and Pedagogy.

Faculty: Jared Sims, Keith Jackson, Brian
Wolfe, Clifford Barnes,
Paul Thompson.

Jazz Bands: Jazz combos and big band.

Alumni: Allison Miller, James Moore, Cher
Siang Tay, Jay Chattaway,
Arthur White, Tim Hill, Mike
Dawson.

Auditions: See ccarts.wvu.edu.

Financial Aid: Available. See financialaid.wvu.edu.

Scholarships: Merit-based. Contact James
Froemel, jfroemel@mail.wvu.edu.

Apply by: Feb. 15th (scholarship priority), May
1 (admission).

Contact: James Froemel, jfroemel@mail.wvu.edu,
(304) 293-4339.

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Western Connecticut State University Danbury, Connecticut

- Student Body:** Approximately 4,500 undergraduates, 220 music majors, 30 undergraduate BM Jazz Studies majors.
- Tuition:** In-state, \$23,230/year; out-of-state: \$35,919/year.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Bachelor of Science in Music Education with jazz concentration, Bachelor of Music in Audio and Music Production with jazz concentration, Bachelor of Arts in Music with jazz concentration.
- Faculty:** Jimmy Greene (Jazz Studies Co-Coordinator), Jamie Begian (Jazz Studies Co-Coordinator), Atla DeChamplain, Dave Scott, Jumaane Smith, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Kenny Wessel, Peter Tomlinson, David Ruffels, Jeff Siegel.
- Jazz Bands:** Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble, Vocal Jazz Ensemble and 10 Jazz Combos each semester.
- Alumni:** Greg LaPine, Evan Gray, Molly Sayles, Nicholas Biello, Martin Sather, Darren Litzie, Richard Baumer, Ed Sarath, John Blount, Chris Morrison, Chris Parker, Michael Godette, Jon Blanck, Mike Rood, Ted Morcaldi, Collin Wade, Eric Zeiser, Jason Fitch, Henry Lugo.
- Auditions:** Held December through March. See wcsu.edu/music.
- Financial Aid:** Available, contact Nancy Barton, bartonn@wcsu.edu, (203) 837-8580.
- Scholarships:** Available, contact Department of Music Chair Dr. Douglas O'Grady, ogradyd@wcsu.edu.
- Apply by:** Dec. 10 (scholarship consideration), March 15 (regular decision).
- Contact:** Debbie Pontelandolfo (Music Department secretary), pontelandolfod@wcsu.edu, (203) 837-8350; and Dr. Douglas O'Grady, ogradyd@wcsu.edu, (203) 837-8333.

Westfield State University Westfield, Massachusetts

- Student Body:** 5,700.
- Tuition:** See westfield.ma.edu.
- Jazz Degrees:** Bachelor of Arts in Music with a concentration in Jazz Studies.
- Faculty:** Dr. Edward Orgill, James Argiro, Dr. Peter Coutsourdis, Ted Levine, Tim Atherton, Jeff Dostal, Joe LaCreta, Jason Schwartz, Wayne Roberts, Ellen Cogen.
- Jazz Bands:** Jazz Big Band, Jazz Combo 1, Jazz Combo 2, Jazz Performance Lab.
- Auditions:** See westfield.ma.edu/dept/music, (413) 572-5356.
- Financial Aid:** Available. (413) 572-5218, financialaid@westfield.ma.edu.
- Scholarships:** Need- and merit-based. Lisa McMahon, lmcmahon@westfield.ma.edu.
- Apply by:** March 1 preferred; rolling.
- Contact:** Dr. Andrew Bonacci, (413) 572-5358, abonacci@westfield.ma.edu.

William Paterson University

Wayne, New Jersey

- Student Body:** 65 undergrad jazz majors, 18 graduate jazz students; 280 total music majors.
- Tuition:** Undergraduate, in-state, \$12,240/year, out-of-state, \$19,794/year; graduate, in-state, \$11,880/year, out-of-state, \$18,486/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:** Bill Charlap (director), David Demsey (coordinator); Tim Newman, Pete McGuinness, Jim McNeely, Cecil Bridgewater, Harold Mabern, Aaron Goldberg, Jeremy Pelt, John Mosca, Bill Mobley, James Weidman, Vincent Herring, Rich Perry, Gene Bertocini, Paul Meyers, Steve LaSpina, Marcus McLaurine, Horace Arnold, Bill Goodwin, Kevin Norton, Nancy Marano, Chico Mendoza.
- Jazz Bands:** 24 small jazz groups from trios to septets, Jazz Orchestra, Latin Jazz Ensemble, Jazz Vocal Workshop.
- Alumni:** Carl Allen, Bill Stewart, Johnathan Blake, Jameo Brown, Tyshawn Sorey, Joe Farnsworth, Mark Guiliana, Dana Hall, Ari Hoenig, Curtis Chambers, Tommy Igoe, Derrek Phillips, Nathan Webb, Eric Alexander, Bill Evans, Tony Malaby, Roxy Coss, Dan Faulk, Adam Niewood, Matt Vashlishan, Barry Danielian, Eddie Allen, Fred Hendrix, Crystal Torres, Nate Eklund, John Hébert, Joe Martin, Sean Conly, Doug Weiss, Anat Fort, Tomoko Ohno, Sunna Gunnlaugs, Tom Brislin, Allen Farnham, Matt King, Tedd Firth, Justin Kauflin, Alexis Cole.
- Auditions:** Online file upload only. Requirements vary per instrument and concentration. See wpunj.edu/coac/departments/music/audition.
- Financial Aid:** Available for undergrads. See wpunj.edu/admissions or contact (973) 720-2901. Full tuition graduate assistantships available.
- Scholarships:** Undergrad: major academic, honors and talent scholarships available. Graduate: Full tuition graduate assistantships available.
- Apply by:** Feb. 1.
- Contact:** Jazz Studies Coordinator David Demsey, musicadmissions@wpunj.edu; Music Admissions, (973) 720-3466; See wpunj.edu/coac/departments/music/undergraduate/jazz.html.



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Members of the Vanguard Jazz Orchestra and the WPU Jazz Orchestra perform "To You" together at the Thad Jones Archive dedication ceremony on the WP campus.

WILLIAM PATERSON UNIVERSITY 'WORKING TO MAKE

If a sculptor carved the faces of Thad Jones, Rufus Reid, James Williams and Mulgrew Miller into the side of a mountain, Mount Rushmore style, it would be a fitting monument to the directors of the first 40 years of jazz studies at William Paterson University (WPU) in Wayne, New Jersey.

Founded by Professor Martin Krivin in 1972, the directors built Jazz Studies on high standards, affordable tuition, a low student/faculty ratio, big dreams and practicalities. From the outset, Krivin said that he wanted the program to be a direct conduit to the marketplace in New York City, 20 miles away.

These days, the jazz studies department at WPU is two years into a new era with pianist Bill Charlap as director. "We are working to make players," Charlap said. "I coach six ensembles. They meet twice a week for 90 minutes. I meet them once a week. Altogether there are 24 ensembles. That's a lot of small-group playing."

Charlap came up as a boy wonder. As a student at the High School of Performing Arts in

New York, the pianist moonlighted at the First Amendment Acting Company. It was "like Second City," he said. "I would underscore the shows. I could play anything I wanted—from Scott Joplin to Bud Powell to Keith Emerson."

After a couple of years at SUNY Binghamton, he left to spend more time with piano legends Art Tatum and Bud Powell. Soon, baritone saxophonist-composer Gerry Mulligan hired him as a pianist for two years. Then Phil Woods, whom Charlap describes as "the grand virtuoso and swashbuckling Evel Knievel" of the alto saxophone, hired him for 15 years.

Since 1997 Charlap has led his piano trio with bassist Peter Washington and drummer Kenny Washington. The trio tours internationally and will release a new album, *Uptown Downtown* (Impulse!/Verve), on Sept. 8. Every summer Charlap leads Jazz in July, a full week of retrospective concerts at the 92nd Street Y in New York.

His rich discography includes individual albums devoted to the compositions of Hoagy

Carmichael, George Gershwin and Leonard Bernstein. He collaborated with Tony Bennett on a Jerome Kern album, *The Silver Lining* (RPM/Columbia), which won the Grammy for Best Traditional Pop Vocal Album. At 50, Charlap is a revered, top-tier musician, and he's back in school—running the place.

"Bill was built to teach," said David Demsey, the university's coordinator of jazz studies. "This program is Bill's band. Bill has a 70-piece band that he plays with, three or four [players] at a time."

Chartered in 1855, William Paterson University is located between the old river city of Paterson and the High Mountain Park Preserve. Of approximately 11,000 students, 70 are in Jazz Studies. One in six applicants is accepted. Demsey broke it down: "We bring in six to nine master's students a year, and another 15 to 18 undergrads." Though in-state tuition is a financial benefit for New Jersey residents, this year's students come from 22 states and six foreign countries.

"The students are hungry to learn," said



Bill Charlap (left) and David Demsey



Charlap performs with students.



Thad Jones teaching

PLAYERS'

By Becca Pulliam

Tim Newman, an associate professor and Jazz History teacher. "They're like sponges. They just want to soak it up. The hallways and practice rooms are buzzing, with a lot of teaching and learning going on."

William Paterson offers a bachelor of music degree in jazz studies, with four different "tracks," or areas of concentration: music education, music management, sound engineering arts and classical performance. WPU also offers a master of music in jazz studies, with a performance concentration or an arranging concentration.

Students have a multitude of opportunities to play. The basic unit of instruction and practice is the small ensemble of two or three horns with a rhythm section. Charlap selects the repertoire, pairing a composer with a songwriter—Horace Silver and Harold Arlen, Cole Porter and Charlie Parker, Thelonious Monk and Duke Ellington.

This fall the jazz composer is a combination of Joe Henderson and Kenny Dorham with a songwriter from an earlier generation, George

Gershwin. "I like musicians where you can hear the past, present and future all at the same time," Charlap said. "That's something Dave Brubeck said about Gerry Mulligan." Everything comes together during Dialogue Days, when all the small groups gather together to play the repertoire and then discuss it.

The other performance focus is the end-of-semester jury, "like a final exam for your private lesson study," said Demsey. "A lot of students say that's their most rewarding moment in the semester because they really get to do it. That's the whole purpose of the program, to connect, to make our program jazz reality."

Each student prepares 10 tunes, and just before the session, the faculty judges choose two. There are no charts and only 15 seconds to talk it through and then play. Curves can be thrown. With a smile, Demsey remembered how a student chose "Cherokee" to show off his speedy chops, and bassist and Director Rufus Reid took the bait and threw it back, counting off a slow tempo.

Every student comes out of this encounter

with a transcript of the jury comments and a recording that could be used as an audition tape.

The university also offers private lessons. In Newman's view, the private-lesson teachers are the heart of the program. Pianist Harold Mabern has been at WPU since the '80s. He and veteran drummer Horacee Arnold have been known to commute to campus from New York via bus.

Drummer Bill Goodwin [Phil Woods' longtime drummer], trumpeter Cecil Bridgewater and pianist Jim McNeely from the Vanguard Jazz Orchestra are all on the faculty. On alto saxophone, Rich Perry and Vincent Herring are each other's stylistic foils, and from time to time—when a student needs more freedom, or more fundamentals—they trade.

Some recent additions to the faculty include trumpeter Jeremy Pelt and pianist Aaron Goldberg. Newman emphasized that the adjuncts are at least as important as the full-time faculty, saying, "Even if you got rid of Bill



William Paterson students perform at Jazz at Lincoln Center in New York.



Mulgrew Miller (at piano) with students



James Williams (left) interviews Pat Metheny



Rufus Reid (second from right) with saxophonist Bill Evans (center)

and me and Dave and Pete [McGuinness, who teaches arranging], you'd still have the WPU Jazz Program."

Demsey conducts the big band and presides over the Living Jazz Archives, a unique collection in a climate-controlled building (see sidebar on page 115). It was trumpeter Clark Terry who put "Living" in the title. When he donated his Big Bad Band and Young Titans scores and parts, he said, "I want this stuff to be on the music stands of the WPU big band" now and for years to come. DownBeat Hall of Fame inductee Thad Jones' charts are another core holding of the archives.

Demsey said that James Williams left "a pile about a foot thick of standard tunes, in his handwriting, from his experiences" with leaders like trumpeter Freddie Hubbard and saxophonist Stanley Turrentine. The day before DownBeat's visit to the archive, arranger Don Sebesky had dropped off charts from his 1970s CTI recordings. A Michael Brecker collection includes handwritten exercises from college all the way through production notes for *Pilgrimage*, the saxophonist's last album.

WPU alumni are often terrific ambassadors for the program. Pianist Kelly Green, a recent graduate, leads weekly jam sessions at Rue B in New York's East Village and Cleopatra's Needle on the Upper West Side. She's about to release her first album, *Life Rearranged*, with Christian McBride on bass.

When prospective students quiz her about whether they should consider WPU, she answers with a question: "Do you really want to spend all your money on living in New York while you're studying and practicing, or save money and go into the city when you can, on weekends?" Her mentor was pianist and renowned educator Mulgrew Miller. "I wouldn't be here without him," Green said.

Angelo Versace (class of '08) recalled how students "would go out of our way to see Mulgrew play everywhere, even though we were hearing him play at school every day. We would drive to New York and New Jersey to see him." It's the close student-teacher relationship and access to live music that defined Versace's WPU experience. He went on to earn his doctorate at the University of Miami and has been the director of jazz studies at the University of Arizona since 2014.

Now Director Charlap is ready, willing and able to pass down some of the mentorship. "You have to pass it on," he said. "You can't be stingy with a gift. The gift only gets bigger when you share it."

Thirty years ago, Thad Jones, the first director, used almost the same words to describe leading an orchestra. "The more you give, the more you receive," he said.

As the Jazz Studies department at William Paterson University move forward, McGuinness wants to establish a studio orchestra for the composing/arranging students. Newman is carving out time to write a trombone method book. Demsey hopes to establish the Bill Charlap Trio in a residency.

And Charlap wants to continue learning from his students. He's on "a huge Armstrong kick, steeped in 'Potato Head Blues,'" an obsession that will find an outlet, perhaps in his next guest lecture to Newman's jazz history class. Summing up his intentions, Charlap quoted a New York Philharmonic cellist and teacher: "Don't waste your time with anything second-rate."

DB

ARCHIVES PROVIDE WINDOW TO JAZZ HISTORY

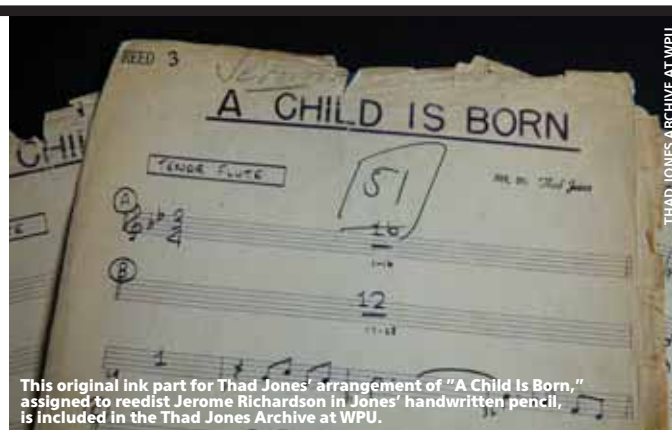
The William Paterson University Living Jazz Archives creates an environment for virtual study with influential jazz giants through their personal music materials. It forms a center for listening and transcription for William Paterson students, researchers and public visitors, with copies of its contents used in classroom courses and by the school's 24 jazz ensembles.

Among the artists who have contributed to the Archives are trumpeter/flugelhornist Clark Terry (1920–2015), trumpeter/composer Thad Jones (1923–1986), saxophonist Michael Brecker (1949–2007) and pianist James Williams (1951–2004).

The Terry archive includes his entire big band library, 60 original manuscripts (in pencil), two of his personal instruments and equipment, 200 LPs, videos, autobiography manuscripts, books, photos, awards and other memorabilia.

The Jones archive includes 75 pencil scores and original ink band parts from his arrangements for the Thad Jones/Mel Lewis Orchestra and other projects, 200 LPs, original posters and Soviet Union tour materials.

The Brecker archive includes the saxophonist's personal copies of sheet music spanning his entire career, eight prac-



This original ink part for Thad Jones' arrangement of "A Child Is Born," assigned to reedist Jerome Richardson in Jones' handwritten pencil, is included in the Thad Jones Archive at WPU.

THAD JONES ARCHIVE AT WPU

tice notebooks, 200 LPs and CDs, posters, equipment and more than 800 live gig recordings on CD and cassette.

The Williams archive includes photos, 2,000 LPs, personal manuscripts from dozens of major jazz figures who collaborated with him, and more than 600 cassettes (including dozens of recordings of Jazz Messengers gigs from the 1970s and '80s).

Plans are underway to build permanent archives for pianist Mulgrew Miller, a former WP jazz studies director (1955–2013), and arranger Don Sebesky.

The William Paterson University Living Jazz Archives will launch a new website this fall, created in collaboration with jazzcorner.com. The site will display the contents of and hundreds of images from the Archives space on campus.

DB

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SOUTH

Augusta University Augusta, Georgia

Student Body: 8,532.
Tuition: \$4,211 in state; \$11,565 out of state.
Jazz Degrees: Bachelor of Music in Jazz Performance.
Faculty: Wycliffe Gordon, Robert Foster.
Jazz Bands: AU Jazz Ensemble, AU Jazz Combo.
Auditions: See augusta.edu/pamplin/music.
Financial Aid: Available. See augusta.edu/finaid.
Scholarships: Merit-based. Dr. Angela Morgan, (706) 737-1453, amorgan1@augusta.edu.
Apply by: Nov. 15. See augusta.edu/admissions.
Contact: Dr. Robert Foster, (706) 737-1453, rfoster@augusta.edu.

Belmont University Nashville, Tennessee

Student Body: 8,000; School of Music, 800.
Tuition: \$29,930.
Jazz Degrees: Commercial Music.
Faculty: Anthony Belfiglio, Bruce Bennett, Bruce Dudley, Sandra Dudley, Kelly Garner, Alex Graham, Jeff Kirk, Kathryn Paradise.
Jazz Bands: Jazz Bands I & II, Jazz Small Groups I, II, III and IV, Bass Ensemble, Jazz Strings (quartet and septet), Jazzmin (vocal ensemble).
Alumni: Josh Turner, Ginny Owens.
Auditions: Undergraduate auditions: Oct. 28, Nov. 11, Jan. 13, Jan. 27, Feb. 10. Graduate Auditions: Nov. 11, Jan. 19, Feb. 9, Feb. 23.
Financial Aid: Available. See belmont.edu/sfs.
Scholarships: Available. See belmont.edu/sfs/scholarships.
Apply by: See belmont.edu/music/admissions.
Contact: somsuditions@belmont.edu.

Coastal Carolina University Conway, South Carolina

Student Body: 10,500 total, 100 music.
Tuition: In-state, \$10,530, out-of state, \$24,320.
Jazz Degrees: Bachelor of Arts in Commercial Music and Jazz, Master of Arts in Music Technology.
Faculty: Matthew White, Tim Fischer, Steve Bailey, David Bankston, Jeff Jones, Jesse Willis, Chris Connolly, Dan O'Reilly.
Jazz Bands: Two big bands, two student combos, POP 101, American Songbook Ensemble.
Alumni: Elise Testone, Oracle Blue.
Auditions: See coastal.edu/music.
Financial Aid: Available. Contact Matt White, mwhite@coastal.edu.
Scholarships: Available. Contact Matt White, mwhite@coastal.edu.
Apply by: April 1.
Contact: Matt White, Coordinator of Jazz and Commercial Music, (843) 349-4083, mwhite@coastal.edu.

East Carolina University Greenville, North Carolina

Student Body: 28,500 total, 300 music majors, 40 in jazz program.
Tuition: Undergraduate in-state, \$4,450, out-of-state, \$20,728; graduate in-state, \$4,750, out-of-state, \$17,898.
Jazz Degrees: Bachelor of Music in Music, Music Performance, Jazz Studies, Instrumental; Master of Music in Music, Jazz Performance.
Faculty: Jeff Bair (Director of Jazz Studies), Carroll Dashiell, Jim Crew, Dan Davis, Scott Sawyer.
Jazz Bands: Jazz Ensemble A, Jazz Ensemble B, chamber jazz ensembles.
Alumni: Christopher Bullock, Dr. Chip Crotts, Dr. Mitch Butler, Ron Rudkin.
Auditions: Dec. 2, Jan. 20, Feb. 10, Feb. 20,

March 17. Recordings accepted, on-site auditions preferred.

Financial Aid: Available. See ecu.edu/financial.
Scholarships: Available. See ecu.edu/financial.
Apply by: May 1.
Contact: Dr. Jeff Bair, bairj@ecu.edu, (252) 328-1254.

Elon University Elon, North Carolina

Student Body: 5,000 undergraduates.
Tuition: \$43,170.
Jazz Degrees: Bachelor of Arts in Music or Music Performance; Bachelor of Science in Music Education or Music Technology; Jazz Studies minor concentration.
Faculty: Jon Metzger, Matt Buckmaster, Chip Newton.
Jazz Bands: One big band, two jazz combos, one vocal jazz ensemble.
Alumni: Brad Linde, Kevin Pace.
Auditions: For placement once on campus.
Financial Aid: Elon.edu/e/admissions/undergraduate/financial-aid/index.html.
Scholarships: Elon.edu/e/admissions/undergraduate/financial-aid/index.html.
Apply by: Jan. 15.
Contact: Jon Metzger, Jazz Studies, (336) 278-5683, jmetzger@elon.edu

Florida A&M University

Tallahassee, Florida

Student Body: 10,000.
Tuition: In-state: \$21,790, out of state: \$33,736.
Jazz Degrees: BS in Music with concentration in Jazz Studies.
Faculty: Lindsey Sarjeant, Longineu Parsons, Robert Griffin, Carlos Vega, Brian Hall.
Jazz Bands: Jazz Ensemble, Jazz Combo, Latin Jazz Ensemble.

- Alumni:** Cannonball Adderley, Nat Adderley, Scotty Barnhart, Wycliffe Gordon, Ron McCurdy.
- Auditions:** January through March. Contact Robert Griffin, Director of Jazz Studies, (850) 412-7144, robert.griffin@famu.edu
- Financial Aid:** Available. Deadline is March 1. Contact Office of Financial Aid, (850) 599-3730, finaid@famu.edu.
- Scholarships:** Based on audition and merit. Contact Dept. of Music, (850) 599-3024.
- Apply by:** Sept. 1, 2017–May 1, 2018.
- Contact:** Robert Griffin, Director of Jazz Studies, (850) 412-7144, robert.griffin@famu.edu; see famu.edu/departments of music.

Florida International University Miami, Florida

- Tuition:** See carta.fiu.edu/music.
- Jazz Degrees:** Bachelor of Music, Master of Music in Jazz Performance; Jazz Applied option (lessons and ensembles) for Music Education, Bachelor of Arts in Music, Composition (classical), and Music Business.
- Faculty:** Gary Campbell, Michael Orta, Dr. Jamie Ousley, Dr. Lianne Lyons, Rodolfo Zuniga, Francisco Dimas, Ruben Caban, others.
- Jazz Bands:** Jazz Big Band, Latin Jazz Ensemble, Jazz Vocal Ensemble, Jazz Combos, Jazz Guitar Ensemble.
- Auditions:** See carta.fiu.edu/music.
- Financial Aid:** See carta.fiu.edu/music.
- Scholarships:** See carta.fiu.edu/music.
- Apply by:** See carta.fiu.edu/music.
- Contact:** Gary Campbell, campbelg@fiu.edu.

Florida State University Tallahassee, Florida

- Student Body:** 41,000 total; 1,000 music students; 60 Jazz majors.
- Tuition:** Undergraduate, in-state, \$5,656, out-of-state, \$18,786; Graduate, in-state, \$9,640, out-of-state: \$22,260.
- Jazz Degrees:** Bachelor of Arts in Jazz, Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies.
- Faculty:** Leon Anderson, Scotty Barnhart, David Detweiler, Kevin Jones, Rodney Jordan, William Peterson, Marcus Roberts.
- Jazz Bands:** Three big bands, multiple combos, vocal jazz ensemble.
- Auditions:** Jan. 27, Feb. 10, Feb. 24. Live auditions preferred.
- Financial Aid:** Available. Call (850) 644-0539 or visit financialaid.fsu.edu.
- Scholarships:** Merit- and talent-based. Graduate teaching assistantships available. (850) 644-6102, musicadmissions@fsu.edu.
- Apply by:** Dec. 1 (priority deadline); Feb. 7



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- Jim Ferguson, bass/voice
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- Derrek Phillips, drum set
- Cedric Dent, vocal jazz

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(final deadline).

Contact: Kristopher Watson, (850) 644-6102, musicadmissions@fsu.edu. See music.fsu.edu.

Furman University Greenville, South Carolina

Student Body: 2,700 total; 20 jazz students.

Tuition: \$47,968.

Jazz Degrees: Bachelor of Music in Music Performance, Music Education, Music Composition, Music Theory; Bachelor of Arts in Music.

Faculty: Matt Olson, Steve Watson,

Keith Davis, Ian Bracchitta, Justin Watt.

Jazz Bands: One big band, three combos.

Auditions: December–February. See furman.edu or furman.edu/academics/music/Pages/default.aspx.

Financial Aid: Available. furman.edu/Admission/engagefurman/Pages/default.aspx.

Scholarships: Available. Need-based through Financial Aid Office. Merit-based through auditions.

Apply by: Early Decision and Early Action, Nov. 1; Regular Decision, Feb. 1.

Contact: Matt Olson, Director of Jazz Studies,

(864) 294-3284, matt.olson@furman.edu

Georgia State University

Atlanta, Georgia

Student Body: 45,000.

Tuition: \$12,000 in-state.

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

Faculty: Gordon Vernick, Kevin Bales, Mace Hibbard, Rita Graham, Geoffrey Haydon, Tim Pitchford, Justin Varnes, Billy Thornton, Dave Frackenpohl, Wes Funderburk.

Jazz Bands: 10 jazz combos and two big bands.

Alumni: Sam Skelton, Lizz Wright, Kenny Banks, Sonny Emory, Joe Gransden, Coy Bowles, Dave Engelhardt, Trey Wright, James King, Wes Funderburk, Gary Motley, Marcus Printup, Kevin Bales, Oliver Santana, Tyrone Jackson, Matt Kaminski, Darren English.

Auditions: See website. Nov. 3, Feb. 19, March 3 (voice only), March 5.

Financial Aid: See website.

Scholarships: Merit-based. See website.

Apply by: Oct. 13, Jan. 29.

Contact: Dr. Gordon Vernick, gvernick@gsu.edu, (404) 413-5900.

Hugh Hodgson School of Music, University of Georgia Athens, Georgia

Student Body: 500.

Tuition: In-state, \$11,818; out-of-state, \$30,392.

Jazz Degrees: Music Minor in Jazz.

Faculty: Notable faculty include David D'Angelo, Connie Frigo, Phil Smith, Frederick Burchinal, Timothy Adams Jr. See music.uga.edu/people/faculty.

Jazz Bands: Jazz Band I, Jazz Band II, combos.

Auditions: See music.uga.edu/overview.

Financial Aid: See http://goo.gl/4iPqpc.

Scholarships: Available to First-Year undergraduate music majors.

Apply by: Jan. 15.

Contact: Chris Hallum, Music Admissions Officer, (706) 542-2005, cdhallum@uga.edu.

Jacksonville State University Jacksonville, Alabama

Student Body: 9,000 (80 in jazz).

Tuition: \$309/credit hour.

Jazz Degrees: Certificate.

Faculty: Dr. Andy Nevala, Dr. Tony McCutchen, Dr. Dave Lambert, Dr. Chris Probst, Kenyan Carter, Ben Weatherford, Chris Enghausen.

Jazz Bands: Four big bands, six combos, one Latin ensemble.



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Auditions: In February. See jsu.edu/music.
Financial Aid: Available. See jsu.edu/admissions.
Scholarships: Need- and merit-based.
Apply by: March 1.
Contact: Dr. Andy Nevala, anevala@jsu.edu.

Jacksonville University

Jacksonville, Florida

Student Body: 4,200.
Tuition: \$32,620 per year.
Jazz Degrees: Bachelor's degree in Music Performance with a concentration in Jazz Studies and Commercial Music.
Faculty: John Ricci (Director of Jazz Studies), Gary Starling, Scott Giddens, Stanley Piper, Richard Kirkland.
Jazz Bands: Combo (or jazz chamber) based program; currently a big band and three combos.
Auditions: See ju.edu/cfa/music/jazz-at-ju.php
Financial Aid: Available. Call (904) 256-7000.
Scholarships: Merit- and talent-based. Call (904) 256-7000.
Apply by: Open enrollment.
Contact: Professor John Ricci, Director of Jazz Studies, (904) 256-7457.

Loyola University, New Orleans

New Orleans, Louisiana

Student Body: 4,000 total, 45 jazz students.
Tuition: In-state, \$39,992, out-of-state, \$52,158.
Jazz Degrees: Bachelor of Music Jazz Performance, Bachelor of Music Industry Studies with a Jazz Minor.
Faculty: Tony Dagradi, Nick Volz, Don Vappie, Matt Lemmler, Wess Anderson, Wayne Maureau, Ed Wise, Leah Chase, Gordon Towell.
Jazz Bands: Six combos, Guitar Ensemble, Trad Jazz Ensemble, Afro Cuban Percussion Ensemble.
Alumni: Brian Blade, Ellis Marsalis, Tony Garcia, Tim Aucoin, Charles Pillow, Victor Goines,

Rick Margitza, Stanton Moore, Tony Dagradi, Chuck Bergeron, Mark Mullins.

Auditions: See apply.loyno.edu/cmfa/som.
Financial Aid: Available. Contact ejdowney@loyno.edu.
Scholarships: Available. Contact ejdowney@loyno.edu.
Apply by: Dec. 1.
Contact: Gordon Towell, (504) 865-2164, gtowell@loyno.edu.

Miami Dade College

Miami, Florida

Student Body: More than 165,000 students on eight campuses.
Tuition: See mdc.edu/about/tuition.aspx.
Jazz Degrees: Associate of Arts (Music or Music Education), Associate of Science (Music Business, Creative Performance or Creative Production). For concentration in Jazz Studies, see listing below for Miami Dade College–Wolfson Campus; visit mdc.edu/wolfson/Arts/default.asp.
Faculty: Tim Brent, Mike Di Liddo, Matt Bonelli, Jim Broderick, Ashlee Varner.
Jazz Bands: Big Band, Jazz Workshop, NightTime Jazz Band, Vocal Fusion vocal jazz ensemble, R&B Ensemble.
Alumni: Jon Secada, Silvano Monasterios, Angel Marchese, Wendy Pedersen.
Auditions: No audition required to major in music, only for specific ensembles.
Financial Aid: (305) 237-2325. See mdc.edu/main/financialaid.
Scholarships: mdc.edu/main/financialaid.
Apply by: Call (305) 237-2325.
Contact: Tim Brent, tbrent@mdc.edu.

Miami Dade College, Wolfson Campus

Miami, Florida

Student Body: 35.
Tuition: In-state, \$1,983, out-of-state, \$7,947.
Jazz Degrees: Associate in Arts with a pathway to

music or music education.

Faculty: Dr. Michael Di Liddo, Mike Gerber, Gary Thomas, Mark Small, Dr. Peter Francis, Rodolfo Zuñiga, John Kricker, Aaron Lebos, Sandy Poltarack.
Jazz Bands: Four combos.
Alumni: Hery Paz, Kemeul Roig.
Auditions: Required for combo placement, occurs the first week of classes.
Financial Aid: Available. Contact Office of Financial Aid, (305) 237-3544.
Scholarships: Available. Contact Office of Financial Aid, (305) 237-3544.
Apply by: See mdc.edu.
Contact: Dr. Michael Di Liddo, (305) 237-3730, mdiliddo@mdc.edu; mdc.edu/main/jazzatwolfsonpresents.

Middle Tennessee State University

Murfreesboro, Tennessee

Student Body: 21,147 total, 30 jazz majors, 70 music industry majors, 400 music majors and minors.
Tuition: Undergraduate in-state, \$8,084 per year, out-of-state, \$24,876; Graduate in-state, \$5,868 per year, out-of-state, \$14,784.
Jazz Degrees: Bachelor of Music Performance in Jazz Studies; Master of Music in Jazz Studies; Bachelor of Music in Music Industry with Jazz Concentration, with minors in Entrepreneurship or Recording Industry, and degrees in Music Education and Composition. Audio Technology, Commercial Songwriting and Music Business offered by Department of Recording Industry.
Faculty: Jamey Simmons (director), Don Aliquo, David Loucky, Jim Ferguson, Jonathan Wires, Matt Endahl, Chip Henderson, Lalo Davila, Brian Mueller, Derrek Phillips, Cedric Dent, Ashley Kimbrough.
Jazz Bands: Jazz Ensembles I & II, numerous combos, Salsa Band, MTSU Singers, Steel Bands & Commercial Music Ensembles. See mtsu.edu/music/pdf/ensemblebrochure.pdf.
Alumni: John Blount, Mark Douthit, Marcus Finnie, Socrates Garcia, Elizabeth Johnson, Matt Lund, Chris McDonald, Ryan Middagh, Chris Munson, Shawn Purcell, Tisha Simeral, Jim White, Jonathan Wires.
Auditions: Auditions required to be a music major or minor; auditions held Feb. 3, Feb. 16 and Feb. 24 for fall admission. See mtsu.edu/music/scholarships.php.

Financial Aid: Academic and need-based awards are available; completion of FAFSA is required. See mtsu.edu/financial-aid.
Scholarships: Music scholarships and graduate

assistantships are based on auditions and are available for in-state, out-of-state and international students. See mtsu.edu/music/scholarships.php.

Apply by: Dec. 1 for academic awards, March 1 for School of Music admission and audition. See mtsu.edu/how-to-apply/deadlines.php.

Contact: Jamey Simmons, Director of Jazz Studies, (615) 898-2724, james.simmons@mtsu.edu. See mtsu.edu/music.

North Carolina Central University Durham, North Carolina

Student Body: 8,096 total; undergraduates, 6,285; graduates/professional, 1,801; Music Majors/Jazz Majors, 120.

Tuition: See website.

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

Faculty: Artist-in-Residence Branford Marsalis, Joey Calderazzo, Baron Tymas, Robert Trowers, Albert Strong, Aaron Hill, Arnold George, Lenora Helm Hammonds, Maurice Myers, Ed Paolantonio, Thomas Taylor, others.

Jazz Bands: Three big bands, Vocal Jazz Ensembles, Guitar Ensemble, Percussion Ensemble, Brass Ensemble, Four Rhythm Section Ensembles with vocals.

Auditions: See nccu.edu/music/admission.cfm.

Financial Aid: Available. Contact NCCU Scholarship & Student Aid, (919) 530-6180, ssa@nccu.edu.

Scholarships: Need- and merit-based. For Jazz Scholarships and Graduate Assistantships, contact iwiggins@nccu.edu.

Apply by: July 1 for Fall, Oct. 1 for Spring.

Contact: Director, Dr. Ira Wiggins, iwiggins@nccu.edu; Assoc. Director Baron Tymas, btymas@nccu.edu; Vocal Jazz Director Lenora Helm Hammonds, Lhelm@nccu.edu.

Northern Kentucky University Highland Heights, Kentucky

Student Body: Approx. 15,000.

Tuition: In-state, \$4,680/semester, out-of-state, \$9,360/semester.

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

Faculty: John Zappa, William Brian Hogg, Jim Connerley, Max Gise, Ted Karas, Bill Jackson, Mike Meloy, Pablo Benavides.

Jazz Bands: Jazz Ensemble, Jazz Combos, Vocal Jazz, Latin Jazz Combo, R&B Combo.

Auditions: William Brian Hogg, (859) 572-5885, hoggw1@nku.edu. See

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FLORIDA A&M UNIVERSITY

artsience.nku.edu/departments/music/admissions-scholarships.html.

Financial Aid: Available. See nku.edu.
Scholarships: Need- and merit-based. William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.
Apply by: Feb. 15 for scholarships.
Contact: William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.

Oklahoma State University Stillwater, Oklahoma

Student Body: 25,939.
Tuition: Undergraduate, in-state, \$4,160, out-of-state, \$11,221.
Jazz Degrees: Jazz Minor, Bachelor of Arts in Music, Bachelor of Music in Elective Studies in Business, Bachelor of Music in Performance, Bachelor of Music Education-Instrumental and Vocal.
Faculty: Dr. Tommy Poole, Dr. Howard Potter, Paul Compton, Dr. Jack Helsley, Grant Goldstein, Bill Repavich.
Jazz Bands: Two large jazz ensembles, three jazz combos, one vocal jazz ensemble.
Auditions: Admission auditions for majors take place between January and March. Auditions for ensemble placement occur at the start of fall semester.
Financial Aid: Available. Call (405) 744-6604.
Scholarships: Need-based and merit-based. For need-based and academic scholarship questions, contact Financial Aid. For merit-based music scholarships, contact OSU Bands at (405) 744-6135.
Apply by: Contact Dr. Tommy Poole, tommy.poole@okstate.edu, (405) 744-2902.
Contact: Dr. Tommy Poole, tommy.poole@okstate.edu, (405) 744-2902.

Texas A&M University—Kingsville Kingsville, Texas

Student Body: Approx. 75 in jazz program.
Tuition: See tamuk.edu/finance/cashiers/Guaranteed%20Tuition%20and%20Fees.html.
Jazz Degrees: Bachelor of Music in Performance with an emphasis in Jazz Studies.
Faculty: Paul Hageman (Director of Jazz Program), James Warth, Kyle Millsap, Oscar Diaz, Jason Kihle, Glynn Garcia, Francisco Cano, Gerardo Espinoza.
Jazz Bands: Jazz Bands I, II, III; Jazz Combos I, II; Latin Jazz Ensemble; Jazz Trombone Ensemble.
Auditions: Contact the Music Department.
Financial Aid: Available. Contact the Music Department.
Scholarships: Merit-based, require an audition.
Apply by: See website.
Contact: Paul Hageman, (361) 593-2806, paul.hageman@tamuk.edu.

Texas Christian University

Fort Worth, Texas

Student Body: Approx. 300 music majors.
Tuition: \$29,990.
Jazz Degrees: None.
Faculty: Joe Eckert, Thomas Burchill, Joey Carter, Kyp Green, Amy Stewart, Brian West.
Jazz Bands: TCU Jazz Ensemble; Purple, White, and Blues (TCU Vocal Jazz Ensemble).
Auditions: Joe Eckert, Director of Jazz Studies, (817) 257-5576, j.eckert@tcu.edu.
Financial Aid: Available. See financialaid.tcu.edu.
Scholarships: Need- and merit-based available.
Apply by: Nov. 1 (early action), Feb. 1 (regular decision).
Contact: Joe Eckert, Director of Jazz Studies, (817) 257-5576, j.eckert@tcu.edu. See music.tcu.edu.

Texas Southern University Houston, Texas

Student Body: 9,200.
Tuition: In-state, \$6,070; out-of-state, \$13,540.
Jazz Degrees: Bachelor of Arts in Music (Performance, Jazz Studies, Composition), Bachelor of Arts in Music Education with Teacher Certification.
Faculty: Dr. Brian Perez, Dr. Howard C. Harris, Jason Oby, Lee Richard.
Jazz Bands: Big Band, All-Star Jazz Combo, Latin Jazz, Vocal Jazz.
Auditions: See tsu.edu/academics/colleges-and-schools/colabs/music/audition.php.
Financial Aid: Available. FAFSA portfolio must be on file. See em.tsu.edu/financialaid.
Scholarships: Available. See em.tsu.edu/financialaid/scholarships or students.tsu.edu/departments/scholarships.
Apply by: July 15 (for Fall), Dec. 15 (for Spring).
Contact: Dr. Jason Oby, (713) 313-7263, oby.jb@tsu.edu.

Texas State University San Marcos, Texas

Student Body: 38,808 total, 35 jazz majors.
Tuition: In-state, \$10,260, out-of-state, \$22,860.
Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance.
Faculty: Butch Miles, Russell Haight, Keith Winking, others.
Jazz Bands: Three big bands, five combos, salsa band.
Auditions: Required. See txstate.edu/jazzstudies/auditions/undergrad-auditions.html.
Financial Aid: Available. See finaid.txstate.edu/

undergraduate/how.html.

Scholarships: Available, need- and talent-based.
Apply by: March 1.
Contact: Russell Haight, russell.haight@txstate.edu.

Texas Tech University Lubbock, Texas

Student Body: 36,551 total; approx. 440 in School of Music.
Tuition: In-state, \$9,866, out-of-state, \$20,726.
Jazz Degrees: Undergraduate Jazz Certificate, Master of Music in Jazz Performance.
Faculty: Stephen Jones, Ben Haugland, Alan D. Shinn, David Dees, others.
Jazz Bands: Three big bands, combos.
Auditions: Recorded auditions are accepted. On-campus auditions are Feb. 20 and March 5. Contact Ja'Net Ross, (806) 834-6680, janet.ross@ttu.edu.
Financial Aid: Available. (806) 742-3681.
Scholarships: Available. (806) 742-3144.
Apply by: Feb. 1.
Contact: William Ballenger, william.ballenger@ttu.edu.


Tulane University New Orleans, Louisiana

Student Body: 2,400 total, 50 jazz students.
Tuition: \$51,010
Jazz Degrees: Bachelor of Fine Arts in Jazz, Bachelor of Arts in Music.
Faculty: Courtney Bryan, Jesse McBride, James Markway, Matt Sakakeeny.
Jazz Bands: Eight combos.
Auditions: Contact James Markway, jmarkway@tulane.edu.
Financial Aid: Available. See tulane.edu/financialaid.
Scholarships: Available. Contact James Markway, jmarkway@tulane.edu.
Apply by: Jan. 15.
Contact: James Markway, jmarkway@tulane.edu.

University of Alabama Tuscaloosa, Alabama

Student Body: Approx. 400 total music majors; 20 BM Jazz majors, 75 in Jazz Ensembles/Combos.
Tuition: Undergraduate in-state, \$24,320, out-of-state, \$40,800. See studentaccounts.ua.edu/tuition-rates/#undergrad.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Arranging.
Faculty: Christopher Kozak, Tom Wolfe, Jonathan Noffsinger, Mark Lanter, others.
Jazz Bands: University of Alabama Jazz Ensemble, UA Two O'Clock Jazz

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Financial Aid: Available. Contact Undergraduate Music Administration, (205) 348-7112.

Scholarships: Available. Merit-based and determined through audition. Contact Undergraduate Music Administration, (205) 348-7112.

Apply by: Rolling.

Contact: Chris Kozak, Associate Professor and Director of Jazz Studies, ckozak@ua.edu, (205) 348-6333.

University Of Central Florida

Orlando, Florida

Student Body: 400 in music program, 35 in jazz.

Tuition: In-state for 16 credit hours, \$3,396, out-of-state, \$11,982.

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

Faculty: Jeff Rupert (Director of Jazz Studies), Dan Miller (Artist in Residence) Marty Morell, others.

Jazz Bands: Eight Ensembles.

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

Financial Aid: Available. See finaid.ucf.edu.

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

Apply by: July 15. (Recommendation is to apply starting Oct. 15 of previous year.)

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

University Of Central Oklahoma

Oklahoma City, Oklahoma

Student body: Approx. 375 music majors (undergraduate and graduate), 80–90 undergraduate jazz students, 20–25 graduate jazz students.

Tuition: Undergraduate in-state, \$223 per credit hour, out-of-state, \$548; graduate in-state, \$283 per credit hour, out-of-state, \$656.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies—Performance or Music Production Options. Undergraduate minor in Jazz Studies.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Danny Vaughan, Clint Rohr, others.

Jazz Bands: Jazz Ensembles 1, 2, 3, 4; Jazz Composers Combo, 5th Street

Strutters Dixieland Combo, Conjunto de Jazz Latino Combo, Jazz Repertory Combos 1, 2, 3; Chamber Singers Vocal Jazz Ensemble.

Alumni: Sharel Cassity, David Anderson.

Auditions: Held first Saturday in February and March and by appointment. Contact briangorrell@ucojazzlab.com.

Financial Aid: Available. Contact Financial Aid Office, (405) 974-3334.

Scholarships: Available. Contact briangorrell@ucojazzlab.com.

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

Contact: Brian Gorrell, Director of Jazz Studies, (405) 974-5285, briangorrell@ucojazzlab.com. See ucojazzlab.com.

University Of Kentucky

Lexington, Kentucky

Student Body: 23,000 undergraduates.

Tuition: Undergraduate in-state, \$11,732, out-of-state, \$27,856; graduate in-state, \$12,112, out-of-state, \$30,224.

Jazz Degrees: None.

Faculty: Miles Osland, Raleigh Dailey, Danny Cecil, Paul Deatherage, Brad Kerns.

Jazz Bands: UK Jazz Ensemble, UK Lab Band, UK Repertory Band, three combos, four Mega-Sax Ensembles.

Alumni: Brad Goode, Al Hood, Bryan Murray, Rob Parton.

Financial Aid: Available. Contact Miles Osland, (859) 257-8173, miles.osland@uky.edu.

Scholarships: Merit-based available. Contact Miles Osland, (859) 257-8173, miles.osland@uky.edu.

Apply by: Feb. 1.

Contact: Miles Osland, (859) 257-8173, miles.osland@uky.edu.

University of Louisville, Jamey Aebersold Jazz Studies Program

Louisville, Kentucky

Student Body: Approx. 350 in School of Music; approx. 35–50 in jazz.

Tuition: Undergraduate in-state, \$11,068, out-of-state, \$26,090; graduate in-state, \$12,246, out-of-state, \$25,486.

Jazz Degrees: Masters of Music—Concentration in Jazz Performance; Masters of Music—Concentration in Jazz Composition/Arranging. Bachelor of Music with Emphasis in Jazz Studies; Bachelor of Music Education with Jazz Track; Bachelor of Music Therapy with optional Jazz Track; Bachelor of Art with Emphasis in Jazz Studies.

Faculty: Michael Tracy (Director), Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Gabe Evens,



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Jazz Bands: Jazz Ensemble I; Jazz Ensemble II; Repertoire Ensembles—Brazilian, Contemporary, Hard Bop; International Combo; six to seven combos; Guitar and Saxophone Ensembles.

Alumni: Delfeayo Marsalis, Renato Vasconcellos, Jim Lewis.

Auditions: Jan. 20, Feb. 3, Feb. 24.

Financial Aid: Available. Contact louisville.edu/financialaid.

Scholarships: Merit- and talent-based available.

Apply by: Feb. 15, priority deadline.

Contact: Laura Angermeier, (502) 852-1623, laura.angermeier@louisville.edu. See louisville.edu/music/academics/areas-of-study/jazz.

University of Memphis, Scheidt School of Music Memphis, Tennessee

Student Body: 23,000 total; School of Music, 500-plus; Jazz Studies/Commercial Music, 50-plus.

Tuition: Undergraduate, \$9,500 per year.

Jazz Degrees: Bachelor of Music—Jazz Performance, Jazz Composition, or Commercial Music; Masters of Music—Jazz Performance, or Jazz Composition.

Faculty: Dr. Jack Cooper (Director of Jazz Studies), Tim Goodwin (Co-director of Jazz Studies), Dr. David Spencer, Dr. John Mueller, others.

Jazz Bands: Southern Comfort Jazz Orchestra, Jazz Ensemble II (901-JAZZ), five to eight jazz combos (as per semester), U of M Jazz Singers I, U of M Jazz Singers II, Slide Society.

Auditions: See app.getacceptd.com/memphismusic.

Financial Aid: Available. See memphis.edu/financialaid.

Scholarships: Available. See app.getacceptd.com/memphismusic.

Apply by: See app.getacceptd.com/memphis music or memphis.edu/admissions.

Contact: Heather Hampton, Recruitment Coordinator, hbanks@memphis.edu, (901) 678-3766.

University of Miami, Frost School of Music

Coral Gables, Florida

Student Body: 720 total; 75 jazz undergrads, 26 masters, 23 DMA.

Tuition: Undergraduate, \$48,000; graduate, \$34,000 (based on 9 credits per semester).

Jazz Degrees: BM in Studio Music and Jazz (instrumental/vocal), MM Jazz Performance (instrumental/vocal),

MM in Jazz Pedagogy, MM in Studio Jazz Writing, DMA in Jazz Performance (instrumental/vocal), DMA in Jazz Composition.

Faculty: John Daversa, Shelly Berg, Chuck Bergeron, Gary Keller, Gary Lindsay, Brian Lynch, Kate Reid, Gonzalo Rubalcaba, Dafnis Prieto, others.

Jazz Bands: Frost Concert Jazz Band, Studio Jazz Band, Repertoire Jazz Band, Salsa Orchestra, Jazz Saxophone Ensemble, The Frost Sextet, Stamps Quintet, Brian Lynch Artist Ensemble, Dafnis Prieto Artist Ensemble, David Ake Artist Ensemble, Experiential Music Skills Ensembles, Jazz Guitar Ensemble, Monk/Mingus Ensemble, Jazz Vocal Ensembles I & II, Wayne Shorter Ensemble, Extensions (vocal jazz), ECM Ensemble, Odd Times Ensemble, Bass Desires, Funk/Fusion I & II, New Music Ensemble, Art Blakey Ensemble, Horace Silver Ensemble, Trio Class, R&B Ensemble, Accompaniment Class.

Alumni: Steve Bailey, Ed Calle, Mark Egan, Danny Gottlieb, Bruce Hornsby, Randy Johnston, Jonathan Kreisberg, Pat Metheny, David Roitstein, Emmet Cohen, Troy Roberts, Rick Margitza.

Auditions: Prescreening required. See frost.miami.edu.

Financial Aid: Need-based financial aid available.



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Furman University

Scholarships: Merit-based available. See miami.edu/admission/index.php.ofas.

Apply by: Dec. 1.

Contact: Karen Kerr, Director of Admissions & Recruitment, kmkerr@miami.edu; admission.music@miami.edu.

University of New Orleans

New Orleans, Louisiana

Student Body: Approx. 140

Tuition: In-state, \$8,900, out-of-state, \$13,700.

Jazz Degrees: Bachelor of Arts, Master of Music.

Faculty: Steve Masakowski, Ed Petersen, Victor Atkins, others.

Jazz Bands: Eight combos.

Auditions: Electronic submission required. See music.uno.edu.

Financial Aid: Available.

Scholarships: Merit-based scholarships, both academic and music, are available.

Apply by: Jan. 15 for full scholarship consideration.

Contact: Charles Taylor, (504) 280-6381, ctaylor@uno.edu. See music.uno.edu.

University of North Carolina at Asheville

Asheville, North Carolina

Student Body: 3,800.

Tuition: In-state, \$7,145, out-of-state, \$23,868.

Jazz Degrees: Bachelor of Fine Arts degree in Jazz and Contemporary Music, Bachelor of Science in Music Technology, Bachelor of Arts in Music.

Faculty: Steve Alford, William Bares, Christine Boone, Tim Doyle, Brian Felix, others.

Jazz Bands: Large Jazz Ensemble, X-Tet, Buena Vista Social Club, Sonny Rollins Ensemble, Afro Pop Ensemble, Bluegrass Ensemble, Contemporary Guitar Ensemble, Percussion Ensemble, Steely Dan Ensemble, Wayne Shorter Ensemble, Duke Ellington Ensemble, Herbie Hancock Ensemble.

Auditions: See music.unca.edu/auditions. Contact Fletcher Peacock, (828) 251-

6535, fpeacock@unca.edu.

Financial Aid: Available. Contact (828) 251-6535, finaid@unca.edu.

Scholarships: Available, based on audition.

Apply by: See website.

Contact: Dr. Melodie Galloway, mgallowa@unca.edu.

University of North Carolina at Chapel Hill

Chapel Hill, North Carolina

Student Body: 30,000 total, 35 in program.

Tuition: Undergraduate in-state, \$8,566, out-of-state, \$33,648.

Jazz Degrees: BA/BM with an emphasis in jazz.

Faculty: James Ketch, Stephen Anderson, David Garcia, others.

Jazz Bands: One jazz band, six combos, one Latin Salsa Band.

Auditions: Available. See music.unc.edu/jazzauditions.

Financial Aid: Available. See studentaid@unc.edu.

Scholarships: Merit-based. See music.unc.edu/scholarships.

Apply by: Call (919) 962-1039.

Contact: Call (919) 962-1039 or see music.unc.edu.

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

Greensboro, North Carolina

Student Body: 840 in music, 30 jazz students

Tuition: In-state, \$7,250 per year, out-of-state, \$22,409 per year.

Jazz Degrees: B.M. Performance in Jazz Studies

Faculty: Steve Haines (Director), Chad Eby, John Salmon, others.

Jazz Bands: Two jazz ensembles, six jazz combos.

Auditions: May be conducted via Skype; in-house dates are Dec. 2, Jan. 27, Feb. 10 and Feb. 24.

Financial Aid: Available. Call (336) 334-5702.

Scholarships: Merit-based. sjhaines@uncg.edu.

Apply by: Feb. 24 for scholarship consideration.

Contact Name: Steve Haines, Director, Miles Davis

Jazz Studies Program;
sjhaines@uncg.edu.

University of North Carolina at Wilmington

Wilmington, North Carolina

Student Body: Approx. 100 undergraduates in music dept.

Tuition: In-state, \$4,400, out-of-state, \$15,432.

Jazz Degrees: Bachelor of Arts in Music, Jazz Studies option.

Faculty: Frank Bongiorno, Jerald Shynett, Justin Hoke, others.

Jazz Bands: Big bands, combos, Latin jazz combo.

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

Financial Aid: Available. Contact Financial Aid Office, (910) 962-3177, see uncw.edu/finaid.

Scholarships: Available.

Apply by: March 15.

Contact: Jerald Shynett, (910) 962-7728, shynettj@uncw.edu.

University of North Florida

Jacksonville, Florida

Student Body: 15,975 total, 50 jazz students.

Tuition: Undergraduate, in-state, \$175 per credit hour; out-of-state, \$655; graduate, in-state, \$493 per credit hour, out-of-state, \$1,044.

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

Faculty: J.B. Scott (Area Coordinator), Lynne Arriale, others.

Jazz Bands: Jazz Ensembles 1–3, Jazz Combos 1–6.

Auditions: Oct. 7, Jan. 20, Feb. 17, March 17.

Financial Aid: Available. Contact One-Stop Student Services, (904) 620-5555 or see unf.edu/onestop.

Scholarships: Need- and merit-based available. Contact Lynne Arriale, (904) 620-3840, l.arriale@unf.edu.

Apply by: Sept. 28, 2018.

Contact: Prof. J.B. Scott, Area Coordinator; (904) 620-3847, jbscott@unf.edu. See unf.edu/coas/music.

University of North Texas

Denton, Texas

Student Body: 254 Jazz Studies majors (196 undergraduate).

Tuition: Undergraduate, in-state, approx. \$12,404/year; out-of-state, \$24,754; graduate, in-state, approx. \$8,064/year, out-of-state, \$15,534.

Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies; Doctor of Musical Arts in Performance; Jazz Studies major.

Faculty: Tony Baker, Jennifer Barnes, Alan Baylock, Pat Coil, Tanya Darby, Quincy Davis, Richard DeRosa, Brad Leali, Lynn Seaton, Mike Steinell.

Jazz Bands: Nine big bands, 25 small groups, four vocal ensembles, two guitar ensembles, contemporary jazz ensemble, Latin jazz ensemble, trombone ensemble.

Alumni: Michael League, Norah Jones, Ari Hoenig, Jeff Coffin, Keith Carlock, Conrad Herwig.

Auditions: On-campus or via recording.

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

Scholarships: Available. See jazz.unt.edu and music.unt.edu.

Apply by: Dec. 4 for full consideration; applications accepted after that date. See music.unt.edu.

Contact: John Murphy, Chair, Division of Jazz Studies, jazz@unt.edu. See jazz.unt.edu and music.unt.edu.

University of South Carolina Columbia, South Carolina

Student Body: 44,000 total, 500 in School of Music.

Tuition: See website.

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

Faculty: Bert Ligon (Area Coordinator),

Craig Butterfield, others.

Jazz Bands: Left Bank Big Band, Swing Shift Big Band, Traditional Jazz Combos, Jazz String Ensemble, Carolina Alive (jazz choral).

Auditions: Required. See sc.edu/study/colleges_schools/music/apply/undergraduate_admissions/undergraduate_auditions/jazz_audition_scholarship.php.

Financial Aid: Available.

Scholarships: Merit-based. Graduate assistantships available.

Apply by: Dec. 1. See sc.edu/apply/apply_for_undergraduate_admission/index.php and sc.edu/apply/apply_to_graduate_school/index.php.

Contact: Jennifer Jablonski, Director of Music Admissions, (803) 777-6614, jjablonski@mozart.sc.edu.

University of South Florida Tampa, Florida

Student Body: 49,000.

Tuition: Undergraduate, in-state, \$212 per credit, out-of-state, \$575; graduate, in-state, \$431 per credit; out-of-state, \$877.

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

Faculty: Jack Wilkins, Chuck Owen, Tom Brantley, others.

Jazz Bands: Two big bands, several combos.

Auditions: Scholarship auditions held in January and February. See music.arts.usf.edu.

Financial Aid: Available. See usf.edu/financial-aid.

Scholarships: Available. Contact (813) 974-4700. or usf.edu/financial-aid/scholarships.

Apply by: For scholarships, applications need to be in place before January and February auditions.

Contact: Jack Wilkins, Director of Jazz Studies, wilkins@usf.edu.

University of Tennessee, Knoxville Knoxville, Tennessee

Student Body: 375 music students, 40 jazz majors.

Tuition: In-state, \$12,970, out-of-state, \$31,390.

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

Faculty: Mark Boling, Donald Brown, Keith Brown, others.

Jazz Bands: One big band, 12 combos.

Auditions: Feb. 11, Feb. 18. See website.

Financial Aid: Available. See onestop.utk.edu/financial-aid.

Scholarships: Available. Merit-based. There is one Graduate Teaching Assistantship in Jazz. Contact Lori Brown, (865) 974-6134, lbrown@utk.edu.

Apply by: Dec. 15.



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Contact: Lori Brown, (865) 974-6134, lbrown@utk.edu.

University of Texas at Arlington Arlington, Texas

Student Body: 40,000 total, 30 in program.
Tuition: In-state, \$4,500 per semester.
Jazz Degrees: BM Jazz Performance, MM Jazz Performance, MM Jazz Composition.
Faculty: Stefan Karlsson, Ken Edwards, Tim Ishii, others.
Jazz Bands: Three big bands; six jazz combos.
Auditions: See uta.edu/music/jazz.
Financial Aid: Available. See uta.edu/askfao.
Scholarships: Available. See uta.edu/askschol.
Apply by: See uta.edu.
Contact: Tim Ishii, tishii@uta.edu. See uta.edu.

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

Student Body: 650 music students, 35 jazz majors.
Tuition: See tuition.utexas.edu.
Apply by: Dec. 1.
Contact: Sarah Borshard,

Jazz Degrees: Bachelor of Music in Jazz (Performance or 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.
Faculty: Paul Deemer, Dennis Dotson, John Fremgen, others.
Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble.
Auditions: Held in January and February. In-person and video accepted. Register online. See music.utexas.edu.
Financial Aid: Merit- and need-based. See finaid.utexas.edu.
Scholarships: Merit-based. Graduate assistantships and fellowships available. See music.utexas.edu/apply/financial-aid.
Apply by: Dec. 1.
Contact: Sarah Borshard,

sborschard@austin.utexas.edu.
 See music.utexas.edu.

Vanderbilt University, Blair School of Music Nashville, Tennessee

Student Body: 200–220 total; 115 jazz students.
Tuition: \$46,002.
Jazz Degrees: Minor or Concentration offered in Jazz Studies.
Faculty: Ryan Middagh (Director of Jazz Studies), Jeff Coffin, others.
Jazz Bands: Blair Big Band Ensemble, jazz combos.
Auditions: Auditions take place once an admitted student begins studies at Vanderbilt. To apply to Blair as a major, see blair.vanderbilt.edu/admissions/apply.php.
Financial Aid: Available. See vu.edu/finaid.
Scholarships: Merit-based, vu.edu/scholarships.
Apply by: Nov. 1, for Early Decision 1 Applicants; Jan. 1, for Early Decision 2 and Regular Decision.
Contact: Blair Admissions, (615) 322-6181, blair.inquiries@vanderbilt.edu.

Virginia Commonwealth University

Richmond, Virginia

Student Body: 300 in Music, 30 Jazz majors.
Tuition: In-state: \$13,624, out-of-state: \$33,656.
Jazz Degrees: Bachelor of Music in Jazz Studies, B.A. Music.
Faculty: Taylor Barnett, Steven Cunningham, Victor Dvoskin, Michael Ess, Antonio García, others.
Jazz Bands: Two jazz orchestras, six small groups.
Auditions: January and February dates are available. See jazz.vcu.edu.
Financial Aid: Available. Call (804) 828-6669.
Scholarships: Available. Call (804) 828-1167.
Apply by: Dec. 1 advisable.
Contact: Music Admissions, (804) 828-1167, music@vcu.edu. See jazz.vcu.edu.

Xavier University of Louisiana New Orleans, Louisiana

Student Body: Approx. 3,000.
Tuition: \$10,606.
Jazz Degrees: None.
Faculty: Dr. Tim Turner, Dr. Marcus Ballard.
Jazz Bands: Jazz Ensemble.
Auditions: Contact Dr. Tim Turner, (504) 520-7597.
Financial Aid: Available. Call (504) 520-7835 or see finaid@xula.edu.
Scholarships: Available upon audition.
Apply by: Dec. 1.
Contact: Dr. Tim Turner, (504) 520-7597, tturner5@xula.edu.



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Rodolfo Zuniga, Drums	Rufus Reid
John Kricker, Trombone	Dr. Lonnie Smith

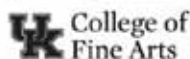
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Kevin Bales, piano/improvisation
David Frackenpohl, guitar
Rita Graham, vocal coach
Geoffrey Haydon, piano/theory
Mace Hibbard, saxophone/improvisation
Tim Pitchford, trombone
Billy Thornton, bass
Justin Varnes, drums

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Audition Dates:

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Mon, Feb 19, 2018
Mon, Mar 5, 2018

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Email: music@gsu.edu

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MIDWEST

Augustana College

Rock Island, Illinois

Student Body: 2,500.
Tuition: \$40,908.
Jazz Degrees: Jazz minor.
Faculty: Joe Ott, Randall Hall, others.
Jazz Bands: Jazz Band, several jazz combos.
Auditions: No audition required for admission to the music program or degrees.
Financial Aid: Available. See augustana.edu/admissions/financial-aid.
Scholarships: See augustana.edu/academics/areas-of-study/music.
Apply by: Nov. 1 (early decision or early action), April 1 (regular decision).
Contact: Margaret Ellis, (309) 794-7333, margaretellis@augustana.edu.

Ball State University

Muncie, Indiana

Student Body: Approx. 21,000.
Tuition: In-state, \$18,844; out-of-state, \$34,618.
Jazz Degrees: Bachelor of Music with Jazz Concentration. There is also a Jazz/Commercial Music minor.
Faculty: Mark Buselli, Nathan Bogert, Cassius Goens, Freddie Mendoza, Scott Routenberg, Joel Tucker, Nick Tucker, Frank Puzzullo.
Jazz Bands: Jazz Lab Ensemble, Studio Jazz Ensemble, Jazz Ensemble, Jazz Combos.
Auditions: See cms.bsu.edu/academics/collegesanddepartments/music/auditions-and-admissions.
Financial Aid: Available. See cms.bsu.edu/admissions/financial-aid-and-scholarships.
Scholarships: Available. See cms.bsu.edu/academics/collegesanddepartments/music/scholarships-and-assistantships.
Apply by: Jan. 1.
Contact: music@bsu.edu, (765) 285-5401.

Benedictine University

Lisle, Illinois

Student Body: Approx. 6,000 total.
Tuition: Approx. \$33,000.
Jazz Degrees: Bachelor of Arts in Music. (No jazz degree.)
Faculty: Luis E. Loubriel (Department Chair), John Moulder, Patrick Infusino, Jeremiah Benham, others.
Jazz Bands: Jazz Ensemble.
Auditions: ben.edu or ben.edu/college-of-liberal-arts/music/index.cfm.
Financial Aid: ben.edu/financial-aid.
Scholarships: Available. For info, see ben.edu or



University of Wisconsin—Madison

MICHAEL R. ANDERSON

ben.edu/college-of-liberal-arts/music/index.cfm.

Apply by: For info, see ben.edu or ben.edu/admissions/index.cfm.
Contact: Call (630) 829-6000. See ben.edu or ben.edu/admissions/index.cfm.

Bowling Green State University

Bowling Green, Ohio

Student Body: 20,000 total. Music majors: 400 undergraduate, 150 graduate.
Tuition: \$18,850 for Ohio residents, including tuition, room and board.
Jazz Degrees: BM and MM in jazz studies; also a jazz minor.
Faculty: David Bixler (Director of Jazz Studies), Jeff Halsey, Ariel Kasler, Ellie Martin, Bill Mathis, others.
Jazz Bands: Two jazz bands, jazz guitar ensemble, jazz vocal ensemble, six or more jazz combos.
Alumni: Tim Hagans, Rich Perry.
Auditions: Recorded auditions accepted, live auditions preferred. See bgsu.edu/musicauditions.
Financial Aid: Available. See bgsu.edu/musicadmissions.
Scholarships: Academic and talent-based scholarships available. See bgsu.edu/musicadmissions.
Apply by: Audition by Feb. 24 for scholarship/assistantship consideration.
Contact: Bill Mullins, Coordinator of Music Admissions, (419) 372-8577, musicadmissions@bgsu.edu.

Butler University

Indianapolis, Indiana

Student Body: 4,798 undergraduates, 230 music majors.
Tuition: Undergraduate, \$38,900.
Jazz Degrees: Bachelor of Music in Jazz Studies,

Jazz Studies Minor, Jazz Studies emphasis.

Faculty: Matt Pivec, Erin Benedict, Jon Crabel, Richard Dole, Sean Imboden, Kenny Phelps, Jen Siukola, Gary Walters, Sandy Williams, Jesse Wittman.
Jazz Bands: Instrumental and vocal Jazz ensembles, several combos.
Auditions: On-campus/regional auditions. Classical and jazz audition required for Jazz majors: butler.edu/music.
Financial Aid: Available. Contact finaid@butler.edu, (877) 940-8200.
Scholarships: Academic and music scholarships available. See butler.edu/music/scholarship-financial-aid.
Apply by: Nov. 1 (early action), Feb. 1 (regular decision).
Contact: Courtney Trachsel, music@butler.edu, (317) 940-9065.

Capital University

Columbus, Ohio

Student Body: 4,000.
Tuition: \$34,280.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music Education in Jazz Pedagogy (Summer Program).
Faculty: Dr. Lou Fischer (Jazz Division Head), Robert Breithaupt, Stan Smith, Rob Parton, Michael Cox, others.
Jazz Bands: Big Band, Jazz Consort, Vanguard, Savoy Octet, Fusion Band, Jazz Guitar Ensemble, Guitar Workshop, World Music Ensemble, Birdland, Rock Ensemble, MIDI Band, Jazz Percussion Ensemble.
Alumni: Monika Shriver, Dr. Keith Newton.
Auditions: For info, see capital.edu.
Financial Aid: Available. See capital.edu.
Scholarships: Available. See capital.edu.



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Frank Caruso, piano, combo

Mark Colby, saxophone, combo

Carey Deadman, trumpet

Tom Garling, trombone, combo, arranging

Kirk Garrison, trumpet, combo, jazz history

Ken Haebich, bass, combo

Susan Moninger, vocal ensemble

Mike Pinto, guitar, guitar ensemble, jazz fundamentals, large jazz ensemble

Bob Rummage, drums, combo

Mark Streder, piano, combo

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Bill Holman Band
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Contact: Susanna Mayo, Conservatory
Admissions Director,
smayo@capital.edu

Cardinal Stritch University Milwaukee, Wisconsin

Student Body: Approx. 3,800.
Tuition: Approx. \$14,422/semester.
Jazz Degrees: Bachelor of Fine Arts in Music.
Faculty: Dr. Dennis W. King (Chair),
Salvatore L. Terrasi, Dan E. Maske,
Jack W. Forbes, others.
Jazz Bands: None. Concert Choir, Orchestra,
Wind Ensemble.
Auditions: For info, see stritch.edu.
Financial Aid: Available. See stritch.edu.
Scholarships: Merit-based. See stritch.edu.
Apply by: For info, see stritch.edu/apply.
Contact admissions@stritch.edu.
Call (414) 410-4000 or
(800) 347-8822.
Contact: Dr. Dennis King, Chair,
(414) 410-4349,
dwking@stritch.edu; or Mark Davis,
Jazz Studies, (414) 410-4564,
davisjazz@aol.edu.

Columbia College Chicago Chicago, Illinois

Student Body: 7,809.
Tuition: \$25,580 annual; Average room and
board: \$13,630.
Jazz Degrees: Bachelors: BA and BM degrees in
Jazz Studies and in Contemporary,
Urban and Popular Music.
Faculty: Scott Hall (Director of Jazz Studies),
Gary Yerkins, Jarrard Harris,
Ruben Alvarez, Bobbi Wilsyn,
Typhanie Monique Coller,
Jeff Morrow, Nick Tremulis,
Ellen Winters, others.
Jazz Bands: Jazz Combos, Jazz Guitar
Ensembles, Columbia College Jazz
Ensemble (big band), Chicago
Vox (vocal jazz ensemble),
Fusion Ensemble, Pop/Rock
Ensemble, Blues Ensemble, R&B
Ensemble, Hip Hop Ensemble,
Gospel Band, Pop Orchestra,
Recording and Performance
Ensemble (original music projects).
Alumni: Aaron Koppel, Sarah Marie Young,
Larry Bowen, Sidewalk Chalk.
Auditions: Auditions are by appointment
and through online portfolio
submissions. Auditions are for
students who have already been
accepted to Columbia College
Chicago. See colum.edu/music for
guidelines.
Financial Aid: Available. Call (866) 705-0200. See
colum.edu/Student.Financial_
Services/contact-sfs/index.php
Scholarships: Need-based and academic mer-
it-based scholarships. Students who
are accepted to CCC are eligible to
receive creative merit scholarships

based upon samples of
their musical work. Priority scholar-
ship deadline is Jan. 15.

Apply by: Rolling admission. Priority
scholarship deadline is Jan. 15.

Contact: Scott Hall, shall@colum.edu or Gary
Yerkins, gyerkins@colum.edu.

Cuyahoga Community College, Tri-C Jazz Studies Program

Cleveland, Ohio

Student Body: 35.
Tuition: \$2,090 (County residents), \$2,635
(Ohio residents), \$4,978
(out-of-state).
Jazz Degrees: Associate of Arts Degree with
transfer/articulation agreements
with Berklee College of Music and
Hartt School of Music (Jackie
McLean Jazz Institute).
Faculty: Steve Enos (Jazz Studies Director),
Ernie Krivda, Dave Sterner,
Brian Kozak, Dan Wilson,
Demetrius Steinmetz,
Sam Blakeslee, Jackie Warren,
Joe Hunter, Jim Rupp,
Reginald Bowens.
Jazz Bands: Large Ensemble (Big Band), Jazz
Workshop Ensemble, Brazilian
Ensemble, Jazz Improvisation
Ensemble, Progressive and
Pop-Rock Ensemble, Jazz and
Contemporary Vocal Ensemble.
Alumni: Sean Jones, Dominick Farinacci,
Aaron Kleinstub, Curtis Taylor,
Jerome Jennings.
Auditions: For info, contact Steve Enos,
stephen.enos@tri-c.edu
Financial Aid: Available. See
tri-c.edu/paying-for-college/
financial-aid-and-scholarships
Scholarship: Available. See
tri-c.edu/paying-for-college/
financial-aid-and-scholarships.
Apply by: Call (216) 987-6000. See tri-c.edu
or tri-c.edu/get-started/index.html.
Contact: Steve Enos, Jazz Studies Director,
(216) 987-4256,
stephen.enos@tri-c.edu

DePaul University

Chicago, Illinois

Student Body: 395 in School of Music, 60 jazz
students.
Tuition: Undergraduate, \$39,600;
Graduate, \$20,040.
Jazz Degrees: BM in Jazz Studies, Master's degree
in Jazz Performance or
Composition. Also a Performer's
Certificate in Jazz Studies.
Faculty: Dana Hall, Robert Lark,
Thomas Matta, Scott Burns,
Tim Coffman, Dennis Carroll,
Chad McCoullough, Ron Perillo,
Bob Palmieri.
Jazz Bands: Three large jazz ensembles and
eight combos.

- Alumni:** Rudresh Manhanthappa, Marquis Hill, Jon Irabagon, Dana Hall, Orbert Davis, Matt Ulery, Amir ElSaffar, Brian Culbertson, Ramsey Lewis, James Pankow.
- Auditions:** Held on campus in February. Pre-audition screening recordings are due Dec. 1. See music.depaul.edu/admission/auditions/Pages/default.aspx
- Financial Aid:** Available. See depaul.edu/admission-and-aid/financial-aid/Pages/default.aspx
- Scholarships:** Available, based on audition results and academic achievement, needs-based grants and loans of the FAFSA. See music.depaul.edu/admission/financial-aid/Pages/default.aspx
- Apply by:** Dec. 1.
- Contact:** musicadmissions@depaul.edu. See music.depaul.edu/Pages/default.aspx. Call (773) 325-7260 or (773) 325-7444.

DePaul University Greencastle, Indiana

- Student Body:** Approx. 140 in School of Music.
- Tuition:** \$47,000.
- Jazz Degrees:** Jazz minor.
- Faculty:** Steve Snyder, Randy Salman, Lennie Foy.
- Jazz Bands:** Jazz ensemble and jazz combo.
- Alumni:** Joseph Flummerfelt, Pamela Coburn.
- Auditions:** Feb. 16–17, March 4–5. Individual auditions also available. See music.depauw.edu/prospective/admission/auditioninformation/.
- Financial Aid:** Available: need-based grants, loans and campus employment. See depauw.edu/admission/tuition-and-aid/. Contact Office of Financial Aid, (765) 658-4030, financialaid@depauw.edu.
- Scholarships:** Scholarships and music performance awards are available. Contact Rachel Schmidtke, rachelschmidtke@depauw.edu
- Apply by:** Nov. 1 (Early Decision), Dec. 1 (non-binding, recommended for music students), Feb. 1.
- Contact:** Rachel Schmidtke, (765) 658-4104, rachelschmidtke@depauw.edu

Elmhurst College

Elmhurst, Illinois

- Student Body:** 2,500 students, 170 music students, 35 jazz majors.
- Tuition:** \$35,250.
- Jazz Degrees:** Bachelor of Music in Jazz Studies. Also a Minor in Jazz Studies.
- Faculty:** Doug Beach, Mark Colby, Tom Garling, Kirk Garrison, Gerhard Güter, Bob Rummage, Frank Portolese, Mike Pinto,

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Jazz Bands: Two Big Bands, 10 Jazz Combos, three Electric Guitar Ensembles, two Vocal Jazz Groups.

Alumni: Fred Gretschi, Kris Myers, Chris Siebold, Typhanie Monique.

Auditions: Scheduled dates or by appointment.

Financial Aid: Available. See elmhurst.edu/finaid.

Scholarships: Available. See elmhurst.edu/music.

Apply by: May 1.

Contact: Gayle Bisesi, (630) 617-3524, bisesig@net.elmhurst.edu

Indiana University, Jacobs School of Music

Bloomington, Indiana

Student Body: 65 jazz students; 1,600 music students; 850 graduate, 750 undergraduate.

Tuition: Undergraduate: 12–18 credit hours (flat fee) \$4,604/term (in-state); \$16,760/term (out-of-state) in addition to fees; Graduate/Music \$620/credit hour (in-state); \$1,922/credit hour (out-of-state), in addition to program fees. See bursar.indiana.edu/tuition-fees/fees-semester.html or studentcentral.indiana.edu/pay-for-

college/cost-of-ju/semester-fees.html

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, Todd Coolman, Luke Gillespie, Pat Harbison, Steve Houghton, Darmon Meader, John Raymond, Walter Smith, Michael Spiro, Dave Stryker, Tierney Sutton, Wayne Wallace, Brent Wallarab, Tom Walsh.

Jazz Bands: Three big bands; Latin Jazz Ensemble; Circle Singing ensemble, several combos, several Art of the Song combos, and vocal quartets.

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

Auditions: Jan. 12–13, Feb. 2–3, March 2–3. Recordings accepted by the application deadline. Pre-screening audition may be necessary. See music.indiana.edu/admissions.

Financial Aid: Available. See indiana.edu/~sfa.

Scholarships: Undergraduate applicants are automatically considered for merit-based financial aid based on audition, portfolio or interview. See music.indiana.edu/admissions/

tuition. There are merit-based scholarships and assistantships available for graduate students. Contact Office of Music Admissions, musicadm@indiana.edu.

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

Contact: Espen Jensen, Director of Music Admissions; Helena Walsh, Jazz Studies Administrative Assistant, 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: 50 jazz students.

Tuition: \$86 in state, \$111 out of state (Metro Kansas City).

Jazz Degrees: No jazz degrees offered. AA in Music, Music Technology and Audio Engineering.

Faculty: John Stafford, Bram Wijnands, Jurgen Welge, Rod Fleeman, Brett Jackson, Steve Molloy, Andrew Stinson, Ian Corbett.

Jazz Bands: Big Band, Tentet, three combos, two vocal jazz ensembles.

Alumni: Bobby Watson, Chris Hazelton, Lisa Henry, Nick Rowland.

Northwestern

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Victor Goines, director; jazz saxophone and clarinet
 Vincent Gardner, jazz trombone
 Jarrad Harris, jazz ensembles
 Carlos Henriquez, jazz bass
 Willie Jones III, jazz drums
 Jeremy Kahn, jazz piano
 Bradley Mason, jazz trumpet
 Marlene Rosenberg, jazz small ensemble



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Financial Aid: Available. See kckcc.edu/costs-aid/financial-aid.

Scholarships: Available. See kckcc.edu.

Apply by: July 15.

Contact: Prof. Jim Mair, Director of Instrumental Music, (913) 288-7149, jmair@kckcc.edu

Lawrence University

Appleton, Wisconsin

Student Body: 1,500.

Tuition: \$45,801.

Jazz Degrees: Bachelor of Music in Performance with emphasis in Jazz, Bachelor of Music in Theory or Composition with emphasis in Jazz.

Faculty: José Encarnación (Director of Jazz Studies), Bill Carrothers, Mark Urness, Party Darling, Dane Richeson, John Daniel, Marty Erickson, Steve Peplin, Matt Turner, Tim Albright, Janet Planet.

Jazz Bands: Lawrence University Jazz Ensemble, Lawrence University Jazz Band, Lawrence Jazz Workshop, six Lawrence Jazz small groups, Improvisation Group of Lawrence University.

Alumni: John Harmon, Fred Sturm, Patty Darling, Matt Turner,

Auditions: Classical and Jazz auditions required for all students pursuing a Bachelor of Music major with an emphasis in jazz. See lawrence.edu/admissions/conservatory/audition_guidelines.

Financial Aid: Available. See lawrence.edu/admissions/afford.

Scholarships: Need- and merit-based. Automatic consideration. See lawrence.edu/admissions/afford/scholarships/music_scholarships.

Apply by: Oct. 31, 2017 (Early Decision); Nov. 1 (Early Action 1) or Jan. 15, 2018 (Regular Decision). See lawrence.edu/admissions/conservatory/audition_registration.

Contact: José Encarnación, Director of Jazz Studies, (920) 832-6629, jose.l.encarnacion@lawrence.edu

Lindenwood University

St. Charles, Missouri

Student Body: 12,213 total.

Tuition: \$25,432.

Jazz Degrees: Bachelor of Arts in Music with emphasis in Jazz and Contemporary Music, Bachelor of Arts in Music

Business with emphasis in Jazz and Contemporary Music.

Faculty: Dr. Matt Hoormann (Director of Jazz Activities), Dawn Weber, Adaron Jackson, others.

Jazz Bands: Jazz Orchestra, Guitar Ensemble, Jazz Combos.

Alumni: New program.

Auditions: See lindenwood.edu/music.

Financial Aid: Available. Contact Financial Aid, lindenwood.edu/admissions/tuition-financial-aid/

Scholarships: Need and merit-based scholarships available. See lindenwood.edu/music.

Apply by: Rolling application/admission.

Contact: Dr. Matt Hoormann (636) 949-4740, mhoormann@lindenwood.edu. See lindenwood.edu/music.

McNally Smith College of Music

St. Paul, Minnesota

Student Body: 485 total, 187 Music Performance majors.

Tuition: \$28,420 per year.

Jazz Degrees: Bachelor of Music in Performance, Master of Music in Performance, Associate of Applied Science in Music Performance, Music Performance Diploma, Bachelor of Music in Composition.

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Jazz Bands: Contemporary Vocal Ensemble, Fusion Ensemble, Serbian Ensemble, X-Tet Jazz Orchestra, Hornheads, Jazz Beginning, Jazz Two, Jazz Three, New Orleans Brass Band.

Alumni: Cory Wong, Petar Janjic, Dan Comerchero, Brent Paschke, Arthur "L.A." Buckner, Kara Laudon, Chris Bartels, Jeremy Harvey, David Sutton, Adeev Potash, Ezra Potash.

Auditions: See mcnallysmith.edu/admissions/auditions.

Financial Aid: Scholarships, grants and student employment available. See financialaid@mcnallysmith.edu

Scholarships: Merit- and need-based. See scholarships@mcnallysmith.edu

Apply by: Feb. 1

Contact: Matt Edlund, Director of Admissions, (651) 361-3456, admissions@mcnallysmith.edu. See mcnallysmith.edu.

Michigan State University

East Lansing, Michigan

Student Body: 550.

Tuition: In-state, \$14,625, out-of-state, \$39,406.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Rodney Whitaker, Etienne Charles, Xavier Davis, Michael Dease, Randy Gelispie, Randy Napoleon, Diego Rivera.

Jazz Bands: Three big bands, four octets, 12

compos.

Alumni: Ben Williams.

Auditions: Select on-campus auditions in January and February. See music.msu.edu/admissions.

Financial Aid: Need-based financial assistance available.

Scholarships: Music and academic merit-based financial assistance available. All who apply and audition are considered.

Apply by: Dec. 1.

Contact: Music Admissions Office, (517) 355-2140, admissions@music.msu.edu.

Millikin University

Decatur, Illinois

Student Body: 2,000 total, 40 jazz students.

Tuition: \$32,000.

Jazz Degrees: BS in Music Industry, Certificate in Jazz Studies.

Faculty: Randall Reyman, Perry Rask, Brian Justinson, Dave Burdick, Mark Tonelli, Steve Widenhofer.

Jazz Bands: Two big bands, four combos, two vocal jazz groups.

Alumni: Bud Harner, Doug Beach.

Auditions: See millikin.edu.

Financial Aid: Available. See millikin.edu/cost-aid

Scholarships: Available. Need- and merit-based.

Apply by: No application deadline. See millikin.edu.

Contact: Brian Justinson, bjustinson@millikin.edu, (217) 424-3980. See millikin.edu.

Minnesota State University

Moorhead

Moorhead, Minnesota

Student Body: 5,836.

Tuition: In-state, \$16,193; out-of-state, \$23,327.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Dr. Allen Carter, Dr. Tom Strait, Dr. Michael J. Krajewski, Dr. David Ferreira, Erynn Millard, Douglas Neill

Jazz Bands: Jazz Ensemble, Jazz Combos, Jazz Guitar Ensemble, and Commercial Ensemble.

Auditions: See mnstate.edu/apply/.

Financial Aid: Available. See mnstate.edu/financialaid/.

Scholarships: Available. See mnstate.edu/financialaid/scholarships/.

Apply by: See mnstate.edu/international/admission/deadlines.aspx.

Contact: Dr. Michael J. Krajewski, (218) 477-4092, michael.krajewski@mnstate.edu.

North Central College

Naperville, Illinois

Student Body: 2,733 total, 58 jazz students.

Tuition: \$36,474.

Jazz Degrees: Bachelor in Jazz Studies.

Faculty: Jack Mouse (program coordinator), Janice Borla, Mitch Paliga, Art Davis, Tim Coffman, Brad Stirtz, John McLean, Chris White, Kelly Sill.

Jazz Bands: Combos, Big Band, Vocal Jazz Ensemble, various jazz ensembles

Alumni: Alyssa Allgood, Grant Gustafson, Jakub Rojek, Max Popp.

Auditions: Contact Ashley Chubirka, Office of Admissions, (630) 637-5816, aechubirka@noctrl.edu

Financial Aid: Available. Contact Ashley Chubirka, Office of Admissions, (630) 637-5816, aechubirka@noctrl.edu

Scholarships: Available. Contact Ashley Chubirka, Office of Admissions, (630) 637-5816, aechubirka@noctrl.edu

Apply by: For info, contact Ashley Chubirka, Office of Admissions, (630) 637-5816, aechubirka@noctrl.edu

Contact: Jack Mouse, (630) 416-3911, jmousedrum@aol.com. See northcentralcollege.edu/music/vocal-and-instrumental-jazz

Northern Illinois University

DeKalb, Illinois

Student Body: 19,500 total, 35 jazz majors.

Tuition: \$14,500 per year.

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

Faculty: Reggie Thomas (Director of Jazz Studies), Geof Bradfield, Marlene Rosenberg, Tom Garling, Rodrigo Villanueva, Art Davis, Fareed Haque.

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Tom Knific, Director of Jazz Studies (269) 387-4672



Oberlin College & Conservatory

Jazz Bands: NIU Jazz Orchestra, NIU Jazz Ensemble, NIU Jazz Band/Latin Jazz, six to eight jazz combos.

Alumni: Marquis Hill, Greg Ward, Juan Pastor, Christopher McBride.

Auditions: Feb. 16. Go to School of Music website to sign up.

Financial Aid: Available. See niu.edu/fa/

Scholarships: Available. See niu.edu/scholarships/

Apply by: March 1. See niu.edu/music.

Contact: Lynn Slater, Admissions Coordinator, (815) 753-1546, lslater@niu.edu

Northwestern University, Bienen School of Music

Evanston, Illinois

Student Body: 600 Music Students (400 undergraduate, 200 graduate).

Tuition: \$50,424.

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

Faculty: Victor Goines, Vincent Gardner, Jarrard Harris, Carlos Henriquez, Willie Jones III, Jeremy Kahn, Bradley Mason, Marlene Rosenberg.

Jazz Bands: Jazz Orchestra, Jazz Small Ensemble, Jazz Combos.

Alumni: Kay Davis, Sheldon Harnick, David Sanborn.

Auditions: Prescreening videos required for all jazz applicants. Final round of auditions are held on campus in February.

Financial Aid: Available for undergraduate and graduate students.

Scholarships: Need-based scholarships available for undergraduate students only; merit-based scholarships available for undergraduates and graduate students.

Apply by: Dec. 1.

Contact: Bennett Olson, (847)491-3141, bennett.olson@northwestern.edu

Oakland University, Dept. of Music, Theatre and Dance

Rochester, Michigan

Student Body: Approx. 20,711.

Tuition: See oakland.edu/financialservices/costs/. Many students qualify for a scholarship that would cover the difference between in-state and out-of-state tuition. Citizens of Canada and Mexico also qualify.

Jazz Degrees: Jazz minor, World Music minor.

Faculty: Miles Brown, Sean Dobbins, Scott Gwinnett, Mark Stone, Mark Kieme, John Rutherford, Anthony Stanco.

Jazz Bands: Jazz Ensemble, jazz combos, OU Jazz Singers, Contemporary Music Ensemble.

Alumni: Regina Carter, Walter Szymanski.

Auditions: See oakland.edu/mtd/music/auditions/.

Financial Aid: Available. See oakland.edu/financialservices.

Scholarships: Available. See oakland.edu/go.

Apply by: For info, see oakland.edu/go.

Contact: Miles Brown, brown239@oakland.edu.

Oberlin College & Conservatory

Oberlin, Ohio

Student Body: 2,900 total, 580 in the conservatory.

Tuition: \$52,762 plus room, board, and fees.

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

Faculty: Jay Ashby, Gary Bartz, Peter Dominguez, Robin Eubanks, Bobby Ferrazza, Jamey Haddad,

La Tanya Hall, Billy Hart, Eddie Henderson, Dennis Reynolds, Paul Samuels, Dan Wall.

Jazz Bands: Oberlin Jazz Ensemble, Small Jazz Ensembles, PI (Performance & Improvisation) Ensembles.

Alumni: Paul Horn, Stanley Cowell, Jon Jang, Ted Baker, Michael Mossman, Neal Smith, Jason Jackson, Allen Farnham, Lafayette Harris, Ben Jaffe, Theo Croker, James McBride, Sullivan Fortner, Kassa Overall, Andy Hunter, Peter Evans, Rafiq Bhatia.

Auditions: May be recorded or live. On-campus auditions require a pre-screening audition recording, due with application. On-campus auditions held Feb. 16, March 2 and an additional date TBD. See new. oberlin.edu/conservatory/admissions/auditions/jazz-studies.dot

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

Scholarships: Available. Merit-based scholarships are awarded and are based on audition ratings and ensemble needs.

Apply by: Dec. 1.

Contact: Michael Manderer, Director of Conservatory Admissions, (440) 775-8413, conservatory.admissions@oberlin.edu

The Ohio State University Columbus, Ohio

Student Body: 58,000 total; School of Music: 250 undergraduate, 150 graduate.

Tuition: In-state, \$10,037; out-of-state, \$28,229.

Jazz Degrees: Bachelor of Music in Jazz Performance or Jazz Composition; Minor in Music; Minor in Music, Media and Enterprise.

Faculty: Shawn Wallace, Kris Keith, Jim Masters, Dave Powers, Jim Rupp, Michael Smith, others.

Jazz Bands: Three big bands, eight combos.

Auditions: Dec. 7, 2017; Jan. 12, 2018; Jan. 20, Feb. 3.

Financial Aid: Available. See sfa.osu.edu

Scholarships: Prospective students are automatically considered for music scholarships based on audition.

Apply by: Scholarship deadline, Nov. 1, 2017 (early action); Feb. 1, 2018 (regular decision). School of Music application due Jan. 20, 2018.

Contact: Undergraduate studies, (614) 292-2870, Graduate studies, (614) 292-6389, music-ug@osu.edu

Ohio University Athens, Ohio

Student Body: 300 music students.



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February 2 & 3
March 2 & 3

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Jeremy Allen



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Pat Harbison



Steve Houghton



Walter Smith III



Michael Spiro



Dave Stryker



Wayne Wallace



Brent Wallarab



Tom Walsh (Chair)



UNIVERSITY OF WISCONSIN-EAU CLAIRE

University of Wisconsin-Eau Claire

Tuition: In-state, \$4,582/semester; out-of-state, \$9,750/semester.

Jazz Degrees: Minor in Jazz Studies.

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

Jazz Bands: Jazz Ensemble 1 and 2, two jazz combos, Jazz Percussion ensemble.

Auditions: See ohio.edu/music/auditions.

Financial Aid: Available. See ohio.edu/music.

Scholarships: Available. Need- and merit-based. See ohio.edu/music.

Apply by: Dec. 1.

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

Scholarships: Available. All admitted applicants are considered for merit scholarships up to full-tuition.

Apply by: Priority deadline is Jan. 15.

Contact: Office of Enrollment, ccpaadmissions@roosevelt.edu, (312) 341-6735.

Saint Mary's University of Minnesota Winona, Minnesota

Student Body: Appx. 1,200 undergraduate students, 40 Music Majors.

Tuition: Approx. tuition plus room & board: \$41,810.

Jazz Degrees: B.A. Music, Music Industry, Music Performance, Music Education.

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

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

Auditions: Held in Feb. See smumn.edu/music

Financial Aid: Available. Call (507) 457-1437.

Scholarships: Available. See smumn.edu/music.

Apply by: Rolling admissions. See smumn.edu/music.

Contact: A. Eric Heukeshoven, M.S. (Director Jazz Studies & Music Industry), (507) 457-7292, ehuekesh@smumn.edu

St. Olaf College Northfield, Minnesota

Student Body: 3,100 total, 275 music majors.

Tuition: \$44,180.

Jazz Degrees: Bachelor of Arts in Music, Bachelor of Music in Jazz Piano Performance.

Faculty: Dave Hagedorn, Phil Hey, Sarah Burk.

Jazz Bands: Three big bands, combos vary by semester.

Alumni: Dan Cavanagh, Ben Baker.

Auditions: Screening recordings due Dec. 1.

Live auditions by invitation in February and March. See wp.stolaf.edu/musicadm/.

Financial Aid: Full demonstrated need met for all admitted students. See wp.stolaf.edu/admissions/afford.

Scholarships: Music scholarships are merit-based and open to students of any major. Can be stacked with academic merit awards. See wp.stolaf.edu/admissions/scholarships/

Apply by: Dec. 15, 2017 (music); Jan. 15, 2018 (college).

Contact: Molly Boes, Assistant Dean of Fine Arts Recruitment, (507) 786-3297, music@stolaf.edu.

Saint Xavier University Chicago, Illinois

Student Body: 4,000.

Tuition: \$30,920 per year.

Jazz Degrees: Bachelor of Music in Performance with Instrumental Jazz Emphasis, Bachelor of Arts.

Faculty: Shawn Salmon, Stacy McMichael, Lara Regan, Brett Baxter, Daniel Sartori.

Jazz Bands: Jazz Ensemble, Guitar Ensemble, multiple jazz combos.

Auditions: Feb. 24, March 23, April 7, by appointment or online video submission.

Financial Aid: Available. See sxu.edu/admissions/financialaid/

Scholarships: Need-based and merit-based available. See sxu.edu.

Apply by: Open application. See sxu.edu.

Contact: Dr. Shawn Salmon, Director of Jazz Studies, (773) 298-3420, salmon@sxu.edu

Southern Illinois University Carbondale, Illinois

Student Body: Approx. 15,000 total, approx. 180 in School of Music.

Tuition: tuition.siu.edu.

Jazz Degrees: Bachelor of Music in Studio Jazz Performance.

Faculty: Dr. Richard Kelley, Dr. Isaac Lausell, Philip Brown, Dr. Robert Allison.

Jazz Bands: Two jazz bands, several combos.

Alumni: Brent Wallarab, Kevin Kozol, Hamiet Bluiett, Glen Daum.

Auditions: See cola.siu.edu/music/undergraduate/admissions-auditions/. Contact Dr. Richard Kelley, kelley2@siu.edu.

Financial Aid: Available. Contact Dr. Richard Kelley, kelley2@siu.edu.

Scholarships: Need- and merit-based. Contact Dr. Richard Kelley, kelley2@siu.edu.

Apply by: For info, contact Dr. Richard Kelley, kelley2@siu.edu. See siu.edu.

Contact: Dr. Richard Kelley, kelley2@siu.edu. See siu.edu.

Roosevelt University, Chicago College of Performing Arts

Chicago, Illinois

Student Body: 535 total, 30 jazz students

Tuition: \$36,734

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

Faculty: Neal Alger, Stephen Berry, James Gailloro, Victor Garcia, Roger Harris, Henry Johnson, John McLean, Marlene Rosenberg, Fred Simon, Michael Smith, Jim Trompeter, Scott Mason, Ruben Alvarez, Paul Wertico, John Moulder, Thomas Garling, Jeffrey Morrow, Cheryl Wilson.

Jazz Bands: Style-based combos (swing, bebop, hard-bop, Brazilian, fusion, free-jazz, contemporary), vocal jazz ensemble, large ensemble, Latin jazz ensemble.

Alumni: Herbie Hancock, Robert Lamm, Maurice White, Hannah Ford.

Auditions: See roosevelt.edu/ccpa

Financial Aid: Federal financial aid is available for those who qualify after submitting the Free Application for Federal Student Aid (FAFSA). See roosevelt.edu/

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Southern Illinois University Edwardsville

Edwardsville, Illinois

Student Body: 14,000.

- Tuition:** \$11,000 in-state (IL, MO, AR, IA, IN, KY, TN, & WI); \$23,500 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, Minor in Music (jazz emphasis).
- Faculty:** Jason Swagler, Garrett Schmidt, Miles Vandiver, Adaron Jackson, Rick Haydon, Zebadiah Briskovich, Cody Henry.
- Jazz Bands:** Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Jazz Combos.
- Auditions:** Held in Feb. See siue.edu/music.
- Financial Aid:** Available. See siue.edu/financialaid.
- Scholarships:** Available. See siue.edu/music.
- Apply by:** Dec. 1.
- Contact:** Jason Swagler, jswagle@siue.edu

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University of Akron

Akron, Ohio

- Student Body:** 23,000 total, 250 music majors, 30 jazz majors.
- Tuition:** In-state, \$9,920; out-of-state, \$18,451.
- Jazz Degrees:** Bachelor of Music, Master of Music in Jazz Studies.
- Faculty:** Jack Schantz, Joe Augustine, Dean Newton, Rock Wehrmann, Mark Gonder.
- Jazz Bands:** Two jazz bands, multiple jazz combos.
- Alumni:** Mark Lopeman, Paul Ferguson, Mark Vinci, John Orsini, David Banks, Gary Davis, Paul Klontz, Mike Forfia, Theron Brown.
- Auditions:** Theory proficiency, piano proficiency, audition on primary instrument.
- Financial Aid:** Available. See uakron.edu/finaid.
- Scholarships:** Available. See uakron.edu/finaid.
- Apply by:** Rolling basis. Auditions for School of Music scholarship deadline is Feb. 28. See uakron.edu/music.
- Contact:** Jack Schantz, Coordinator of Jazz Studies, (330) 972-6919, jas62@uakron.edu. See uakron.edu/music.

UNIVERSITY OF NEBRASKA-LINCOLN
JAZZ STUDIES

M.M. and D.M.A. in Jazz Studies with performance or composition emphases.

Graduate Application Deadline: January 15, 2018
Graduate Audition Dates: February 16, 2018

Glenn Korff School of Music Faculty
Paul Haar, Director of Jazz Studies, Saxophone
Peter Bouffard, Guitar
Dave Hall, Percussion

Tom Larson, Composition/Piano
Greg Simon, Composition
Hons Sturm, Bass
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University of Central Missouri

Warrensburg, Missouri

- Student Body:** 14,000 total, 260 music majors.
- Tuition:** Undergraduate in-state, \$214/credit; out-of-state, \$429/credit; graduate in-state, \$278/credit; out-of-state, \$556/credit.
- Jazz Degrees:** Bachelor of Music in Jazz—Commercial Music.
- Faculty:** David Aaberg, Michael Sekelsky, Alex Smith, James Isaac.



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Jazz Bands: Two big bands, jazz combos.

Auditions: Nov. 10, 2017; Feb. 17 and Feb. 19, 2018. Other dates available upon request.

Financial Aid: Available. Call (800) 729-2678, finaid@ucmo.edu.

Scholarships: Available. For music, call (660) 543-5430, ucmo.edu/music/future/scholarships.cfm. For academic, call (800) 729-2678, finaid@ucmo.edu.

Apply by: Rolling admission.

Contact: David Aaberg, (660) 543-4909, aaberg@ucmo.edu.

University of Cincinnati, College-Conservatory of Music

Cincinnati, Ohio

Student Body: 45,000 total; 1,350 in Conservatory; 60 in Jazz Studies.

Tuition: Undergraduate in-state, \$9,322; out-of-state, \$24,656; Graduate in-state, \$12,790; out-of-state, \$24,532.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Scott B. Belck (Director of Jazz Studies), Steve Allee, Craig Bailey, Russell D. Burge, Marc E. Fields, Kim Pensyl. See faculty list at ccm.uc.edu/music/jazz/faculty.html.

Jazz Bands: Jazz Ensemble (big band), Jazz Lab Band and approx. 10 combos. See ccm.uc.edu/music/jazz/ensembles.html.

Auditions: For info, see ccm.uc.edu/music/jazz/ug_admissions.html.

Financial Aid: Available. See ccm.uc.edu/music/jazz/Assistantships.html.

Scholarships: Available. See ccm.uc.edu/music/jazz/Assistantships.html.

Apply by: Dec. 1.

Contact: CCM Admissions, (513) 556-9479, ccmadmis@uc.edu.

University of Illinois at Chicago, School of Theatre & Music

Chicago, Illinois

Student Body: 100 in Music Dept., 25 in Jazz.

Tuition: Approx. \$17,000 in-state.

Jazz Degrees: BM Jazz Studies, instrumental and vocal focus.

Faculty: Christopher Madsen, Andy Baker, Zvonimir Tot, Cheryl Wilson, Daniel Murphy, Ernie Adams, Ari Brown, Victor Garcia, Henry Johnson, others.

Jazz Bands: Two big bands, two to four instrumental combos, vocal jazz ensemble.

Alumni: Daniel Lopatka.

Auditions: Appointments in December, January, and February. In-person and video auditions accepted.

Financial Aid: Available: Grants, student employment, work-study, veterans benefits, prepaid tuition.

Scholarships: Music and academic awards available. Contact Ashlee Hardgrave, music@uic.edu

Apply by: Jan. 15 (first-time students), April 15 (transfers).

Contact: Ashlee Hardgrave, Music Admissions Liaison, music@uic.edu

University of Illinois at Urbana-Champaign

Urbana, Illinois

Student Body: 44,500 total, 700 music majors (350 undergraduate, 350 graduate), 70 jazz majors.

Tuition: Undergraduate in-state, \$13,640; out-of-state, \$29,760. International, \$30,620. Graduate in-state, \$13,638; out-of-state, \$28,130.

Jazz Degrees: Bachelor of Music, Bachelor of Music Education, Master of Music, Doctor of Musical Arts. Also, Artist Diploma.

Faculty: Ronald Bridgewater, Tito Carrillo, Larry Gray, Joan Hickey, Chip McNeill, Jim Pugh, others.

Jazz Bands: Four big bands, 15 jazz combos, Jazz Guitar Ensemble, Jazz Saxophone Ensemble, Jazz Trombone Ensemble, Jazz Vocal Ensemble, Latin Jazz Ensemble, Student-Faculty Ensemble.

Alumni: Cecil Bridgewater, Jim McNeely.

Auditions: For info, see music.illinois.edu/application-process-and-music.

illinois.edu/application-process-graduate.

Financial Aid: Available. See osfa.illinois.edu.

Scholarships: Merit- and need-based scholarships available. See music.illinois.edu/financial-aid-undergraduate.

Apply: Dec. 1.

Contact: Angela Tammen, (217) 244-7899, musicadmissions@illinois.edu.

University of Iowa

Iowa City, Iowa

Student Body: Approx. 32,150.

Tuition: In-state, \$9,189; out-of-state, \$30,833.

Jazz Degrees: Bachelor of Music in Performance (with Jazz Studies emphasis), Master of Arts in Jazz Studies.

Faculty: John Rapson, Damani Phillips, James Dreier, Steve Grismore.

Jazz Bands: Johnson County Landmark, Jazz Repertory Ensemble, Latin Jazz Ensemble, World Beat Ensemble, Guitar Ensemble, Small Jazz Ensembles, Combo Workshop.

Alumni: David Sanborn, Patricia Barber.

Audition: For info, call (319) 335-1604.

Financial Aid: Available. See admissions@uiowa.edu.

Scholarships: Need- and merit-based. Five teaching assistant positions for graduate students.

Apply by: March 1.

Contact: John Rapson, (319) 335-1662, ira-rapson@uiowa.edu.

University of Kansas

Lawrence, Kansas

Student Body: 550 music majors, 15 jazz majors.

Tuition: registrar.ku.edu/tuition-and-fees

Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Jazz Composition.

Faculty: Dan Gailey, Matt Otto, Danny Embrey, T.J. Martley, Jeff Harshbarger,

Brandon Draper, Vince Gnojek, Steve Leisring, Michael Davidson.

Jazz Bands: Three big bands, six combos.

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

Auditions: February audition dates available. See music.ku.edu/applyaudition.

Financial Aid: Available. See admissions.ku.edu/cs.

Scholarships: Available. All undergraduate applicants who audition are automatically considered for a music (merit-based) scholarship. See music.ku.edu.

Apply by: Priority academic deadline is Nov. 1, 2017. Music scholarship deadline is Feb. 1, 2018.

Contact: Emily Henry, School of Music recruiter, (785) 864-9751, musicrecruiting@ku.edu. See music.ku.edu.

University of Michigan, School of Music, Theatre & Dance

Ann Arbor, Michigan

Student Body: 1,102.

Tuition: Undergraduate in-state, \$14,644; out-of-state, \$45,686; Graduate in-state, \$22,458; out-of-state, \$44,798.

Jazz Degrees: Bachelor of Fine Arts: Jazz and Contemplative Studies; Jazz and Contemporary Improvisation; Jazz Studies; Master of Music: Improvisation.

Faculty: Ellen Rowe (Chair), Andrew Bishop, Michael Gould, Benny Green, Robert Hurst, Bill Lucas, Miles Okazaki, Edward Sarath, Dennis Wilson.

Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Creative Arts Orchestra, Small Jazz Ensembles, Campus Jazz Ensemble.

Alumni: Gerald Cleaver, Randy Napoleon, David Cook, Vincent Chandler, Sachal Vasandani, Jeremy Kittle, Jason Stein, Matt Bauder.

Auditions: Undergraduate and graduate applicants may complete an in-person or recorded audition (An in-person audition is strongly recommended.)

Financial Aid: Grant funds, work-study, a variety of loan programs and scholarships. For more info, see findaid.umich.edu.

Scholarships: Merit-based and need-informed.

Apply by: Dec. 1.

Contact: Julia Hoffert, jspanja@umich.edu or smtadmissions@umich.edu

University of Minnesota–Duluth Duluth, Minnesota

Student Body: 11,018.

Tuition: \$457 per undergraduate credit.



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Jazz Degrees: Bachelor of Music in Jazz Studies. Also, a Minor in Jazz Studies.

Faculty: Ryan Frane, Billy Barnard, Adam Booker.

Jazz Bands: Jazz Combos I, II, III and Jazz Ensembles I, II, III.

Auditions: Prospective students must apply and be accepted by the university; then an audition is required to be accepted for a music degree.

Financial Aid: Contact Ryan Frane, (218) 726-6327, rfrane@d.umn.edu.

Scholarships: Need- and merit-based scholarships

Apply by:

are available. Contact Ryan Frane, (218) 726-6327, rfrane@d.umn.edu.

Dec. 16 for university applications; music applications will be considered up to June 15.

Contact:

Dee Charles, (218) 726-7890, dcharles@d.umn.edu.

University of Missouri at Columbia Columbia, Missouri

Student Body: Approx. 34,000.

Tuition: In-state, \$27,964; out-of-state, \$43,552.

Jazz Degrees: Master of Music in Jazz Performance and Pedagogy, Jazz

Studies Certificate for Music majors, Jazz Studies Minor for non-music majors.

Faculty:

Dr. Michael Budds, Sam Griffith.

Jazz Bands:

Concert Jazz Band, Studio Jazz Band, eight to ten combos.

Alumni:

Mike Metheny, Alicia Olatuja, Jim Widner, Sheryl Crow.

Auditions:

See missouri.edu.

Financial Aid:

Available. See missouri.edu.

Scholarships:

Available. See missouri.edu.

Apply by:

Dec. 1 (priority deadline), Dec. 15 (scholarship applications due). Potential graduate students should contact the school for info on guidelines and deadlines.

Contact:

Music Dept., (573) 882-2604, music@missouri.edu, mujazz.missouri.edu.

University of Missouri–Kansas City, Conservatory of Music & Dance

Kansas City, Missouri

Student Body: Approx. 16,000 total, 516 in Conservatory; 37 in jazz studies.

Tuition:

Approx. in-state, \$10,000; Midwest student exchange, \$14,000; out-of-state, \$23,000.

Jazz Degrees:

Bachelor of Music in Jazz Studies, Master of Arts in Music.

Faculty:

Bobby Watson, Dan Thomas, Doug Auwarter, Michael Warren, Bob Bowman, Gerald Spaits, Roger Wilder, Bram Wijnands, Danny Embrey, Rod Fleeman, Stan Kessler, Steve Dekker

Jazz Bands:

Two big bands, 10 small groups.

Alumni:

Hermon Mehari, Eddie Moore, Nate Nall, Bob Brookmeyer, Clint Ashlock, Kevin Cerovich.

Auditions:

Auditions scheduled only after completed UMKC and Decision Desk applications are received. Audition dates: Feb. 3, Feb. 19, March 2, 2018.

Financial Aid:

Available. See finaid.umkc.edu.

Scholarships:

Merit-based. Auditions serve as screening for merit awards. Conservatory also considers academic record for scholarships.

Apply by:

Nov. 1 for January, Dec. 1 for Fall. See conservatory.umkc.edu.

Contact:

Dan Thomas, thomasdanb@umkc.edu; Bobby Watson, (816) 235-2900, watsonr@umkc.edu

University of Nebraska–Lincoln, Glenn Korff School of Music

Lincoln, Nebraska

Student Body: 450.

Tuition:

Undergraduate, in-state, \$225/hour; out-of-state, \$709/hour. Graduate, in-state, \$297/hour; out-of-state \$850/hour.



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Jazz Degrees: Master of Music, Doctorate of Musical Arts in Jazz Studies, with performance or composition emphases. See arts.unl.edu/music/areas-study-and-degree-options. No degree in jazz at undergraduate level.

Faculty: Paul Haar (Director of Jazz Studies), Peter Bouffard, Anthony Bushard, Dave Hall, Tom Larson, Greg Simon, Hans Sturm, Darryl White.

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

Alumni: Laurie Frink, Victor Lewis.

Auditions: For undergraduates: Jan. 19, Jan. 20, Feb 23, Feb 24. For graduate students: Feb. 16-17.

Financial Aid: Available. Contact Janet Sievert, (402) 472-2503, music2@unl.edu.

Scholarships: Available. Contact Janet Sievert, (402) 472-2503, music2@unl.edu.

Apply by: Jan. 15 (undergraduate, in-state); May 1 (undergraduate, out-of-state). For all graduate students, Jan. 15.

Contact: Paul Haar, Director of Jazz Studies, (402) 472-5672, phaar2@unl.edu. Visit music.unl.edu/jazzstudies/jazz-studies.

University of Nebraska at Omaha Omaha, Nebraska

Student Body: Approx. 15,000.

Tuition: See website: unomaha.edu/ac-counting-services/cashiering-and-student-accounts/tuition-fees-and-refunds/tuition-rates.php.

Jazz Degrees: Bachelor of Arts in Music with Jazz Concentration.

Faculty: Pete Madsen, Andy Hall, Darren Pettit, Jason Johnson, Mark Misfeldt, Brad Thompson.

Jazz Bands: Two big bands, jazz combos.

Alumni: Karrin Allyson.

Auditions: See unomaha.edu.

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

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

Apply by: Contact Pete Madsen. See unomaha.edu.

Contact: PeterMadsen, petermadsen@unomaha.edu.

University of Northern Iowa

Cedar Falls, Iowa

Student Body: 12,500.

Tuition: \$7,240 (Iowa resident, undergraduate); \$17,782 (non-Iowa resident, undergraduate); \$8,734 (Iowa resident, graduate); \$19,208 (non-Iowa resident, graduate).

Jazz Degrees: BA in Music (jazz specialization), BM in Music Education (jazz emphasis), Minor in jazz studies, MM in Jazz Pedagogy.

Faculty: Christopher Merz (program director), Dr. Robert Washut, Dr. Anthony Williams, Dr. Alexander Pershounin, Robert Dunn, Tom Giampietro.

Jazz Bands: Three big bands, four to six combos.

Alumni: Paul McKee, Jeff Helmer, Dave Lisik, James Miller, JC Sanford.

Auditions: See uni.edu/music/prospective-students/index.html

Financial Aid: Available. See uni.edu/finaid/

Scholarships: Need- and merit-based. Teaching assistantships are

also available. Contact Danny Galyen, danny.galyen@uni.edu

Apply by: For info, call Admissions, (319) 273-2281.

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

University of Toledo Toledo, Ohio

Student Body: 20,400 total, 20+ Jazz Majors/Minors.

Tuition: Ohio residents: \$4,621/semester (room/board not included). Non-residents: \$9,290 (room/board not included).



Ensembles at North Central College

- Instrumental Ensembles: Concert Winds, Symphony Band, Chamber Players, Chamber String Ensemble, Brass, Wind and Percussion Ensembles
- Athletic Bands: Cardinal Marching Band, Basketball Pep Band
- Choral Ensembles: Chamber Singers, Concert Choir, Women's Chorus, Cardinal Chorus, Opera Workshop, Naperville Chorus
- Jazz Ensembles: Big Band, Jazz Combos, Vocal Jazz Ensemble

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- Music Education (Choral or Instrumental)
- Music Composition
- Music Performance (Vocal, Piano, Instrumental, String)
- Jazz Studies
- Music (liberal arts track)

Jazz Faculty

Janice Borla - Voice
Mitch Paliga - Saxophone
Art Davis - Trumpet
Tim Coffman - Trombone
Brad Stirtz - Vibraphone
John McLean - Guitar
Chris White - Piano
Kelly Sill - Bass
Jack Mouse - Drum Set and Program Coordinator

Freshman Visit Days:

Friday, November 10
Monday, January 15
Monday, February 19
Friday, March 2
Monday, April 2

Transfer Information Sessions:

Tuesday, November 21
Friday, December 1
Saturday, January 6
Friday, February 16
Saturday, March 10
Saturday, March 24

Audition Days:

Friday, November 10
Monday, January 15
Saturday, February 10
Saturday, March 3

To set up a campus visit call
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northcentralcollege.edu | 30 N. Brainerd Street | Naperville, IL | **630-637-5800**





University of Illinois at Urbana-Champaign

Jazz Degrees: Undergraduate: Bachelor of Music (BM) in Jazz Studies, BM in Jazz Studies with an emphasis in Music Business and Recording Arts, Bachelor of Education (BED) with a Jazz Emphasis. Graduate: Master of Music (MM) in Jazz Studies with either a performance or a composition/arranging emphasis.

Faculty: Gunnar Mossblad (Director of Jazz Studies), Jay Rinsen Weik, Norman Damschroder, Tad Weed, Dr. Olman E. Piedra.

Jazz Bands: UT Jazz Ensemble, Latin Jazz Ensemble, GuitArkestra, Vocalstra.

Auditions: Auditions are required for entrance into Music degree programs and for scholarship consideration. For best consideration, auditions should be before March 15. See utoledo.edu/al/svpa/music/degrees/audition.html

Financial Aid: Available. See utoledo.edu/financialaid/

Scholarships: See utoledo.edu/al/svpa/music/degrees/scholarships.html

Apply by: There is no deadline to apply. However, auditions for admission into a Music degree program are held in Feb. and March. See utoledo.edu/al/svpa/music/degrees/audition.html

Contact: Gunnar Mossblad, (419) 530-4555, UTJazz@utoledo.edu See utoledo.edu/al/svpa/music/degrees/jazz-studies.html

University of Wisconsin–Eau Claire Eau Claire, Wisconsin

Student Body: 10,900.

Tuition: In-state, \$8,812; out-of-state, \$16,386.

Jazz Degrees: Bachelor of Music in Music

Performance, Music Education, Composition.

Faculty: Robert Baca, Dr. Jeffery Crowell, Phil Ostrander, Michael Shults, Jerry Young.

Jazz Bands: Jazz Ensembles I–V, Combos, Vocal Jazz Chamber Groups.

Alumni: John Raymond, Scott Pingel, Kyle Newmaster, Jamey Simmons.

Auditions: For info, contact Robert Baca, (715) 836-4371, bacarj@uwec.edu. See uwec.edu/mus-the/jazzstudies.

Financial Aid: Available. See uwec.edu.

Scholarships: Need- and merit-based available.

Apply by: See uwec.edu/mus-the/jazzstudies.

Contact: Robert Baca, (715) 836-4371, bacarj@uwec.edu.

University of Wisconsin–Green Bay Green Bay, Wisconsin

Student Body: Approx. 6,779.

Tuition: See uwgb.edu.

Jazz Degrees: Bachelor of Arts with Jazz Emphasis.

Faculty: John Salerno, Stefan Hall, Craig Hanke, Adam Gaines.

Jazz Bands: Two jazz ensembles, jazz combos, vocal jazz ensemble.

Alumni: Carl Allen, Todd Buffa.

Auditions: Held the first week of classes. See uwgb.edu/music/scholarships/.

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

Scholarships: Available. Determined when applicant auditions for admission into music program. See uwgb.edu/music/scholarships/. Contact (920) 465-2075, finaids@uwgb.edu.

Apply by: See uwgb.edu/admissions/. For info, contact Kevin Collins, collinsk@uwgb.edu.

Contact: Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin–Madison Madison, Wisconsin

Student Body: 43,338.

Tuition: \$10,488 (WI resident), \$13,761 (MN resident), \$34,738 (out-of-state).

Jazz Degrees: B.M. in Jazz Studies; B.A. in Jazz Studies; jazz minor available in D.M.A. and Ph.D. music degrees.

Faculty: Johannes Wallmann, Les Thimmig, Alex Noppe, Nick Moran, Matt Endres, Louka Patenaude, Mark Hetzler, Eric Siereveld, John Schaffer.

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

Alumni: Tim Whalen, Hans Sturm, Jackie Allen, Peter Dominguez.

Auditions: Undergraduate: Nov. 18, 2017; Jan. 27, 2018; March 3. Graduate: Jan. 20, Feb. 10. See music.wisc.edu.

Financial Aid: Available. See finaid.wisc.edu.

Scholarships: Merit-based scholarships available. See music.wisc.edu/student-support.

Apply by: Undergraduate: Oct. 31, 2017; Dec. 31, and Jan. 31, 2018. See music.wisc.edu.

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

University of Wisconsin–Milwaukee Milwaukee, Wisconsin

Student Body: Approx. 300 undergraduate music students.

Tuition: In-state, \$9,565; Minnesota resident, \$13,490; out-of-state, \$20,844.

Jazz Degrees: Bachelor of Fine Arts in Music Performance.

Faculty: Curt Hanrahan, Gillian Rodger, David Bayles, Pete Billmann, John Babbitt, Josh Robinson.

Jazz Bands: Jazz ensemble.

Auditions: See uwm.edu/arts/apply/.

Financial Aid: Available. See uwm.edu.

Scholarships: Scholarship information is provided at time of audition.

Apply by: For info, see uwm.edu.

Contact: Curt Hanrahan, hanraha6@uwm.edu.

University of Wisconsin–Oshkosh Oshkosh, Wisconsin

Student Body: 14,500 total, 200 music students, 70 involved in jazz activities.

Tuition: In-state, \$8,000; out-of-state, \$15,000.

Jazz Degrees: Bachelor of Music in Performance, Music Industry (Recording)

Technology, Music Business, or Music Business & Recording), Composition and Music Education.

Faculty: Marty Robinson, Dale Shipe, Alison Shaw, Elizabeth DeLamater, others.

Jazz Bands: Two big bands, 2 to 4 small groups.

Auditions: Nov. 15, 2017; Feb. 18, 2018; March 10, April 13.

Financial Aid: Available. Call (920) 424-3377.

Scholarships: Available. Call (920) 424-4224.

Apply by: Feb. 1.

Contact: Dr. Marty Robinson, Director of Jazz Studies, (920) 424-4224.

University of Wisconsin–Stevens Point Stevens Point, Wisconsin

Student Body: 250 total, 20 jazz students.

Tuition: \$8,300.

Jazz Degrees: B.M. Jazz Studies–Performance; B.M. Jazz Studies–Composition.

Faculty: Mathew Buchman, Brent Turney, David Hastings, Pat Lawrence, Dave Story, Ryan Korb.

Jazz Bands: Two jazz ensembles, five chamber jazz combos.

Alumni: Wayne Salzmänn, Danny Mitchell, Matt Schiessl, Dan Eaton.

Auditions: See uwsp.edu/music/Pages/ForStudents/auditions.aspx

Financial Aid: Available. Contact finaid@uwsp.edu

Scholarships: Available. Contact moanders@uwsp.edu

Apply by: Merit-based scholarships awarded in April.

Contact: Mathew Buchman, (715) 346-4054, mbuchman@uwsp.edu

Wayne State University Detroit, Michigan

Student Body: Approx. 30,000 total, approx. 300 music students.

Tuition: See wayne.edu

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

Faculty: Chris Collins (Gretchen Valade Chair in Jazz), Russ Miller, Rob Pipho, Paul Keller, Sean Dobbins, Dwight Adams, David Taylor, Chuck Newsome, Ron Kischuk, Cliff Monear, Vincent Chandler.

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

Alumni: Rick Margitza, Todd Carlon, Alex Graham, Michael Karloff, Joe Henderson, Pepper Adams, Kenny Burrell, Yusef Lateef.

Auditions: Held in November, January and February.

Financial Aid: Gretchen Valade Jazz Graduate Assistantship.

Scholarships: Need-, merit- and talent-based scholarships available. For scholarship application questions, contact the Dept. of Music.

Apply by: Rolling admission.

Contact: Dept. of Music: (313) 577-1795. Chris Collins, Gretchen Valade Chair in Jazz, jazz@wayne.edu

Webster University

St. Louis, Missouri

Student Body: 2,100 total, 40 in program.

Tuition: \$27,000 annually.

Jazz Degrees: BA, BM.

Faculty: Paul DeMarinis (Director of Jazz Studies), Kim Portnoy, Dan Smith, Debby Lennon.

Jazz Bands: 10 combos each semester; Jazz Singers, Jazz Collective.

Alumni: Butch Thomas.

Auditions: Live audition preferred. See webster.edu/music/auditions.

Financial Aid: Need-based aid available; FAFSA application required.

Scholarships: Merit-based aid available based on application information and audition; no need to apply separately.



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In 2017 jazz students traveled to Cuba to study and perform, including masterclasses with Yissy García and Los Muñequitos de Matanzas.

Apply by: May 1. See webster.edu/music.
Contact: Paul DeMarinis, Director of Jazz Studies, demaripa@webster.edu. See webster.edu/music.

Western Illinois University Macomb, Illinois

Student Body: Approx. 11,458 total; approx. 9,645 undergraduate.

Tuition: \$284/hour.

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

Faculty: John B. Cooper, Kevin Nichols, Michael Stryker, others.

Jazz Bands: Jazz Studio Orchestra, Jazz Band, combos, Vocal Jazz Ensemble.

Alumni: Reggie Thomas, Jennifer Wallis.

Auditions: See wiu.edu/cofac/music/undergrad_audition_info.php.

Financial Aid: Available. Call (309) 298-1087.

Scholarships: Available. Call (309) 298-1087.

Apply by: Contact Trista Trone, TD-Trone@wiu.edu.

Contact: Trista Trone, Recruitment Coordinator, (309) 298-1087, TD-Trone@wiu.edu.

Tuition: In-state, approx. \$12,000; out-of-state, approx. \$16,000.

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

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

Jazz Bands: Two Big Bands, Octet, Jazz Vocal Ensembles (Gold Company, Gold Company II, GC Sextet), Latin Ensemble, numerous combos, WMU Drum Choir, Percussion Ensemble, others.

Alumni: Xavier Davis, Quincy Davis, Kate Reid, Jennifer Barnes.

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

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

Scholarships: Need- and merit-based scholarships are available. Contact Julie Nemire, Director of Academic Advising, julie.nemire@wmich.edu.

Apply by: Feb. 20 deadline for undergraduate student applicants, March deadline for graduate student applicants. Graduate student applicants should contact David Loberg Code, (269) 387-4672.

Contact: Undergraduate students should contact Julie Nemire,

Director of Academic Advising, julie.nemire@wmich.edu. Graduate students should contact David Loberg Code, (269) 387-4672, music-grad@wmich.edu.

Youngstown State University, Dana School of Music Youngstown, Ohio

Student Body: 13,000.

Tuition: See ysu.edu.

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

Faculty: Kent Engelhardt (Coordinator), Dave Morgan, Glenn Schaft, Francois Fowler, Theron Brown.

Jazz Bands: Four to five jazz combos, two to three big bands, Contemporary Ensemble, Gospel Choir.

Alumni: Ralph Lalama, Sean Jones.

Auditions: Audition by March 1 for talent scholarships and graduate assistantships.

Financial Aid: Available. See ysu.edu.

Scholarships: Available. See ysu.edu.

Apply by: Open admission.

Contact: Kent Engelhardt, kjengelhardt@ysu.edu.

Western Michigan University

Kalamazoo, Michigan

Student Body: 25,000 total, 450 in School of Music.



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Members of the Blue Ensemble pose in the California Jazz Conservatory's Fiddler Annex.

CJC EXPANDS SIZE, OFFERINGS

Founded as a community music education program in 1997, the California Jazz Conservatory (CJC) in the heart of Berkeley's arts district is throwing itself a 20th anniversary party. Its faculty and 600 students will be enjoying some great presents, including a new \$3-million performance and rehearsal facility, a new concentration on North American roots music and an associate of arts degree program in jazz studies.

"We've always aspired to a pretty lofty goal," said CJC President and Dean of Instruction Susan Muscarella, "and that's to be the Juilliard of jazz on the West Coast. From the start, we've been focused on excellence, and our faculty rises to that mission."

The CJC was accredited to confer bachelor of music degrees in 2011. Its affiliated Jazzschool program offers classes and workshops for instrumentalists and vocalists of all ages and skill levels.

The institution eventually outgrew its space in the building on Addison Street, which it moved to in 2002. Its expansion to the Fiddler Annex across the street will provide an additional 5,500 square feet of space, doubling its size.

"The number-one thing about the new space is that it will give us room to breathe," said saxophonist Mike Zilber, a CJC professor. "It's going to increase the opportunity for rehearsal and give us more flexibility overall."

The centerpiece of the new annex—which is named for board member Jerry Fiddler, a venture capitalist and former technology executive—is the 100-seat Rendon Hall. Modeled

on the design of Minton's Playhouse, the legendary Harlem nightclub, it's intended to provide the intimacy of the traditional jazz listening experience.

"This space is going to let people to hear jazz in its natural habitat," Zilber said. "It's going to allow students to hear the music they make in a very different way."

A new listening room with a large collection of LPs will also give students a chance to experience music differently.

"We can go in there as a group and listen to essential source materials," Zilber said. "That kind of collective, deep listening is something that's hard to come by."

Muscarella said, increasingly, students who apply to the program are looking to expand their studies beyond mainstream jazz. Last year, a concentration in Brazilian jazz was added to the curriculum, and the new North American roots concentration will allow students to dig deeply into areas like Celtic music, bluegrass, zydeco and the history of protest songs.

One of the aspects that sets the CJC apart from other institutions is the way it combines the study of music with other disciplines: For example, students can take a physics class that focuses on sonic principles, explore the link between poetry and jazz, or take a course in jazz history that highlights the connection between the music and society.

Zilber said this type of cross-disciplinary approach is increasingly important.

"It's like Charles Dickens wrote," he said, "we live in both the best and worst of times. We have access to so much information and yet

we've lost the on-gig learning and exchange of ideas that musicians used to get. You need to have something to play about to develop your artistic voice. That mix of social knowledge and culture is so essential."

Muscarella hopes that the introduction of a two-year associate of arts in jazz studies degree program will draw more people into the BMus stream. The new degree will be awarded to instrumental and vocal students who complete the CJC's program of study of core music courses, electives and general studies courses.

"The new program stands alone with its own curriculum and will allow young students to get a solid grounding in jazz," Muscarella said. "I'd be happy with students who just take that program, but ideally it will open them up to the broader liberal arts approach that we offer."

A new relationship with the Monterey Jazz Festival and its Next Generation Jazz Festival will introduce new performance opportunities. The CJC will host the opening night concerts of the Next Generation festival until 2019. Also, the school has strengthened its relationship with the adjacent Freight & Salvage Coffeehouse, which presents artists like saxophonist Jane Bunnett, pianist Aruán Ortiz and bassist Meshell Ndegeocello.

"We have a lot of vibrant performance opportunities near here," Zilber said. "Students get the chance hear musicians who can show them what they can aspire to. They get to hear their teachers play, and sometimes sit in with us. All of that is important because we don't want places like the CJC to be hermetically sealed off from the real world."

—James Hale

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American River College Sacramento, California

Student Body: 26,000 total, 100 in program.

Tuition: \$46 per unit

Jazz Degrees: Performance.

Faculty: Art Lapierre, Joe Gilman, Dyne Eifertsen.

Jazz Bands: Vocal Jazz Ensembles; Big Bands; Latin; Combos; improvisation; theory; piano; vocal styles.

Auditions: Send YouTube or make an appointment to appear in person.

Financial Aid: Available. (916) 484-8195

Scholarships: Available. Audition required for paid lessons.

Apply by: August

Contact: Dr. Art Lapierre, 916-484-8195
lapiera@arc.losrios.edu

Arizona State University

Tempe, Arizona

Student Body: 51,869 total; ASU School of Music, 710; Jazz Program, 34.

Tuition: Undergraduate in-state annual base tuition, \$11,092; out-of-state, \$26,684; graduate in-state annual base tuition, \$10,970; out-of-state, \$21,888. See students.asu.edu/tuitionandfees.

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

Faculty: Ben Hedquist, Michael Kocour, Jeff Libman, Steve McAllister, Dom Moio, Dennis Monce, Lewis Nash, Bryon Ruth.

Jazz Bands: Concert Jazz Band, Jazz Repertory Band, Latin Jazz Ensemble, Jazz Combos, Percussion Jazz Ensemble.

Alumni: Allan Chase, Tony Malaby, Joey Sellers, Bob Washut.

Auditions: Ad-hoc and on-campus auditions available with faculty.

Financial Aid: Available. See students.asu.edu/financialaid.

Scholarships: Available, as well as grants. TA positions available for graduate students.

Apply by: Dec. 1, 2017, for MM; Jan. 5, 2018, for BM.

Contact: Musicadmissions@adu.edu; (480) 965-5069. See asu.edu/

Brigham Young University Provo, Utah

Student Body: Approx. 33,500 total, approx. 435 in school of music, approx. 54 in Commercial Music.

Tuition: See admissions.byu.edu/tuition-charges.

Jazz Degrees: Bachelor of Music in Commercial Music, Master of Arts, Master of Music.



University of Wyoming Jazz Ensemble

Faculty: Raymond Smith, Mark Ammons, Ron Saltmarsh, Kirsten Bromley, Jay Lawrence, Ronald Brough, Steven Call, Stephan Lindeman, Aaron Merrill.

Jazz Bands: Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band, Salsa Combo, five traditional jazz combos, Jazz Voices.

Auditions: Required. Live auditions held the last Saturday of January. See cfac.byu.edu/music/.

Financial Aid: Available. See financialaid.byu.edu/.

Scholarships: Available. See financialaid.byu.edu/section/scholarships.

Apply by: Jan. 15.

Contact: cfac.byu.edu/music/

brubeckinstitute.org

Jazz Degrees: Bachelor of Music Honors Jazz Studies Degree (3-year Accelerated Degree).

Faculty: Lewis Nash, Edward Simon, Patrick Langham, Brian Kendrick.

Jazz Bands: Brubeck Institute Jazz Quintet.

Alumni: Fabian Almazon, Joe Sanders, Glenn Zaleski, Lucas Pino, Justin Brown, Chad Lefkowitz-Brown.

Auditions: Live Auditions.

Financial Aid: Available.

Scholarships: Available.

Apply by: Jan. 15.

Contact: Melissa Riley, (209) 946-3196, mriley1@pacific.edu. See brubeckinstitute.org

Brigham Young University–Idaho Rexburg, Idaho

Student Body: Approx. 16,000.

Tuition: See byui.edu/financial-aid/students/tuition-cost.

Jazz Degrees: Bachelor of Music (Jazz Studies Emphasis).

Faculty: Ryan Nielsen, Bryce Mecham, Mark Watkins, Randall Brady, Aaron Miller, Justin Nielsen, Kobie Watkins.

Jazz Bands: Sound Alliance (jazz ensemble), Vocal Union, combos, Jazz Lab Band.

Auditions: See byui.edu/music/.

Financial Aid: Available. See byui.edu/financial-aid.

Scholarships: Available. See byui.edu/financial-aid and byui.edu/music.

Apply by: See byui.edu/admissions.

Contact: music@byui.edu.

The Brubeck Institute at University of the Pacific

Stockton, California

Student Body: 5.

Tuition cost: Fully funded scholarships. See

Calif. Institute of the Arts (CalArts)– Herb Alpert School of Music

Valencia, California

Student Body: 1,480 total, approx. 45 Jazz.

Tuition: \$46,830.

Jazz Degrees: Bachelor of Fine Arts (BFA), Master of Fine Arts (MFA).

Faculty: David Roitstein (Program Director), David Rosenboom, Joey De Leon, Larry Koonse, Darek Oles, Bennie Maupin, Vinnie Golia, Eyvind Kang, Joe LaBarbera, Paul Novros, John Fumo, Alex Iles, Alphonso Johnson, Stephen Lehman.

Jazz Bands: Small groups (faculty- and student-led).

Alumni: Ravi Coltrane, Ralph Alessi, Michael Cain, Mario Calire, James Brandon Lewis, Daniel Rosenboom, Kris Tyner, Asdrubal Sierra, Yunion Terry, Peter Epstein, Nedra Wheeler, Richard Giddens.

Auditions: Portfolio submission only—no live auditions. See calarts.edu/admissions

Financial Aid: Available. Contact finaid@calarts.edu

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Willamette Singers of Willamette University

Scholarships: Merit-based available (no separate application process).

Apply by: Dec. 1, 2017 (MFA); Jan. 5, 2018 (BFA).

Contact: Kurt Isaacson, Admissions Counselor for The Herb Alpert School of Music, kisaacson@calarts.edu; admissions@calarts.edu. See music.calarts.edu/jazzarchive.calarts.edu.

California Jazz Conservatory

Berkeley, California

Student body: 60-120.

Tuition: Instrumentalists: \$9,100/semester (full-time); \$685/credit (part-time). Vocalists: \$9,400/semester (full-time); \$685/credit (part-time).

Jazz degrees: Bachelor of Music in Jazz Studies, Instrumental and Vocal; Brazilian Jazz Concentration, North American Roots Music Concentration, Audio Production Concentration; Associate of Arts Degree in Jazz Studies.

Faculty: Laurie Antonioli, Theo Bleckmann, Dr. Anthony Brown, Dr. Jeff Denson, Kai Eckhardt, Steve Erquiaga, Mimi Fox, John Gove, Alan Hall, Peter Horvath, Erik Jekabson, Jeff Marrs, Frank Martin, Jackie Rago, Brian Rice, Edward Simon (artist in residence), John Santos, Marcos Silva, Akira Tana, Dr. Mike Zilber.

Jazz bands: instrumental ensembles (jazz, Afro-Caribbean, Brazilian and South American, Indian and other); vocal performance.

Auditions: By appointment year-round.

Financial aid: Federal financial aid available. Contact Karen Shepherd, karen@cjc.edu

Scholarships: Unsolicited merit- and need-based awards available on occasion.

Apply by: June 30.

Contact: Dr. Susan Muscarella, President and Dean of Instruction, (510) 845-5373, info@cjc.edu. Visit cjc.edu.

California State University—East Bay Hayward, California

Student Body: 14,000.

Tuition: Undergraduate in-state, \$6,600; out-of-state, \$15,500. Graduate in-state, \$7,800; out-of-state, \$13,800.

Jazz Degrees: Bachelor of Arts or Master of Arts in Music with emphasis in jazz.

Faculty: Dann Zinn, Joel Behrman, Colin Hogan, Patrick Klobas, Alan Hall, Nick Tocco.

Jazz Bands: One jazz band, six jazz combos, Latin jazz ensemble.

Alumni: Ayn Inserto, Doug Beavers, Mike Olmos, Steve Moretti, Mario Silva.

Auditions: See music.csueastbay.edu.

Financial Aid: Available. Contact Office of Financial Aid.

Scholarships: Need- and merit-based available. Contact CSUEB Department of Music and Office of Financial Aid.

Apply by: Nov. 30.

Contact: Daniel Zinn, (510) 885-3135, music@csueastbay.edu.

California State University—Fullerton

Fullerton, California

Student Body: 41,000.

Tuition: Undergraduate in-state, \$3,426/semester; out-of-state, \$8,178; graduate in-state, \$4,143/semester; out-of-state, \$8,895.

Jazz Degrees: Bachelor of Arts in Music, Bachelor of Music with Jazz/Commercial emphasis, Master of Music in Performance or Composition with Jazz emphasis.

Faculty: Bill Cunliffe, Chuck Tumlinson, Francisco Torres, Kye Palmer, Jeff Ellwood, Luther Hughes, Paul Kreibich, Ron Eschete, TK Gardner, Damon Zick, Eric Dries, Andreas Preponis.

Jazz Bands: Jazz Orchestra, Jazz Big Band, Latin Ensemble, Jazz Singers, Jazz Guitar Ensemble, 8–10 small groups.

Alumni: Gwen Stefani, Tom Ranier, Grant Geissman, Dave Siebels.

Auditions: See fullerton.edu/arts/music/students/.

Financial Aid: Available. Contact Victoria Agnew, vagnew@fullerton.edu, (657) 278-2694.

Scholarships: Need- and merit-based. Victoria Agnew, vagnew@fullerton.edu, (657) 278-2694.

Apply by: Undergrad, Nov. 1; graduate, rolling.

Contact: Paul Shirts, pshirts@fullerton.edu, (657) 278-3511; music.fullerton.edu.

California State University—Long Beach, Bob Cole Conservatory of Music

Long Beach, California

Student Body: 38,000 total; 600 music majors in conservatory; 70 jazz majors; 100 participating in jazz ensembles and courses.

Tuition: Undergraduate, \$6,798 per year. Graduate, \$8,232 per year.

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

Faculty: Jeff Jarvis, Christine Guter, Chad Wackerman, Jimmy Emerjian, John Proulx, Bob McChesney, Bill Riechenbach, Kye Palmer, Sal Lozano, Jay Mason, Eric Marienthal, Bruce Lett, Andy Langham, Mike Higgins, Dr. Ray Briggs.

Jazz Bands: Instrumental Jazz: Concert Jazz Orchestra, Studio Jazz Band and Jazz Lab Band. Vocal Jazz: Pacific Standard Time, Jazz and Tonic and Corner Pocket, 10 jazz combos.

Alumni: Mark Turner, John Patitucci, Tom Kubis, Larry Carlton, Eric Marienthal, Chad Wackerman, Andy Martin, Cecelia Coleman, Jay Anderson, Jeff Kashiwa, Sal Lozano, Jay Mason.

Auditions: Pre-screening videos due Jan. 15. Undergraduate auditions are held in February, and graduate auditions in March. Contact the Music Dept., (562) 985-4781.

Financial Aid: Available.

Scholarships: Available. Teaching Assistantship available for graduate student.

Apply by: Contact the Music Dept., (562) 985-4781.

Contact: Jeff Jarvis, Director of Jazz Studies, jeff.jarvis@csulb.edu, See csulb.edu/~music/

California State University, Los Angeles

Los Angeles, California

Student Body: 18,074 total, 30 undergraduate jazz majors.

Tuition: In-state, \$6,632; out-of-state, \$16,136.

Jazz Degrees: Bachelor of Arts, Bachelor of Music: Jazz Studies, Master of Music with

general concentrations in commercial music, composition and conducting.

Faculty: Jeffrey Benedict, Paul DeCastro, James Ford.

Jazz Bands: Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz Ensemble.

Auditions: DVD/CDs acceptable. See calstatela.edu/academic/musictheatredance/audition.php. Call (323) 343-4060, contact mtd@calstatela.edu.

Financial Aid: Available. See calstatela.edu/financialaid.

Scholarships: Available. See calstatela.edu/financialaid.

Apply by: See calstatela.edu/admissions.

Contact: Dr. James Ford, Jazz Studies, (323) 343-4081, jford@calstatela.edu; Dr. Jeffrey Benedict, Jazz Studies, (323) 343-4099, jbenedict@calstatela.edu.

California State University, Northridge

Northridge, California

Student Body: 400; jazz, 60.

Tuition: \$6,500 in-state

Jazz Degrees: BM

Faculty: Wayne Bergeron, Bob McChesney, Katisse Buckingham, Gene Coyle, Tamir Hendelman, John Pisano, Dave Robaire.

Jazz Bands: Two big bands, 10 combos.

Alumni: Gordon Goodwin, Grant Geissman, George Stone.

Auditions: Pre-screen video is required. See csunjazz.com.

Financial Aid: See csunjazz.com.

Scholarships: Need- and merit-based available.

Apply by: Nov. 30 (for University).

Contact: Matt Harris, matt.harris@csun.edu (805) 405-9664

California State University, Sacramento (Sacramento State)

Sacramento, California

Student Body: 300 music majors, 40 jazz majors.

Tuition: Undergraduate. \$6,602; graduate, \$6,788.

Jazz Degrees: Bachelor of Music Jazz Studies, Bachelor of Arts, jazz emphasis; Master of Music Jazz Studies Emphasis.

Faculty: Dr. Steve Roach; Dr. Joe Gilman, Mike McMullen, Gerry Pineda, Gaw Vang Williams, others.

Jazz Bands: Two big bands, Latin Jazz Ensemble, four vocal jazz ensembles, several combos.

Alumni: Steve Turre, Bobby McFerrin.

Auditions: See csus.edu/music/jazz

Financial Aid: Available. Contact Mark Allen; mallen@csus.edu

Scholarships: Available. Contact Steve Roach; roach@csus.edu

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Apply by: Nov. 30.
Contact: Steve Roach, Director of Jazz Studies, (916) 278-7987; roach@csus.edu

Contra Costa College San Pablo, California

Student Body: 9,000.
Tuition: \$46/unit.
Jazz Degrees: Associate Arts in Music, Jazz Emphasis.
Faculty: Dr. Stephanie Austin, Clinton Day, Roger Letson, Fred Randolph.
Jazz Bands: Vocal jazz ensembles: JAZZ-ology, JazzaNova, Jazz Singers.
Auditions: Auditions occur during first two weeks of fall semester.
Financial Aid: Available. See contracosta.edu.
Scholarships: Available. See contracosta.edu.
Apply by: August 2017 for Fall 2017; August 2018 for Fall 2018.
Contact: Dr. Stephanie Austin, saustin@contracosta.edu.

Cornish College of the Arts Seattle, Washington

Student Body: Approx. 724.
Tuition: Approx. \$37,240.
Jazz Degrees: BMus—Concentrations in Vocal, Instrumental, or Composition.
Faculty: James Falzone (Chair of Music), Dawn Clement, Chuck Deardorf, Johnaye Kendrick, Randy Halberstadt, Wayne Horvitz, Jovino Santos Neto, Tom Varner.
Jazz Bands: Cornish Creative Ensemble, Jazz Ensembles, Latin Ensemble.
Alumni: Eyvind Kang, Mary Lambert, Phil Moore, Reggie Watts.
Auditions: All vocal and instrumental performance applicants seeking a Bachelor of Music degree must audition for admission to the program. Music composition applicants must submit a portfolio for review.
Financial Aid: Available.
Scholarships: Available, Need- and merit-based.

Apply by: Early auditions in November 2017. All others in February 2018.
Contact: Call (800) 726-ARTS, Office of Admission, Megan Grady. See cornish.edu/

Eastern Washington University Cheney, Washington

Student Body: Approx. 13,453.
Tuition: See ewu.edu/undergrad/afford.
Jazz Degrees: Bachelor of Music, Bachelor of Arts in Music, Bachelor of Arts in Music Education, Jazz and Commercial Music Certificate, Master of Music with Jazz Emphasis.
Faculty: Mellad Abeid, Riley Gray, Jenny Kellogg, Scott Steed.
Alumni: Frank DeMiero, Jon Hamar.
Jazz Bands: Concert Jazz Orchestra, Large Jazz Ensemble, Vocal Jazz Ensembles, about six combos.
Auditions: Call (509) 359-2340 to schedule an audition or attend open house auditions. See ewu.edu/cale/programs/music/apply-and-audition.
Financial Aid: See ewu.edu/admissions/financial-aid.
Scholarships: Honors- and merit-based available.
Apply by: Feb. 1.
Contact: Colleen Hegney, Music Department, (509) 359-2241, chegney@ewu.edu. See ewu.edu/cale/programs/music.

Fresno City College Fresno, California

Student Body: 25,000.
Tuition: \$46/unit.
Jazz Degrees: A.A. degree, Certificate.
Faculty: Mike Dana, Larry Honda, Julie Dana.
Jazz Bands: Three big bands, three combos, Latin Jazz Ensemble.
Alumni: Gilbert Castellanos, Peter Ortega, Rick Helzer.
Auditions: Contact Mike Dana, Jazz Studies Director.

Financial Aid: Contact Mike Dana.
Scholarships: Contact Mike Dana.
Apply by: Contact Mike Dana, Jazz Studies Director.
Contact: Mike Dana, (559) 442-4600 ext. 8465 or mike.dana@fresnocitycollege.edu.

Fullerton College Fullerton, California

Student Body: Approx. 23,000 students.
Tuition: In-state, \$46.00/unit; out-of-state, \$255.00/unit.
Jazz Degrees: None.
Faculty: Bruce Babad, Dr. Joe Jewell, Matt Johnson, Mike Scott, Jamie Shew, Chad Willis.
Jazz Bands: Big Band, Jazz Band, three Jazz Combos, jazz guitar ensemble, alternative jazz lab ensemble, two vocal jazz groups.
Alumni: Tony Morris, Christian Wunderlich, Mike Bennett, Dana Parker, David Otis, Dan Radlauer, Matt Johnson, Mario Jose, Claudia Eliaza, Gregory Fletcher, Maria Quintanilla, Eden Espinosa.
Auditions: Held the first week of Fall semester.
Financial Aid: Available. Call (714) 888-7588 or see financialaid.fullcoll.edu
Scholarships: Available. See fullertoncollegescholarships.com
Apply by: Prior to registration in July. See admissions.fullcoll.edu/application.html
Contact: Bruce Babad for instrumental Jazz, bbabad@fullcoll.edu; Jamie Shew for vocal jazz, jshew@fullcoll.edu

Lane Community College Eugene, Oregon

Student Body: Approx. 12,000.
Tuition: In-state, \$109.50/credit; out-of-state \$260/credit.
Jazz Degrees: None.
Faculty: Paul Krueger, Olem Alves, Siri Vik, Ron Bertucci.
Jazz Bands: Jazz Ensemble, Jazz combos.



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Founded by the late jazz giant Charlie Haden as a creative alternative to academic jazz studies, the Herb Alpert School of Music's Jazz Specialization at CalArts emphasizes small ensemble performance and improvisation, training students to become highly versatile performers, improvisers, and composers. Along with the closely related Performer-Composer Specialization, these areas of study reflect the increasing demand today for flexible musicians who are able to integrate multiple modes of music making.

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Every spring for 28 years, CalArts music students from all areas of specialization have had the rare opportunity to document their new original compositions at the legendary studios at Capitol Records, recording creative music in ideal conditions.

Jazz Archive (jazzarchive.calarts.edu)

On our CD Archive website you are free to stream or download the music and art, to browse our photo galleries, and to link to the hundreds of talented musicians and graphic designers who have participated in our project over the years. See what these remarkable people are doing after their experience at CalArts.

Notable CalArts Jazz Alumni—Ravi Coltrane, Peter Epstein, Ralph Alessi, Kris Tiner, Nedra Wheeler, and Richard Giddens—returned to CalArts to play with faculty, students, and guests in a tribute concert to Charlie Haden at the Wild Beast Music Pavilion.

Faculty List

David Roitstein

Joseph (Joey) De Leon

John Fumo

Alex Iles

Alphonso Johnson

Larry Koonse

Joe LaBarbera

Bennie Maupin

Paul Novros

Darek Oles

David Rosenboom

Vinny Golia

Eyvind Kang

Steve Lehman

Chair, Jazz: Jazz Piano

Jazz: Latin Percussion

Jazz: Trumpet

Jazz: Trombone

Jazz: Electric Bass

Jazz: Guitar

Jazz: Drumset

Jazz: Woodwinds

Jazz: Saxophone

Jazz: Bass

Coordinator, Performer-Composer: Piano, Violin, Electronics

Performer-Composer: Woodwinds

Performer-Composer: Strings

Performer-Composer: Saxophone, Electronics

For more information, please contact:
admissions@calarts.edu

CaLARTS

Auditions: Contact kruegerp@lanecc.edu.
Financial Aid: Available. kruegerp@lanecc.edu.
Scholarships: Private scholarships (merit-based). kruegerp@lanecc.edu.
Apply by: Aug. 1.
Contact: Paul Krueger, (541) 463-5045, kruegerp@lanecc.edu.

Los Angeles College of Music

Pasadena, California

Student Body: 250.
Tuition: \$7,901 per quarter.
Jazz Degrees: Music Performance programs include: Bass, Brass & Woodwinds, Drums, Guitar, Piano and Vocal.
Faculty: Dave Pozzi (Dean), Willie Murillo, Gordon Goodwin
Jazz Bands: LACM Big Band.
Alumni: Nate Wood.
Auditions: Applications, including auditions, can be submitted online at lacm.edu/apply. See requirements at lacm.edu. Live auditions will be held at each open house; see lacm.edu.
Financial Aid: Available. Contact finaid@lacm.edu
Scholarships: Available. Need-based grants available. Contact Admissions@lacm.edu
Apply by: Early Action: Nov. 15, 2017; Regular Decision: Feb. 15, 2018; Start Date

Oct 1.

Contact: Brittany Churchill, Brittany@lacm.edu, (626) 568-8850.

Lower Columbia College Longview, Washington

Student Body: Approx. 8,000 total, approx. 60 music majors.
Tuition: \$4,273.80.
Jazz Degrees: Associate in Arts, Direct Transfer Agreement (AA-DTA).
Faculty: Ryan Meagher, Jazz Director; Dr. Rob Davis, Instrumental Studies Director.
Jazz Bands: Jazz Ensemble.
Alumni: Jake Greateorex, Beau Wood, David Taylor, George Larsen, Rick Kemp, Mike Paul.
Auditions: See lowercolumbia.edu/music/music-auditions-scholarships.php.
Financial Aid: Available. See lowercolumbia.edu/costs-aid/index.php.
Scholarships: Need- and merit-based available.
Apply by: See website.
Contact: Ryan Meagher, rmeagher@lcc.ctc.edu, (866) 900-2311. See lowercolumbia.edu/

Tuition: Resident: \$3,464/year; Non-resident: \$10,047/year—based on 15 credit hour load per semester.

Jazz Degrees: Bachelor's of Music (BM) with a Jazz and American Improvised Music Performance Concentration.

Faculty: Ron Miles, Don Byron, Shane Endsley, Dave Devine, Dru Heller, Greg Garrison, Ron Bland, Justin Adams, Solomon Chapman, Carmen Sandim, Adam Bartczak, Matt Fuller, Tania Katz. See msudenver.edu/music/facultystaff/

Jazz Bands: Big Band, Jazz Combos.

Auditions: Auditions for private lessons and ensembles are held three times annually.

Financial Aid: Available. See msudenver.edu/financialaid/

Scholarships: College-wide scholarships: msudenver.edu/financialaid/scholarships/; Music scholarships: msudenver.edu/music/currentstudents/musicscholarships/

Apply by: July 2.

Contact: Heather Collins, Advisor to the Arts, (303) 352-7336, hcollin2@msudenver.edu

Metropolitan State University of Denver

Denver, Colorado

Student Body: 19,000 total; 44 jazz students.

MiraCosta College Oceanside, California

Student Body: 12,000 total, 50 jazz students.

Tuition: In-state, \$46/unit, out-of-state, \$257/unit.



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UNIVERSITY OF NORTHERN COLORADO

School of Music

Jazz Degrees: Associates Degrees (Performance—Jazz and Commercial Music, Audio Recording Production).

Faculty: Bob Boss, Matt Falker, Jaeryoung Lee, Duncan Moore, Dan Siegel, Steve Torok.

Jazz Bands: MiraCosta Oceanside Jazz Orchestra, MiraCosta Jazz Collective, Frequency (vocal jazz ensemble), Spectrum (vocal jazz ensemble).

Auditions: Instrumental, contact Steve Torok, storok@miracosta.edu; vocal, contact Matt Falker, mfalker@miracosta.edu

Financial Aid: Available. See miracosta.edu.

Scholarships: Need- and merit-based available.

Contact: Instrumental, Steve Torok, storok@miracosta.edu; vocal, Matt Falker, mfalker@miracosta.edu.

Faculty: Darrell Grant (Jazz Area Coordinator), George Colligan, Sherry Alves, Damien Erskine, Ezra Weiss, Derek Sims, Joe Manis, John Nastos, Jeff Putterman, Dan Gildea, Ben Medler, Alan Jones.

Jazz Bands: Jazz Lab Band, Salsa Band, Jazz Vocal Ensemble, Jazz Combos.

Auditions: Required. In-person auditions held during finals week each term.

Financial Aid: Available. See pdx.edu/finaid.

Scholarships: Available. Must audition by the last week in January. See pdx.edu/music/scholarships-0.

Apply by: See pdx.edu.

Contact: Darrell Grant, Jazz Area Coordinator, (503) 725-5828, grantd@pdx.edu. See pdx.edu

Brian Mantz.

Jazz Bands: Four bands and three to eight combos each semester.

Alumni: Saul Miller Jr., Bill Brendle, Jeff Ellwood, Mark Masters, Kelly Corbin, Marcus Wilcher, David Peoples, Kraig Williams, Drew Sullivan, Tye Zamora, Jim Honeyman, Brian Mantz, Marc Danzeisen, Charlie Richard.

Auditions: Open auditions the first week of each semester.

Financial Aid: Available. See rcc.edu/services/studentfinancialservices/Pages/FINANCIAL-AID-HOME.aspx

Scholarships: Available. See rcc.edu/services/studentfinancialservices/Pages/SCHOLARSHIP-INFORMATION.aspx

Apply by: July 30.

Contact: Charlie Richard, (951) 222-8331, charles.richard@rcc.edu. See rccjazz.com.

Portland State University

Portland, Oregon

Student Body: 27,229 total, 75 jazz students.

Tuition: In-state, \$8,817; out-of-state, \$26,889; WUE, \$12,583.

Jazz Degrees: Master of Music in Jazz Studies, Bachelor of Music in Jazz Studies, Minor in Jazz Studies, Bachelor of Arts/Science in Performance, Theory, Musicology/Ethnomusicology, Sound Arts/Music Production.

Riverside City College, Coil School for the Arts Riverside, California

Student Body: 18,000.

Tuition: \$552 per semester.

Jazz Degrees: Associate in Arts; Associate in Arts, Music.

Faculty: Charlie Richard, Kevin Mayse, Peter Curtis, John Byun, Steven Schmidt, James Rocillo, Jasminka Knecht, I-Ching Tsai, Jeff Benedict, Joel Paat, Bob Dominguez, Rick Shaw, Jody Fisher, Steve Sumniski,

Saddleback College Mission Viejo, California

Student Body: 15,000 total, 15 jazz students.

Tuition: Two-year school. Tuition approx. \$500 per semester.

Jazz Degrees: AA in music.

Faculty: Ron Stout, Jerry Pinter, Ariel Alexander, Joey Sellers, Jamie Rosenn, Adam Bravo, Luther Hughes, Paul Johnson.

JAZZ STUDIES FACULTY

Bob Mintzer, *chair*
David Arnay
Ndugu Chancier
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Andy Martin

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Vince Mendoza
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ROBERT KING PHOTOGRAPHY

Jazz Bands: Jazz Lab Ensemble, Saddleback Big Band, eight combos.

Alumni: Paul Carman, Ron Stout, Matt Heath, Craig Cammell.

Auditions: Held the first Thursday of each semester.

Financial Aid: Available.

Scholarships: Available.

Apply by: No application deadline.

Contact: Joey Sellers, jsellers@saddleback.edu, (949) 394-6412

San Diego State University San Diego, California

Student Body: 37,000

Tuition: \$6,866

Jazz Degrees: BM & MM Jazz Studies (also Artists Diploma & Jazz Minor).

Faculty: Bill Yeager (Director) Rick Helzer, Richard Thompson, Bob Magnusson, John Rekevics, Charlie Weller, Derek Cannon, Scott Kyle.

Jazz Bands: Two bands, five combos.

Alumni: Joshua White, Danny Green,

Derek Cannon, Scott Kyle, Bill MacPherson, Anthony Smith, Paul Nowell, Dan Reagan.

Auditions: Held every year in February. See jazz.sdsu.edu.

Financial Aid: Available. Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Scholarships: Available. Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Apply by: Nov. 30 (undergraduate). Applications are more flexible for graduate students.

Contact: Bill Yeager, yeager1@mail.sdsu.edu, (619) 594-4680.

San Francisco Conservatory of Music

San Francisco, California

Student Body: 430; 13 jazz students.

Tuition: \$43,700.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: SFJazz Collective, Simon Rowe, Jason Hainsworth, Julian Lage,

Robin Eubanks, Matt Penman, David Sánchez, Edward Simon, Warren Wolf, Sean Jones; Chad Lefkowitz-Brown, Matt Wilson, Rebeca Mauleón; resident artists, Obed Calvaire, Miguel Zenón.

Jazz Bands: Working ensembles of five to eight students.

Auditions: Auditions are done in a small ensemble setting, rotating in players for 2 hours.

Financial Aid: All applicants are considered for financial aid. Contact finaid@sfcu.edu.

Scholarships: Scholarships are merit-based, but we take into account need.

Apply by: Dec. 1.

Contact: Simon Rowe, Executive Director of the RJAM program, (415) 503-6327, srowe@sfcu.edu.

San Francisco State University San Francisco, California

Student Body: Approx. 30,256.

Tuition: \$7,254.

Jazz Degrees: Bachelor of Arts with a Jazz Emphasis; Bachelor of Music with a Jazz Emphasis.

Faculty: Hafez Modirzadeh, Clifford Brown, Jr., Andrew Speight, Akira Tana, Michael Zisman, John Calloway, Renée Lubin-Holmes, Deszon Claiborne, James Witzel.

Alumni: John Handy, Johnny Mathis, George Duke.

Jazz Bands: SFSU Jazz Combos, SFSU Vocal Jazz, Afro-Cuban Ensemble.

Auditions: School of Music office, (415) 338-7613, music@sfsu.edu. See music.sfsu.edu.

Financial Aid: Available. Contact music@sfsu.edu. See music.sfsu.edu.

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CHUCK TUMLINSON co-director, ensembles, improvisation, jazz history, jazz theory, and jazz pedagogy	JEFF ELLWOOD jazz saxophone	PAUL KREIBICH jazz drums, ensembles	THOM SHARP jazz arranging and composition
	RON ESCHETE jazz guitar	KYE PALMER jazz trumpet	FRANCISCO TORRES latin ensemble
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ENSEMBLES Fullerton Jazz Orchestra • Jazz Big Band • Jazz Singers Latin Ensemble • Art-Rock Ensemble • Jazz Guitar Ensemble

music.fullerton.edu

Scholarships: Need- and merit-based available. See music@sfsu.edu.

Apply by: See website.

Contact: School of Music office, (415) 338-7613, music@sfsu.edu.

San Jose State University San Jose, California

Student Body: 30,000 total, 350 music students, 40 jazz majors.

Tuition: Approx. \$6,800/semester.

Jazz Degrees: BM Jazz Studies; MM Music, emphasis in Jazz Studies.

Faculty: Dr. Aaron Lington (Coordinator), Jeff Lewis, Jamie Dubberly, Rick Vandivier, Dahveed Behroozi, Dan Robbins, Jason Lewis, Ren Geisick.

Jazz Bands: Two big bands, Afro-Latin Jazz Band, numerous jazz combos.

Alumni: Matt Finders, Jeff Cressman, Hristo Vitchev, Frank Sumares, Ed Neumeister.

Auditions: See sjsu.edu/music/auditions/

Financial Aid: Available. See sjsu.edu/faso/

Scholarships: Available. See sjsu.edu/music/prospective_students/scholarship_auditions/

Apply by: See sjsu.edu/admissions/

Contact: Dr. Aaron Lington, (408) 924-4636, aaron.lington@sjsu.edu. See sjsu.edu/music/

Santa Rosa Junior College Santa Rosa, California

Student Body: 37,000.

Tuition: \$46/unit.

Jazz Degrees: Associate of Arts in Jazz Studies, AA in Digital Media

Faculty: Bennett Friedman, Jerome Fleg.

Jazz Bands: One big band, three combos.

Alumni: David Balakrishnan, Jeff Carney, Eric Crystal, Ben McKee, Liberty Elman.

Auditions: Held at beginning of semester.

Financial Aid: Available. Contact aid@santarosa.edu.

Scholarships: Available by audition. Contact Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu

Apply by: Aug. 22.

Contact: Bennett Friedman, bfriedman@santarosa.edu. See santarosa.edu.

Shepherd University, Cornel School of Contemporary Music Los Angeles, California

Student Body: Approx. 65.

Tuition: See cornelschoolofmusic.com/about/

Jazz Degrees: None.

Faculty: Abraham Laboriel, Allen Hinds, Andrew Gordon, Billy Kerr, Carlos Campos,



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Mauricio Guerrero, Mehdi Hassine,
Michael Bradford, Norman Ludwin,
Otmaro Ruiz, Terry Wollman,
Daniel Walker.

- Jazz Bands:** Numerous ensembles
- Alumni:** Chris Buzea, Euro Zambrano, Fernanda Fuentes, Hoin Kim, Isaias Elpes, Jonathan Montes, Josiel Perez, Juan Cosme, Juan Matos, Jung Kwan Hwang, Mihyun Kim, Ramon Velarde, Robert Ngobi, Yuri Kim, Yalil Guerra.
- Auditions:** Requirements at cornelschoolofmusic.com. Video recordings must be submitted on disc, or as a YouTube link.
- Financial Aid:** Available. See faoweb@shepherduniversity.edu.
- Scholarships:** Merit-based and determined through application and audition submission.
- Apply by:** See cornelschoolofmusic.com
- Contact:** (323) 550-8888, music@shepherduniversity.edu

Sonoma State University **Rohnert Park, California**

- Student Body:** 9,000 total, 25 in program.
- Tuition:** \$3,862/semester (in state).
- Jazz Degrees:** Bachelor of Music in Jazz Studies; Bachelor of Music in Instrumental Jazz Education (proposed).
- Faculty:** Doug Leibinger, Kasey Knudsen, Ken Cook, Dave Len Scott, Randy Vincent, Cliff Hugo, George Marsh, Kendrick Freeman.
- Jazz Bands:** Various themed combos, Latin Band, Jazz Orchestra.
- Alumni:** Liberty Ellman, Tyler Blanton; Adam Theis.
- Auditions:** See sonoma.edu/music/apply/auditiondays.html
- Financial Aid:** Available. See sonoma.edu/finaid/
- Scholarships:** Available. See sonoma.edu/music/apply/scholarships.html
- Apply by:** November 2017.
- Contact:** Doug Leibinger, leibinge@sonoma.edu. See sonoma.edu/

Stanford University **Stanford, California**

- Student Body:** 7,032.
- Tuition:** \$44,757.
- Jazz Degrees:** Bachelor of Arts in Music, jazz focus.
- Faculty:** Frederick Berry, James Nadel, Murray Low.
- Jazz Bands:** Stanford Jazz Orchestra, Stanford Afro Latin Jazz Ensemble, jazz combo program.
- Alumni:** Tom Harrell, Larry Grenadier, Ray Drummond, Charles Altura.
- Auditions:** None required for admission.

Ensemble and lesson auditions held first week of autumn quarter. See music.stanford.edu, admission.stanford.edu

- Financial Aid:** Available. Contact University Financial Aid Office, financialaid.stanford.edu/
- Scholarships:** Partial and full lesson scholarships available for students enrolled in private lessons.
- Apply by:** Oct. 15 (early action with arts supplement). Nov. 1 (early action with no arts supplement). Dec. 1 (regular decision with no arts supplement).
- Contact:** Rowen Leigh, Undergraduate Student Services Officer, (650) 725-1932, musicinfo@stanford.edu.

University of California—Los Angeles, Herb Alpert School of Music/Thelonious Monk Institute of Jazz Performance

Los Angeles, California

- Student Body:** 450 students in School of Music. 43 undergraduate students in the Jazz Studies concentration. Seven graduate students in the Thelonious Monk Institute of Jazz Performance.
- Tuition:** In-state, \$13,260; out-of-state, \$41,270.
- Jazz Degrees:** Bachelor of Arts in Ethnomusicology—Jazz Studies, Master of Music in Jazz via Thelonious Monk Institute of Jazz Performance.
- Faculty:** Kenny Burrell, Justo Almarino, George Bohanon, Clayton Cameron, 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 Bands:** Jazz Orchestra, Latin Jazz Big Band, Ellingtonia Orchestra, seven combos.
- Alumni:** Gretchen Parlato, Nick DePinna, Hitomi Oba, Keschia Potter, Miles Mosley, Kamasi Washington.
- Auditions:** Required. Students must submit both a general application to UCLA and a department supplemental application. See ethnomusic.ucla.edu/ethnomusicology-undergraduate-admissions
- Financial Aid:** Available. See financialaid.ucla.edu/
- Scholarships:** Available. Department reviews for merit-based scholarships during auditions. Need-based aid available from university.
- Apply by:** Nov. 30.
- Contact:** Zoe Ashmead, Director of Enrollment & Recruitment, admissions@schoolofmusic.ucla.edu. See ethnomusic.ucla.edu. See

monkinstitute.org/education/college.

University of Colorado—Boulder, Colorado

- Student Body:** 550.
- Tuition:** In-state, \$26,300; out-of-state, \$49,300; international, \$55,000 (Includes: tuition, housing, books & fees for one year of study).
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Master of Music in Jazz Pedagogy & Performance, Doctor of Musical Arts in Jazz Studies.

- Faculty:** Dr. John Gunther, Dr. John Davis, Brad Goode, Pau McKee, Tom Myer, Dr. Douglas Walter, Bijoux Barbosa, David Corbus, Jeff Jenkins, Joshua Quinlan, Paul Romaine.
- Jazz Bands:** Three bid bands, seven combos, Electronic Music Ensemble.
- Alumni:** Tia Fuller, Damani Phillips, Josh Quinlan.
- Auditions:** Held the first three Saturdays in February. Recordings also accepted. Pre-screening for undergraduate guitarists and all graduate applicants.



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California Institute of the Arts (CalArts), The Herb Alpert School of Music



CALARTS

Financial Aid: Available. See colorado.edu/finaid.
Scholarships: Merit-based scholarships and teaching assistantships available.
Apply by: Dec. 1.
Contact: Dr. John Gunther, Director of Jazz Studies, john.gunther@colorado.edu.

University of Colorado–Denver Denver, Colorado

Student Body: 500
Tuition: Full-time, undergraduate in-state: \$5,670/semester; out-of-state: \$14,010/semester.
Jazz Degrees: BS Music, with concentration in Music Business, Recording Arts, Singer/Songwriter, Performance.
Faculty: David Bondelevitch, Benom Plumb, Leslie Soich, Sean McGowan, Paul Musso, Peter Stoltzman, Owen Kortz.
Jazz Bands: Jazz Combo, Claim Jumpers, Voz de la Clave.
Alumni: Issac Slade, Tim Kimmel, Luke Mossman, Derek Vanderhorst, Bridget Law, DJ Chonz.
Auditions: Pre-screen audition video through the website.
Financial Aid: Call (303) 556-2400.
Scholarships: Available. One-time audition for entering freshman.
Apply by: First Friday in April
Contact: Music and Entertainment Industry Studies Department, (303) 556-3480; meis.dept@ucdenver.edu; CAMINFO@ucdenver.edu

University of Denver, Lamont School of Music

Denver, Colorado
Student Body: 11,800 total, 300 music students.

Tuition: \$48,000.
Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Recording and Production, Master of Music in Performance with a Jazz Emphasis, Master of Music in Composition with a Jazz Emphasis.
Faculty: Art Bouton, Steve Wiest, Mike Abbott, Malcolm Lynn Baker, Eduardo "Bijoux" Barbosa, Scott Bean, Erin Gunnison, David Hanson, Alan Hood, Mike Marlier, Ken Walker, Donna Wickham, Michael Schulze.
Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, multiple jazz small groups.
Alumni: Ramon Ricker, Jeff Benedict, Ron Miles, Paul Romaine, Rudy Royston, Nate Wooley.
Auditions: Held the first three Saturdays in February. See du.edu/ahss/lamont/apply-audition.
Financial Aid: Available. See musicadmission@du.edu.
Scholarships: Merit-based scholarships plus stipend available. See du.edu/lamont.
Apply by: Jan. 15.
Contact: Steve Wiest, Co-Chair of Jazz Studies, Steve.Wiest@du.edu; Art Bouton, Co-Chair of Jazz Studies, abouton@du.edu.

University of Idaho, Lionel Hampton School of Music

Moscow, Idaho
Student Body: 11,500 total, 250 Music majors.
Tuition: In-State: \$7,232; out of-state: \$22,040.
Jazz Degrees: Minor in Jazz Studies, may be attached to any

undergraduate degree.

Faculty: Vern Sielert, Vanessa Sielert, Alan Gemberling, Dan Bukvich, Kate Skinner, Dave Bjur, Spencer Martin.
Jazz Bands: Three jazz bands, several jazz combos, two jazz choirs.
Alumni: Pat Shook, Amy Shook, Chad McCullough, Jenny Kellogg, Ed Littlefield, Joe Covill, Gary Gemberling, Robert Lewis, Tina Richerson.
Auditions: Live auditions preferred, recorded auditions accepted.
Financial Aid: Available. See uidaho.edu/financial-aid.
Scholarships: Merit-based scholarships available. See uidaho.edu/class/music/future-students.
Apply by: Feb. 24 for priority consideration.
Contact: Vern Sielert, Director of Jazz Studies, (208) 885-4955, verns@uidaho.edu

University of Montana Missoula, Montana

Student Body: 230 Music majors, 75 jazz students.
Tuition: In-state, \$5,180; out-of-state, \$8,904.
Jazz Degrees: Bachelor of Arts in Instrumental Jazz Studies, Bachelor of Arts in Music, Bachelor of Music in Performance, Bachelor of Music in Education, Bachelor of Music in Composition, Master of Music in Performance, Composition.
Faculty: Robert Tapper (Director of Jazz Studies), Johan Eriksson, Robert LedBetter, Bren Plummer.
Jazz Bands: Four Big Bands, eight to 10 combos.
Alumni: See umt.edu/music.
Auditions: March 1 deadline; live audition or

recording submissions. See umt.edu/music.

Financial Aid: Music talent scholarships, Western States University Exchange Scholarships, Jazz scholarships available. For General UM Scholarship, apply by Dec. 31, 2017. For Music Scholarships, apply by March 1, 2018. See umt.edu admissions.

Scholarships: Merit-based available. Contact robert.tapper@umontana.edu.

Apply by: March 1. (See Auditions section above.)

Contact: Robert Tapper, Director of Jazz Studies, robert.tapper@umontana.edu.

University of Nevada, Las Vegas

Las Vegas, Nevada

Student Body: 60 jazz students.

Tuition: \$3,800/semester.

Jazz Degrees: Bachelor of Music in Jazz Studies in Jazz Performance or Jazz Composition, Master of Music with a Concentration in Jazz Performance or Theory/Composition.

Faculty: Dave Loeb, Nathan Tanouye, Adam Schroeder, Uli Geissendoefer, Bernie Dresel, Gil Kaupp, Steve Flora, Jo Belle Yonely, Jake Langley, Alex Clements, Julian Tanaka, Nate Kimball.

Jazz Bands: Three large jazz ensembles, Latin, Contemporary, Jazz Guitar and Jazz Vocal Ensembles, 10 combos.

Alumni: Kenny Rampton, Nathan Tanouye, Dennis Mackrel, Walfredo Reyes Jr., Paul Taylor, Nate Kimball, David Perrico, Uli Geissendoefer, Michael and Rachel Eckroth, Wayne DeSilva, Curt Miller, Gary Cordell, Neil Maxa, Dan and Dave Phillipus, Paul Ringenbach, Otto Ehling.

Auditions: See website or contact dave.loeb@unlv.edu.

Financial Aid: See unlv.edu/finaid.

Scholarships: See unlv.edu/finaid.

Apply by: Feb. 1.

Contact: Dave Loeb, Director of the Division of Jazz Studies, (702) 895-3739, dave.loeb@unlv.edu.

University of Nevada, Reno, Nevada

Student Body: Approx. 20,000 total, approx. 221 music majors and minors, approx. 25 Jazz Majors.

Tuition: See unr.edu/tuition-and-fees. For Western States discount info, see unr.edu/wue.

Jazz Degrees: Bachelor of Music and Masters of Music in Jazz Performance.

Faculty: Adam Benjamin, Peter Epstein, Ralph Alessi, Hans Halt,



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Andrew Heglund, Ed Corey,
James Winn.

- Jazz Bands:** Jazz Ensembles, Jazz Combos.
- Alumni:** Brian Landrus, Sam Minaie, Gavin Templeton, Warren Walker, Matt Mayhall, Joe Berry.
- Auditions:** Live auditions held on Jan. 27. Video auditions may be submitted (deadline Jan. 30).
- Financial Aid:** Available. See unr.edu/financial-aid.
- Scholarships:** Merit-based scholarships and Graduate Assistantships available. Apply by Feb. 1. Contact Mary Miller, mvmler@unr.edu.
- Apply by:** See unr.edu/admissions#apply.
- Contact:** Adam Benjamin, adam@adambenjamin.net.

University of Northern Colorado

Greeley, Colorado

- Student Body:** 500 music majors, 100 jazz majors.
- Tuition:** Undergraduate in-state, \$8,500; out-of-state, \$19,500; Masters in-state, \$10,350; out-of-state, \$20,000; Doctoral in-state, \$11,250; out-of-state, \$22,000.
- Jazz Degrees:** Bachelor of Music, Jazz Emphasis; Bachelor of Music, Business (Jazz Track); Master of Music, Jazz Studies (Composition or Performance); Doctor of Arts, Jazz Studies.
- Faculty:** Dana Landry (Director of Jazz Studies), Steve Kovalcheck, Erik Applegate, Jim White, John Adler, Andy Dahlke, Kenyon Brenner, Nat Wickham, Kerry Marsh, Amy Murphy, David Caffey, Socrates Garcia, Julia Dollison, Greg Gisbert.
- Jazz Bands:** Five big bands, four vocal jazz ensembles, Vanguard Combo, Birdland Combo, Smoke Combo, Green Mill Combo, Blue Note Combo, Catalina's Combo, Smalls Combo, Ronnie Scott's Combo, Showman's Combo, Guitar Ensemble, Half Note Combo.
- Alumni:** Bob Washut, Bill Frisell, Steve Owen, Dan Gailey.
- Auditions:** Held Feb. 3, Feb. 24 and March 3. The audition process includes a live or recorded audition and application submission. See arts.unco.edu.
- Financial Aid:** Available. Call (970) 351-2502 or see unco.edu/ofa.
- Scholarships:** Merit- and talent-based available. Call the Music Office, (970) 351-2679. See unco.edu/ofa/scholarships/. For Western Undergraduate Exchange info, see unco.edu/costs/undergraduate/wue.aspx. Western Regional Graduate Program: unco.edu/grad/funding/wrgp.html.
- Apply by:** No deadline. Preferred by March 1.
- Contact:** Kelsey Shiba, (970) 351-1943,

kelsey.shiba@unco.edu. See jazz.unco.edu

University of Oregon Eugene, Oregon

Student Body: Approx. 60 in jazz studies.

Tuition: In-state, \$11,571 (15 credits); out-of-state, \$34,611 (15 credits).

Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies, Composition; Master of Music in Jazz Studies, Performance; Doctoral Supporting Areas with Jazz Studies emphasis.

Faculty: Steve Owen, Mike Denny, Toby Koenigsberg, Idit Shner, Tyler Abbott, Brian McWhorter, Gary Hobbs, Carl Woideck.

Jazz Bands: Oregon Jazz Ensemble, Jazz Lab Bands II & III, Latin Jazz Ensemble, Jazz Guitar Ensemble, 10 combos.

Alumni: John Alder, Hashem Assadullahi, Dan Cavanagh, Todd DelGuidice, Josh Deutsch, Greg Goebel, Paul Krueger, Joe Manis, Dan Meinhardt, James Miley, Torrey Newhart, Jason Palmer.

Auditions: See music.uoregon.edu. Live auditions are preferred but recorded auditions are acceptable for all instruments except drums. Graduate students, preliminary screening audition (recorded) and standard live audition required.

Financial Aid: Available. See financialaid.uoregon.edu.

Scholarships: Available. See music.uoregon.edu/about/contact.

Apply by: Jan. 15 (undergraduate). See website for graduate deadline.

Contact: Steve Owen, Director of Jazz Studies, sowen@uoregon.edu, jazz.uoregon.edu; Sara Spicer (Music Admissions Office), (541) 346-5268, somdadmit@uoregon.edu, music.uoregon.edu/about/contact.

University of the Pacific

Stockton, California

Student Body: 170 Conservatory of Music students.

Tuition: \$45,786.

Jazz Degrees: Bachelor of Music Honors Jazz Degree (3-year accelerated); Bachelor of Music in Jazz Studies (Jazz Performance or Jazz Composition concentration); Minor in Jazz Studies.

Faculty: Patrick Langham, Brian Kendrick, Tom Peron, Gerry Pineda, Jamie Dubberly, Randy Sandoli, Alex Reyes.

Jazz Bands: Big Band, Vocal Jazz Ensemble, various combos.

Alumni: Dave Brubeck.

Auditions: Held Jan. 20, Jan. 27, Feb. 3 and

Feb. 10. Schedule auditions by Jan. 15 with Jennifer Goodwin, (209) 946-2418, jgoodwin@pacific.edu. Live auditions are preferred; however, high quality recordings will be accepted in circumstances where it is impossible for the applicant to audition live. See website or contact Patrick Langham, (209) 946-3222, plangham@pacific.edu

Financial Aid: Available. Contact Jennifer Goodwin, (209) 946-2418, jgoodwin@pacific.edu.

Scholarships: Need- and merit-based available. Contact Jennifer Goodwin, (209) 946-2418, jgoodwin@pacific.edu.

Apply by: Feb. 10.

Contact: Patrick Langham, (209) 946-3222, plangham@pacific.edu; music@pacific.edu; go.pacific.edu/jazzstudies.

University of Southern California, Thornton School of Music

Los Angeles, California

Student Body: 44,000 total, 1,000 Thornton students, 75 jazz students.

Tuition: Undergraduate: \$53,448/year (flat rate tuition for 12–18 units); Graduate: \$28,800/year (based on full-time status—8 units). See music.usc.edu/admission/finaid/



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Sonoma State University Jazz Orchestra

Jazz Degrees: Undergraduate: Bachelor of Arts (instrumental and vocal), Bachelor of Music (instrumental only). Graduate (instrumental only): Master of Music, Graduate Certificate, Doctor of Musical Arts.

Faculty: Bob Mintzer (Dept. Chair), David Arnay, Ndugu Chanler, Peter Erskine, Russell Ferrante, Bruce Forman, Sara Gazarek, Jason Goldman, Kathleen Grace, Alphonso Johnson, Pat Kelley, Tim Kobza, Edwin Livingston, Andy Martin, Ronald C. McCurdy, Roy McCurdy, Vince Mendoza, Darek Oles, Alan Pasqua, Frank Potenza, Aaron Serfaty, Bob Sheppard, Richard Smith, Michael Stever, Nick Stoubis, John Thomas, Steve Trovato. See music.usc.edu/faculty/.

Jazz Bands: Jazz Orchestra, ALAJE (Afro Latin American Jazz Ensemble), Vocal Jazz Ensemble, Jazz Chamber Music.

Alumni: Lionel Hampton, Ambrose Akinmusire, Sara Gazarek, Gretchen Parlato, Alan Chang, Billy Childs, Gerald Clayton.

Auditions: Prescreen due Dec. 1. See music.usc.edu/admission/. For live audition info, see music.usc.edu/admission/auditions/.

Financial Aid: Academic Scholarships (undergraduate only), Merit-based scholarships (varies by program), Fed Title IV Aid (grants, loans and work-study), institutional grants, private loans, private scholarships and grants. See music.usc.edu/admission/financialaid/.

Scholarships: Academic scholarships (undergraduate only), Merit-based scholarships (varies by program). See music.usc.edu/admission/financialaid/.

Apply by: Dec. 1. See music.usc.edu/admission/.

Contact: Undergraduate Admission: Brittany Jimenez, (213) 740-8986, seits@usc.edu. Graduate Admission: Kit Bellamy, (213) 740-8986,

keb@usc.edu. See music.usc.edu/admission/contact/. See music.usc.edu

University of Utah

Salt Lake City, Utah

Student Body: 35,000 total, approx. 400 music majors, approx. 40 jazz majors.

Tuition: Undergraduate in-state, \$8,562 (15 credits); out-of-state, \$27,200 (15 credits); graduate in-state, approx. \$7,000 (9 credits); out-of-state, approx. \$22,000 (9 credits).

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

Faculty: Kris Johnson, Donn Schaefer, Denson Angulo, Randal Clark, Brian Booth, David Halliday, Keven Johansen, Geoffrey Miller, Melanie Shore, Patrick Terry, Dan Waldis, Kelly Wallis, Stephen Lyman.

Jazz Bands: Two big bands, six to eight jazz small groups, jazz guitar ensemble.

Alumni: Christoph Luty, Jeff Campbell, Dave Chisholm, Matt Fillmore.

Auditions: Required. Perform a jazz standard and improvise, sight reading, scales and chords. Drummers should demonstrate several different styles including swing, Afro-Cuban, bossa, straight 8ths and funk.

Financial Aid: See financialaid.utah.edu.

Scholarships: Need- and merit-based available. See music.utah.edu/admissions/scholarships.php.

Apply by: Dec. 1, 2017 (for primary consideration); applications accepted through April 1, 2018.

Contact: Kris Johnson, Director of Jazz Studies, (248) 390-9477, kristopher.johnson@utah.edu.

University of Washington Seattle, Washington

Student Body: Approx. 46,000 total, approx. 260

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music students (approx. 130 under graduates, 130 graduate students).

Tuition:	See admit.washington.edu/ costs-and-financial-aid/ total-cost-of-attendance# freshmen-transfer.
Jazz Degrees:	Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies.
Faculty:	Cuong Vu, Luke Bergman, Tom Collier, Ryan Ferreira, Bill Frisell, Ted Poor, Marc Seales, Greg Sinibaldi, Huck Hodge, Richard Karpen, Fred Radke.
Jazz Bands:	Small ensembles, Modern Band, Big Band.
Alumni:	Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin, Neil Welch, Luke Bergman, Aaron Otheim, Chris Icasiano.
Auditions:	Live auditions held in January and February for admission the following autumn term. See music.washington.edu/ audition-dates.
Financial Aid:	Available. See washington.edu/students/osfa/.
Scholarships:	Merit-based scholarships and assistantships.
Apply by:	Undergraduate, Nov. 15; see admit.washington.edu/apply.
Contact:	School of Music Admissions, (206) 685-9872, somadmit@uw.edu.

University of Wyoming Laramie, Wyoming

Student Body:	12,627 total, 100 in program
Tuition:	Undergraduate in-state, \$3,870; out-of-state, \$15,480; Masters in-state, \$4,518; out-of-state, \$13,500.
Jazz Degrees:	BA, BM, MM (with a Jazz Emphasis).
Faculty:	Ben Markley, Scott Turpen, Scott Meredith, Ryan Fourt, Gonzalo Teppa, Ed Breazeale.
Jazz Bands:	Three big bands, three combos, Vocal Jazz Ensemble.
Auditions:	See uwyo.edu/music/audition_and_scholarship_information.html
Financial Aid:	Available. See uwyo.edu/sfa/
Scholarships:	Scholarships and Graduate Assistantships available. See uwyo.edu/music/audition_and_scholarship_information.html
Apply by:	Feb. 26.
Contact:	Ben Markley, Director of Jazz Studies, (307) 223-1020, bmarkley@uwyo.edu

Utah State University Logan, Utah

Student Body:	28,000 total, 350 music majors. Tuition: Undergraduate resident: \$6,864 per year; non-resident, \$19,772 per year. Graduate resident, \$6,276 per year; non-resident, \$19,586 per year.
Jazz Degrees:	BA Music, Individualized Program in Jazz studies, BM Music Performance, BM Education, BS Music Therapy, MM Performance.
Faculty:	Jon Gudmundson (Director of Jazz Studies), Corey Christiansen, Todd Fallis, Braun Khan, Hayley Kirkland, Max Matzen, Jason Nicholson, Kevin Olson, Courtney Isaiah Smith, Greg Wheeler.
Jazz Band:	Two big bands, four to five combos, scholarship ensemble Caine Jazz Combo.
Alumni:	Corey Christiansen, Lynn Skinner, Pat Boyak, Sean Halley.
Auditions:	Live auditions are typically held on two Saturdays in February (see music.usu.edu/students/ admissions_auditions). If travel is an issue, a video audition can be accepted; contact faculty for details: (435) 797-3003.
Financial Aid:	Available. Contact usu.edu/ financialaid/ or (435) 797-0173.
Scholarships:	Available. See scholarships.usu.edu/ index; music.usu.edu/students/ scholarships
Apply by:	Jan. 1 for priority consideration.
Contact:	Jon Gudmundson, Director of Jazz Studies, jon.gudmundson@usu.edu or (435) 797-3003. See music.usu.edu

Washington State University Pullman, Washington

Student Body:	29,686.
Tuition:	Undergraduate resident, \$4,942; non-resident, \$12,258. Graduate resident, \$5,892; non-resident, \$12,608.
Jazz Degrees:	Master of Arts in Music Emphasis Jazz Studies, Bachelor of Music in Performance Jazz Emphasis, Jazz Studies Minor.
Faculty:	Greg Yasinitsky (Director of the School of Music), Brian Ward (Jazz Area Coordinator), Brad Ard, David Jarvis, Sarah Miller, Dave Snider, David Turnbull.
Jazz Bands:	Jazz Band I, Jazz Band II, Latin Ensemble, Jazz Combos.
Alumni:	Horace Alexander Young, Gary Wittner, Brent Jensen, Brent Edstrom, Rob Tapper, Julie Silvera Jensen, Jamie Shew, Rober Shew, Zac Matthews, Gus Kambeitz, Tom Marko, John Gronberg, Tim Devine, Misha Stefanuk, Greg Duncan, Eugene Jablonsky, Cindy Browne Rosefield, David Jarvis.
Auditions:	Jan. 20. See libarts.wsu.edu/music/audition/
Financial Aid:	Available. Call (509) 335-9711. FAX (509) 335-1395. finaid.wsu.edu/email-us/
Scholarships:	Available. Need- and merit-based. Contact Kelly Jo Kegerreis, (509) 335-3898, music@wsu.edu.
Apply by:	Jan. 31.
Contact:	Brian Ward, Jazz Area Coordinator, (509) 335-7934; cell (503)290-8686; brian.ward@wsu.edu

Willamette University

Salem, Oregon

Student Body:	2,375 total, 75 jazz students.
Tuition:	\$63,000.
Jazz Degrees:	Bachelor of Arts in Contemporary Improvisation.
Faculty:	James Miley (Director of Jazz Studies), Mike Nord, Ryan Biesack, Tyler Abbott, Wallace Long, Mike Horsfall.
Jazz Bands:	Jazz bands, combos, Vocal Jazz.
Alumni:	Vijay Singh, Jeff Baker, Georgina Philippon.
Auditions:	Two audition dates each fall, one additional date in January. See willamette.edu/go/musicauditions, wumusic@willamette.edu
Financial Aid:	Available. Contact bearcat@willamette.edu.
Scholarships:	Need- and merit-based available. See finaid@willamette.edu.
Apply by:	Nov. 15, 2017; Jan. 15, 2018.
Contact:	Wallace Long Jr., wlongjr@willamette.edu.



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Adam Schroeder - Assistant Professor, jazz saxophone
Uli Geissendoerfer - Latin jazz, jazz combos
Jake Langley - jazz guitar
Steve Flora - jazz bass
Bernie Dresel - jazz drums
Pepe Jimenez - jazz drums
Larry Abernethy - jazz drums
Gil Kaupp - jazz trumpet
Jo Belle Yonely - jazz vocals
Julian Tanaka - jazz arranging
Alex Clements - jazz composition

**For audition and
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JAMES MORRISON THE ADVENTURER

Text and photos by Michael Jackson

Bandleader James Morrison is a force of nature with a lust for life and an unquenchable thirst for adventure. And as a jazz educator, the unstoppable Aussie exhibits the zeal of a missionary.

Fans who've read *Blowing My Own Trumpet*, Morrison's entertaining and inspiring autobiography, know about his exploits as a racecar driver, pilot, onetime triathlete, reckless sailor and daredevil abseiler. Given all his extracurricular interests, one might assume Morrison's knack for playing a panoply of instruments would betray the skill level of a dilettante. But he's a remarkable pianist as well as an excellent trumpeter, trombonist and saxophonist.

The son of a Methodist minister from Boorowa, New South Wales, Australia, the 54-year-old Morrison is also a tireless touring musician. Early in his career he traveled the globe with Cab Calloway, Lalo Schiffrin and the Philip Morris Superband, and he currently co-leads a long-running 13-piece group with his brother John, a celebrated drummer and educator in his own right.

In January, Morrison visited Chicago's Green Mill jazz club with a 20-piece orchestra culled from the finest students at his three-year-old eponymous music academy in Mount Gambier, South Australia. For Green Mill owner Dave Jemilo, who has hosted the orchestras of Artie Shaw and Bob Mintzer and regularly presents local big bands, it was the largest ensemble he's had to accommodate in the legendary room.

"Morrison didn't act like a big shot, even though he is one," Jemilo said. "He came in at 1 p.m. the day of and helped the students set everything up for the show that night. The kids had a blast. They were very professional, and they stuck around after their last set, joining in the late-night jam session and eating up the atmosphere as if they were on 52nd Street in the '40s." The band borrowed music stands from Chicago's Main Stem Orchestra and coincidentally played Duke Ellington's "Main Stem," along with such staples as "Georgia On My Mind," "St. Thomas" and "Struttin' With Some Barbecue." With whinnying, creamy trombone high notes, Morrison dedicated "I'm Getting Sentimental Over You" to Tommy Dorsey, then kicked off a rousing "Down By The Riverside" from the piano. Also salient in the set was a lengthy tenor battle between outstanding solosits Lachlan Karl Hamilton and Jake Barden.

"[Morrison] told me he prefers playing little, normal joints, and we



James Morrison (left, standing) leads a student jazz orchestra from Mount Gambier, South Australia, at the Green Mill in Chicago.

were lucky to get this guy, thanks to help from the Australian Consulate and Morrison's manager, Alexie Jell, who put the U.S. tour together," Jemilo explained, referring to a trek that also included shows at the Jazz Education Network (JEN) Conference in New Orleans and The Juilliard School in New York.

The following night, the James Morrison Academy Big Band played a banquet for the Australian and New Zealand embassies at Chicago's LondonHouse hotel. The leader rehearsed a medley of apropos patriotic music before the dinnertime concert. Morrison, who hosted the second season of the TV show *Top Gear Australia* (an adaptation of the BBC's car show *Top Gear*), is a celebrity in his home country and has enlivened high-profile appearances with outrageous stunts. One such involved repelling from the roof of the Sydney Opera House to join his band on the stage below. During another, similar feat, he parlayed an epic mishap when his zip-line malfunctioned, serenading the Queen while upside down in midair.

The Academy Big Band proved exemplary at the embassy banquet in Chicago, with Morrison alternating mellow flugelhorn balladry and scream-lead trumpet volleys with nimble, rich-toned trombone, then hard-swinging piano recalling the bluesy agility of his confrere in the Morris Superband, Gene Harris. Student band members include two of his sons, who matriculated their father's jazz course and are also versatile: William plays guitar and saxophone, and Harry is a fine bassist who can also handle trumpet and trombone.

Morrison's wife, Judi, is the director of the James Morrison Academy. Although she's officially a mother of three boys, she considers herself matriarch to close to 100 currently enrolled students on the campus at Mount Gambier, which is affiliated with the



Morrison conducts a student jazz ensemble.

University of South Australia.

"We've created a wonderful culture at JMA that centers on our students' passion for music, and this makes the place feel like a jazz family rather than an academic institution," she said. "We have 85 students made up of bachelor of music and honors degrees. It's been an incredible journey with many ups and downs, but when you hear the music and see the inspiration of the students, it makes it all worthwhile."

Talented drummer Patrick-Earl Danao came through the program and now works in the James Morrison Quartet with Harry and William. "Going to the JMA, I knew I was going to experience something unique, something that had never been done before at any institution in the world," Danao said. "I didn't want to sit in a regular class, learning 'about' jazz; I wanted to be immersed in it the same way you would be on a bandstand."

Danao found the academy's location in the small country town of Mount Gambier (where Morrison has set up a local jazz club) crucial to the concentrated focus on music. He also applauds Morrison's integrated learning ethos. "Basically it pulls history, theory, aural, improv, etc., into one session," Danao said. "There's a great quote on the wall in the academy: 'You hear it, you sing it, you play it, you learn it.' Say you are on the bandstand and an unfamiliar

tune is called. You listen first, then try to sing along. Having sung it, you can play it on your horn or whichever instrument. Finally you can dissect it to its deepest form and learn the theory behind it."

The faculty-to-student ratio at JMA is approximately one to 10 and includes such celebrated Morrison cohorts as trumpeter Mat Jodrell and bassist Phil Stack. Stack is a well-rounded musician who started the pop-rock band Thirsty Merc and has been playing with Morrison for about 20 years. "James is a pretty unique guy," Stack said via email. "As a musician, he has that 'no fear' thing, a 'check this out' kind of vibe, even if we are flying by the seat of our pants. One thing that inspires me about him is how his enthusiasm is still like a kid's. His exuberance around music—that's key."

Former Juilliard teacher Jodrell, who moved back from New York to join the JMA, concurs: "James is a very practical teacher. His style deals with the immediate, making music now and then discussing the connection with the 'now.' It's exciting and brings up areas in need of attention instantly, lifting the fog of what can usually be a confusing medium to teach."

Jodrell became a diehard Morrison fan when he first heard *Snappy Doo* (Atlantic Jazz, 1990),

on which the leader overdubs four trumpets, four trombones, five saxophones, piano and euphonium in the company of bassist Ray Brown, guitarist Herb Ellis and drummer Jeff Hamilton. In a conversation with Morrison at LondonHouse, he described how he outdid himself a couple of decades later on the ingenious sequel *Snappy Too* (Albert Music, 2012) by playing *all* the instruments save for Hamilton on drums.

"Jeff was in the drum booth and suddenly stopped and said, 'This band's not listening to me,' and I just quipped, 'What's new?'" Morrison laughed. "And then it worked, mostly due to Jeff's musicianship. He was able to make it sound like he was pushing the band around." A video was made with a composite image of 18 Morrisons occupying all chairs of the orchestra, save the drum throne.

Hamilton, who first met Morrison in the Philip Morris Superband, where the unknown Australian created quite a stir in the trombone section (then later among the trumpets), recalled the *Snappy Too* session. "He recorded all the parts to a click track and brought it to L.A.," Hamilton said. "I put my drums on it in four hours because James and I knew how each other phrased and felt the time. I admire his talent for playing damn near every instrument, but I told him if he gets within 10 feet of a drum set, we're going to have problems."

Morrison wants others, not just him, in on the action. The most outrageous example of this credo was witnessed in the Suncorp Stadium in Brisbane in 2013 when, as artistic director of the Queensland Music Festival, he assembled the world's largest orchestra, 7,224 members strong.

"We had 800 cello cases that wouldn't fit in the lobby," Morrison recalled. Because Guinness was there to authenticate the record, officials with red flags were assigned per group of 50 musicians to ensure they kept playing without more than a 15-second pause. "Initially for fun, we had each section play separately. Try to imagine the sound of 500 flutes, then all the triangles playing on their own. I asked 1,200 trumpets to play their highest note and all the tubas to play their lowest, which made a huge, earthquake-like rumble. Then 33 timpanists, which doesn't sound much compared to 800 cellists, but 33 timpanists is massive."

Morrison loves the fact that, despite all the professionals in attendance, including the vocal group Take 6 and members of the Queensland Symphony, many participants had started practicing instruments that they'd hidden under the bed since high school; others purchased percussion items so they could perform alongside their kids. "That festival had a great, inclusive feeling," he said.

Though pushing the envelope is his personal quest (he even attempted to play trumpet while pulling negative G's in a stunt plane), and not everyone can command his all-or-nothing

bravura, Morrison displays heartfelt compassion for those who find music more of a struggle.

In the back of his memoir, for instance, is a section titled "How To Become a Great Guitarist." It details how to overcome negative self-criticism and performance anxiety through a philosophical comprehension of the objective and subjective. It's a hint at the deep curiosity that underpins Morrison's open, optimistic persona that has enabled him to prevail against the odds.

But he also possesses the ability to tap into his subconscious, almost via self hypnosis.

Once on a gig, Morrison intensely scrutinized Stack's hands moving on the neck of the double bass. That night, he dreamed he was manipulating the strings himself. When he awoke the next morning, he discovered blisters on his fingertips and when he immediately sought an instrument to play, found he had developed a surprising level of facility. Absurdly, Morrison claims he is lazy, but that it's actually possible to practice while you're asleep or at the least pre-conceive conscious performance. It's hard to refute, given his uncanny dexterity on almost any music-making tool he lays hands on. **DB**

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INTERNATIONAL

Box Hill Institute Melbourne, Australia

- Student Body:** More than 500 music students.
- Tuition:** See boxhill.edu.au/our-courses/fees.
- Jazz Degrees:** Bachelor of Applied Music (Performance), Bachelor of Applied Music (Audio Production), Bachelor of Applied Music (Composition), Master of Music.
- Faculty:** Simon Edwards (Academic Course Manager, Music Performance), Kevin Hopkins, others.
- Jazz Bands:** Various small groups and ensembles, such as Jazz Ensemble, Soul Lab, Rhythm Section Workshop, vocal ensembles.
- Auditions:** See boxhill.edu.au/our-courses/application-enrolment/prerequisites-entry-requirements/music-musical-theatre-production-pre-enrolment/audition-music.
- Financial Aid:** Available.
- Scholarships:** See boxhill.edu.au/our-courses/scholarships.
- Apply by:** See boxhill.edu.au.
- Contact:** International students: Call +61 3 9286 9425. In Australia, call 1300 496 182. See boxhill.edu.au.

Camosun College Victoria, British Columbia, Canada

- Student Body:** Approx. 57.
- Tuition:** See camosun.ca/learn/programs/music-performance/what-it-costs.html.
- Jazz Degrees:** Two-year accredited Diploma in Music Performance (Contemporary).
- Faculty:** Camosun College offers courses through a partnership with the Victoria Conservatory of Music.
- Jazz Bands:** Approx. six to 10 contemporary music ensembles.
- Auditions:** See camosun.ca/learn/programs/music-performance/admission-requirements/index.html.
- Financial Aid:** Available. See camosun.ca/services/financial-aid.
- Scholarships:** Available. See camosun.ca/services/financial-aid.
- Apply by:** See camosun.ca/events/important-dates.html.
- Contact:** David Visentin, visentin@vcm.bc.ca.

Capilano University North Vancouver, British Columbia, Canada

- Student Body:** 11,000 total, 150 in Jazz Dept.
- Tuition:** Approx \$9,250 CDN/\$6,750 USD per year for Canadian students.
- Jazz Degrees:** Diploma in Jazz Studies, Bachelor of Music Jazz Studies.



James Morrison (right) performs with students from the James Morrison Academy of Music.

- Faculty:** Dr. Jared Burrows (Coordinator, Jazz Studies Dept.), others.
- Jazz Bands:** Three big bands, three vocal jazz ensembles, three other large ensembles and approx. 30 combos.
- Auditions:** Auditions begin in February. See capilano.ca/programs-courses/jazz-studies/Audition-Process.
- Financial Aid:** Available. See capilano.ca/financial-aid.
- Scholarships:** Available. Need- and merit-based. See capilano.ca/financial-aid/.
- Apply by:** Auditions held Feb. 14–16.
- Contact:** Dr. Jared Burrows, jazz@capilano.ca. Call 1-604-984-1911 ext. 2305. See capilano.ca/jazz-studies.

Concordia University Montreal, Québec, Canada

- Student Body:** Approx. 46,000
- Tuition:** \$19,802.10 CAD
- Jazz Degrees:** BFA.
- Faculty:** Charles Ellison (Director), Joshua Rager, others.
- Jazz Bands:** Big band, Elclectik Ensemble, jazz vocal choir.
- Auditions:** Submit video auditions online.
- Financial Aid:** Available. See concordia.ca/faao.
- Scholarships:** Entrance Scholarships available; bursaries available to Québec residents.
- Apply by:** March 1.
- Contact:** Music@Concordia.ca. See concordia.ca/finearts/music/programs/undergraduate/specialization-jazz-bfa.html.

Conservatorium van Amsterdam Amsterdam, The Netherlands

- Student Body:** 1,250 (including jazz, classical, opera and pop).
- Tuition:** Statutory fee: €2,006 (students from European Economic Area,

Switzerland or Surinam; also 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 and Master's.
- Faculty:** See conservatoriumvanamsterdam.nl/en/study/jazz/faculty.
- Jazz Bands:** Various.
- Auditions:** See conservatoriumvanamsterdam.nl/en/application/application-and-admission.
- Financial Aid:** Available. Contact cva-studadmin@ahk.nl.
- Apply by:** See conservatoriumvanamsterdam.nl/en/study/jazz.
- Contact:** +31(0)20 5277550, conservatorium@ahk.nl or cva-studadmin@ahk.nl. See conservatoriumvanamsterdam.nl/en/study/jazz.

Humber College, School of Creative and Performing Arts Toronto, Ontario, Canada

- Student Body:** Approx. 380 music students.
- Tuition:** See humber.ca/admissions/fees/tuition-and-expenses.html.
- Jazz Degrees:** Bachelor of Music.
- Faculty:** Catherine Mitro, others.
- Jazz Bands:** More than 50 student ensembles.
- Auditions:** See website.
- Financial Aid:** Available. See website.
- Scholarships:** Available. Contact Dr. Andrew Scott, andrew.scott@humber.ca.
- Apply by:** Feb. 1.
- Contact:** Dr. Andrew Scott, andrew.scott@humber.ca.

IMEP, Paris College of Music Paris, France

- Student Body:** 250.

Tuition: 3,100 to 3,600 Euros/year.

Jazz Degrees: Five-year Diploma in Jazz and Contemporary Music Studies, three-year Diploma in Jazz and Contemporary Music (first degree).

Faculty: Rick Margitza, others.

Jazz Bands: Jazz Ensemble, Big Band, Vocal Ensemble.

Auditions: In person or via Skype. See website.

Financial Aid: Available, mostly for French residents. Contact info@imep.pro.

Scholarships: Available. Merit-based.

Apply by: See imep.pro/en.

Contact: Fabienne Pluss, info@imep.pro, call 01 46 04 90 87.

Jazz Music Institute Brisbane, Queensland, Australia

Student Body: 80

Tuition: \$14,600 per year.

Jazz Degrees: Bachelor of Music in Jazz Performance.

Faculty: Ben Hauptmann, others.

Jazz Bands: JMI Jazz Orchestra.

Auditions: By appointment. See JMI website.

Financial Aid: FEE-HELP available for Australian students.

Scholarships: None.

Apply by: January. See jazz.qld.edu.au/how-to-apply.

Contact: Nick Quigley, play@jazz.qld.edu.au.

Leeds College of Music Leeds, West Yorkshire, United Kingdom

Student Body: Jazz cohort is on average 35–40 students per year group.

Tuition cost: £9,250/year for home/EU students. Fees for international students are £14,500 for most foundation and undergraduate degrees. International entrants to the BA (Hons) with Foundation Year will pay £12,000 for the foundation year, then £14,500 per year thereafter.

Jazz Degrees: BA (Hons) Music (Jazz), BA (Hons) Music (Jazz with Production), BA (Hons) Music (Jazz with Classical), BA (Hons) Music (Jazz with Popular), BA (Hons) Music (Jazz with Foundation Year).

Faculty: Dave Walsh, others.

Jazz Bands: LCoM Contemporary Jazz Orchestra.

Auditions: Download the pathway-specific audition/interview guides from the website.

Financial Aid: Available. See lcm.ac.uk.

Scholarships: Available. See lcm.ac.uk.

Apply by: Rolling admissions, but applicants should submit their applications by April.

Contact: Course Enquiries Team, hello@lcm.ac.uk, 0113 222 3400.

Lucerne School of Music Lucerne, Switzerland

Student Body: Approx. 238 undergraduate, approx. 292 graduate.

Tuition: See hslu.ch/en/lucerne-school-of-music/

Jazz Degrees: Bachelor of Arts in Music (Jazz Specialization), Master of Arts in Music (Performance Jazz Specialization).

Faculty: Gerry Hemingway, Nils Wogram, others.

Jazz Bands: University Big Band, numerous combos.

Auditions: See hslu.ch/en/lucerne-school-of-music/studium/bachelor/jazz.

Financial Aid: None.

Scholarships: None.

Apply by: Feb. 28.

Contact: Hämi Hämmerli, jazz@hslu.ch.

MacEwan University Edmonton, Alberta, Canada

Student Body: 280–300.

Tuition: \$8,000/year (approx.).

Jazz Degrees: Bachelor of Music in Jazz and Contemporary Popular Music, Performance, Composition, general, minor in Music Technology and Production, minor in Music Career Management (four years); Music Diploma (two years).

Faculty: Raymond Baril, others.

Jazz Bands: Big Band 1, Big Band 2, Jazz Combo, Showcase Band 1, Showcase Band 2, Percussion Ensemble, Guitar Ensemble, A Capella Ensemble, Contemporary Combos.

Auditions: See macewan.ca/wcm/Schools/Faculties/FFAC/Programs/BachelorofMusicinJazzandContemporaryPopularMusic/index.html.

Financial Aid: Available. See macewan.ca/wcm/Registrar/FeesandFinancialInformation.

Scholarships: Available. See macewan.ca/wcm/Registrar/FeesandFinancialInformation.

Apply by: See macewan.ca/wcm/Registrar/Admissions/HowtoApply/index.htm.

Contact: Musicdegree@macewan.ca.

McGill University, Schulich School of Music Montreal, Quebec, Canada

Student Body: 550 undergraduate, 300 graduate.

Tuition: (Undergrads) Out of Province: \$10,000 CDN; International: \$22,000 CDN.

Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in Music Education, Bachelor of Music in Jazz Faculty Program, Licentiate in Music Jazz Performance, Graduate Diploma in Performance, Master in

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Music in Jazz Performance, Doctorate in Music in Performance Studies.

Faculty: Jean-Michel Pilc (Jazz Area Chair), John Hollenbeck, others.

Jazz Bands: Jazz Orchestra I & II, Chamber Jazz Ensemble, Rhythm Section Ensembles, Vocal Jazz Ensemble, 25 combos.

Auditions: Screening process for all jazz instruments. Options: live, recorded and regional auditions.

Financial Aid: Govt. aid and McGill student aid available. See mcgill.ca/music/admissions/undergraduate/finances.

Scholarships: Entrance Music Scholarships based on merit and in-course scholarships. Academic entrance and renewable scholarships.

Apply by: Jan. 15.

Contact: Jean-Michel Pilc, Jazz Area Chair, jean-michel.pilc@mcgill.ca, or Melanie Collins, Recruitment Officer, melanie.collins@mcgill.ca.

James Morrison Academy of Music @ UniSA Mount Gambier, South Australia, Australia

Student Body: 90

Tuition cost: Commonwealth Supported places for Australian Citizens.

Jazz Degrees: Bachelor of Music, Bachelor of Music with Honors.

Faculty: James Morrison, Dr. Gavin Franklin, Jeff Clayton, Wycliffe Gordon, others.

Jazz Bands: James Morrison Academy Jazz Orchestras, James Morrison Academy Honours Ensemble.

Auditions: Held at the end of every year in most capital cities in Australia with James Morrison. International students can audition via Skype.

Financial Aid: Partial Fee Waiver program potentially available. Contact Academy for info.

Scholarships: Needs-based and merit-based available after enrollment.

Apply by: Applications are open year round. Auditions in early December.

Contact: Michelle Moore, michelle@jamesmorrisonacademy.com.

New Zealand School of Music—Te Kōkī, Victoria University of Wellington Wellington, New Zealand

Student Body: 63.

Tuition: Bachelor of Music estimated cost NZ\$31,442 per year for international students.

Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music with Honors, Master of Music, Doctor of Musical Arts.

Faculty: Lance Philip, others.

Jazz Bands: Two Big Bands, Fusion Ensemble,

Latin Ensemble, Vocal Ensemble, Guitar Ensemble.

Auditions: Contact the Jazz Performance Administrator, jazz@vuw.ac.nz.

Financial Aid: Not available; see scholarships.

Scholarships: Available. Contact scholarships-office@vuw.ac.nz.

Apply by: July 20 for the following year. (Course commences in March of each year.)

Contact: Berys Cuncannon, jazz@vuw.ac.nz.

Prince Claus Conservatory Groningen, The Netherlands

Student Body: Approx. 100.

Tuition: €2,006.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Joris Teepe, David Berkman, Don Braden, Conrad Herwig, David Binney, Deborah Brown, Jack Walrath, Freddie Bryant, Spike Wilner, Gene Jackson, Michael Mossman, Steve Nelson, Michael Moore, others.

Jazz Bands: Big band and numerous ensembles.

Auditions: See hanze.nl/eng/education/art/prince-claus-conservatoire/programmes/bachelor/jazz.

Financial Aid: Available.

Scholarships: Available.

Apply by: March 15.

Contact: W. Kroonenberg, w.s.kroonenberg@pl.hanze.nl; Jan Gerd Krüger, j.kruger@pl.hanze.nl.

Projazz Instituto Profesional Santiago, Chile

Student Body: 480.

Tuition: \$5,300.

Jazz Degrees: Jazz and Popular Music Performance Major (Instrumental or Vocal), Music Composition Major (Instrumental or Vocal) and Music Composition Major in Music Scoring for Film/Media. Certificates in Performance, Composition, Music Production, Arranging.

Faculty: Patricio Ramírez, others.

Jazz Bands: Projazz Big Band, Colectivo Los Musicantes, Projazz Ensemble.

Auditions: On-campus from October to January. International students may send MP3s, CDs or DVDs.

Financial Aid: None.

Scholarships: Social scholarships, talent scholarships, Academic Excellence Scholarship. Contact Moca Castillo, +56 2 2596 8420, mcastillo@projazz.cl.

Apply by: International students should apply by Jan. 15.

Contact: George Abufhele, +56 2 2596 8420, geo@projazz.cl.

Puerto Rico Conservatory of Music San Juan, Puerto Rico

Student Body: Approx. 411 students

(undergraduate), 117 jazz students.

Tuition: See cmpr.edu/admisiones/costos/.

Jazz Degrees: Bachelor of Music and Graduate Diploma in Jazz and Caribbean Music Performance.

Faculty: Charlie Sepúlveda, others.

Jazz Bands: Concert Jazz Band, numerous ensembles.

Auditions: See cmpr.edu/admisiones.

Financial Aid: Students Affairs Office, (787) 751-0160 ext 253.

Apply by: See cmpr.edu/admisiones.

Contact: Admissions Office, (787) 751-0160 ext. 280 or 275, admisiones@cmpr.edu.

Royal Academy of Music London, England, United Kingdom

Student Body: Approx. 700 total, 50 jazz students.

Tuition: \$9,000 (UK/EU) to \$20,700 (International). See website.

Jazz Degrees: BMus, MA and MMus.

Faculty: Nick Smart (Head of Jazz Programs), Dave Holland (Jazz Artist in Residence), Larry Goldings (Visiting Professor of Jazz), Norma Winstone, others.

Jazz Bands: Numerous.

Auditions: See ram.ac.uk/departments/jazz/jazz-audition.

Financial aid: Need-based. See ram.ac.uk.

Scholarships: Merit-based. See ram.ac.uk.

Apply by: Oct. 1.

Contact: Edward Kemp-Luck, Admissions Manager, registry@ram.ac.uk, +44 (0)20 7873 7393. See ram.ac.uk.

Royal Conservatory—Jazz Department The Hague, The Netherlands

Student Body: 100.

Tuition: EU students, €2,000; non-EU students, €4,000.

Jazz Degrees: Bachelor's, Master's, PhD.

Faculty: Wouter Turkenburg, others.

Jazz Bands: Royal Conservatory Big Band, 16 combos.

Auditions: Links to YouTube/Vimeo/Soundcloud, biography, application form with questionnaire, ID to be sent in from Oct. 1 to March 1.

Financial Aid: No.

Scholarships: Yes. See koncon.nl.

Apply by: March 1.

Contact: Wouter Turkenburg, w.turkenburg@koncon.nl.

St. Francis Xavier University Antigonish, Nova Scotia, Canada

Student Body: 4,000; 40-60 in program.

Tuition: Nova Scotia students: \$8,064 CDN; non-Nova Scotia Canadians: \$9,347 CDN; International: \$18,121 CDN.

Jazz Degrees: Bachelor of Music, Bachelor of Arts (Advanced Major), Bachelor of Arts

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(Honours).

Faculty: Ryan Billington, Tom Easley, others.

Jazz Bands: Small groups, vocal jazz ensembles, guitar ensemble, nonet.

Auditions: Applicants outside Nova Scotia may audition by downloadable or streaming video; those who can are encouraged to audition in person.

Financial Aid: Call (902) 867-2374, or see financialaid@stfx.ca.

Scholarships: Academic scholarships, call (902) 867-5384; talent-based music scholarships, call (902) 867-2106.

Apply by: June 1.

Contact: Kevin Brunkhorst, Chair, (902) 867-2467, kbrunkho@stfx.ca. See stfx.ca/music.

Selkirk College British Columbia, Canada

Student Body: Approx. 90.

Tuition: \$46,895.

Jazz Degrees: Performance, Production, Songwriting, Composition, Directed Studies.

Faculty: See selkirk.ca/program/music/faculty.

Jazz Bands: Numerous, in a variety of styles.

Auditions: See selkirk.ca/program/music/auditions.

Financial Aid: See selkirk.ca/program/music.

Scholarships: See selkirk.ca/program/music.

Apply by: See selkirk.ca/program/music.

Contact: Susan Hill, shill@selkirk.ca.

Senzoku Gakuen College of Music Kawasaki City, Kanagawa, Japan

Student Body: 1,800 total, 130 jazz students.

Tuition: See senzoku.ac.jp/music/en/index.html.

Jazz Degrees: Bachelor of Arts.

Faculty: Yoshihiko Katori, others.

Jazz Bands: Multiple big bands, more than 30 ensembles.

Auditions: See website.

Financial Aid: Available. See senzoku.ac.jp/music/en.

Scholarships: Available. See senzoku.ac.jp/music/en.

Apply by: See senzoku.ac.jp/music/en/index.html.

Contact: Admissions, entry@senzoku.ac.jp. See senzoku.ac.jp/music/en/index.html.

Universidad San Francisco de Quito, Quito, Ecuador

Student Body: 430 full-time students (315 performance majors, 115 music production majors).

Tuition: \$9,040/year.

Jazz Degrees: Bachelor of Music in Contemporary Music Performance, Bachelor of Music in Composition for Contemporary Media, Bachelor of Music in Music Production and Engineering. Students can also attend 2 years at UFSQ and finish at Berklee College of Music.

Faculty: Diego Celi, Johanna Almeida, others.

Jazz Band: More than 25 ensembles, including Jazz Big Band, Bebop, Latin Jazz, Modal Jazz, Contemporary Brazilian, Traditional Brazilian, Jazz-Fusion, Blues, combos.

Auditions: On-campus and through video or audio recording. Contact Diego Celi, Dean, dceli@usfq.edu.ec.

Scholarships: Merit-based scholarships available every semester.

Apply by: May 15.

Contact: Diego Celi, Dean, dceli@usfq.edu.ec, (+593 2) 297-1762.

University of Adelaide, Elder Conservatorium of Music Adelaide, South Australia, Australia

Student Body: Approx. 350 undergraduate students including approx. 75 in jazz.

Tuition: See Degree Finder: adelaide.edu.au/degree-finder. As a general guide: Bachelor of Music tuition fee for a commonwealth-supported place, \$6,375; tuition fee for an international student place, \$29,000.

Jazz Degrees: Bachelor of Music (Music Performance—Jazz), Honors Degree of Bachelor of Music (Music

Performance—Jazz), Master of Music.

Faculty: Dustan Cox (Head), others.

Jazz Bands: Small Jazz Ensemble, Big Band, Latin Jazz Ensemble, Adelaide Connection (Jazz Choir).

Auditions: Contact school for requirements/guidelines: music@adelaide.edu.au.

Financial Aid: Available. See adelaide.edu.au/student/finance/assistance.

Scholarships: Available. See adelaide.edu.au/scholarships.

Apply by: Domestic applicants, see satac.edu.au. International applicants, see international.adelaide.edu.au/apply/deadlines.

Contact: music@adelaide.edu.au.

University of Guelph

Guelph, Ontario, Canada

Student Body: 18,697 undergraduate, 2,074 graduate.

Tuition: See uoguelph.ca/registrar/studentfinance/fees/index.

Jazz Degrees: Bachelor of Arts in Music, Master's in Critical Studies in Improvisation (beginning Fall 2018, pending program approval), PhD in Critical Studies in Improvisation (beginning Fall 2018, pending program approval).

Faculty: Daniel Fischlin, Kimberly Francis, James Harley, Ajay Heble, Marta McCarthy, Howard Spring.

Jazz Bands: One jazz band, multiple ensembles.

Auditions: No auditions required.

Financial Aid: Available. See uoguelph.ca/registrar/studentfinance/aid/index.

Scholarships: Available. See uoguelph.ca/registrar/studentfinance/scholarships/index.

Apply by: For BA questions, contact admission.uoguelph.ca/admininfo; for MA/PhD, May 1.

Contact: For BA, contact Barbara Merrill, (519) 824-4120 x54571, bmerrill@uoguelph.ca; for MA/PhD, contact Justine Richardson, improv@uoguelph.ca.

University of Manitoba, Desautels Faculty of Music

Winnipeg, Manitoba, Canada

Student Body: 280 total, 60 jazz.

Tuition: Undergraduate, \$5,200 (Canadians/permanent residents); undergraduate, \$15,000 (international students); graduate, \$5,000 (Canadians/permanent residents); graduate, \$10,000 (international).

Jazz Degrees: Bachelor of Jazz Studies, Master of Music (Jazz performance).

Faculty: Derrick Gardner, Will Bonness, Jon Gordon, Larry Roy.

Jazz Bands: Jazz Orchestra, small jazz ensembles.

Auditions: Required, in person or by DVD.

Financial Aid: Available. See umanitoba.ca/music/.

Scholarships: Available. See umanitoba.ca/music/.

Apply by: Jan. 15.

Contact: Sarah Heidahl, (204) 474-6728, sarah.heidahl@umanitoba.ca.

University of Music and Performing Arts, Graz (KUG)

Graz, Austria, Europe

Student Body: 1,600 total, 120 jazz students.

Tuition: No tuition for EU citizens; non-EU citizens € 726,72, per semester, additional mandatory fee for student union (€20/semester).

Jazz Degrees: Bachelor of Arts–Jazz Performance, Master of Arts–Jazz Performance, Master of Arts–Jazz Composition/Arranging.

Faculty: Michael Abene, Dena DeRose, Ed Partyka, Jim Rotondi, others.

Jazz Bands: 16 combos, two big bands.

Auditions: Live auditions and theory test required. See jazz.kug.ac.at.

Financial Aid: Available. Contact KUG Welcome Center, welcome@kug.ac.at.

Scholarships: Available. Contact KUG Welcome Center, welcome@kug.ac.at.

Apply by: March 1.

Contact: Benjamin Hrdina, jazz@kug.ac.at. See kug.ac.at or jazz.kug.ac.at.

University of Sydney

Sydney, Australia

Student Body: Approx. 50,000 total, approx 900 in program.

Tuition: See sydney.edu.au.

Jazz Degrees: Bachelor of Music (Improvised Music), Bachelor of Music (Performance), Bachelor of Music (Music Education), Graduate Diploma in Music (Performance), Master of Music Studies (Performance), Master of Music (Performance), Doctor of Musical Arts, Doctor of Philosophy.

Faculty: See sydney.edu.au.

Jazz Bands: Eight large ensembles and eight small ensembles.

Auditions: See music.sydney.edu.au/study/audition-requirements.

Financial Aid: Available. See sydney.edu.au/study.

Scholarships: Available. See sydney.edu.au/study.

Apply by: See sydney.edu.au/study.

Contact: See sydney.edu.au/study.

University of Toronto

Toronto, Ontario, Canada

Student Body: 900 total, 100 jazz students.

Tuition: \$9,000 CAD (Canadian); \$33,000 CAD (International).

Jazz Degrees: Mus.Bac.Perf.; Mus.Bac. (includes Jazz Comprehensive and Jazz Education); M.Mus.; DMA.

Faculty: David Braid, Terry Clarke, Dave Young, others.

Jazz Bands: Two jazz orchestras, 12TET, vocal jazz ensemble, 15 small jazz ensembles, Free Ensemble.

Auditions: Pre-screening recording, recorded/live auditions.

Financial Aid: Available. See utoronto.ca.

Scholarships: Need- and merit-based available. See utoronto.ca.

Apply by: Graduate programs, Dec. 1; undergraduate, Jan. 17.

Contact: Jennifer Panasiuk; undergrad. music@utoronto.ca; Graduate Programs: grad.music@utoronto.ca, (416) 978-3750.

Vancouver Island University

Nanaimo, British Columbia, Canada

Student Body: 80.

Tuition: See viu.ca or viu.ca/music

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: See viu.ca/music/faculty.asp.

Jazz Bands: Big Band, Combos, Vocal Jazz.

Auditions: See viu.ca/music/documents/MUSIC.Audition.Process.and.Requirements.pdf.

Financial Aid: See viu.ca/financialaid.

Scholarships: Various scholarships based on GPA, performance. See viu.ca/financialaid.

Apply by: Mid-August.

Contact: James Mark, Music Department Chair, james.mark@viu.ca; Music Dept., viu.ca.

York University

Toronto, Ontario, Canada

Student Body: 200 jazz students.

Tuition: Approx. \$7,102 CDN for Canadian students; \$21,419 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, others.

Jazz Bands: 20 small jazz ensembles, Jazz Orchestra, Jazz Choir.

Auditions: Take place February through April. Online auditions available for distance applicants.

Financial Aid: Available. See futurestudents.yorku.ca/funding.

Scholarships: Available. See futurestudents.yorku.ca/funding. For Oscar Peterson Scholarship see sfs.yorku.ca/scholarships/award-view?awardID=3690.

Apply by: Feb. 4 (undergraduate), Feb. 1 (graduate).

Contact: William Thomas, (416) 736-5186, musicprg@yorku.ca; Laura Sykes, (416) 650-8176, ampd@yorku.ca.

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Strings in Jazz: Learning To Swing & Articulate in Style

I started learning African American music growing up in New York City. As a child, going to black churches, I learned that the hymn might be the same but the style of singing, and the style of the music, varied from church to church.

You can't sing like a Baptist in an Episcopal church. "What A Friend We Have In Jesus" (by Joseph M. Scriven and Charles C. Converse) was played exactly as it appeared in the hymnbook by the church pianist at the Episcopal church. The pianist at the Baptist church played by ear and was soulful, rhythmic. This style of music, with its creative feeling of rhythm, is at the root of the music commonly called "jazz." It moves and sways on 2 and 4, stimulating you to clap your hands, tap your feet and rock from side to side.

The historical separation of black and white churches early in American history gave birth to traditional hymns from white churches being sung in a new style at black churches. The lyrics and harmony stayed pretty much intact, but the rhythm was definitely different, having a feel that blossomed from an African source of creativity, rhythm and improvisation with the added pain of American slavery.

When I visited the Lutheran church, we read "What A Friend We Have In Jesus" as it's printed in the hymnal, shown in Example 1. Everyone sang the melody part only.

I belonged to a Baptist church and learned this same hymn by ear. At the Baptist church, we sang the harmony parts and had a slower tempo with a backbeat. This approach is reflected in my string quartet arrangement of "What A Friend We Have In Jesus," shown in Example 2.

Strings have appeared in jazz in many environments, from soloists to string orchestras with big bands. Early African American string players were commonly found playing in juke joints—places in the black community where you would go to drink, socialize and dance after working all week in the fields. Evidence has been documented of many different combinations of violins, banjos and bass playing in "jooks" in the Georgia-South Carolina region.

After my conservatory training on cello, I found myself being called for work in black and Latin clubs where people came to dance.



JAMES RICH PHOTOGRAPHY

I quickly learned to keep the rhythmic drive going in the vamp for funk music, and the montuno had to lock with the drum section when playing with the charanga band.

New repertoire requires learning new styles of music and sometimes developing new bowing techniques. The bow sets up the articulation and defines the phrase. Since I didn't want to

sound like the Episcopalian in a Baptist choir, I got busy working on new bowings to accommodate all of these styles not covered in my conservatory training.

Since the early days of jazz, brass and woodwind players have developed phrasing that gives the music a sense of swing. Today, entire sections of horn players learn to phrase together

in school jazz bands. But since the majority of these student ensembles don't include strings, most young string players never get the opportunity to develop this playing style.

In the '70s, there was a lot of experimentation taking place with the use of strings in African American music. There were so many outlets to learn and grow from at that time. I was just out of college and Duke Ellington was writing for full orchestra with rhythm section. He wrote a piece that was performed by the Symphony of the New World (a predominantly African American symphony orchestra) for his 75th birthday.

I had the blessing to be in the orchestra for that concert with him. An experience like that will change you for life. The strings had swinging parts to go along with the rhythm section and had phrasing to match the big band. I got the bug to delve deeper into swinging on my cello and learning the musical contribution that my ancestors gave to the world. I wanted to learn how to play the blues. I wanted to understand changes. I wanted to learn the repertoire. I wanted to swing!

Playing at a dance is more raucous and needs the power of the frog of the bow to accentuate the offbeat. This is because the frog—the part of the bow that is held in the hand—is heavier than the tip and gives a stronger weight to the note. Whether it's a funk lick or a swing-style ensemble chorus, you have to be very specific about the rhythm of the eighth note. It plays a very important role in distinguishing arco phrasing in jazz.

The eighth note in European string music is distinctively different from the eighth note in jazz. If you have all eighth notes in a measure (in 4/4), they are typically played all the same—short or long. Mozart used short, bouncy eighth notes, while Bach used longer, flat eighth notes. Listen to the difference in sound that each bowing style gives.

Swing uses a combination of both: long and short plus other rhythmic options that make the music flow. In jazz, two straight eighth notes can have the sound of the first one long and the second one short. They are punctuated like that to make the rhythm speak and swing. Drummers practice playing their eighth notes using the words *mama* and *daddy*. Playing this phrase is a good way to get strings to emulate the sound of swing with the bow. In Example 3, my string quartet arrangement of Ellington's "Freedom" (from his Second Sacred Concert), the upper strings have a phrase that illustrates the long-short eighth notes on the downbeat (or in measure 4 on the upbeat).

In traditional repertoire for strings, the downbeat receives the emphasis. In African American music, it's the reverse. Since the frog of the bow is heavier, accentuating the

Example 1

♩ = 105

1. What a friend we have in Je - sus, all our sins and griefs to bear!

Example 2

Violin I

Violin II

Viola

Cello

+ Slap

Example 3

Violin I

Violin II

Viola

Cello

simile

Example 4

Violin I

Violin II

Viola

Cello

Contrabass

fine

fine

Example 5

Violin 1

Violin 2

Viola

Cello

Bass

Chords: Eb7, Dm7

Example 6

stronger second and fourth beats with the frog creates a reverse bowing that highlights the feeling of a walking bass. The cello part in Example 3 is an example of that style of bass line. Jazz has a “freedom” infused in it and is in no way rigid or totally constant.

In the '70s, jazz composers were writing bebop-style ensemble choruses for string sections. At that time I was one of 30 black string players who formed an ensemble called The String Reunion. We performed works by Jimmy Heath, Frank Foster, Rahsaan Roland Kirk and other jazz composers. Working with Max Roach gave me a supreme workout as I learned to express the rhythm of bebop with my bow. I spent two semesters with Dr. Roach, practicing his repertoire with string quartet. The ensemble needed to be tight like a horn section. Needless to say, we also had to have clean, relaxed speed in order to play with this master drummer.

My older sister Gayle led the quartet. She and I had been playing together in our own ensemble, Quartette Indigo, as well as freelancing together since we were children. String players are meticulous and go over every phrase to mark unified bowings. The eighth note in bebop is used, rhythmically and harmonically, very differently than in the traditional reper-

toire for strings. The rhythm is accentuated and some notes are ghosted. Triplets are also used to get a swing effect, especially with bebop style phrasing. Example 4 shows a vamp in a swing style for string quintet. Notice how on the third beat of this vamp, I shortened the last eighth note to get a similar effect as the *mama-daddy* technique mentioned above.

Jazz is a language, and you have to be able to speak it. This is not in the traditional study of playing rhythm on the violin. You have to listen to learn it. You will find in sacred African music the talking drum, the griots. The feeling of the rhythm has to flow. It's not about counting; it's about learning it until you get the language, the feeling, right. The bebop style ensemble chorus shown in Example 5 (based on the changes of "A Night In Tunisia") is best taken at a tempo of at least 220 bpm. The eighth notes are straight, not swung.

My first gig where I needed a union card was with the Apollo Theatre Orchestra in 1970. Eaters were segregated at that time. Quite often, they needed a string section that I played with. I learned about funk working with James Brown and soul with Gladys Knight & the Pips. We played a vamp over and over while the crowd roared, then lulled them to the beat of lush bal-

lads with strings. In between shows we had time to kill and a space on the top floor that we could use to play.

The use of strings in popular music helped me to learn song forms and chord styles, vamps and montunos. You are what you hear, what you listen to. It's the foundation of your vocabulary, your musical dialect. I started going to Harlem jazz clubs to listen and learn. Times were changing and the music changed along with it—new freedoms from the bonds of measures, chords, forms and segregation. The music expressed the feelings of the civil rights movement. Letting go of restrictions regarding the traditional use of the instrument produced a new wave of musical exploration.

I'm often asked what compositions would be good for teaching young string players how to play jazz. I'm very traditional in my teaching style and believe that you should start at the beginning and work your way up the ladder. String instruments have a long history of wonderful teaching techniques that should be adhered to.

Jazz education for band instruments also has a curriculum. It is designed for instruments tuned in B \flat . Strings are tuned in A and don't learn their flat keys initially; they learn their sharp keys first.

In order for string players to follow the traditional jazz curriculum, they need to be able to play their instrument on a higher level than a beginning band instrument player. String teachers today are getting very creative with adding repertoire for their students that has a jazz influence. Example 6 shows a blues I wrote for early cello students to learn. It's called "Peanut Butter Blues" and it's also great for violin and viola.

Being in a string section is very different than being a soloist. Conservatories, schools and educators have a responsibility to teach the history of music from the beginning through all modern styles. The opportunity for a string section to stylistically phrase together and learn jazz should be part of the curriculum.

In jazz ensembles you are part of a section, but you also get to express your individuality when you take a solo. Playing in a jazz style also gives you the opportunity to learn and play chord changes—a wonderful adventure to further your string training. Developing a way of hearing the scale with a chord opens your ears up for improvisation and unlocks the door to your creativity, to that human element, that internal creative spark that gives this music its individuality, its style.

Cellist-composer Akua Dixon is a Yamaha endorsing artist. Dixon's most recent album, *Akua's Dance* (Akua's Music), features her on cello and baritone violin with two different jazz rhythm sections: one with guitarist Freddie Bryant, bassist Kenny Davis and drummer Victor Lewis; and another with guitarist Russell Malone, bassist Ron Carter and drummer Lewis. Visit her online at akuaidixon.com.

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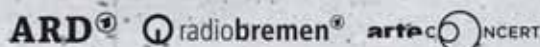
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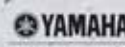
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Luis Perdomo

Integrating Afro Caribbean Rhythms into Straightahead Jazz

Rhythm and groove have fascinated me since I was a child. These elements were significant in our everyday lives and, naturally, I would gravitate towards bands and musicians that focused on that.

Growing up in Caracas, I was fortunate to have been exposed to a wonderful variety of Afro Caribbean rhythms from Brazil, Cuba, Haiti, Trinidad, Venezuela and Puerto Rico. These rhythms in turn informed and became a big part of my musical DNA.

One of the things that occurs in my piano playing, especially when I am playing straightahead jazz, is that I unconsciously begin to integrate some of these same Afro Caribbean rhythms into my soloing and comping, which usually creates some interesting and exciting moments in the music.

Interchanging Rhythms

When borrowing rhythms from one style to another, the original feel may need to be slightly altered or shifted to make it work.

There is an interesting relationship centered around the clave (a five-beat rhythmic pattern) between rumba, New Orleans second line, batucada, bomba, calypso, bossa nova and other styles from the African diaspora. Although the clave is not always played in all of these styles, you can definitely feel it in all of them and hear the relationship. A good example of this relationship is the track “Cinco en Uno Callejero” by the Conjunto Folklórico y

Experimental Nuevayorkino on their album *Lo Dice Todo*. This track is a combination of Brazilian batucada, Puerto Rican bomba, mozambique New York style (as opposed to the Cuban mozambique created by Pello el Afrokan, which would have also fit), calypso and Cuban rumba.

Relationship Between 6 and 4

One rhythmic element that I find very interesting to explore is the relationship between 4/4 and 6/8. These two are a lot of fun to interchange.

Being able to hear and play off the 6/8 feel while playing in 4/4 gives you another option when soloing, and it can be very effective if you are trying to get away from just playing a run of eighth notes. To get used to hearing this relationship, try tapping the 4/4 clave and 6/8 clave at the same time, and make sure to play them accurately (see Example 1). Once you get this, keep tapping both claves, but then this time concentrate on the 6/8 and focus of the triplets. Then switch and concentrate on the 4/4 and focus on the eighth notes. Do this keeping both rhythms precise.

Although these two claves are similar, some hits fall in slightly different places. While playing in 4/4, try playing off the 6/8, and on the upbeats of the 6/8 (see Example 2). This can also be used effectively as a rhythmic figure for comping.

(Note: always listen to what is happening

musically around you and choose the right moment to use these options. It is important to be familiarized as much as possible with anything new you are trying to learn, so that you actually “hear” it before playing it).

A great example of playing in 4/4 with a 6/8 underlying feel is the track “Jackie-In” by the Fort Apache Band on their album *Rumba Para Monk*. Check out drummer Steve Berrios’ cowbells patterns, and notice how he interchanges the feel between 4/4 and 6/8, as with bassist Andy Gonzalez’s comping. The simultaneousness of 6/8 and 4/4 gives the groove a pretty sweet edge.

Listen to this track, and tap the 6/8 clave. Hear it from the point of view of the triplets, then tap the regular clave and listen to it from the 4/4 point of view. You will realize how both fit. Another recommended track is “Esto no lleva Bata” by Los Papines on their album *Rumba sin Alarde*—listen to the quinto drum solo for more rhythmic ideas.

Small Rhythmic Patterns

I often borrow from rhythms played by Afro-Caribbean percussionists. This can give your soloing a different dimension and other possibilities to enhance your lines. If you are not familiar with Latin rhythms, I will suggest that you start by listening to percussionists who play very simple, clear and swinging ideas like timbale players Manny Oquendo, Francisco “Kako” Bastar, Amadito Valdez and Jimmy Delgado, conguero Carlos “Patato” Valdez or bongo player Jose Mangual.

Listen for short patterns that you can remember and sing back. There is an Oquendo lick that I like to play as a comping figure (see Example 3) or as part of my solos. Listen to Oquendo’s comping over the melody and also to his solo on the track “A Papa y Mama” from Conjunto Folklórico y Experimental Nuevayorkino’s *Concepts In Unity* recording. It’s interesting to listen to him play a quasi solo behind the singer and make it work by using space and not getting in the way of the melody. Always avoid clutter when applying these figures to your playing; it’s better to leave room for other events to happen, and for the other musicians to react (or not react).

When I was a member of Ray Barretto’s band, I had the opportunity to learn and implement some figures that he liked and used often, with small variations. There was one that always caught my attention, which he told me he got from Mongo Santamaria. I adapted it into my playing, first exactly the way he played it, and as I became familiar with it, I began making my own variations of it. It

consists roughly of two bars of eighth notes in groups of threes, starting on the end of the first beat. The accents that occur every three notes cause the figure to become displaced, and eventually return to the original position every three bars. Barretto normally played only the first two bars of this figure, and then he would end with two bars of eighths, in groups of twos, threes and threes before continuing his solo. (See Example 4.)

Syncopation

Another device I often use is syncopation: accentuating the upbeats in relation to the downbeats. I like to think of it as coming out of the changui tradition from Cuba (characterized by the emphasis on the fourth beat).

A simple phrase, especially if it uses lots of quarter notes, can really take on a different character when you slide it back (playing the phrase ahead) by one eighth note, causing the phrase to fall on the upbeats. Recently in a duo gig with the great bassist Rufus Reid, I heard him do something like this, as he started to walk his lines briefly on the upbeats, then went back to the original beat. It had a really nice effect, but it is important to make sure to know where the “1” is and not lose track of it.

A good way to practice syncopation, even if you are not a pianist, is to sit at a piano and play a simple montuno (very square and on the beat) at a tempo of around 100 bpm on the metronome and shift it one 16th note back; all of a sudden it will feel like it’s in double time. (Once the montuno is shifted, the slow-tempo 16th note will become the eighth note in double time, and the slow-tempo shifted eighth note will become the upbeat quarter note in double tempo.) (See Example 5.)

Try tapping your foot on all quarter notes and listen to the syncopation. If you find it too hard to keep it in time, use a metronome. Some interesting variations can be achieved by simply taking out notes. Now try incorporating some quarter-note syncopated melodies into your playing. This might be hard in the beginning, but remember: Play simple and clear ideas at first, before venturing into more complicated ones, and soon you will be able to play longer ideas without losing your place.

Recommended Listening

- Los Papines, *Rumba Sin Alarde*.
- Jerry González and the Fort Apache Band, *Rumba Para Monk*.
- Grupo Folklórico y Experimental Nuevayorkino, *Concepts In Unity* and *Lo Dice Todo*. These two recordings feature the great Manny Oquendo on timbales, among an all star band of the finest New York musicians. Highly recommended.
- Francisco “Kako” Bastar, *Tributo a Noro Morales*. Check out Kako’s timbales solo

on the track “Vitamina.”

- Tito Puente, *Puente In Percussion*. Listen to the track “Four Beat Mambo.” This whole track is very enlightening. Solos by Mongo Santamaria on congas, Willie Bobo on bongos and Tito Puente on timbales.

- Ray Barretto, *Acid*. Listen to the title track, which is a “descarga” where the musi-

cians play using different configurations of the band and everyone eventually joins in to play together at the end of the song. Percussion solos by Orestes Vilato on timbales and Ray Barretto on congas.

DB

Pianist-composer Luis Perdomo, leader of the Controlling Ear Unit, has also played with Ravi Coltrane, Tom Harrell, Ray Barretto and Miguel Zenón. Visit him at luisperdomojazz.com.

Example 1

Note: Think of these hits as grace notes or flams.

Example 2

Comping or Solo Figure

Example 3

(Rumba Clave)

Clv.

Manny Oquendo timbale figure

Example 4

Ray Barretto conga figure

Percussion

Piano

Example 5

♩ = 100 Gmi F Gmi F

Shifts into this: (♩ = ♩) ♩ = 200 Gmi F

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Woodshed **SOLO**
BY JIMI DURSO

Gary Smulyan's Baritone Sax Solo on 'Sassy Missy'

The blues has always been an essential element of jazz. On his 2003 release *The Real Deal* (Reservoir), baritone saxophonist Gary Smulyan closes the album with a slow blues in G called "Sassy Missy." On this track, he demonstrates many common approaches to the blues, such as pentatonic scales, modes and arpeggios.

The most basic way to approach the blues is to play the minor pentatonic and/or blues scale over the entire form. (Minor pentatonic consists of root, $\flat 3$, 4, 5, $\flat 7$; the blues scale is the same but also includes the $\flat 5$; often the two are used interchangeably.) Smulyan begins his solo with three bars in this scale, giving us a rustic vibe right out of the gate. He also uses this scale (with the exception of one note) for the final three measures, bringing his solo full circle.

The blues scale is a curious thing. It is a minor scale, but it works fine on the major I chord. Some claim this is the "sound" of the blues: a minor scale being played over a major chord. Another traditional approach to the blues, one that brings out the major quality of the I chord, is to play the corresponding major pentatonic (root, 2, 3, 5, 6) or major blues scale (the same scale with an added half step between degrees 2 and 3). This choice is not often used for the IV chord, as the major third (B natural in this case) can conflict with the $\flat 7$ of the IV chord ($B\flat$ in this key).

But we do hear this scale in several instances: bar 7 (first half), crossing over bars 10–11, the beginning of bar 13, the end of bar 17 through bar 18, the first half of bar 21, the first beat-and-a-half of bar 31, and bar 32 into the first beat of bar 33. Notice that some of these are not on the I chord. This works, since another blues approach is to play in relation to the key instead of the chord (as we observed with Smulyan's use of minor pentatonic). Also, in bars 17–18, Smulyan does play major pentatonic on the IV chord, but avoids the dissonance by never playing the B natural, instead leading up to the $B\flat$ and stopping there.

When it is desired to play the changes rather than the key, arpeggios are a simple and highly effective means of doing just that, and we have quite a number of arpeggios in this improvisation. The end of measure 14, beginning of measure 17 and beginning of measure 20 are examples of arpeggios being used on their respective chords (though on the $Bm7$ in bar 20, Smulyan starts on $A\sharp$ and uses it



Gary Smulyan

again as an ornament on the top of the chord, relating it back to the blues). Bar 24 is another example, but here he plays a $Cmaj7$ and resolves to an A, creating an $Am9$ arpeggio.

More interesting are the places where Smulyan uses arpeggios in other ways. In bar 19 he starts off with an $Em7$ (which is the relative minor to G, so it creates a $G6$ sound) but then descends through an $F\sharp m7(\flat 5)$ and then an $Am7$. These chords all exist in the key of G, so he's creating the sense of moving harmonies even though there aren't any underneath. The beginning of bar 22 has another interesting choice, where he starts off coming down an $E\flat maj7$ on top of a $D7$ chord. The ear may want to hear this resolve down a half step, but notice that Smulyan chooses instead to go into what sounds like a G mixolydian scale.

And speaking of modes, that's another great technique that is displayed at multiple points in this solo. G mixolydian shows up on the $G7$ chords in bar 4 (though with a chromatic approach note to the low D), bar 16 (with the same approach tone) and the second half of bars 27 and 31.

There are also times when Smulyan plays most of a mode, but not enough to define it. On the $Bm7$ in bar 8, he plays what could be a G ionian scale, the equivalent of B phrygian. But by not playing a C or a $C\sharp$ in this bar, he leaves it undefined as to whether this is a phrygian or aeolian sound. In the very next measure he

does a similar thing with the Am7, but in this case omitting the sixth (F or F#) so the chord could be heard as dorian or aeolian. This works quite well within the peculiarities of the blues, for even though we are in the key of G major (and this Am7 is the beginning of a ii-V in G), the I chord is played as a dominant. So should the Am7 have a natural sixth (as it would in the key of G major) or a flatted sixth (as it would in relation to G mixolydian). Not playing either makes his line work either way.

And then there's chromaticism, which we've already addressed in a few simple examples. In building this solo, Smulyan doesn't throw any heavy "outside" playing at us until the third and final chorus; but when he does go there, he makes it count. The very beginning of his third chorus (bar 25) starts out with an intervallic idea: down a major third, up a minor third, and then down in half steps. Starting on the seventh means going down a major third lands us on the ♭5 (nice bluesy note), but going

up a minor third lands on the major sixth (fairly unrelated to the blues scale) and then chromatically down to the fifth.

In the next bar, on the IV chord, Smulyan drops the idea down a half step (and alters the pattern to a major third down, a minor third up and a major second down). This means landing on the third, root, sharp ninth and flat ninth. In the next bar, he goes back to the tonic and moves it back up a half step (and also displaces it by a 16th note) and we have flat seven, flat five, sixth and fifth again. In both of these measures he continues playing chromatically, though not as systematically.

Not only has Smulyan used many techniques common on the blues on this improvisation, but he has strung them together in such a way as to take us away and back to the most basic blues idioms that lie at the heart of jazz. **DB**

Jimi Durso is a guitarist and bassist based in the New York area. Visit him online at jimidurso.com.



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B&S MBX3 Heritage X-Line Trumpet

Bold Sound, Distinct Look

With input from French commercial player Christian Martinez, B&S Instruments has introduced a powerful new studio horn with the MBX3 Heritage X-Line professional trumpet.

The instrument is equipped with an array of new features that improve the trumpet's sound and ease of play, making it an ideal fit for session players requiring a durable instrument with a compelling presence. Embracing innovation without sacrificing tradition, the new instrument builds on the foundation of B&S's existing X-Line of professional trumpets, maintaining the quick response, bright projection and steadfast intonation for which the company's pro and student horns are known.

I play-tested two models of the MBX Heritage X-Line trumpet: the clear-lacquered MBXHLLR-1 and the special brushed-gold lacquer MBXHLLR-8M. (The trumpet is also available in silver-plated and special "vintage" surface-treated finishes.) Both horns scored high in the aesthetic category, with unique design elements that offer improvements in visual appeal and playability. For example, a pair of closed-ring first- and third-valve saddles ensure a comfortable hand-feel, and they also add a nice symmetry to the horn's design. Similarly, a reconstructed tuning-slide (featuring a new curve radius in the bow) adds clean lines but also enhances tonal precision. And while both models projected a dark yet toothsome tone, I found that the brushed gold finish added softer, smokier shades without diminishing the horn's bite.

Other distinctive features include a third-valve slide stop mechanism that allays the problem of knocking mutes out of the bell while adjusting intonation with the third-valve slide. Fast-threaded valve caps allow for quick access to the trumpet's hand-lapped Monel pistons, and a specially designed leadpipe taper offers an improvement in the trumpet's annulus (commonly referred to as the mouthpiece "gap"), making it easier for players to achieve solid pitch performance in the upper and lower registers.

High- and low-register playing were indeed areas of distinction for the MBX Heritage X-Line series. I noticed that the horn fared particularly well in the middle-upper range, between E in the staff and an octave above. My playing in this range felt remarkably free and unencumbered, and I encountered little resistance as I pushed on toward high F, F# and G. As a player with an "upstream" embouchure, this was especially important, as I often find myself making incremental adjustments to my horn

angle as I ascend in range. With the MBX3 Heritage, those adjustments felt less necessary, as the horn maintained a consistent sense of openness across nearly all registers.

Projection was another star aspect of the MBX3 Heritage trumpet, owing largely to the instrument's #43 bell. This lightweight, hand-hammered model is made from an alloy heavy on copper and features a French-bead rim for a clear tone and broad dispersal of sound. I found that my playing was pure and distinct even at pianissimo, and that the combination of bell material and leadpipe construction minimized any element of airiness in my tone. At loud volumes, the horn maintained a comparably warm, round sound, without taking on the brassy rattle that sometimes creeps into fortissimo playing.

Each trumpet comes with a wood-shell case, and an accompanying trim kit with alternate finger buttons (plain and mother of pearl), valve caps and valve bottoms (light, medium and heavy gauge) allows players to customize the look and feel of their horns.

The B&S MBX3 Heritage X-Line series offers a trumpet that can meet the demands of session work and commercial playing. Professional players will appreciate this model's high-quality design characteristics and ease of play, but trumpeters of all stripes will admire the instrument's distinct look and bold sound.

—Brian Zimmerman

Ordering info: b-and-s.com



Campellone Deluxe Series Archtop

Carrying the Torch of Tradition

The "master built" technique of guitar making, once a common occurrence in the United States, has unfortunately become the exception and not the rule in today's competitive marketplace. With overseas manufacturing and automated machinery now the accepted standard, it is more important than ever that dedicated luthiers like Mark Campellone carry the torch of tradition forward by handcrafting instruments of the highest quality. Campellone's Deluxe Series archtop is a prime example of his mastery, and at \$6,495 it is surprisingly affordable considering its rather fine pedigree.

Campellone has been building instruments for 30 years and is obsessed with classic archtops. He cites D'Angelico, Stromberg and Epiphone as

influences but credits Gibson as his main inspiration. "I always loved the Gibson L5 and Super 400," he says. Campellone also points out that he is attracted to the beauty of the instrument as well as the sound it produces. His current offerings feature five archtop models, and he individually constructs each and every guitar in the true "master" tradition, controlling virtually every facet of the build.

The Deluxe Series is third in Campellone's lineup, with the EP and Standard Series below it and the Special Series and Cameo above it. Visually, the Gibson influence of the Deluxe is immediately obvious with several design elements that are reminiscent of the '30s and '40s L5. In particular, the tobacco sunburst finish and art deco appointments bring out the

classic archtop vibe. Campellone has a background in art, and as a builder he is very aware of subtle design elements and strives to achieve a look that is both original and classic. The Deluxe features many art deco elements that are inspired by local architecture near his Greenville, Rhode Island, workshop. The abalone inlays on the fretboard add to the look of the guitar, as does the five-ply binding that outlines the entire body as well as the fingerboard, headstock and pickguard. The tailpiece, also a custom design, is gold-plated brass accented with an ebony appliqué. The headstock inlay again sets the mood with deco-themed inlay and truss rod cover.

The Deluxe is constructed with beautiful 3A quilted maple sides and back and a tightly grained, hand-graduated 3A spruce top, all selected from Campellone's personal stash of quality tonewoods. Based on the L5, the Deluxe features a Venetian cutaway and 21-inch-long body with a 17-inch lower bout. The depth is 3 inches on this guitar, which is slightly thinner than the L5; this was done to make the guitar more comfortable to play. The guitar I play-tested came with a Kent Armstrong floating pickup, but other pickup options are available on request. Overall, it's an absolutely gorgeous guitar that emanates quality.

The first thing that struck me when getting my hands on this guitar was how solidly it is built. Very much like the Gibson L5, the Deluxe has some weight to it. Campellone builds all his guitars to perform well acoustically. "You need something with some timber on it so it will have power," he says. This guitar is tonebar-braced and speaks extremely well unamplified. When plugged in, the Deluxe is warm and smooth with the kind of character that any jazz guitarist will appreciate. The slightly thinner depth helps reduce low-end feedback when amplified, and I love the "stealth" volume and tone wheels that are hidden under the pickguard.

Campellone is among a select group of builders who still produce archtops the old way, by hand. And although there are other options out there, these "master built" instruments will always stand apart from the crowd.

—Keith Baumann

Ordering info: mcampellone.com



Hal Leonard Real Book Multi-Tracks

Custom-Mix Play-Alongs

Hal Leonard has introduced the Real Book Multi-Tracks Play-Along series, which combines printed leads sheets with an online interface that lets musicians adjust tempo and create a customized mix of each tune with individually selectable tracks.

Hal Leonard's Play-Along series—which offers the musician the ability to practice along with backing tracks created by pro musicians—has been around for a while. Traditionally the music was printed in a book, while the audio was delivered on a CD. Eventually, Hal Leonard began to offer the audio portion online and later added the ability to adjust play-back. The new Multi-Tracks Play-Alongs take things a step further with individually selectable tracks that provide the user with custom mixes.

The five books in the Multi-Tracks Play-Along series are all targeted at the jazz player: *All Blues*, *Charlie Parker*, *Miles Davis*, *Jazz Funk* and *Maiden Voyage*. Each contains 10 songs. Inside the book, you will find a web address and access code for the online content. When you log in, your purchased titles will appear, and clicking on one will bring up the track listing for that book. You then have the option to select any of the C, E-flat, B-flat or bass clef transpositions. The appropriate lead sheet is then displayed in a new window along with playback controls. Users can set the tempo anywhere from 100 percent down to 25 percent.

The individual track buttons are next, and you can turn each individual instrument on or off with a simple click. Available tracks are horn (sax or trumpet), piano/organ, bass, drums and a click-track. The tracks sound very good, and they are played with the horn executing the head on the first and last pass with the remaining choruses open for soloing. (It would

be nice to have the option of selecting exactly how many choruses you would like to solo over instead of it being a fixed number.) A looping feature lets you choose specific sections of the song, or even entire choruses, to be repeated indefinitely for practice purposes. In addition, full stereo mixes can be downloaded as MP3 files for offline playing.

Hal Leonard's Multi-Tracks Play-Along series represents a major step forward, utilizing digital audio technology to provide aspiring musicians with more productive learning tools.

—Keith Baumann

Ordering info: halleonard.com



1. Steel-String Cases

BAM has expanded its product range with the new steel string guitar cases focusing on 000, OM and Grand Concert models. With the new cases, the company aims to cover as many models as possible from different manufacturers while following a mantra of "design follows function." The cases are available in all BAM Hightech styles, as well as the "Panther Soft Touch" (black and gray), "L'Etoile" and "Texas" series.

More info: bamcases.com

2. Virtual Fazioli

Waves Audio has introduced the Grand Rhapsody piano, an addition to the company's line of virtual instruments. Grand Rhapsody was sampled from the Fazioli F228 grand piano housed at London's Metropolis Studios. Recorded at Metropolis with eight different pairs of state-of-the-art microphones and using high-quality preamps and converters, the Grand Rhapsody virtual piano delivers the same majestic sound as the original piano, with added features that only a plugin can provide.

More info: waves.com

3. 'The Black Page'

The latest Drum Workshop Collector's Series Icon Snare Drum honors Terry Bozzio and "The Black Page," a piece written for him by Frank Zappa. The Black Page snare features Zappa's trademark mustache logo in dyed black pearlwood plus graphics of the song's musical notation. More info: dwdrums.com

4. Rhythms of Cuba

Alfred has published *Cuban Rhythms for Percussion & Drumset: The Essentials* (KoSA Music), by Aldo Mazza, a step-by-step approach to learning the rhythms of the island nation. The book includes a DVD-ROM with 75 play-along audio tracks and 30 video clips, all of which were recorded by the author and top Cuban musicians. The audio tracks include fundamental rhythm examples as well as popular Cuban song forms.

More info: alfred.com

5. Reed Developments

D'Addario has added the Reserve Baritone Saxophone Reed and the Reserve Bass Clarinet Reed to its family of D'Addario Reserve Saxophone products. Premium filed to offer a rich, warm tone, Reserve reeds have a heavy spine that promotes dynamic flexibility, a long vamp profile to produce consistency of response and a traditional tip thickness for ease of articulation. More info: daddario.com

6. Audiophile Earphones

Chord & Major offers audiophile-quality earphones engineered to fit the sound profiles of specific styles of music, including models for jazz (pictured), classical, rock, ballads and world music. The jazz model emphasizes the resonant lows of the bass, the sizzle of a cymbal and the dynamic tones of the saxophone. Chord & Major earphones fit snugly in the ear and can be used for mixing, on-stage or in-studio monitoring, or just listening. More info: sedoaudio.com



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JU Creates 'Holistic' Musicians

WITH A TOTAL ENROLLMENT OF JUST OVER 4,000, Jacksonville University is dwarfed by institutions like the University of Miami (approximately 17,000), Florida State University (42,000) and the University of Florida (55,000), but it punches above its weight when it comes to music education. JU offers bachelor's degrees in arts, fine arts, music education and science—with a concentration in music business and technology. Among its five programs that lead to a bachelor of music is a performance degree in jazz and commercial music.

"The focus is improvisation and jazz composition," said Henry Rinne, dean of fine arts and professor of music, "but we aim to prepare them to be ready for the real world. That means they have to be versatile enough to play r&b, pop, rock, whatever comes their way. We want to help create holistic musicians."

John Ricci, the school's director of jazz studies, said the key strength of the jazz and commercial music program is that the outcome can be customized to suit the needs of individuals. And, with a student/instructor ratio as low as 8:1, students in the program receive a high level of personal attention.

"Our students develop really fast because of that attention," Ricci said. "That's a big selling point for us because here in Florida we know we're competing with much larger programs."

In addition to emphasizing the personalized approach, Ricci and Rinne have also focused on building a specialty in applying jazz language to film and songwriting, as well as offering music production courses and a new set of classes in music entrepreneurship.

"The program is highly cross-disciplinary," Rinne said. "We never lose sight of the fact that we're offering it in the framework of a liberal arts

university. We encourage our students to explore as widely as possible, so that they leave here understanding more than the changes to 'Giant Steps.' We want them to graduate as citizens of the world."

To accomplish that goal, Ricci said he looks for applicants who are interested in composing as well as performing and recording.

"We're looking for young people with that fire," Rinne added. We really aim to give students the space they need to develop."

The long-term goal, Ricci said, is to build a program based on the approach pioneered at the California Institute of the Arts (CalArts).

"We'd like to attract highly self-directed students whom we can guide toward putting together a strong portfolio of work they can take out into the world."

"A liberal arts institution like ours is a place for young people to figure out who they are," Rinne said. "They might come in with specific goals, but we want to ensure they have the freedom to change and grow."

As the program evolves, Rinne said he would like to see more diversity in the types of instrumental courses offered, and he has plans to add a strong vocal component in the coming years.

"Right now," Ricci said, "we're introducing courses on mixed media and electronic music, hoping those things will help students evolve into a broader creative spectrum."

From the teaching perspective, Ricci said that the faculty is trying to introduce more creativity into its processes, as well.

"Everything we're doing is gaining momentum," Ricci said, "Students are hanging out a lot more than they did five years ago. At our size, we know we can't be all things to all people, but I really like the niche we're in." —James Hale



Berklee's Roger H. Brown (left) and Jay Kennedy (right) with John McLaughlin in Valencia, Spain.

Honorary Degree: Berklee President Roger H. Brown presented an honorary doctor of music degree to guitarist John McLaughlin on July 10 during the commencement ceremony for the graduate programs at Berklee's campus in Valencia, Spain. "The role of music is today what it has always been in the past," McLaughlin said in his acceptance remarks. "It is the universal language of love, both human and divine." At the commencement ceremony, 137 graduates from 30 nations received master of music degrees in music production, technology, and innovation; scoring for film, TV, and video games; and contemporary performance with a concentration in production; or master of arts degrees in global entertainment and music business. The ceremony marked the Valencia campus' fifth year, during which time it has hosted more than 1,500 students from 71 nations and granted \$4 million in scholarships to graduate students. (For information on Berklee, see page 86 of the Student Music Guide in this issue.) valencia.berklee.edu

Tools of the Trade: Segue 61 is a one-year, interdisciplinary music business certificate program offered by Catawba College in Nashville, Tennessee. The school helps talented individuals prepare to enter the music industry in the areas of performance, songwriting, publishing, audio engineering, production, artist development and music business-oriented disciplines of management, marketing and artist development. segue61.com

All-Star Gig: Berklee College of Music in Boston will host an all-star concert to celebrate music icon Fred Taylor and establish an endowed scholarship for Berklee students in his name. The lineup for the Sept. 12 concert at the Berklee Performance Center includes Pat Metheny, Kurt Elling, Danilo Pérez, Terri Lyne Carrington, Grace Kelly, Catherine Russell, Kat Edmonson, John Patitucci, Jason Palmer, James Montgomery, Monty Alexander and Bo Winiker. Taylor was the recipient of Berklee's first George Wein Impresario Award. Contributions can be made online. berklee.edu/soundbreaking/fred-taylor-endowed-scholarship

A man with glasses, wearing a dark suit and a light-colored shirt, is playing a saxophone. He is standing on a stage with a wooden floor. In the background, there is a white wall and a music stand with a microphone.

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Manuel Valera

On *The Seasons* (MaVo), Havana-born, New York-based pianist Manuel Valera upholds the high levels of conception and execution established on his 11 prior recordings. Bassist Hans Glawischnig and drummer E.J. Strickland join Valera on the album, which consists of seven original compositions and four covers culled from the Cuban, show-music and new standard songbooks.

Kenny Barron Trio

"Cook's Bay" (*Book Of Intuition*, Impulse!, 2016) Barron, piano; Kiyoshi Kitagawa, bass; Johnathan Blake, drums.

The group sounds tight. Nice playing. Nice sound. I'm not sure who this is. This wouldn't come naturally to me, but I can definitely respect someone coming from this vein of jazz. It has a bit of the Ahmad Jamal "Poinciana" groove, but this is way more than Ahmad Jamal would play, I think. The pianist is very good, with a lot of history in his playing. 4 stars.

Tigran Hamasyan

"Markos And Markos" (*An Ancient Observer*, Nonesuch, 2017) Hamasyan, piano, vocals. Is this Tigran? He uses embellishments that come from his culture, in a very personal way. Some of the Israeli pianists do some similar things, like Shai Maestro in [bassist] Avishai Cohen's groups. His harmonies sound earthy, but they also have an element of contemporary music, stuff based on triads. He's rhythmically incredible, an all-around incredible pianist. 5 stars.

Craig Taborn

"The Shining One" (*Daylight Ghosts*, ECM, 2017) Taborn, piano; Chris Speed, tenor saxophone; Chris Lightcap, bass; Dave King, drums.

I must warn you that I'm not super familiar with the recordings of the new Cuban pianists. Oh, is it Craig Taborn? I like the composition. I like the interplay between the saxophone and everybody in the rhythm section. Craig always sounds very fresh, but also has a lot of facility. Great musician. Kind of avant-garde but grounded. 5 stars.

Billy Childs

"Dance Of Shiva" (*Rebirth*, Mack Avenue, 2017) Childs, piano; Steve Wilson, alto saxophone; Hans Glawischnig, bass; Eric Harland, drums.

The band is super tight and the writing is quite complex—they must have rehearsed quite a bit. Is it the pianist's record? The writing is stronger than the playing, but it's all at a very high level. Billy Childs? That's Steve Wilson. Super killing. Hans Glawischnig on bass. Billy Childs is an incredible composer. 5 stars.

Aruán Ortiz

"Dominant Force" (*Cubanismo*, Intakt, 2017) Ortiz, piano.

Aruán Ortiz? He's playing a Cuban *tumbao* in the left hand, and more of his vibe, his own thing, in the right. It was short, almost like a through-composed classical piano piece. It got a little monotonous after a while—it started at one place and ended at the same place. But very nice. 4 stars.

Alfredo Rodriguez

"The Invasion Parade" (*The Invasion Parade*, Mack Avenue, 2014) Rodriguez, piano; Peter Slavov, bass; Henry Cole, drums; Pedrito Martinez, congas; Román Filiú, soprano saxophone; Javier Porta, flute.

What the saxophone player was playing is usually played on an instrument called *cornetachina*. That melody is too deep not to be a Cuban pianist. Alfredo Rodriguez? The juxtaposition of those angu-



lar lines with the earthy, organic, eastern Cuba groove makes it fresh and new. Henry Cole on drums? Pedrito on congas? The pianist sounds good. I like the way he's playing with different variations of what's possible texturally within the group. 4 stars.

Children of the Light Trio

"African Wave" (*Children Of The Light*, Mack Avenue, 2015) Danilo Pérez, piano, keyboards; John Patitucci, electric bass; Brian Blade, drums.

The group sounds tight. Nice playing. Nice sound. Is the pianist Brazilian? Is it the same person who's playing the Rhodes? One of the few times I've heard the piano and Rhodes overdubbed like this is on Danilo Pérez's *Motherland* recording with Chris Potter, Regina Carter and Luciana Souza. Is this Danilo? With Brian Blade and John Patitucci? I like the variations on his own theme. On *Motherland*, he was blowing on the Rhodes, then on piano, and switching around, rather than playing chords together. Here, it seemed that the textures collided; one was getting in the way of another. 4 stars.

Kevin Hays

"Scrapple From The Apple" (*North*, Sunnyside, 2016) Hays, piano; Ron Jost, bass; Greg Joseph, drums.

The drummer has a wide cymbal beat. The pianist sounds influenced by some of Keith Jarrett's 1970s recordings. The piano has a light touch; I wish it was louder in the mix. It's a nice arrangement, a fresh take on "Scrapple From The Apple." 4 stars.

Chucho Valdés & The Afro-Cuban Jazz Messengers

"Bebo" (*Border-Free*, Jazz Village, 2013) Valdés, piano, composer; Reynaldo Melián Álvarez, trumpet; Branford Marsalis, tenor saxophone; Dreiser Durruthy Bombalé, batás; Rodney Barretto Illarza, drums; Yaroldy Abreu Robles, percussion; Gastón Joya, bass.

This is definitely somebody Cuban. The trumpet player has a lovely tone and great ideas. Is the trumpeter Cuban, too? There isn't much interplay between the [saxophone] soloist and the rhythm section. The composition might be an original, but it's standard form. It's nice. Is the piano player the leader? It's hard for me to tell who it is until he solos. [*piano solo*] Now I know who it is! Chucho. He's an incredible pianist, a legend. 4 stars.

DB

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

A man with glasses and a dark jacket over a plaid shirt is playing a saxophone. The image has a teal/cyan color cast. A thin white diagonal line runs from the top right towards the bottom left.

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