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DOWNBEAT

OCTOBER 2018

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KANDACE SPRINGS INDIGO

Singer and pianist KANDACE SPRINGS returns with her second album which swirl classical composition with quiet-storm cool, jazz poise with hip-hop swing, tropical warmth with soulful depth, and earthen groove with airy psych. Produced by drummerproducer KARRIEM RIGGINS-the living bridge spanning Oscar Peterson and Diana Krall to Erykah Badu and J Dilla-Indigo creates a vibe as familiar as it is previously unheard featuring special guests including trumpeter ROY HARGROVE and guitarist JESSE HARRIS

R+R=NOW COLLAGICALLY SPEAKING

One of New York Times' 12 best bands at SXSW 2017, the Manchester-based trio conjure richly atmospheric music that draws from their grounding in classical conservatoires and jazz ensembles, while merging acoustic and electronic techniques. Their latest album builds on the momentum of its acclaimed predecessors, the Mercury Prize-nominated V2.0 and Man Made Object, and transports it to new realms.

CHARLES LLOYD & THE MARVELS + LUCINDA WILLIAMS **VANISHED GARDENS**

CHARLES LLOYD & The Marvels - BILL FRISELL, GREG LEISZ, REUBEN ROGERS, and ERIC HARLAND - add a new dimension by collaborating with revered singer-songwriter LUCINDA WILLIAMS to pioneer a new genre of Americana Jazz that draws on the musicians many influences with reimagined versions of Williams' favorites, new Lloyd originals, and covers of Jimi Hendrix and Thelonious Monk.



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OCTOBER 2018 OCTOBER 2018

ON THE COVER

32 Tia Fuller

The Radiance of a Diamond

BY TED PANKEN

As the featured saxophone soloist in Beyoncé's band between 2006 and 2010, Tia Fuller won fans around the globe. Today, she is one of the most respected artists in jazz, both as a bandleader and educator. The Berklee College of Music professor's new Mack Avenue album, *Diamond Cut*, includes such high-profile collaborators as Terri Lyne Carrington, Jack DeJohnette and Dave Holland.



Cover photo of Tia Fuller and image above shot by Jimmy and Dena Katz at The Jazz Gallery in New York City on May 22. Info for this venue is at jazzgallery.nyc.

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2017 & 2018 Record Label of the Year lazz Journalists Association

EDDIE DANIELS

The Heart of Brazil A Tribute to Egberto Gismonti Clarinet icon Eddie Daniels' tribute to Egberto Gismonti, the legendary Brazilian com-poser & multi-instrumentalist. Heart of Brazil was produced by Resonance's George Klabin and feat. the Grammy-winning Harlem Quartet.

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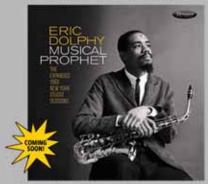
Oil Can Harry's (1975)

First official previously-unissued Grant Green music in over 10 years representing the earliest and the latest known live recordings with Green as a leader to date. A two-recordings-in-one package, Funk in France was captured live at the ORTF studio in Paris, 1969 & Antibes Jazz Festival in 1970. Slick! was recorded in Vancouver, Canada in 1975. Both include 48-pg booklets with rare photos taken at the actual performances; essays by writers Michael Cuscuna and A. Scott Galloway, plus producer Zev Feldman; interviews with Soulive guitarist Eric Krasno and organ legend Dr. Lonnie Smith, Grant's son Greg Green, Slick! drummer Greg "Vibrations" Williams, organist Clarence Palmer on Antibes and much more! - AVAILABLE NOW

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ANDREAS VARADY The Quest

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When you hear Andreas play,all you can do is listen, because you are simply left without words."

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First Take > BY FRANK ALKYER



The Jazz/Tap Continuum

THE CONNECTION BETWEEN TAP DANCE and jazz has been one of the most enduring combinations in the history of modern art. Louis Armstrong said he was inspired by the tap legend Bill "Bojangles" Robinson. The Nicholas Brothers were the jazz/tap standard at the Cotton Club in the 1930s, performing with everyone from Cab Calloway and Duke Ellington to Jimmie Lunceford and Eubie Blake.

Acclaimed artist Gregory Hines (1946-2003) tapped to tunes like "On Green Dolphin Street" and "It Don't Mean A Thing If It Ain't Got That Swing." And, if you haven't seen them yet, look for videos of Savion Glover working with drummers Jack DeJohnette and Marcus Gilmore.

This fine tradition continues to thrive, as demonstrated by the variety of festivals that have presented jazz/tap shows this summer.

At the Litchfield Jazz Festival in Goshen, Connecticut, guitarist Doug Munro took the music of Harry Warren (1893-1981), combined it with his own love for Gypsy jazz, and then invited tappers from the Matthew Westerby Company to join in the festivities. It was a blast.

Warren composed standards like "Lullaby Of Broadway," "42nd Street" and "We're In The Money" along with many more Broadway and film tunes. You can hear Munro's arrangements of this material on Doug Munro & La Pompe Attack's The Harry Warren Songbook (GotMusic). Munro happens to be the late composer's great-nephew.

A week after the Litchfield festivities, pianist Helen Sung and tap dancer Michela Marino Lerman took to the intimate Storyville Stage at the Newport Jazz Festival in Rhode Island, and delivered a killer set, trading fours and offering a master class in listening to each other, as they danced through tunes like "The Song Is You" and James P. Johnson's "Carolina Shout."

Over the years, Lerman has become jazz's premier tap dancer, performing with Wynton Marsalis, Jon Batiste, Roy Hargrove, Cécile McLorin Salvant, Benny Golson and others. She'll be performing with Mwenso & The Shakes at the Monterey Jazz Festival on Sept. 22, and at the Thelonious Monk Festival at Jazz at Lincoln Center on Oct. 26.

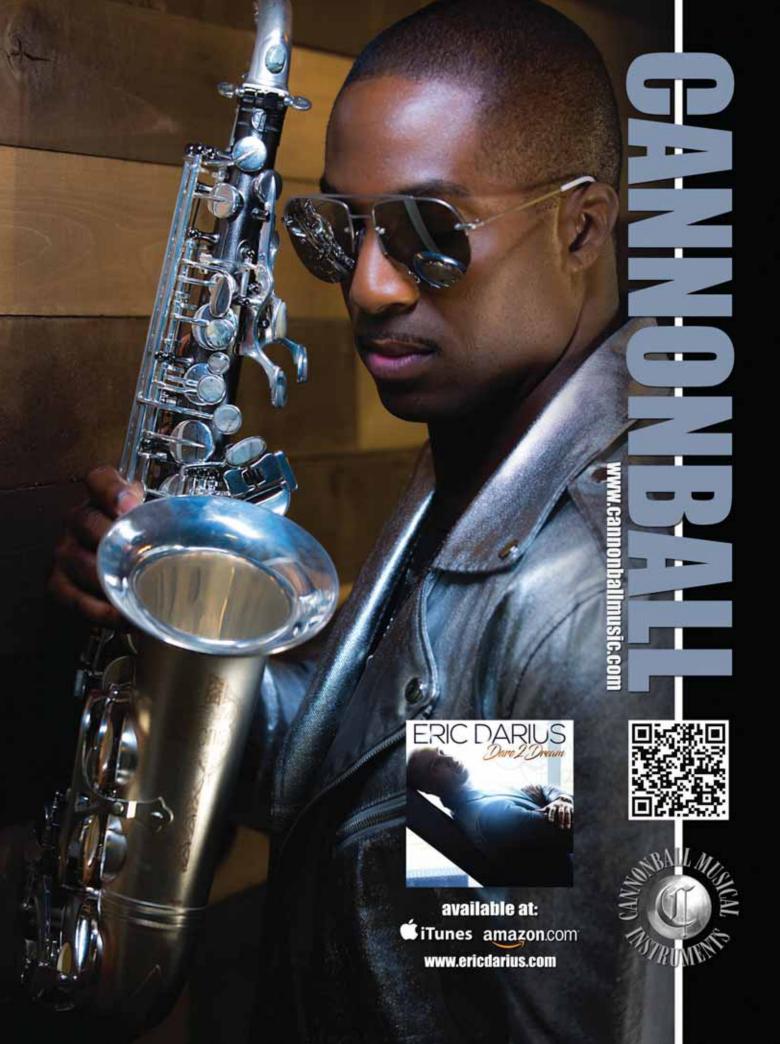
All of this reminds me of my favorite jazz/tap experience. On a Monday night in New York, I went to the Iridium to catch the Les Paul Trio, shortly before the legendary guitarist died in 2009. It was a treat from start to finish. The trio ran through a few numbers and Les invited people to sit in—a saxophonist, another guitarist, the great jazz violinist Christian Howes.

Then, Les brought a gentleman onstage and asked him what he wanted to do. He was a tap dancer, and they performed—on the spot—one of the most intriguing renditions of "Round Midnight" I've ever had the joy and honor to hear.

The crowd went wild. The dancer (whose name I can't recall) stayed for an encore. Les, with a big smile on his face, said, "Boy, that takes me back to my vaudeville days."

Here was a titan who had pioneered the solid-body electric guitar and multitrack recording- and achieved huge stardom on radio and TV—talking about vaudeville.

Les had a deep, amazing history, just like the vital connection between tap dance and jazz. DB



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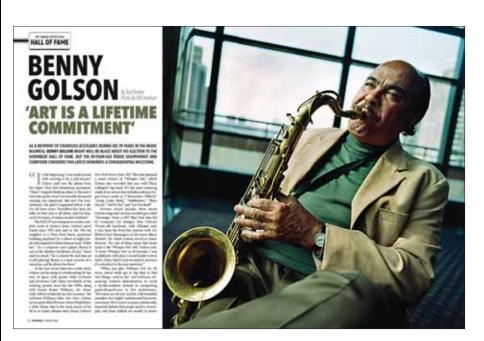
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Chords & Discords



Sincere Gratitude

Having such an honor bestowed upon me was never any sort of a dream in my psyche, because I never ever envisioned being a part of anything so wonderfully magnificent. Thus, the DownBeat Hall of Fame induction comes as a complete surprise—from the publication that has, for so many years, been the "Bible" of all performing musicians.

I am totally overwhelmed with honor and appreciation. Though I feel mere words are rather anemic in nature, I must offer up, nevertheless, an eternal stentorian "THANK YOU" that stems from the deepest grotto of my heart's core.

BENNY GOLSON NEW YORK CITY

McPartland Fandom

Marian McPartland deserves her induction in the Downbeat Hall of Fame—just for her ballad renderings alone. Listening to her play those deep, rich chords makes it evident that she was one of the best.

McPartland also was an excellent composer, columnist, critic and host of the radio show *Piano Jazz*, which booked great guests.

She had a rich musical life that we listeners benefited from.

DAN CELLI CARTOONMAN2@COX.NET

Revelatory Green

In your July issue, that was a nice article by J.D. Considine on the great Grant Green ("Taking it to a Climax").

The two new albums from Resonance should clear up the misconception that Grant did not play chord melodies. Grant played a nice chord melody of the verse on "I Wish You Love" (on Funk In France) and a more extended chord melody on the beginning of Jobim's "How Insensitive" (on Slick! Live At Oil Can Harry's). Both are beautiful

harmonizations.

There are still many misconceptions about this giant: Grant did not play a semi-hollowbody electric guitar during early 1960s. He played a Gibson 330, which is thin but has a fully hollow body.

PETE GAZES CHARLESTON, SOUTH CAROLINA

Remembering Aretha

I remember many, many years ago—back in 1972 when I was living in New York—I played on four songs on Aretha's album *Let Me In Your Life*. She gave all of her heart on that entire album.

Aretha Franklin was a bolt of the most beautiful and soulful light that only comes around every couple million years. Her ability was so immense.

I wish The Queen safe travels.

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Sun, Nov 11 @ 3PM

Cecil McIorin Salvant Fri. Nov 16 @ 7:30PM

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Daniels Explores Gismonti Tunes

or years, producer and Resonance Records owner George Klabin nurtured an idea for a tribute album to Egberto Gismonti, the *sui generis* Brazilian composer. Gismonti's dense, joyful and haunting music is a far cry from the samba and bossa nova styles that many associate with Brazilian music, as it weaves in strands from regional folk traditions, jazz and classical music.

It was difficult to identify someone willing to take on the task of re-imagining these complex works; Klabin remarked that "it was like trying to repaint a Picasso." Ultimately, he found the right interpreter in Eddie Daniels, whose reputation as a gravity-defying clarinetist sometimes has overshadowed his masterly tenor saxophone playing. The results can be heard on *Heart Of Brazil–A Tribute To Egberto Gismonti*, featuring Daniels on both instruments, accompanied by a crack rhythm section of Josh Nelson, piano; Kevin Axt, bass; Brazilian drummer Mauricio Zottarelli; and a string quartet, the Harlem Quartet. The genre-bending arrangements are by Nelson, Ted Nash, Kuno Schmid and Mike Patterson.

Daniels was, in one sense, a logical choice, since he's spent his long career as a musical chameleon who's equally adept at playing Charlie Parker or Brahms and worked in the 1970s as a sideman on recordings by pop stars like Billy Joel and Angela Bofill.

"I've loved Brazilian music for years," Daniels said recently by phone from Italy, where he was on tour. "Any album of mine that you pick up, there's a samba on it. But I didn't know Egberto's music. When George sent me some stuff, I said, 'This is beautiful, sensuous and different.' Then I thought, 'God, could I do this?"

Daniels overcame his initial intimidation by "just surrendering to the music," he said. "I love clarinet and saxophone and feel I have a voice of



my own. But I can also leave that voice and let the music tell me what it wants of me. When the rhythm is so hot and beautiful, and you're just overwhelmed by the perfume of another culture, I relate to it. It's the same culture that produced Gilberto Gil, Ivan Lins ... music I've loved my whole life."

"Eddie is a wicked saxophonist," said arranger Nash, multi-reedist and member of the Jazz at Lincoln Center Orchestra. "But because he's so great on clarinet, we think of him that way." Nash had idolized Daniels since, as an 18-year-old New York music student, he summoned the nerve to cold-call Daniels, who then invited him to his apartment to jam. The opportunity to arrange for Daniels is, he said, a dream come true.

Axt, Nelson and Zottarelli are "all incredible musicians I hadn't met before," Nash said. Nash emphasized the importance of Zottarelli to the

project. "You just cannot have an American drummer playing this music—unless they have spent a lot of time playing Brazilian music. ... There's a certain way they phrase things on sambas and choros.

"Eddie also told me I needed to really utilize this great Harlem Quartet and not have them just play 'footballs' [i.e., whole notes as pretty backgrounds]. He told me I should really 'kick their butts." As a result, the string section often plays fast, challenging Gismonti melodies or countermelodies, or provides orchestral colors.

The project got the blessing of Gismonti, who is now 70. He is quoted in liner notes as saying, "The album is so well-made in terms of arrangement and performance, while at the same time respecting the details of melody, of harmony, even of certain moments of orchestration in the originals."

—Allen Morrison



A New Voice: Vocalist Arianna Neikrug recently issued her debut full-length album. Changes (Concord Records) comes following Neikrug's win at the 2015 Sarah Vaughan International Vocal Competition and subsequent performance at the Montreal Jazz Festival that year. Pianist Laurence Hobgood contributes to the album—and serves as producer—alongside drummer Jared Schonig and bassist Matt Clohesy. The 10-track album features a pair of original compositions set next to selections initially recorded by Al Green, Bob Dorough and others.

More info: ariannaneikrug.com

West Coasting: The Monterey Jazz Festival returns for its 61st year with artists-in-residence saxophonist Tia Fuller and trumpeter Ingrid Jensen. The event, which runs Sept. 21–23 in Monterey, California, counts 500 performers at more than 120 shows, plus the 12th annual Jazz Legends Gala, which this year honors vocalist Dianne Reeves. The gala also features one of two festival performances by the Next Generation Jazz Orchestra, a big band comprising 21 highschool performers from around the country.

More info: montereyjazzfestival.org

Hurricane Relief: Saxophonist **Miguel Zenón** marks the release of *Yo Soy La Tradición* with a Chicago performance Sept. 21 at the Segundo Ruiz Belvis Cultural Center. Proceeds from the show will benefit The Chicago Hurricane Aid For Puerto Rican Arts. Zenón will be joined by the Spektral Quartet, a string group that appeared alongside the bandleader on the album. Tickets are \$20–\$100, some including access to sound check and a Q&A with the performers.

More info: segundoruizbelvis.org

Final Bar: Co-founder of the Vancouver Jazz Festival Ken Pickering succumbed to cancer Aug. 10. He was 66. Pickering, who helped launch the festival in 1985, also served as the event's artistic director for many years. Due to his condition, though, he was only able to attend a few events at this year's festival.



Artemis, Maqueque Soar Following Newport Deluge

AN INTENSE AND UNRELENTING RAINstorm pummeled Rhode Island for a full day during the 2018 Newport Jazz Festival, held at Fort Adams State Park on Aug. 3–5. The Saturday deluge, which forced some vendors to fold up their tents by midday and had some festivalgoers fleeing early, was bookended by sunny skies and hot temperatures Friday and Sunday, providing two summer days for the 64th edition of the outdoor jazz festival.

Guitar great Pat Metheny tried to lift dampened spirits during the downpour at the Fort Stage with buoyant numbers like "James" and "Bright Size Life." But the storm, which reached the peak of its intensity during his set, chased some of the crowd away.

Two all-female ensembles scored high marks with festivalgoers on Sunday, as the weather stayed clear. At the Fort Stage it was Artemis, the all-star sextet named for the Greek goddess of wilderness and the hunt. With a powerhouse frontline of trumpeter Ingrid Jensen, tenor saxophonist Melissa Aldana and clarinetist Anat Cohen, and a solid rhythm section of pianist Renee Rosnes, bassist Noriko Ueda and drummer Allison Miller, they turned in a swinging rendition of Monk's "Brilliant Corners" and delivered a twist on the Beatles' "Fool On The Hill." Singer Cécile McLorin Salvant won over the crowd with her mesmerizing take on Billie Holiday's "Fine And Mellow," and elicited audible sighs at the start of her intimate duet with Rosnes on Stevie Wonder's poignant ballad "If It's Magic."

At the Harbor Stage, soprano saxophonist-flutist Jane Bunnett led another all-female ensemble, the dynamic Afro-Cuban sextet Maqueque, on rhythmically charged numbers from 2016's Grammy-nominated *Oddara*. Vocalist Melvis Santa fronted the group with enchanting charisma, while electric bassist Celia Jiménez and classically trained pianist Dánae Olano were standout soloists in the group.

The unlikely triumvirate of experimental violinist Laurie Anderson, Albanian cellist Rubin Kodheli, and bassist and Newport Jazz Festival artistic director Christian McBride combined for some of the most provocative sounds of the threeday event. Anderson led the Fort Stage crowd on a cathartic 10-second group primal scream, citing a video Yoko Ono posted the day after the 2016 presidential election as inspiration. The rest of the set ranged from chamber-like delicacy to sheer sonic mayhem, with Anderson's electric violin leading the way. Swing stalwart McBride seemed all-in for this outré adventure, whether anchoring the proceedings with resounding pizzicato bass lines, accompanying Anderson's compelling storytelling or sawing away in the fray.

This year's artist-in-residence, Charles Lloyd, performed brilliantly in three different settings. On Friday at the Harbor Stage, he focused on flute with Sangram, the flexible trio featuring tabla master Zakir Hussain and drummer Eric Harland. On Saturday at the main Fort Stage, Lloyd dipped into his Trane bag on modal excursions with his New Quartet, featuring pianist Jason Moran, bassist Reuben Rogers and Harland. On Sunday at the Fort Stage with his Friends (Moran, Rogers and Harland, augmented by guitarists Marvin Sewell and Stuart Mathis), Lloyd kicked off his set with a medley of Ornette Coleman's "The Blessing" and "Ramblin'," before shifting to a deep blues number that showcased Sewell's piercing Muddy Waters-styled slide guitar work. Raw-voiced singer Lucinda Williams later joined the group for earthy renditions of Blind Willie McTell's "Ain't Nobody's Fault But Mine" and her own haunting "Dust."

—Bill Milkowski

Umbria Jazz Marks 45 Years

what keeps umbria Jazz in the upper echelon of the world's festival scene is its inspired balance of elements. Its judicious programming strategy takes the genre's pulse in a given season, while showcasing native Italian talent, along with various specialty items and a few all-important pop music sessions. It all transpires in the idyllic setting of Perugia, Italy, an ancient hilltop city of no small charm or historical import.

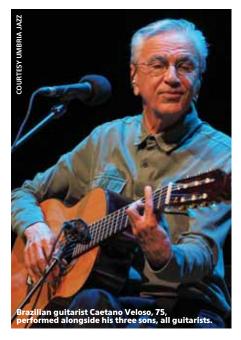
Everything went according to well-established plan July 13–22 during the festival's 45th year, opening auspiciously with another anniversary of note: Quincy Jones' 85th birthday. Jones sat in a chair, stage right, at the 235-year-old Teatro Morlacchi, lending quips and commentary between songs during a three-hour show, as John Clayton conducted a massive, multi-limbed ensemble with the fine Umbria Jazz Orchestra. Up front, the diverse tapestry of Jones-linked music—from big band charts to film music and a cut from *Thriller*—was given voice by a revolving cast, including Take 6, Patti Austin, Dee Dee Bridgewater, Ivan Lins and, for national color, languidly crooning trumpeter Paolo Fresu.

Rio de Janeiro-born Lins' recurring presence in the Jones show served as a gateway to this festival's bold Brazilian programming thread. From the heart of Brazil came a double-header of Gilberto Gil and Margareth Menezes, as well as Brazilian-steeped projects from Italian piano-master Stefano Bollani and New Yorker clarinetist Anat Cohen. Undeniably, a strong Brazilian state of mind also marks the evolution of guitarist Pat Metheny, whose flexible ensemble covered a swath of the guitarist's 40-plus-year musical saga.

The standout Brazilian moment, though, came with a special performance by Tropicália pioneer Caetano Veloso, 75, in a captivating project with his three sons—Moreno, Tom and Zeca. No added players necessary. Veloso and sons offered up a poetic, understated, yet powerful, set of about 30 tunes, each with its own infectious flavor and quirky structural detailing.

Best of all, at the noon-time "Jazz Goes to the Museum" series, a new addition to the Umbria agenda, pianist Ethan Iverson delivered a riveting solo set, demonstrating a witty and mischievous virtuosity. "Misty," for example, was subjected to radical, postmodernist reinvention, while somehow respecting the sanctity of the original. The pianist was in town as part of his long-standing role in the Billy Hart Quartet and agreed to do what he humbly dubbed a "workshop" show by day.

As if by some serendipitous design, "Misty"



re-emerged in the festival finale, in the more conventional and plusher dimensions of Gregory Porter's current Nat "King" Cole tribute project. The Umbria Jazz Orchestra returned to perform Vince Mendoza's ravishing arrangements, and Porter's rich, magnetizing vocal charisma kept a crowd in thrall, even through a sudden downpour. —Josef Woodard



ALBUMS FEATURED IN THIS ISSUE AVAILABLE NOW AT SPECIAL PRICES



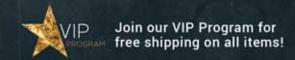
DIAMOND CUT Tia Fuller



TEMPORARY KINGS Ethan Iverson/Mark Turner



BLUE DREAM The Jamie Saft Quartet



Tomasz Stańko Succumbs to Cancer

GROWING UP IN POST-WORLD WAR II POLAND, TOMASZ STAŃKO

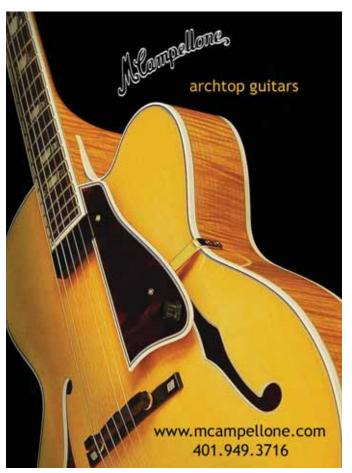
first experienced jazz as a kind of outsider art. As a young man, the trumpeter, who succumbed to cancer July 29 at the age of 76, would hear recordings on Voice of America radio broadcasts and occasionally would get to see the music performed live, thanks to American artists playing in Europe as part of State Department-sponsored goodwill tours. One of his first concerts was seeing Dave Brubeck perform in 1958.

Those little sparks of inspiration were enough to fuel a diverse career that spanned five decades and found Stańko collaborating with the likes of Cecil Taylor, Gary Peacock and Terje Rypdal, among many others. And he managed to achieve a rare kind of success both in his home country and around the world.

"He was a huge star in Poland," remembered Marcin Wasilewski, a pianist who started performing with Stańko during the early '90s who has gone on to issue work through ECM Records. "I think he was the most popular jazz musician in Poland. He was just an idol for me as a musician and a composer and a performer."

Stańko started playing professionally in the early '60s, forming the Jazz Darins, a quartet with pianist Adam Makowicz that specialized in Ornette Coleman-inspired free-jazz. He soon connected with Krzysztof Komeda, perhaps the trumpeter's greatest influence. The pianist and composer invited Stańko to join his ensemble, which went on to produce Polish jazz classics like 1965's *Astigmatic* and 1967's *My Sweet European Home*.

"I loved this music, and it was a dream to play with him," Stańko said in an October 2008 DownBeat article. "People don't speak too much about it, but it was modern music for this time. He liked the same things as me—simplicity, lyricism and combining two things together, like predisposition to the tradition, but also open mind for free, modern things."





Even after leaving Komeda's orbit, Stańko continued to tip his cap to the composer. The 1970 album *Music For K*, recorded with a quintet that included Zbigniew Seifert on alto saxophone and Janusz Stefanski on drums, featured five original compositions written in honor of the trumpeter's former collaborator. And in 1997, Stańko released *Litania*, a collection of Komeda compositions recorded with an ensemble that included Rypdal, pianist Bobo Stenson and drummer Jon Christensen.

Since the '70s, Stańko maintained an impressive and diverse pace. He led his own groups, including the synth-heavy Freelectronic and various quartets and quintets, dabbling in Miles Davis-inspired funk, experimental sounds, Latin jazz and chilly post-bop along the way. Stańko also joined forces with Alexander von Schlippenbach's Globe Unity Orchestra and supported fellow Polish players like Edward Vesala and Michal Urbaniak in the studio and on stages around the world.

He found his greatest successes later in his career, as he continued a fruitful relationship with ECM. While he released a well-regarded album with the label in 1976 (*Balladyna*, featuring bassist Dave Holland), his run of recordings from the '90s on—such as the 2009 release *Dark Eyes*—represented some of Stańko's strongest and most commercially successful work, selling thousands of copies in Poland.

Stańko also made sure to pay forward the opportunities that he was given as a young player, mentoring and encouraging up-and-coming jazz musicians in his home country. Some of those artists included members of a young trio led by Wasilewski who, while still in their teens, were invited by the trumpeter to join his quartet in 1994, and went on to record a pair of albums with him.

"For us, he was a special man, more of a musical father," Wasilewski said. "When we started to play music with such an experienced musician, we were learning from a lot of things. Just playing with him was the biggest lesson we could have, more than the best music university. It was like a big adventure for us."

Stańko is survived by his daughter, Ania, and a sister. He leaves behind a wealth of music that surely will continue to resonate throughout Poland and beyond.

"It's a great loss for the jazz community of Poland," Wasilewski said. "There's an empty place now. I talked with him three weeks before he passed away, and he felt good with what he has done. He felt successful with the music as a composer and as a musician. The last concert he did at the beginning of March, it was as great as always. Until the end, he was in very good shape. When he passed away, he was still the best."

-Robert Ham

ECM

Tord Gustavsen Trio The Other Side

Tord Gustavsen piano Sigurd Hole double bass Jarle Vespestad drums

Tord Gustavsen returns decisively to the piano trio, with a new collection of slowly-developing, deeply melodic pieces.

CD/LP

Trygve Seim Helsinki Songs

Trygve Seim saxophones Kristjan Randalu piano Mats Eilertsen double bass Markku Ounaskari drums

With its overt lyricism, strong themes and a sense of perpetual melodic invention, Norwegian saxophonist Trygve Seim's new album quickly identifies itself as a classic-in-the-making.

CD

Mark Turner / Ethan Iverson Temporary Kings

Mark Turner tenor saxophone Ethan Iverson piano

Turner and Iverson explore aesthetic common ground that encompasses the cool-toned intricacies of the Lennie Tristano/Warne Marsh school, as well as the heightened intimacy of modernist chamber music.

CD/LP

Sungjae Son Near East Quartet

Sungjae Son tenor saxophone, bass clarinet Suwuk Chung guitar Yulhee Kim vocal Soojin Suh drums Sori Choi traditional percussion

The ECM debut for the Near East Quartet, a force in Korean music since 2010, juxtaposing elements of contemporary jazz and traditional Korean music with pure sound exploration to create new forms.

CD

Marcin Wasilewski Trio Live

Marcin Wasilewski piano Slawomir Kurkiewicz double bass Michal Miskiewicz drums

After four studio albums for ECM this is the live recording so many have been waiting for A Belgian festival recording that captures them in energetic, extroverted mode, drawing on their deep understanding established over a quarter century.

CD/2-LP

Barre Phillips End To End

Barre Phillips double bass

An absolute master of the solo idiom, Phillips has recorded what he says will be his last solo album, a beautiful and moving musical statement.

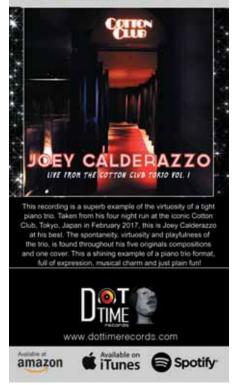
CD/LP

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NEW RELEASE

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VINYL / BY MARK MCNEILL

Alice Coltrane's Lord Of Lords Concluded Impulse! Trilogy

Alice Coltrane's Impulse! albums advance the sound of seeking. Her transcendence-targeted music, filled with Eastern tonalities and alluring instrumentation, was a devotional statement ahead of its time. The liner notes for these volumes read like diaries of Coltrane's propulsive, spiritual development, logs from a course charted toward Nirvana. Her final Impulse! offering, 1972's Lord Of Lords, includes her rendition of Igor Stravinsky's "The Firebird." And in Coltrane's remarks on the recording, which recently was reissued through Superior Viaduct, she details a particularly striking occurrence.

"I was blessed with the good fortune of receiving a visitation from the great master composer, Mr. Igor Stravinsky, who I had never met before in life," she wrote. Coltrane proceeds to describe a stimulating conversation with the deceased Russian, after which he proffers a glass vial filled with magical elixir. After gulping it down, Alice seemingly gained superhuman string-arrangement skills.

John Coltrane was an immense Stravinsky fan, and with his works in frequent rotation at home, it's no surprise that Alice would choose to record his compositions: The couple and Stravinsky shared a desire for sonic manifestations of the divine. And while Alice's excerpts from "The Firebird" are true to the classical notation, her instrumentation and mystic touch project it into another world. Coltrane's organ pulses with a fathomless energy that, when coupled with the meteoric strings, spirals into infinity. Her trademark harp enters the scene midway, giving the song an ethereal quality that easily could soundtrack an astral cruise.

While it's impossible for listeners to know whether Alice's recording of "The Firebird" was blessed by Stravinsky's spirit, album producer Ed Michel recently was able to lend some insight.

"There was an edit that needed to be made, and I regarded myself as the Charlie Parker of the razor blade; I could do impossible edits. But I just broke my back on that one and couldn't make it work," he explained. "[Alice] said, 'I'll go home and meditate on it.' She came to the studio the next day and said, 'Well, I know what to do. I meditated on it and I got some help from Bach and The Father, which is how she always referred to John, and Mr. Stravinsky. Mr. Stravinsky said, 'Cut it here.'"

Michel remembered the astonishing result: "I said, it's impossible. It will never work, but I cut it there and it worked perfectly."



The liner notes make clear that other pieces on *Lords Of Lords* also benefited from celestial inspiration. In her commentary for the track "Sri Rama Ohnedaruth," a name bestowed upon John Coltrane in post-physical form, Alice acknowledged her late husband's energetic guidance: "His astral globule manifested in my being for my use expressly in music."

An earthly ensemble joined Alice to augment her otherworldly inspirations. In addition to the 16-piece string section, Ben Riley played drums and percussion, and Charlie Haden was on bass. Michel remembered the flow as such: "She conveyed to the string players through her playing and through the rhythm section what she wanted." Coltrane was able to pull remarkable expression from the strings, especially given her lack of formal training in arranging and conducting.

The album's second side is where Haden and Riley shine. The title cut is a moody exaltation of the supreme. Haden's shadowy bass and Alice's nuclear organ drones merge to create depth, while Riley's bells and chimes twinkle in the spacious field.

Lord Of Lords completed Coltrane's trilogy that also included Universal Consciousness and World Galaxy. These works shed categorization and sidestep expectations, as they leap into the beyond. Cover up the Impulse! logo and a first-time listener might rightly consider Lord Of Lords to be cosmic classical music, instead of something that was part of label's jazz stanchion.

Michel acknowledged the broad form: "When we made it, I thought it was a jazz record. Now, I don't categorize so much. It's music. Maybe it's not even music; maybe it's a spiritual lesson."

NEJE Merges Prokofiev with Jazz

IN 1936, THE MOSCOW CHILDREN'S MUSIC Theater commissioned composer Sergei Prokofiev to write a symphonic fairy tale to help young audiences learn the instruments of the orchestra. In his opus *Peter And The Wolf*, the unique sounds of the different instruments conjure up the many characters of the story, serving as mnemonic devices for children.

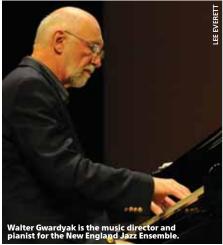
Now the New England Jazz Ensemble has released its own commissioned version of the Prokofiev work, this time using the instruments of a jazz big band and multiple jazz grooves to tell the classic tale. The eponymous self-produced recording, which contains four other *Peter*-related compositions, is more than an educational tool. It's a masterful work of art in its own right.

Arranger/pianist Walter Gwardyak, a founding member and musical director of the NEJE, took on the task of translating Prokofiev's classical composition into a Third Stream setting. As the musical tale progresses, the players utilize swing, waltz, blues, bossa, salsa, Dixieland and cool jazz. Each character has its own feel, as well as its own instrument, a compositional nuance that "just happened," Gwardyak said. "I wanted to retain Prokofiev's melody, because without it people wouldn't recognize [the piece]. But I took a lot of harmonic and stylistic liberties."

Taking such liberties is, of course, what jazz musicians always have done. The surprise here is the visceral cohesion of Gwardyak's arrangement. Flitting about the trees, the bird (represented by a soprano saxophone) warbles in modern jazz. The duck, a muted trumpet, slips into the water to a silky bossa. But when these two argue, their respective voices face off in a heated samba.

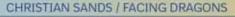
Singer Giacomo Gates does for the narration what Gwardyak does for the music. Using Prokofiev's traditional tale as the source, Gates moved the text into the hipster vernacular, an idiom that comes easily to him. "Working with Giacomo is a dream," said Gwardyak, who first collaborated with the jazz vocalist two decades ago. "I thought this would be a really great opportunity for him to put his gifts to work."

The four additional tunes—two treatments of Prokofiev melodies and two thematically related originals—stand in contrast to Gwardyak's through-composed big band piece. Trumpeter Jeff Holmes and reedist/flutist John Mastroianni both approach the material from a jazz perspective, emphasizing distinctive harmonic developments, melodic extrapolations and improvised solos. "This added color to the album," said NEJE president and bassist Steven Bulmer, the project's producer.



From conceptualization through final mastering, the recording—which documents the first American performing arts organization to cast *Peter And The Wolf* in a jazz setting—took four years to produce. The album's release date was strategically timed for Grammy voters' consideration. "We're pursuing [a Grammy] in both the Best Large Jazz Ensemble Album and Best Children's Album categories," Bulmer said. "We're one of the few jazz ensembles to ever be able to do that." —*Suzanne Lorge*



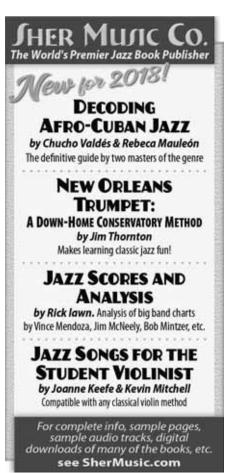


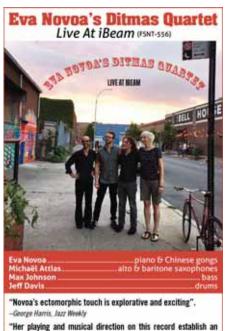
Facing Dragons is Christian Sands' return to the recording studio with an indestructible band and an unwavering allegiance to the groove.



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Arriale's Poetic Inspiration

OVER THE COURSE OF 13 ALBUMS, PIANIST Lynne Arriale has emphasized melodies—most often her own, but also those of Thelonious Monk, Paul McCartney and Joni Mitchell. But she is quick to correct a common misconception: She's not simply improvising on the original themes; she's inventing a string of melodies that begin with the original themes and lead somewhere else.

"The main thing I want to do is to tell a story," Arriale explained. "How do we tell a story? Ideally, we try to create one little melody after another, like Bach or Beethoven. If I were talking to you and I kept repeating the same sentence, you'd think that was boring. And if I followed one sentence with an unrelated sentence, you'd think I wasn't making sense. But if I said, 'My name is Lynne,' and I said, 'I live in Jacksonville,' then that would make sense. So, continuity is important. I may not be using any part of the original melody, but one thing should lead to the next."

Arriale's new album, *Give Us These Days*, consists of six original compositions and three interpretations, opening with Mitchell's "Woodstock." The pianist begins with the original intro, verse and chorus melodies, clearly defined, so listeners can imagine the lyrics in their heads. She repeats the verse with variations, and that leads into a melody of her own devising. That leads into another new tune, and so on. But the echo of the lyrics lingers.

The new album's title comes from the poem "Devotional," a piece written by poet and editor Jim Schley, who was Arriale's classmate at Nicolet High School just outside Milwaukee. The two alumni reconnected a few years ago, and Arriale was moved by his poem about the transience of life, especially its final line: "Give us these days."

"That line inspired the whole album—the idea that every day is precious—and I wanted

each song to reflect that in some way," Arriale said. "The rhythm of that phrase gave me the rhythm for the song. Once you have the first phrase, it's easier to find the following phrases, because you have a good start and the others have to make sense with that. Does the phrase continue the story, or does the story get lost?"

Arriale, who teaches at the University of North Florida, never had made a recording with an unfamiliar rhythm section, but when the Netherlands' Challenge Records extended an invitation to make an album with its in-house rhythm section of bassist Jasper Somsen and drummer Jasper Van Hulten, the pianist decided this was an experience she needed to have. The trio displays a remarkable synergy on Arriale originals, such as "Appassionata" and "Another Sky."

"An equal conversation between all musicians in any lineup is essential to reaching higher musical levels and deeper meanings," Somsen said. "Having a good conversation with any musician means you have to be open-minded. With Lynne and us, this conversation has been very strong from the start."

The album ends with vocalist Kate McGarry joining the trio for a version of Tom Waits and Kathleen Brennan's "Take It With Me," which Waits recorded on 1999's *Mule Variations*. In her past recordings, Arriale has focused on instrumental versions of songs. But she felt so strongly about these particular lyrics that she wanted to interpret the song with a singer.

"The song takes the idea of 'You can't take it with you' and turns it upside-down to say, 'Yes, you can take it with you,'" Arriale explained. "It tied into the idea of Jim's poem. The first time I heard Tom Waits sing the song, I literally had to pull over to the side of the road, because I was so struck by the message and how he was singing it. I wanted people to hear the lyrics, as well as the melody."

—Geoffrey Himes

atmosphere of fecundity". -Matt Mitchell

Butterflies and Zebras

voice". - Jusef Woodard, DownBeat

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THPIECES



Benje Daneman Commits to Art

MICHIGAN-BASED TRUMPETER/FLUGELHORnist Benje Daneman is perpetually busy. In addition to releasing *Light In The Darkness* (JCI), a new album with his band SearchParty, he's also a teacher who works with numerous music organizations. He directs the Kalamazoo Youth Jazz Orchestra, and he devotes up to 30 hours per week working as education manager for the Kalamazoo Symphony.

Benje's chief collaborator is his wife, singer-songwriter Ashley Daneman. The two met in New York in 2008 during a rehearsal at Manhattan School of Music. They went on to co-found the Jazz & Creative Institute in 2014, and they currently serve as its co-directors. Ashley figures prominently on *Light In The Darkness*—a deft mix of written and improvised music carried by themes of light and darkness.

Benje and Ashley's SearchParty bandmates are all Chicagoans: alto saxophonist Greg Ward, pianist Rob Clearfield, bassist Andrew Vogt and drummer Jon Deitemyer. Benje proves to be a generous bandleader, and his Clifford Browninspired trumpet playing is but one voice in the sterling sextet.

Benje and Ashley's top priorities nowadays

are raising their three children and running the Kalamazoo-based Jazz & Creative Institute (co-founded with Nich Mueller). According to Benje, "The deeper vision for the organization is to become not just an avocational resource but a resource for professionals, for students, for anyone in jazz wondering, 'How do I take the next step?' We believe if you build it, they will come."

He added that the aim is to build "a life in the arts through educational programs, mentoring and performances." The institute is a jazz school that includes a performance venue, private lessons and jam sessions.

Benje's education projects include the Trumpet Workshop, a three-day intensive that he co-directs with classical trumpeter Keith Geiman. "This summer was our fifth workshop, held at Kalamazoo College," Benje said of the program, which attracts nearly 30 regional high-school and middle-school trumpeters.

Benje's relationship with Ashley fuels and motivates him: "We've spent a lot of our time over the past 10 years learning how to work with each other," he said. "We've created a foundation. It's a slow burn."

"Benje and I have a foundational commitment to both of us living and working as performing artists and pursuing our careers," said Ashely, whose 2015 album, *Beauty Indestructible*, includes Benje on trumpet. "We unwaveringly support each other in spite of the challenges it presents as parents."

—John Ephland

4 NEW BOOKS

Four new books from composer/arranger Les Hooper are available on Amazon.com



Les Hooper is a seven-time Grammy Nominee with Emmys, Cleos and multiple film festival Awards.

His passion for writing dates back to high school and has come to fruition this year where 4 books have been released on Amazon: THE OTHER SIDE is a sci fi mystery/adventure. EXIT STRATEGY is a drama set in a small town in Louisiana THE CREATIVE "BUSINESS" is a cronical of Les' time in Chicago and LA writing music for film & commercials dealing with the communication gaps with advertising clients (vignettes included), and IMMACULATE PERCEPTION, a study in finding truth and eliminating a multitude of common pitfalls. For more info go to Amazon.com and search title and author.

You'll also find a sample of a few chapters for each book.

Sorey Travels Further Out on New Works

TYSHAWN SOREY'S DAYS AS A SIDEMAN might be coming to an end. "I've lived that life, and it was great during its time, but now I'm in a different headspace, in terms of the relationship that I have with my music," the percussionist and composer said from Banff, Alberta, Canada.

Sorey was in residence at the Banff Centre for Arts and Creativity in July, premiering two pieces. The first, *Bertha's Lair*, was a duet with flutist Claire Chase, which also has been recorded for release; the second was written for the JACK Quartet as part of the EQ: Evolution of the String Quartet program. These types of commissions are making up an increasingly large portion of Sorey's output.

"I'm basically booked for the next three years or so, just writing a bunch of stuff," he said. "I'm doing a ton of writing and performances of my own stuff, which is where I wanted to be anyway."

Sorey's music seems to travel further out with each passing year. His 2016 *The Inner Spectrum Of Variables* (Pi) paired his long-standing group with a string trio; the music combined jazz and modern composition into a constantly shifting sonic landscape all its own. The following year, the trio released *Verisimilitude* (Pi), which added subtle electronics to the music, creating work that owed as much to Morton Feldman as Bill Evans.

Another recent piece, *Autoschediasms*, was created and performed by Crash Ensemble at the April MusicNOW festival in Cincinnati, Ohio. When a composition the seven-piece group had been planning to perform was pulled from the program, cellist Kate Ellis called Sorey and suggested they collaborate on something new.

"Of course, I agreed to it," Sorey said. "The only problem was trying to figure out, how am I gonna teach them this lexicon of new information for them to follow me with at the very last minute? So, I basically created some visual and verbal cues, textual cues for some of the players on my way to Cincinnati."

Autoschediasms is a rumbling, sparse piece that's like walking through an abandoned city, trees overwhelming the concrete and steel. It's not available for purchase, but can be streamed through PEOPLE, a digital platform established in 2016 that hosts work by independent artists.

"PEOPLE incorporates a broad sense of a musician's process and allows them to share works in progress and recordings more immediately with their audience," said platform co-founder Bryce Dessner, who performs as part of The National. "For a musician as brilliant and versatile as Tyshawn, it feels [like] the direction of PEOPLE could align closely with his own. And regardless, it is a great honor to have some of his work as part of PEOPLE."

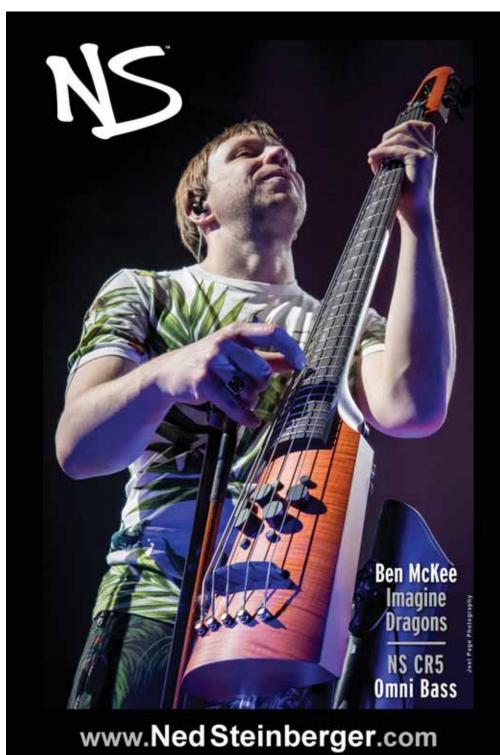
Pillars is Sorey's next proper album, a three-CD set planned for a November release on

Firehouse 12. Each disc contains a single track, running at about 75 minutes, performed by a nine-member ensemble that finds many of its players switching from one instrument to another.

The nature of the music might make live performance difficult, but Sorey's trajectory seems to be taking him off the road, anyway. "I'm not dying to go out and tour," he said. "I'm only interested in getting the work out there to people who have a vested interest in it and who are interested in hearing the music."

—Philip Freeman







Zorn Spotlighted in Lisbon

THE ANNUAL JAZZ EM AGOSTO FESTIVAL in Lisbon, Portugal, long programmed by Rui Neves, consistently has offered one of Europe's most ambitious, meticulously curated showcases for jazz experimentation on either side of the Atlantic. The decision to dedicate the 2018 installment of the event almost exclusively to the

music and community of John Zorn represented not only a major break with precedent, but also a confirmation of the saxophonist and composer's ongoing importance, influence and artistic range. A perennial New Yorker, Zorn has been organizing mini-festivals featuring disparate ensembles playing his work for quite a few years now, and the seamless flow of the double bills in Lisbon—all of the concerts occurred on various stage of the Gulbenkian Foundation—indicated that he's got the format down to a science. But by dedicating 10 evenings, July 27–Aug. 5, to Zorn's music, Jazz em Agosto raised the stakes.

The program celebrated many phases and sides of his work. Dither, an agile New York contemporary music guitar quartet, performed several of Zorn's earliest game pieces-improvisational endeavors guided by sports-like rules. The ensemble revealed some stiffness as improvisers, but still delivered crisp, amusing renditions of the work. An increasing part of the composer's output has been fully notated concert musicthe type of stuff that Dither specializes in. But the Lisbon program mostly steered clear of this. One glorious exception was the European premiere of Zorn's Jumalattarett by the extraordinary soprano Barbara Hannigan, with pianist Stephen Gosling. The work is based on the Finnish mythological text The Kalevala, where the singer expresses qualities of different goddesses from the epic as the performance progresses. Even without understanding the language, the dramatic presence and deft precision of the singer proved riveting, with Gosling elegantly tracing the work's ethereal shapes.

Much of the program featured Zorn compositions from Masada's Book Of Angels and the newer, still unrecorded Bagatelles. The festival offered the fascinating chance to hear how different ensembles approached the works. A quartet led by guitarist Mary Halvorson with bassist Drew Gress, drummer Tomas Fujiwara and fellow guitarist Miles Okazaki, as well as a quartet led by pianist Kris Davis with Halvorson, Gress, and drummer Kenny Wollesen, offered gorgeous takes on Zorn's material, with expansive arrangements and lyric improvisation. The same could be said of a stunning duo performance by guitarists Gyan Riley and Julian Lage, who combined material from both Book Of Angels and Bagatelles with pieces Zorn wrote specifically for the duo on its 2017 album Midsummer Moons.

If a single approach dominated the festival, it was a prog-rock aesthetic many of the ensembles brought to Zorn's pieces. Simulacrum—a trio with guitarist Matt Hollenberg, organist John Medeski and drummer Kenny Grohowski—blazed through a set of tunes the saxophonist wrote for it, summoning the spirit of Tony Williams' Lifetime with a metallic edge. The scrappy trio Trigger brought a punky sneer to its brutal prog sound, while Secret Chiefs 3 channeled bits of exotica and surf, while tackling the composer's Middle Eastern-tinged pieces.

Despite the sprawl, the festival ultimately failed to convey the full range of Zorn's output, while emphasizing his role as a community leader. Yet, that's not the fault of Jazz em Agosto: No single event seems capable of capturing the composer's full diapason.

—Peter Margasak



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In Memoriam: Aretha Franklin

SHE WAS THE LITTLE GIRL WHO WOULD BE queen. Graced with a huge voice and even more powerful spirit, Aretha Franklin claimed her throne as the dominant female vocalist of her generation and a beloved cultural heroine.

News that the 76-year-old Queen of Soul was gravely ill and in hospice care in Detroit, surrounded by family and friends, circulated for several days. Franklin died Aug. 16 at her home.

In the early 1950s, Franklin began singing in a Detroit church led by her father, the Rev. C.L. Franklin, a gospel singer in his own right. Franklin's mother, Barbara, also a gospel singer, was out of the picture by the time Aretha was 6, and died four years later. Her father began managing Franklin when she was 14, and her audience no longer was confined to the 4,500 congregants of the New Bethel Baptist Church.

She began performing on C.L.'s "gospel caravan" tours, and with his help, landed a deal with J.V.B. Records, which issued her first album, *Songs Of Faith*, in 1956. She sometimes traveled with the Caravans and the Soul Stirrers. It was a life-changing event when she observed how young people reacted to the talent and charisma of the Soul Stirrers' lead yocalist. Sam Cooke.

"When I saw he went pop, you know, outside church, that's what made me say, 'I want to sing

that stuff, too," she told Gerri Hirshey, author of *Nowhere to Run: The Story of Soul Music.*

When she was 18, C.L. acceded to her wishes and helped her prepare a two-song demo with an eye toward landing a contract with a secular record company. If the auto industry was the engine that powered Detroit's economy, music soon became its second-biggest export. But fledgling Detroit-based soul label Motown lost out to Columbia for the young dynamo.

Columbia released 10 studio albums by Franklin from 1961-'67. But while with the label, Franklin's soulful voice was used to sing lushly orchestrated standards. With her move to Atlantic in 1967, she was off and running as a crossover star. Her affiliation with producer and Atlantic executive Jerry Wexler, and her sole session at the famed Muscle Shoals studio, yielded some of her greatest work. She scored nine Billboard Top 10 pop hits in her first year at Atlantic, starting with "I Never Loved A Man (The Way I Love You)." The album of the same title reached No. 2 on the pop chart, which tied 1968's Lady Soul as her highest-charting LP. Her workup of Otis Redding's "Respect" topped the singles chart, and Don Covay's "Chain Of Fools" shot to No. 2 for Franklin. But her next 10 singles failed to make the Top 10.



A Brand New Me, her 42nd studio album, released in 2017, featured orchestral arrangements of her iconic vocal recordings. Among her accolades are 18 Grammy awards and her 1987 induction into the Rock & Roll Hall of Fame.

As testimonials poured in from fellow musicians and admirers, plans were announced for a Nov. 14 tribute concert in Madison Square Garden. Sony Music Chief Creative Officer Clive Davis, who signed Franklin to his Arista label in 1980 and remained her close friend, reportedly had been planning the event before the singer's illness was disclosed in August. —Jeff Johnson

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di Meyerson not only hears music, she also sees it. "I have this thing called synesthesia," the bassist said during a recent interview at Jazz at Lincoln Center, explaining that her brain is wired to link sound with colors, letters and numbers. A synesthete's approach to music certainly isn't typical, but then again, Meyerson is no ordinary musician. Intuitive and perspicacious, she displays a musical maturity that belies her newcomer status.

Meyerson released her debut, Where We Stand (A:M Records), in June, four years after graduating from a joint program between The Israel Conservatory of Music in Tel Aviv and The New School for Jazz and Contemporary Music in New York. Listening to the album, it's hard to believe that Meyerson had only been playing upright for eight months when she auditioned for the program; she'd developed her chops playing rock and fusion on electric

bass during high school. But at her audition the Israeli pianist/educator Amit Golan (1964–2010), founder of the Center for Jazz Studies at the Israel Conservatory of Music, saw something in the young player and brought her into the program, even with her limited acoustic experience. He then urged her to move in that direction. "I owe him my career in jazz," Meyerson said. "He didn't give up [despite] the fact that I wasn't very good."

Regardless of her starting point, there's no denying Meyerson's authoritative command of her instrument today. Since she moved to New York in 2012, she's played some of the city's best venues—Dizzy's Club Coca-Cola, Smalls, Smoke and, for her album release, Jazz Standard—and she's shared the bandstand with established luminaries as diverse as drummer Charli Persip, singer-pianist Champion Fulton and saxophonist Joel Frahm, who contributes to Where We Stand.

In addition to Meyerson's work as an accompanist, she leads a quintet that focuses on her original compositions.

"I remember when she first showed up on the New York jazz scene," said Frahm in a phone call after a concert at the Vitoria-Gasteiz Jazz Festival in Spain this summer. "[I was] impressed by her presence, because the acoustic bass is such a challenging instrument. It's rare to see young people who have so much poise."

Where We Stand is a collection of nine originals that reflect Meyerson's five years of personal and musical development upon moving to New York. The earliest composition on the recording, "Little Firefly," features Frahm on a skittering, artful solo and guitarist/vocalist Camila Meza singing Meyerson's enticing melody and pensive lyrics; the tune evokes clear, yet shifting, visual images. In contrast, the album's title track is more abstract and harmonically complex. "I wrote it [only] a month before the session and had a question mark on it when we went into the studio," Meyerson said. "But I took the first take and it became the title track."

Meyerson recruited an all-star cast for the album. In addition to Frahm and Meza, the ensemble included trumpeter Freddie Hendrix, pianist Matt King and drummer Kush Abadey.

While Meyerson hesitated to delineate a clear evolution in her composing, she explained that over the past few years, her work has become deeper, more meaningful. Of late, she's been trying to stretch herself, experimenting with open forms and unpredictable melodies. Artistically, it's an ongoing process. "I'm still learning how to play my own music. ... It [takes] a lot of listening back and realizing that this doesn't work or that this sounds good. It took me a long time to be able to say that and believe it." she admitted.

As a bandleader, though, Meyerson displays no hint of doubt about what she wants from her music or her collaborators. "She has a really strong idea of who she wants to be as a musician and is committed to that direction," Frahm observed.

So, what's on the horizon for Meyerson? On her to-do list is a strings project that is less about jazz, maybe with electric bass. She'll continue to work with her quintet, and perhaps they'll record a standards album. She also wants to do a bassist tribute project, where she performs lesser-known tunes by other composer-bassists.

Most intriguingly, she's thinking about composing a suite inspired by the work of sculptor and multidisciplinary artist Yayoi Kusama, whose intense, variegated art triggers sonic explosions in Meyerson's brain: "Her colors are like ... sound everywhere."

-Suzanne Lorge

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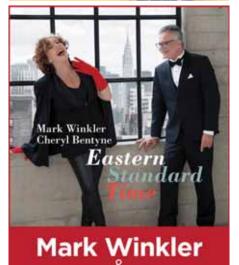
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cinematic quality permeates the three-movement, titular suite on the Zurich Jazz Orchestra's new album, *Three Pictures* (Mons). Written by the 18-piece ensemble's musical director, Steffen Schorn, the suite opens with the sounds of whistling wind and rattling percussion, before a fetching horn theme enters like a movie's lead character, singing like a cowboy with a powerful horse of low-register reeds below him.

The German-born Schorn, an emerging creative force on Europe's large-ensemble scene, had nothing as specific as that in mind as he composed the piece. Instead, he said by phone from Switzerland, he was imagining geometric shapes that kept changing dimensions as they busily moved around. He had challenged himself to create the entire suite from just nine tones, a limitation that contributes to the dizzying thickness of the music.

The music's muscular bottom is a product of Schorn's own experiences in the reed section. He played low-pitched reeds in the George Gruntz Concert Band, among others, and on this new album, he plays bass saxophone, tuba, bass clarinet, contrabass clarinet and bass flute—as well as keyboards and higher-pitched horns.

"If you're on the bottom," Schorn pointed out, "you can really affect the band, both the rhythm and the harmony. You can push the tempo or pull back; you can alter the harmony by playing a different note. You have the bass function, but it's a breathing sound, so you can articulate phrasing like a singer. The lower-register instruments have far more overtones, so they filter into much of the sound. [Listeners] are hearing more of it than they realize."

When Schorn solos on the album, however, he does so on the C-melody saxophone, a rare instrument pitched between tenor and alto.

"The C-melody saxophone has this in-be-

tween sound," he said, "a really smooth sound, like the cor anglais; it blends really well. Stan Getz is a major influence on me, especially his work with the Four Brothers [Woody Herman's second 'Herd'], and the C-melody saxophone helps me get that sound. I love different tone colors."

In addition to playing in the Zurich Jazz Orchestra and Cologne-based a cappella saxophone quartet Kölner Saxophon Mafia, Schorn is also the jazz curator for the Norwegian Wind Ensemble; the leader of his own septet, trio and duo; and a member of the NDR Big Band. All these groups benefit from the financial support that European governments give to arts groups.

"These subsidized ensembles enable us musicians to work on a regular basis," he said. "But there are different levels of support. The WDR Big Band, which I used to play for, has a lot of money. They work full time with shows every week like a regular orchestra. The Zurich Jazz Orchestra, by contrast, has a smaller budget from the canton and the city, but we can do monthly gigs in clubs and special projects. That's the most important thing for a big band: to be able to work enough to develop a sound and not just learn specific pieces."

This enables large ensembles to work on compositions that are more ambitious than songs simply expanded for more instruments. *Three Pictures* also includes a three-part "Africa Suite," the two-part "Der Wildbotz," the retro-swing number "Keep Your Tongue" and the romantic "Ballade."

"For many years," Schorn recalled, "I wrote in the classic jazz manner: 'A' and 'B' sections with a bridge. But then I heard Hermeto Pascoal, who had constant melodic development, and I wanted to do the same. He used slash-chords that can go in any direction. I tried to do it, but I couldn't get the hang of it. Finally, after five years, I was able to write a long-form melody."

—Geoffrey Himes



ongfeng Liu was born and raised in China, but always felt a deep affinity for the music of the Caribbean. On the 38-year-old pianist's sophomore album, *China Caribe* (Zoho), he explores that connection in a way that perhaps no artist has before.

Fusing Chinese melodies with jazz harmonies and Latin rhythms, Liu, who wrote every song on the record, has produced a kaleidoscopic work that is global in scope, but also very much a personal document of his own interests as a musician. And the instrumentation is as varied as the source material.

Liu is joined by Min Xiaofen, on pipa and ruan, types of Chinese lutes; Feifei Yang on erhu, a bowed, two-stringed instrument; and the Hanggai Band, a Mongolian folk group. Liu's rhythm section consists of Francis Benitez on drums and John Benitez on bass, with percussionist Roberto Quintero joining in on a few tracks.

John Benitez said the music works not only because of Liu's unique vision, but also because Afro-Caribbean and Chinese music have more in common than it might seem.

"There are actually convergence points," Benitez explained during a phone interview, going on to add that they both employ, for instance, pentatonic scales—a fact that is particularly apparent on "Arcadia," a bluesy number that sounds as if it could have emerged from either culture.

According to Liu, the album is an attempt to seamlessly tie together the musical strands that he has been pulling on for more than a decade, rather than just making a record featuring Chinese melodies over swing rhythms, which he believes would have been a glib attempt at world fusion.

Liu was intrigued by jazz before he discovered Latin music, though. He heard a tape of Scott Joplin's "Entertainer" in high school and traced the history of the music to more modern musicians like Louis Armstrong, Oscar Peterson, Miles Davis and Bill Evans. In the late 1990s, his personal piano instructor—with whom he was taking lessons on the side, while studying classical music more formally—introduced him to Latin rhythms, and he was immediately entranced by the clave, the rhythmic pattern used in Afro-Cuban music. He'd go on to spend two months in Cuba during 2010, studying Latin jazz piano and conga.

After teaching at a conservatory in Beijing for 15 years, Liu moved to New York in 2015 to get his master's in jazz at Queens College. Although

the jazz scene in China, particularly in cities like Shanghai and Beijing, now is quite vibrant, Liu said he needed to relocate in order to immerse himself in the music and to prove himself as a pianist and composer.

"I wanted to learn real jazz music," he said matter-of-factly over green tea at his Queens condo, where he lives with his wife and son.

During pursuit of his master's, Liu also took on some extracurricular studies. His favorite musician was—and remains—the Cuban pianist Gonzalo Rubalcaba. "It's real Latin jazz," Liu said of Rubalcaba's work. "When I listen to his music, I want to learn how to do that."

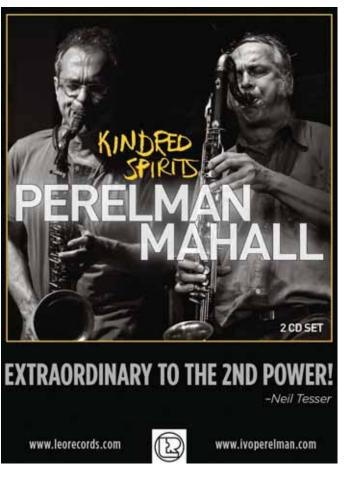
So, he took a few private lessons with Rubalcaba, who lives and teaches in Miami. Rubalcaba offered Liu technical insight into the instrument, but he also remembers the big-picture lessons the elder pianist imparted: The piano should be treated like a percussion instrument, and genres are an illusion.

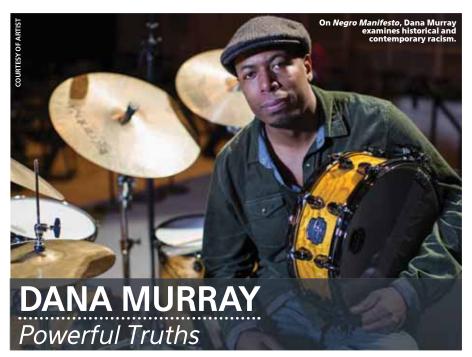
Those ideas are borne out on *China Caribe*, which Liu—whose first album, *That Time*, was released in 2014—recorded with the help of John Benitez, after they spent time performing worship music together at a Bronx church.

Although Liu said he finds Chinese harmonies somewhat boring, the melodies, to him, are quite beautiful. So, this album—the inevitable result of three intersecting passions—is an attempt to honor his roots, while also bringing in new influences. (There is, for example, a swinging tribute to Coltrane on the record that is based on the chord changes to "Countdown.")

Liu plans to record another album in this vein, using the same rhythm section, though perhaps augmenting the other instruments. When he recently spoke with DownBeat, Liu just had returned from China, where he had been performing compositions from the album; he plans to make a return trip by the end of the year. And he was pleased to report that the audience in his home country was quite receptive to his unconventional take on the music.

—Matthew Kassel





ome pioneering jazz works—particularly those that address racism—are intended to cause discomfort. Classics such as Billie Holiday's "Strange Fruit," Nina Simone's "Mississippi Goddam" and Max Roach's "Triptych: Prayer/Protest/Peace" are potent depictions of social unrest that challenge both the musicians and listeners.

Drummer Dana Murray's provocative leader debut, Negro Manifesto (Ropeadope), follows that tradition. The music emits a nightmarish, cacophonous sensibility, marked by dank electronica textures, cinematic sweeps, skulking jazz improvisation, sampled dialogue and hip-hop's rhythmic brio. The songs touch upon weighty issues: the incessant discrediting of blacks' contributions to American life; layered institutional racism that undermines black people's economic and educational advancement; the historical concepts of "house Negro" versus "field Negro"; modern-day protests against police brutality toward unarmed black and brown people; and the hypersexualization of

black men. In the era of the Black Lives Matter movement, *Negro Manifesto* is a searing exorcism that could serve as the jazz complement to Jordan Peele's Oscar-winning 2017 horror film, *Get Out*.

Despite all of the album's pointed themes, the music's bristly designs came first. "I was just trying to make something that was sonically interesting, while keeping the integrity of jazz music intact," Murray explained. "But in these times, we are so inundated with what's happening in the world, the narrative ultimately took over. I said to myself, 'I can't *not* talk about the things that are going on."

Murray arrived in New York during the mid-'90s after moving from Omaha, Nebraska—a Midwestern city in which he says that racism renders itself regularly, but in subtle ways—and began performing with a wealth of talent that included tenor saxophonist JD Allen, bassist Eric Revis, pianist Orrin Evans, keyboardist Marc Cary and singer Heidi Martin (all of whom appear on the album). "A lot of it isn't

necessarily overt," Murray, who moved back to Omaha in 2004, said about ongoing discrimination. "You have to read between the lines to find it."

When crafting the narrative for *Negro Manifesto*, Murray recalled his earliest awareness of racial tensions when he was a 7-year-old watching the 1975 movie *Mandingo*, a drama set on a Southern plantation before the Civil War. "I probably wasn't even supposed to be watching it," he said. "But it was on regular television. It left such a burning impression on me. But I remember thinking the things in the movie were not real at the time."

Memories of *Mandingo* resonated stronger when Murray entered high school. "I began looking at myself in the mirror and saying, 'OK, I'm black; my walk in life is going to be different," he said. "As I was getting more hip to the history of this country, that movie became some whole other shit to me."

Traces of that memory flash on the album track "Temptation," an ominous ballad about a white woman who seduces a black man, before talking about how she was walking through the woods and being allegedly attacked (seemingly by the same man). She then whispers life-threatening insinuations about the deadly fate of the black man. Amid the #MeToo movement—and in the wake of the recent revelation that in 2008 Carolyn Bryant Donham admitted lying about alleged sexual harassment from 14-year-old Emmett Till, which led to his brutal 1955 murder—"Temptation" is all the more unnerving.

On Murray's stirring reading of a famous country tune—here titled "Stand By Your Man (Lady Liberty)"—Amanda DeBoer Bartlett sings the song's forlorn verses about unshakable commitment, while Allen improvises on the melody in a different key. For Murray, the protagonist in the song represents the Statue of Liberty and the strong democratic virtues of the United States, while Allen's asides depict the actual dissonance in American society. "If [Lady Liberty] had a mind to think, she would be very upset about what she's actually standing for, because the country is not following those virtues," Murray said.

Brief soothing moments do occur on Negro Manifesto, especially on the gospel-inflected closer, "Alice Mae (Hope)," the title of which nods to Murray's grandmother. The song is distinguished by Anita Jaynes' caressing harp accompaniment and Elizabeth Kantumanou and Caron Wheeler's soulful vocals. "A lot of the record is so dark that I had to end on hope," Murray said. "[My grandmother] accepted everyone by the content of their character; she always taught me to treat others as they would like to be treated. That has allowed me to not be bitter about a lot of things that I've gone through or things that I see as a black man in America." -John Murph



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The Radiance OFADIAMOND

By Ted Panken Photos by Jimmy & Dena Katz

TIA FULLER KNOWS ABOUT BEING A ROAD WARRIOR. AS FEATURED SAXOPHONE SOLOIST IN BEYONCÉ'S ALL-WOMAN BAND BETWEEN 2006 AND 2010, SHE TRAVELED FROM ONE MEGA-VENUE TO ANOTHER IN HIGH STYLE, NOT INFREQUENTLY IN THE LEADER'S PRIVATE JET.

etween 2012 and 2015, she experienced the grind to which jazz musicians are more accustomed, traversing the European circuit by air, train and van with bassist/vocalist Esperanza Spalding's Radio Music Society, and Terri Lyne Carrington's Mosaic and Money Jungle projects, while also continuing to lead her own groups on periodic sojourns in support of her Mack Avenue leader albums. In 2013, when Berklee College of Music hired Fuller as an ensemble professor, a weekly commute to Boston from New Jersey entered her quotidian routine.

In late June—a day after she'd concluded a Stewart—and guitarist Adam Rogers.

the grind to which jazz musicians with a new quartet performing reperare more accustomed, traversing the toire from her fourth Mack Avenue album, European circuit by air, train and Diamond Cut—Fuller made the Amtrak trip van with bassist/vocalist Esperanza from Boston (now her home) to New York to ng's Radio Music Society, and Terri talk with DownBeat about the Carrington-Carrington's Mosaic and Money Jungle produced date.

If the day-trip was well within Fuller's comfort zone, the music contained therein is not: She eschews using a pianist, as she'd done on prior albums, instead framing her piquant, full-bodied alto saxophone sound with two all-star bass-drum tandems—Dave Holland and Jack DeJohnette; James Genus and Bill Stewart—and guitarist Adam Rogers.





Fuller started the writing process in 2015 while traveling with the Mack Avenue Super Band, focusing on the spacious environment that John Patitucci's six-string electric and piccolo basses imparted to portions of *Angelic Warrior*, her 2012 release. "It's a sonic shift, which also expresses my feeling that I've evolved as a woman and as a musician," Fuller said. "Terri and I had an extensive conversation about it. She said, 'Tia, I'd like to see you align yourself with some of the masters in the community, so you'll play up to that level and be pushed."

How successfully Fuller fulfilled Carrington's mandate denotes her steadily ascending stature and maturity as a performer and implies her ability to convey within the educational arena the particulars of functioning at the highest levels of the music industry. Her students at Berklee benefit not only from Fuller's myriad tours and albums, but also her background in academia and the practical wisdom she's gained from conducting countless master classes. (Fuller, along with trumpeter Ingrid Jensen, will serve in September

as artists-in-residence at the 2018 Monterey Jazz Festival—a role involving performances, as well as clinics.)

Fuller's commitment to her educational mission was palpable as she described processing an offer for a full-time position at Berklee. "I had taken a very long break at the tail end of Beyonce's tour," she said. "Then, within 24 hours of my receiving the call from Berklee, they called us all to come back out. Early on, I didn't want to teach. My parents were educators; I didn't want to do what they did. But I remember giving a saxophone lesson while I was serving in my TA position in graduate school, and the light bulb went off. Right then, I realized that to provide light and direction is a beautiful thing. When I'd rehearse with Beyoncé, I'd think, 'I'm not maximizing my potential—it's a great opportunity, but I want to teach.' I didn't want to do it in a public-school setting, though, because I wanted to be able to perform and to travel.

"It was almost a no-brainer. I'd done everything I needed to do. My only struggle was to

let go of the ego of, 'Oh, you're playing with Beyoncé.' Then it was like: OK, it's time for me to move fervently into this next direction, so I can step into my purpose—to bring to the next generation the experiences I've learned from Beyoncé, from being a bandleader and everything else, and be a light for others, whether on stage or in the classroom."

The decision to make the offer also seemed like a no-brainer to Ron Savage, a drummer who then was chair of Berklee's ensemble department and is now dean of the performance division. "I was always looking for excellent musicians who have a certain spirit in the way they relate to people and share with people, and who are interested in teaching," Savage said. He first heard Fuller play in 2011 at the Umbria Jazz Festival in Perugia, Italy, where Berklee conducts summer clinics. "As soon as Tia came to the mic to introduce her band and began to play, she set a strong tone of collaboration, collegiality and respect. In that moment, it hit me that she's a role model our students need to see, musically and otherwise."

During several Berklee workshops the following year, Savage observed how strongly the students responded to Fuller's teaching. "It's not typical for any musician to go from playing hard-core, straightahead jazz to playing with one of the world's biggest pop stars, and also have a master's degree," he said, mentioning Fuller's advanced degree in jazz pedagogy and performance from the University of Colorado at Boulder. "She's a complete package. I knew she'd have other offers, but I had no doubt we'd work it out."

Berklee's ensemble department comprises 450 bands playing 60 styles of music. Fuller was assigned the half-century-old Rainbow All-Star Ensemble and the Rainbow Big Band Ensemble legacy bands from Phil Wilson, and was asked if she had any new ensembles in mind. She suggested the Esperanza Spalding Radio Music Society, Christian McBride and Beyoncé.

"I wanted to bring something reflecting the A-list production skills I'd experienced and observed while touring and rehearsing with Beyoncé," Fuller said. "The rehearsals were 12 hours. We might play for three or four. The rest of the time, I'd watch and learn the choreography, see how many lights were on Beyoncé, how things were set up. We have all the tools here, all the departments."

In 2017, Fuller supervised a student-run production in which nine of the 10 original members of Beyoncé's all-female band merged with the ensemble. It included five dancers, five vocalists, two guitarists, three keyboardists, two bass players, two drummers, six horn players, strings, LED lighting and a smoke machine. "It was a full-on production from head to toe," Fuller said. On a student's suggestion, she upped the ante in 2017–'18 with a student-organized Bruno Mars tribute show that included 60 dancers and a drum line.

"The Beyoncé show was the groundbreaker,

but Bruno Mars taught us where we can actually go once we start doing it," Savage said. "I thought they could do the show in Las Vegas the next day. There's the inclusiveness of the band, of the singers and the dancers, drawn from the different demographics and communities on our campus. You also saw young women being featured and put in leadership roles—and Tia herself setting the standard."

"On the first day of school, they'd learned almost all the music, with some choreography," Fuller said. "The band is all men, so I interwove the #MeToo movement in certain sections. We talked about equality in the classroom, equali-

take it as an opportunity to educate."

In this regard, she mentioned her father, Fred Fuller, who played bass in a family combo called Fuller Sound with her mother, Elthopia, a singer. They remained in the Denver area after having their children, and pursued careers as educators.

As a youngster, Fuller was a classical piano and flute student before becoming "infatuated" with the saxophone. She wore saxophone earrings and a saxophone necklace, and finally switched instruments at age 11. After high school, when Fuller was gigging with her parents, her father trained her in the mindset of "go in and be fearless, even when you are afraid," Fuller said.

on Holland for a transition to a "more sassy" section that refracts Joe Henderson's phrasing and intervallic sensibility. She concludes with a pattern learned from Jennings.

Fuller credited the involvement of Carrington—a two-time Grammy winner whose work as a producer includes acclaimed recordings by Spalding, Dianne Reeves, Nona Hendryx and Teena Marie—as crucial to her propensity to stretch and explore throughout the recording sessions. "To me, this album is the first time I had a producer I could trust, where I just had to show up," she said. "When we were in the studio—or talking about who was going to be on what—I leaned on Terri's perspective."

Fuller might be understating how proactive she was in guiding the flow. Guitarist Rogers recalled the leader mentioning that a "slightly distorted, bluesy sound" she'd heard him deploy on an earlier album might work on one tune. "It was a good idea," he said. Still, Rogers added, Fuller comported herself "in the great tradition of calling musicians whose playing she loves to bring their personalities to bear, and gave them music that made sense—so things didn't need to be dissected and explained."

"I wrote out the bass lines, heads and melodies," Fuller said, adding that she knew her allstar collaborators "would fill in the gaps once they learned the germ of the structure."

Carrington's painstaking preparations established an immaculate playing field on which to operate. "Before you get to the studio, you make sure there aren't surprises or problems," she said. "Then, when you're there, you're the ears. After a take, you tell them to try it once more, or step away from the microphone, or play a little softer or stronger—they don't have to go into the control room to hear it, which stops the momentum.

"Tia is steeped in the blues tradition," Carrington continued. "She has a great understanding of jazz and her instrument's lineage. She didn't skip anything—she took the Point A to Point B approach, as opposed to Point A to Point F. Her technique is strong. Her energy is strong. Her material sounds familiar, but feels like her own thing. She has all the qualities of someone who is the truth in the music—the real deal."

Throughout the program, Fuller responds in kind, presenting a master class in alto saxophone expression. She projects an array of attacks—husky and muscular, legato and sprightly, soaring, keening, songlike—that proceed over percolating rhythms drawn from the canons of West Africa and New Orleans, from swing and rock. M-Base-esque odd meters underpin and propel both "Fury Of Da'Mond" and the opening track, "In The Trenches," on which she articulates her float-like-a-butterfly-sting-like-a-bee variations with crystalline brilliance atop Genus' kinetic B-flat-minor bass vamp.

"I was literally in the basement of my house, trying to write, and it wasn't coming," Fuller said

'I STEPPED INTO MY PURPOSE: TO BE A LIGHT FOR OTHERS.'

ty in the performing arts for women, that young men should hold their brothers accountable for injustice or unrighteousness to women. I wanted the show to be not only an A-list production, but a platform to educate the students and the audience."

Savage said that Fuller has established a new cultural stream at Berklee, both musically and institutionally. "She's done some things no one has done before," he said. "To me, what's unique is that innovations at Berklee usually have come from former students or longtime faculty—established community members. Tia came with a vision and a strategy, a work ethic, and the patience to work through the institutional issues to become one of Berklee's shining lights in a relatively short period of time."

Fuller applied the same qualities Savage described to establishing herself on the New York scene after earning her master's degree. "At jam sessions, I'd be waiting my turn, and someone would walk in front of me and start playing," she recalled. "That happened a couple of times before I was like, 'OK, I see what this is.' When I started talking to club owners about booking gigs, often they wouldn't take me seriously—or they would hit on me. Things like that helped mold me into maintaining my personality, while also being direct in how I exude my energy, setting up barriers of business versus pleasure.

"I don't experience sexism in an environment where people know who I am or what I do. But I still have to ward off sexist comments. Every day I'm traveling, if I'm carrying my horn, someone says, 'Oh, what's that?' 'It's a saxophone.' 'Do you actually play it?' Whereas maybe I'd laugh it off 10 years ago, now I address it and call them out. I

"He would yell at me on the bandstand, 'Play! Don't be scared.' Recently he told me, 'I didn't want you to grow up being afraid to play, so I pushed you, because I knew what you'd have to endure as a woman."

Fuller drew on those lessons after matriculating to Spelman College—a historically black women's college in Atlanta—for undergraduate work on inspiration taken from the TV sitcom A Different World, whose plot revolved around a stand-in institution called Hillman. "I'd see the camaraderie and sisterhood of all these African-American women," Fuller said. "I felt exploring the liberal arts college experience in that environment was more important than attending a conservatory."

At Spelman, Fuller encountered alto saxophonist Joe Jennings, the founder of Spelman's jazz studies program and director of the Spelman College Jazz Ensemble. "I walked into Mr. Jennings' office on my first visit, and he had on his John Coltrane hat, which I took as an omen," Fuller said. "I played Charlie Parker's 'Donna Lee,' just the melody—I pretty much only knew my major scales. All he said was, 'OK, you have potential.' After talking to him, I knew he'd take me under his wing. Because of him, I started practicing six to eight hours a day. He would never say, 'Tia, you sound good,' but always, 'You're coming along'—even up to this day. He kept me grounded, and he wanted me to keep working."

Jennings is one of the "Joes" who Fuller references on *Diamond Cut's* "Joe'N Around." The open-ended piece begins with the leader in a duo with DeJohnette. She postulates variations across the alto's range on an abstract line transcribed from a Joe Lovano solo, before bringing

of "In The Trenches." "Personal things were interfering with trying to clear my mind and sink into it, as I did on my other albums. I felt spiritually in the trenches, trying to dig myself out, to create something and rise through the pressure to the top—which is how a diamond surfaces. That's what the vamp represents, and it's one meaning of the title. The other was to celebrate diamonds in the jazz community: legends like Jack and Dave and Terri.

"Now, once the diamond gets to the surface, the cut doesn't relate to size or shape, but to the balance and proportion of light that it reflects. That's the brilliance of the diamond. All the people who have poured into me—my mentors, my peers, all my experiences—serve as the light, and now I'm able to reflect that light back out onto students."

On the anthemic Buddy Johnson ballad "Save Your Love For Me," Fuller sings through the horn with a pearl-like tone that Carrington described as "like a bird or a butterfly, soulful, sweet-sounding, but not necessarily like r&b."

"Terri helped me with this," Fuller said.
"When we were on the road, she'd tell me, 'Tia, you don't have to bear down all the time—find

the sweet spot.' I had the lyrics on the music stand, so I could embrace them and take ownership. I'd been reluctant to tap into some sweeter parts of my sound. That's from the sitting-in I did earlier on in New York—the psychological dimension of being a woman in those situations, and wanting to play all your stuff, thinking, 'You've got to dig in.'"

Another psychological aspect of womanhood informs "Queen's Intuition," a flowing waltz textured by DeJohnette's painterly brushes. "I wanted to celebrate the process of listening to the inner voice, that 'Ahal' moment my mother described as 'I can always feel something," Fuller said. "That happened to her during her forties, where I am now. I'm learning to trust that sense."

"Crowns Of Gray," a clarion ballad, celebrates "the royalty my parents have been in my life." It begins, Fuller said, with the exact same interval as Cannonball Adderley's famous version of "Stars Fell On Alabama." "That's the first song I transcribed when I got to Spelman," she continued. "We toured for a week, and I played that exact solo every day. Here, I combined it with 'Nancy With The Laughing Face,' which I played duo with my dad."

That she's paid close attention to bassist and collaborator Holland's music is evident on "The Coming"—a programmatic depiction of the African-American diasporic experience, which opens with a section inspired by a bass line he played underneath a Chris Potter saxophone solo on one of his quintet albums—and on the gorgeous "Tears Of Santa Barbara," a soprano saxophone-bass duo introduced by Holland's arco solo. "I wrote that specifically to feature Dave to play his melodies along with my melody," Fuller said. "I was in Santa Barbara, behind the stage, right after sound check. I was crying about something. My way of working through it was to play that melody over and over again."

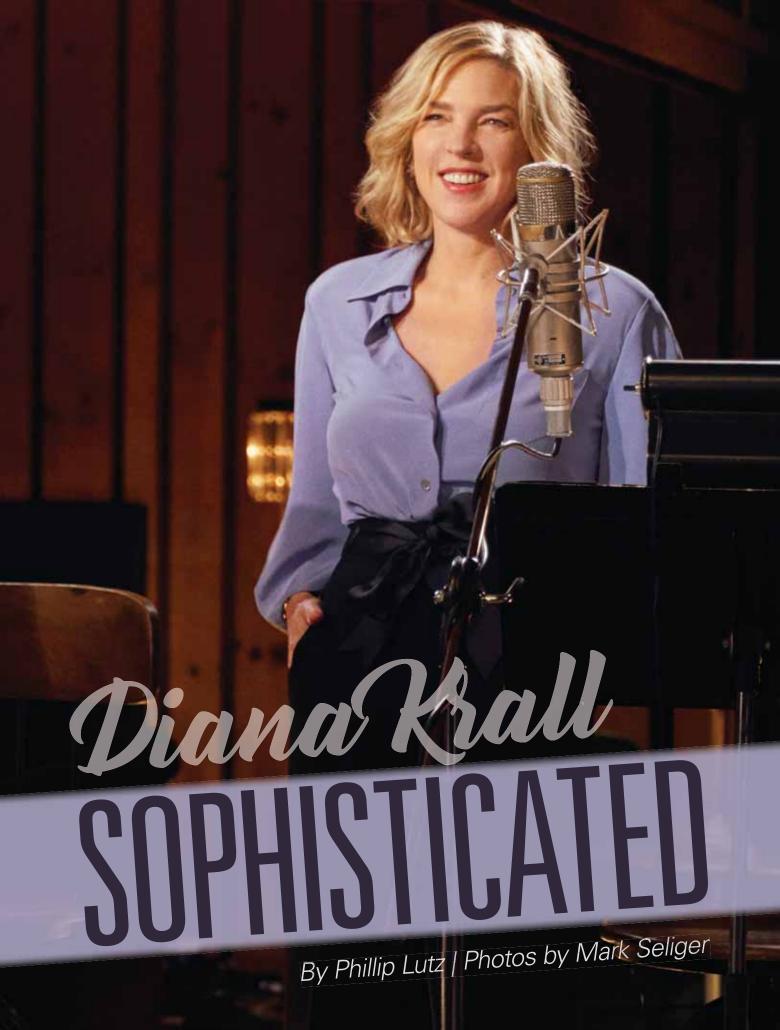
In a conversation several years ago, Fuller spoke of transitional events in her life occurring at three-year intervals. Asked now what she sees as her next step, she mentioned a nascent project with drummer Nikki Glaspie, a Beyoncé bandmate who also plays with saxophonist Maceo Parker. "We're brainstorming for possibilities, trying to get music together," Fuller said.

More broadly, Fuller intends to coalesce her interests in hardcore jazz and social music. "I again want to reach beyond what I've already done," she said. "What's ironic is that I wanted to put my stamp on the jazz world, because I knew playing with Beyoncé could turn into, 'OK, now she's a pop saxophonist.' But I've always loved both areas. My writing always contained elements of r&b and Latin and even classical. So, moving into this next realm and making a seamless transition to another genre, for lack of a better term, reflects my evolution as a complete human being and a musician."











Breezing into his art studio on New York's Central Park South, Tony Bennett hardly seemed fazed by the July heat. Coolly attired in an open-neck shirt and light-blue blazer, he retained, at age 91, the air of the unflappable crooner whose interpretive powers long have set a singular standard for sophistication.

Yet the scrappy Anthony Benedetto, from the outer boroughs, never was far from the surface. Gazing at an old photo of his late mother toiling in a Manhattan clothing factory, he was reminded of another July day—one in 1936 when he walked with New York City Mayor Fiorello LaGuardia across the East River in a ceremony marking the opening of the Triborough Bridge.

"We sang from Queens, from Astoria, all the way into New York," he recalled, his eyes growing wider. Then, in one of those surprise moments that have kept generations of fans on the edge of their seats, he unexpectedly launched into the opening of the tune he sang as a 10-year-old on that bridge:

"Marching along together, bumpada dadadada."

The excerpt was brief, clearly offered without premeditation. But the interpretation was unmistakable—the voice at once smoky and stirring, the lines propelled by a sudden kick that infused the staid Depression-era morale-booster "Marching Along Together" with the syncopated sound of the streets.

Even as Bennett has amassed many of the nation's highest cultural honors, the singer has retained a connection to his Queens childhood, lending his work a universal appeal. And that quality is present throughout his latest album, Love Is Here To Stay (Verve/Columbia). The disc is a tribute to another neighborhood kid who made good—George Gershwin—and, of course, his older brother, the lyricist Ira Gershwin. It represents the first album-length, one-on-one collaboration that Bennett has recorded with his good friend Diana Krall, with whom he has been singing duets for nearly 20 years.

The album, out Sept. 14, consists of 12 tunes suffused with the vernacular—from the opening track, "S Wonderful" (which employs the kind of street-corner slang of which the Gershwins were fond), to the closer, "Who Cares?" (which supplies plenty of streetwise attitude).

The collection conjures a mood both ani-

mated and intimate. For it, Bennett has recruited another friend who knows how to weave such a spell—Bill Charlap, who played piano on his 2015 album *The Silver Lining: The Songs Of Jerome Kern* (Columbia), which earned the singer his 18th Grammy award.

Having done Kern—Gershwin's senior by 13 years—Bennett's decision to focus on Gershwin was a logical one. Gershwin, who worked for Kern as a rehearsal pianist, made a study of the older composer's oeuvre, absorbing much of his harmonic language.

But, according to Charlap, Gershwin's music, more than that of Kern or most of his contemporaries, possessed a key quality in abundance: "the rhythmic, strident sound of jazz." And therein lies much of the composer's appeal to Bennett, who was inducted into the DownBeat Hall of Fame in 2015.

"Gershwin automatically excites me," the singer said. "He was a genius at understanding improvisation and how to put it into music."

For all of Bennett's commercial success—he has been hitting the charts since before "I Left My Heart In San Francisco" made him an international star in 1962—he places himself firmly in the jazz tradition. It was, in fact, the particulars of that tradition that first attracted him to singing.

As a boy in Astoria, Bennett would listen with mild curiosity to his older brother's opera lessons. "But then he started studying jazz, and that's when I got interested," Bennett recalled. "I said, 'I like that.' I became a jazz singer because you could do a song different ways—as a ballad, a rhythm song, upbeat, as a waltz—and it would always sound good."

Bennett pursued a singing career, interrupted only by a hitch in the Army during World War II. Returning from Europe, he attended the American Theater Wing. By 1949, having appeared onstage with Pearl Bailey and Bob Hope, he released his first record on the obscure Leslie Records label (under the stage name Joe Bari). Bennett's choice of song? Gershwin's "Fascinating Rhythm."

Fast-forward 68 years, and that tune shows up on the new album. After the '49 release, Bennett recorded the tune twice more: in 1959, on *In Person*, with the Count Basie band, and on an album of his landmark Carnegie Hall concert in 1962. He also sang it on a 1982 TV special. But in recent years, the tune has not often found its way into Bennett's performances.

Not that it is ever far from his mind. Literally fascinated by its rhythm—he repeatedly invoked "the beat" when asked what has drawn him to the tune—he and Krall negotiate its fragmented melody and rhyme scheme with only the sparest of support from Charlap, bassist Peter Washington and drummer Kenny Washington.

"To have that kind of space is brave in some respect," Krall said.

Fearlessly but deftly, Bennett and Krall build a colloquy that explores the piece's nooks and crannies, fashioning a performance that breathes—partly, Charlap suggested, because Krall, like Nat "King" Cole or Shirley Horn, enjoys the advantage of being both a singer and pianist.

"That's another kind of trip," Charlap said. "In a way, it informs the technical ability to make harmonic and melodic choices that are grounded."

For Krall, being relieved of keyboard duties and facing the elegantly appointed Bennett eyeto-eye—the singers and instrumentalists set up cographies, it's somewhat surprising that two of the duet tracks on the new album are tunes that neither artist previously had recorded: "My One And Only" and "I've Got A Crush On You."

Even if Bennett hadn't performed Gershwin so often—he previously has recorded at least seven of the tunes on the new album, some of them ("Fascinating Rhythm," "They Can't Take That Away From Me" and the title track) multiple times—he naturally would be the senior member of any musical partnership.

But to Bennett, who somehow seems inured to the esteem in which he is held, he and Krall constitute a partnership of equals. Praising her Charlap also studied numerous vocalists' versions of Gershwin tunes: "You have magnificent interpreters of the melodies and the lyrics, distinctive original American phrasings informed by Billie Holiday and Louis Armstrong—who are in my mind the central figures in vocal American music—and that's what ultimately we end up with in our Gershwin production."

The process played out well on "Do It Again," which was taken at a pace that allowed for some of Charlap's most impressive pianism. "The tempo the singers were singing it at was a little bit more of a loping, slightly dance tempo instead of a torchy-type tempo," he said, "so I could draw on some of the stride type of feeling—but not overly strident, maybe a little more Ellis Larkins than Fats Waller.

"At the same time, there's Gershwin's beautiful harmony that comes from the folio in that. I wanted the trio to be themselves, Tony and Diana to feel comfortable. The arrangement had a lot of things going on, a lot of different positions I didn't worry anybody about. I just did them, and none of them call attention to themselves."

Between culling the lists of possible tunes the principals had generated and meeting each of the singers alone, Charlap said he spent about a week in preparation. And while adjustments in keys, tempos and the like needed to be made in the studio—no rehearsals were held—all the artists had extensive resources to draw on.

"Ultimately," Charlap said, "you have some very experienced musicians here—all five—each with a deep history to bring to this and a very deep individuality."

None, of course, boasted a history as deep as Bennett's, whose decades-long reign at the top of the heap weighed most heavily on the proceedings: "Having come up through the history of the music," Charlap said, "[he] *is* the history of the music."

Bennett's jazz voice began to take shape on New York's 52nd Street. "I'd go into the little clubs and listen to professional singers and musicians, and I liked what I was hearing," he recalled. "I said, 'This is the way to go.' But even though everybody was playing jazz, you had to do your own thing, so you'd be recognized as doing something no one else was doing. Therefore, that became your style."

After he signed with Columbia Records, in 1950, Bennett fought with executives who wanted straight versions of the material. "The guys who were presenting artists said, 'You've got to do it this way.' I said, 'That's not the way I do it. I do it my own way.' They said, 'What do you mean, your own way?' I said, 'I just do it a different way. I'm different like that.'

"So, I'd improvise. When I first started doing that, they'd say, 'What are you doing? You're not singing the melody.' I'd say, 'But it's in

'Gershwin automatically excites me. He was a genius at understanding improvisation.' —Tony Bennett

in the big room of Manhattan's storied Avatar Studios, sans headphones, during the August 2017 recording session—generated complicated emotions.

On the one hand, she said, the experience was playful and, to an extent, liberating: "It was a very fun thing for me to stand next to Tony and just sing together like that. It was a very natural process." On the other hand, it tempted her to add too much information to the mix: "Sometimes, I think that because I'm not playing piano, I feel like I have to sing more."

But, she added, any tendency to "oversing" was mitigated by Bennett's slightly disorienting, if eminently pleasurable, unpredictability. Without warning, he will alter dynamics, change keys and stretch or abbreviate note values in such a way that no two takes—indeed, no two bars—ever yield quite the same feel.

"You just have to follow him and use your judgment as you're going, because he'll do these unbelievable notes," Krall said. "I sort of step back and watch him go and not worry whether I'm going to finish that ending with him."

Bennett, asked to deconstruct his style—one that is admittedly intuitive—described a process of creating suspense through contrast: "You say, 'This needs a shot here.' And all of a sudden it's there. And you say, 'Because I really belted it, let's do something soft,' and you do something soft. Then you do something fast and then something that slows down. Before you know it, all together it becomes a work of performance."

Given both Bennett's and Krall's long dis-

as an artist and a person, he hailed her qualifications for the matter at hand: "She's a natural. She starts singing and you hear Gershwin the way it's supposed to be done."

All of which, Krall said, was aided immeasurably by "the magic of Bill Charlap."

Charged with arranging the tunes, Charlap worked his magic methodically. First, he said, he determined what tempos the singers were envisioning and how they related to the emotions they were trying to put across. Then he clarified the harmony and transitions with his bandmates without handcuffing them from being themselves.

Charlap also had to reconcile singing ranges that were complementary, but sometimes different—and sometimes different enough that there was no way they were going to be in the same key on the same song. That, Charlap said, entailed determining "how we were going to make a modulation that didn't compromise the structure of the piece, that didn't shoehorn them into anything." The upshot: "It should sound like they just walked in and threw down, which they did."

Charlap looked at both sheet music and the famous folio *Gershwin at the Keyboard: 18* Song Hits Arranged by The Composer for Piano, which, when compared with other Gershwin sources, revealed flexibility in his thinking about his own music. As part of his research for the project, Charlap checked out how pianists from Teddy Wilson to Herbie Hancock had approached Gershwin.

the chord.' It got confusing, but I just had to go straight ahead because I knew what I was doing was right." The proof was in the record sales, and the executives soon conceded the point.

Bennett also has fought on other fronts, addressing the foibles of human nature and the injustices of society—another point that attracted him to the Gershwins' music. The brothers drew on, and contributed to, the social discourse—a dimension, Bennett said, that helps lend their songs a timeless quality.

"Most critics consider them old-time songwriters," he said. "They're so wrong, because 50 years from now, their music will sound brand new"

Few artists reveal the freshness in that music with Bennett's authority, according to Krall.

"He's not just singing these songs," she said. "He knows what they are inside and out. He's a very deep person on many levels—sometimes quietly so and sometimes you ask him about things, and he'll tell you what he thinks. It's pretty phenomenal emotionally."

As Krall spoke, the emotion was palpable. Suddenly, in a style that evoked Bennett's, she began singing the opening of the verse to "Love Is Here To Stay": "The more I read the papers/ The less I comprehend/ The world and all its capers/ And how it all will end." In her reading, the relevance to today's world of "alternative facts" was hard to discount.

For his part, Bennett cited a couplet from "Who Cares?"—a staple of his sets—that, at a time of economic uncertainty, always gets a rise: "Who cares what banks fail in Yonkers/ Long as you've got a kiss that conquers." On the album, he plays the tune short and sweet, its running time less than two minutes. Performed by Bennett and Charlap's trio, it ends the album with a signature Bennett crescendo and a bang.

"We just winged it," Bennett recalled. "You feel it at the moment. You say, 'Oh, this is good.' Boom, you just do it and it's right there. It's proper involvement with the artist you're working with. You hear what they're doing and they hear what you're doing, and together it becomes a new vitalness."

To be sure, Bennett remains a vital force. Last year, after recording the new album, he became the first interpretive singer to receive the Library of Congress' Gershwin Prize for Popular Song, a lifetime achievement award. It's yet another addition to the raft of accolades he has received, among them 19 Grammys, the 2005 Kennedy Center Honors award and a 2006 NEA Jazz Masters Fellowship.

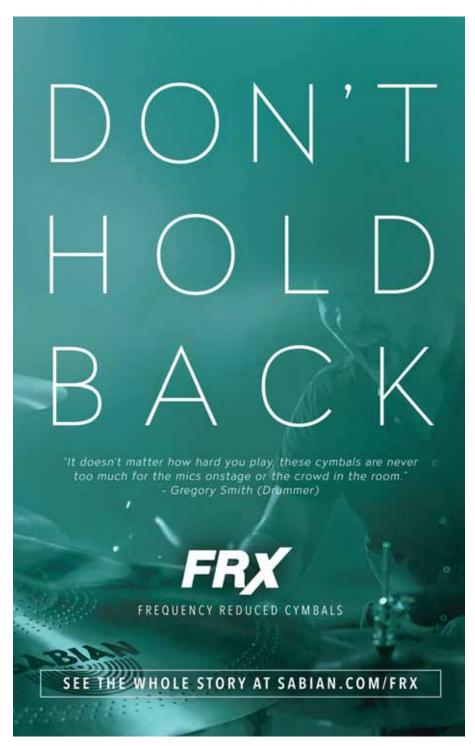
Not one to dwell on such recognition, Bennett, in his life as in his music, lives largely in the moment—which is not to say he has no regrets. For one, he pointed wistfully to an early photo of himself with Rosemary Clooney, with whom he partnered on CBS radio and TV shows in 1950, after both had signed with Columbia.

"Management was trying to make her so big," he recalled. "I said, 'I'm not in competition with her. I love being with her. We'll do it together.' It never worked out, but we always ended up being good friends."

While that partnership was short-lived, its spirit, in Krall's telling, manifested itself during the making of the new album. "I felt very much the presence of Rosemary Clooney on this record," she said. "I felt very close to her."

Whether that feeling will be recaptured is an open question. Thus far, Bennett and Krall are booked to appear on a few TV shows: *Live with Kelly and Ryan*, ABC's *Good Morning America*, and NBC's *Tonight Show With Jimmy Fallon*. But the singers, who in 2000 toured together and planned an album, conveyed separately that they are open to the idea of scheduling concerts.

Meanwhile, Bennett will hit the road. Working with a quartet, he routinely gets multiple standing ovations in a night. As long as he's healthy and singing well, he said, "I'm never going to retire. I always feel I can get better as I go along. I'll come up with something that's never been done before."





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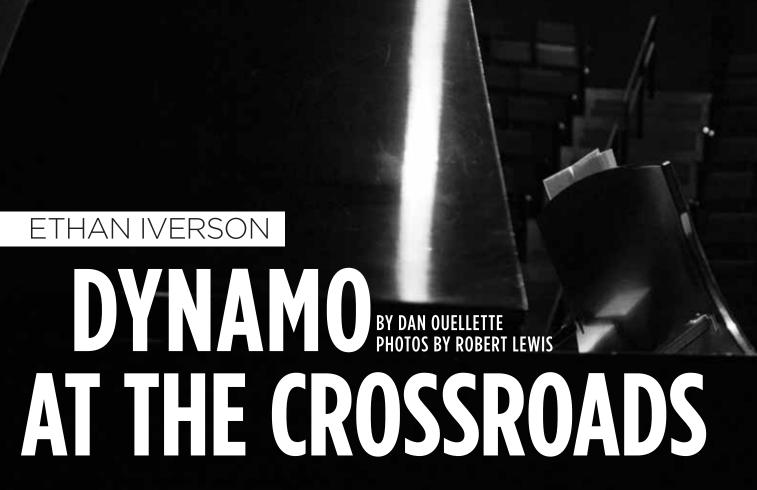


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Midway into his career, pianist Ethan Iverson has experienced a universe of multifaceted artistry and in many collegial opinions has become a restless visionary.

verson continues to evolve as a deep, enlightened, good-humored artist who has excelled in a variety of musical settings—from composing formal classical scores, to being the musical composer/arranger for choreographer Mark Morris, to breaking jazz rules in The Bad Plus (the trio he co-founded in 2000 and departed from in 2017). Iverson also teaches at New England Conservatory, where he's been on faculty since 2016. And he has gained considerable esteem as a prose writer, thanks to his contributions to The New Yorker and his widely read blog, Do the Math.

Iverson stands as a passionate dynamo at the crossroads of jazz and classical music. "To move the music forward, you have to think about the greatest jazz and the greatest classical music," he said in his Brooklyn apartment, seated in front of a large painting by his father depicting the house in which he grew up, during formative years spent near the border of Minnesota and Wisconsin. "In back-to-back weekends recently,

I got to play duos with Ron Carter, whose tradition I feel myself in, and Miranda Cuckson, one of the best new music violinists in New York, who is also part of my tradition. I was watering my garden in an unbelievable way with these two heavyweights."

Iverson's new album is Temporary Kings (ECM), a remarkable duo project with tenor saxophonist Mark Turner. On the recording, the pair dives into a conversational, chamber-jazz setting with mysteries, musings and motif-bending originals (six by Iverson, two by Turner). They give a nod to the Lennie Tristano-Warne Marsh school of cool with a playful flight through Marsh's "Dixie's Dilemma" (which is based on the changes to Jerome Kern's "All The Things You Are"). The two artists have a long history of collaboration. Most notably, they served as the solo powerhouses in drummer Billy Hart's quartet with bassist Ben Street starting in 2005, later appearing on Hart's ECM albums All Our Reasons (2012) and One Is The Other (2014).





In a recent phone conversation, Turner said that the duo album is rooted in the Hart connection. "One thing was clear to Ethan and me in wanting to play with Billy was an interest in older music, traditional music, folklore, and how that informs the music of the present," he said. "Billy exemplifies that—the modern and the present. He embodies what we want to be. Ethan brought up the idea to do this album. There wasn't any back-and-forth. It's just a continuation of our relationship within Billy's band."

Temporary Kings was recorded last year at the RSI studio in Lugano, Switzerland. "It's fun to play free with Mark, because he has perfect pitch; he can hear what I'm doing." Iverson said. "I don't have perfect pitch. But his mind is so acute, he can always do things that are a little less obvious, whereas I can be too obvious, because I'm seeking clarity." He paused and added, "I'm willing to sacrifice jazz hipness for clarity."

On the asymmetrical title track—named after the 1973 novel in Anthony Powell's 12-volume epic, *A Dance To The Music Of Time*—Turner sings while Iverson swoops to create flow and sonic power. Iverson said that the book metaphorically nods to the old days when there were kings who served for a brief period and then, at the end of their reigns, were executed. "It's like our time recording in Lugano," he said. "We record in this fancy studio with [ECM's] Manfred Eicher, and then we come back to Brooklyn. Mark's taking his kids to school, and I'm playing for a dance class. So, we were temporary kings."

Key to the success of the recording sessions was the artists' mutual admiration. "I have tremendous respect for Mark in every dimension," Iverson explained. "I listen to Mark, not just musically, but what he says to me as a person. It's like when he told me that it takes us longer to be great now because there is so much more to learn. Mark is a very gentle Buddhist and family man. He plays the best tenor saxophone of his gener-

ation, and he's not doing it in an aggressive way. He doesn't care about commercial success and doesn't put a package together to make himself famous. It's really an honor to play with someone who has that level of purity."

"Ethan is iconic," Turner said. "There's no one like him. He's a true individual. The main thing he has is his touch, and I like his comping, especially with his note choices and voicings."

Iverson took piano lessons up to the 7th grade, but decided to quit when he became concerned that he wouldn't ultimately get to his passion: jazz by the likes of Count Basie and Thelonious Monk. "I could read music very well," he said, then laughed. "In fact, I'm a famous sight-reader today. But I got this message that a teacher wasn't going to help me with jazz. In fact, maybe it could harm me. It's like the Mary Lou Williams jazz tree, where she says that classical studies don't help. There are many verdant branches on the tree, but the classical branch, with its études and books, is a dead branch. Paul Bley said that if you go too far down the classical path, you won't figure out how to play jazz. The irony is that no one knew more about European classical music than he did, and I have become pretty expert at it, too."

Iverson enrolled at New York University in 1991 to study jazz, but he only lasted two years. Among his instructors was Jim McNeely. "The most important part of [McNeely's] classes was when he told stories about playing with Sonny Stitt and Thad Jones and others," Iverson said. "I know he showed me some stuff on the piano, but I think the essence of jazz is in those stories. That's the way I think jazz works as a curriculum."

Iverson went on to take private lessons with Fred Hersch, who sent him to classical teacher Sophia Rosoff and her colleague Robert Helps (1928–2001). Today, he studies with John Bloomfield

Given Iverson's history in academia, it's

somewhat ironic that he currently has a teaching position at NEC. Before he was offered the job, the school had invited Iverson to give a lecture on stride piano, during which he interspersed his own playing with recordings by artists like Mary Lou Williams, James P. Johnson and Art Tatum.

"I talked about the base of the music, stuff that was very old," Iverson recalled. "There's a way of talking about jazz piano where you start with Bill Evans and everything that happened after that. But when I was in my late teens and early 20s, what set me apart from my peers was my interest in early jazz. To some people, this is just corny music and why do that? But people like Earl Hines had such technical competence with the sheer number of notes he was shoveling around on the instrument that was actually greater than most modern pianists. Plus, they could play for dances. How many modern jazz pianists can sit and play for a dance?"

Iverson meets seven times with seven students each semester. "It's a real joy to see people improve when they do stuff I tell them to," he said. "That's a unique pleasure I never had before. I teach them that jazz is a blend of two traditions: European harmony and African rhythm. There are other factors, but that's the basic mix. The European harmony comes naturally to piano players, but the African side is harder to talk about."

When Iverson was scrounging gigs in New York in the '90s, he became associated with Mark Morris, who brought him aboard as the musical director for his dance troupe. Morris is humorously frank in talking about his first experiences with Iverson when he was in his twenties: "Ethan was clueless and completely out of his realm. He played well, but was green. He showed up with enthusiasm, but he wasn't very sophisticated. ... But he was very open-minded." Iverson spent five years with Morris, frequently on the road. He learned a phenomenal amount about classical music, but many of his tasks were functional, not creative.

"It was stuff that needed to happen," the pianist said. "Mark is the perfect example of using a mixture of high and low art. It hits you in your gut, as well as your brain."

As he was closing in on 30, Iverson realized he had to devote himself to playing jazz again. "I told Mark, I love you, but I've got to go," he said. "As if I had arranged it, within a month The Bad Plus hit, played the Village Vanguard and got a record deal with Columbia. Without that mix of high and low art I learned from Mark, I don't think I could have played The Bad Plus music."

After Iverson left Morris' employ, the two continued their friendship, with the choreographer marveling at shows he saw Iverson perform in various settings, including a tango band and a solo piece, "Easy Win," for John Heginbotham's Dance Heginbotham troupe. Morris also became a big Bad Plus fan and collaborated with the musicians on dance projects, including "Spring,

Spring, Spring," which involved the trio interpreting Stravinsky's *The Rite Of Spring*.

Now, Iverson has returned to Morris collaboration mode, this time with the choreographer and pianist creating a 50th anniversary celebration of The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* called *Pepperland*. Iverson wrote the score, which includes his arrangements of six Beatles songs, as well as six originals inspired by Lennon and McCartney's work. "It's blowing everyone's mind," Iverson said, "especially the Theremin version of 'A Day In The Life."

Morris is pleased: "The music is complicated, subtle and jarring, rhythmically and sonically. Ethan is fascinating and smart, and a good friend."

Iverson will be busy this fall, as a duo tour with Turner will take the musicians to Chicago (Sept. 15), New York (Sept. 18), Los Angeles (Oct. 12) and Seattle's Earshot Jazz Festival (Oct. 15). *Pepperland*—which has its own music ensemble—will be staged at performing arts centers for the foreseeable future. "We're booked for the next five years, which I like," Iverson said. "It's an anchor, so that I can explore more."

Pepperland also gives him a steady source of revenue. After he cut ties with The Bad Plus, Iverson was wondering what would come next. But post-trio, he has been quite active. "Now, I have so much more air around my head to make the music I want to make," he said. "It's been freeing and exciting, because there are limitless possibilities."

One product of that freedom is his three-part classical composition *Concerto To Scale*, which he debuted this spring with the American Composers Orchestra at Carnegie Hall's Zankel Hall. "For my first symphonic work, I didn't want it to be too serious," he said. "A lot of these crossover-type pieces collapse under the weight of trying to do too much. And some jazz composers may ask the orchestra to swing. I know better."

When Iverson presented the slightly humorous piece, one of the few jazz elements was having the bass drummer double his left hand for the syncopation. The orchestra played some Mozartlike material and then Iverson played a stretch of ragtime with the orchestra doing what he said is "a freak improv from the Charles Ives tradition."

"I like being a little goofy," Iverson said. "I think The Bad Plus got more serious through the years. We started out punkishly goofy, but as we matured, Reid [Anderson] and Dave [King] wanted to dial that back. But you listen to music by Sonny Rollins, Paul Bley, Ornette Coleman, and they're all telling jokes in their music."

On the horizon, Iverson will be curating two projects. For three days in November at the EFG London Jazz Festival, he'll oversee a history of British jazz; an overview of modern improvising artists, such as Kenny Wheeler, John Surman, John Taylor and Django Bates; then an avant-garde conduction, based on the English Baroque

music of Henry Purcell. At the end of the year at Umbria Jazz's Orvieto festival, Iverson will debut his 75-minute suite, based on Bud Powell's music, with new compositions for jazz orchestra.

Hart marvels at the breadth of Iverson's work. "It's Ethan's positive vision that he brings to everything," he said. "He has a way to make these visions materialize. He has an instinct that is extremely unique. Even in my band, he puts things into motion. He's an arranger of the highest order, and an innovator who is on a quest."

Iverson appreciates the accolades, yet pushes forward to find his voice. "There are so many

things I've just scratched the surface on that I'm ready to get into," he said. "One of my idols is Paul Motian [1931–2011]. His music didn't get truly personal till he was in his late forties. No one thinks about the early records of Paul's career, but he kept figuring out the blending of European and African traditions to make great records later in his life. That inspires me. I'm 45 and have been a part of a very successful band that played on the biggest stages of jazz. But as for what's next, I feel like I've accumulated a lot information to sift through to use to present the real Ethan Iverson."

DB

YELENA ECKEMOFF BETTER THAN GOLD AND SILVER

"I have been smitten and humbled by the profundity of the psalms, and not only as the sacred texts, but as the marvelous treasure of the poetic art. I found out for

myself that there is a lot to be learned from these verses even in our modern world about the eternal questions of life and death—what is the meaning of life, what makes people happy, what we leave behind after we die, and where to find strength to go about the daily labors and survive in the face of adversity." Yelena Eckemoff

Yelena Eckemoff (piano & comp)

Tomas Cruz, Kim Mayo (vocals)

Ralph Alessi (trumpet)

Ben Monder (el guitar)

Christian Howes (violin)

Drew Gress (d bass)

Joey Baron (drums)

Available on September 21, 2018 double CD, HD, MP3, streaming

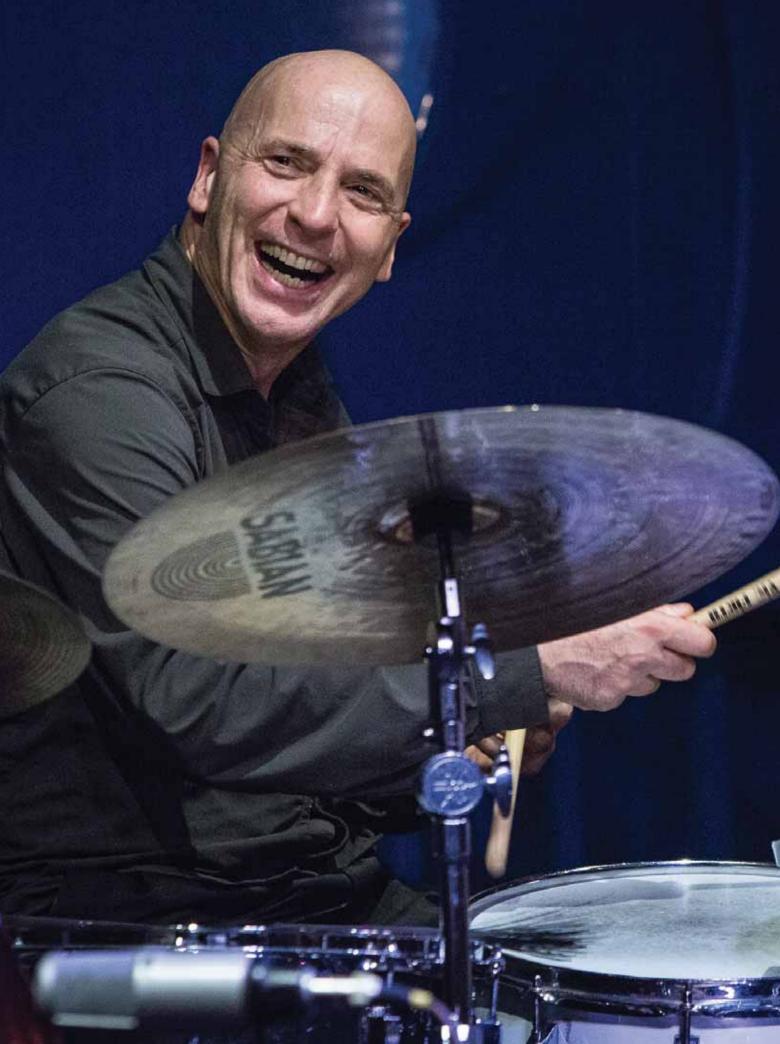


"In the settings Eckemoff created here for the psalms, the vocals represent the wordfor-word verses from the King James Bible. As she described in her liner notes, Yelena
just wrote down the music she "heard behind the words." The album has a beautiful,
open, natural sound. The songs flow into each other with a combination of delicacy
and strength, adding up to a work that's greater than the sum of its parts. Floating on
Eckemoff's glistening lyricism at the piano, which draws from her classical training as
well as jazz, blues, gospel, and pop, the music is remarkably open and lit from within."

Lloyd Sachs

World Première of the Biblical Psalms set to original music by Yelena Eckemoff in album release concert on October 5, 2018, 7 PM at Saint Peter's Church, 619 Lexington Avenue at 54th Street, New York, NY 10022, tel. 212 935 2200. Free admission.





BY BILL MILKOWSKI PHOTO BY MARK SHELDON STEPLEN SHELDON

OVER THE COURSE OF HIS CAREER, DRUMMER JOEY BARON HAS SHOWN A KNACK FOR BRINGING JUST THE RIGHT TOUCH TO ANY SETTING: FROM SWINGING WITH CARMEN MCRAE TO SKRONKING WITH JOHN ZORN OR SUPPLYING SIMPATICO GROOVES ON EIGHT BILL FRISELL ALBUMS AND THE LAST FOUR JOHN ABERCROMBIE QUARTET RECORDINGS.

"Joey is a master musician, a peerless technician and a joyful collaborator," Zorn said. "His focus is always 100 percent on the music. He hears everything and his reaction time is lighting fast. He is always finding new areas to explore and new heights to climb, and he loves surprising himself, his bandmates and the audience."

Baron's musical vocabulary is as vast as his fertile imagination. Dealing with sticks, brushes, mallets, fingertips or whatever else

might be at hand, he has an uncanny ability to generate a diverse array of sounds from a snare drum, a cymbal or a hi-hat.

He can shift from a gentle snare brushstroke to a violent cymbal crash with the deftness and swiftness of a martial arts master. He might swing on the ride symbol in the old-school tradition of his Los Angeles mentor Donald Bailey one moment, then ring harmonics out of a cymbal in zen-like fashion the next.



But it is in duo settings that all of his keen instincts and finely honed skills come to the fore.

Two recent releases for the Intakt label—Now You Hear Me, a meticulously crafted studio project with percussionist Robyn Schulkowsky, and Live!, a document of spontaneous composition at Zurich's Unerhört Festival with pioneering Swiss free-jazz pianist Irène Schweizer—find the highly empathetic drummer in vastly different settings. The 77-year-old Schweitzer, who has recorded piano-drums duets with Andrew Cyrille, Hamid Drake and Han Bennink, said, "As an improviser, I have appreciated Joey's drumming very much, no matter with whom he was playing, because he is a great listener and excellent player. Our concert was completely improvised music. I listen to this CD now and I still like what we played then, and I do hope that there will be a second time whenever Joey is ready."

Schulkowsky—who played a sprawling assortment of drums, various metal percussion and some instruments of her own design in her duet with Baron—noted, "Joey is a musician who, in the process of music-making, is willing to take risks while at the same time inviting others to contribute in a similar fashion. The big picture for him is always the music, and he acts compositionally in every situation."

In a recent phone interview, Baron, who was in Berlin for some duets with Schulkowsky, addressed his aesthetic choices, the inspiration behind his desire to push the envelope on the kit and the all-important need to listen intently. Below are edited excerpts.

Let's talk about your early gig with Carmen

To me, that was a dream gig. I wish I could do it again knowing what I know now, because I didn't feel like I was really qualified to do it when I did. But she obviously saw something that allowed her to say, "OK, you got the gig." I learned so much from her: the way that she walked out on the stage or the way she never

wasted a note. She didn't have the greatest voice of all the vocalists, but, man, for my ears she did more with what she had than all of the others.

Did you record with her?

We did a record called *Live At The Great American Music Hall* for Blue Note in 1976 when George Butler was in charge of the label. There was a recording we did, *Blue Note Live At The Roxy* [various artists], where I ended up playing Alphonse Mouzon's drums; I had to stand up to hit the ride cymbal. It was a Blue Note showcase where we played a set, Ronnie Laws played and Bobby Lyle played, and they made a double vinyl record out of it with a few tracks from everybody. Most of my time with Carmen was mainly just live performances. I left her after about three years and began working with Al Jarreau.

Playing with McRae and Jarreau seems quite different than your recent duo recordings with Robyn and Irène. How did you make the transition from playing the backbeat to this other place, where you're reinventing the language on the kit?

It's not really a conscious decision. It was something that was always a part of my interest, going back to when I started playing the drums at age 9. As a kid growing up in Richmond, Virginia, my parents would take me to the park on a Sunday and I would set up my drums and just play solo for a few hours. Even when I was playing with Carmen and doing, for lack of a better word, super-straightahead gigs in Los Angeles, I was also doing solo concerts and playing pieces that weren't about soloing over ostinatos and doing metric tricks and stuff like that.

How did you begin collaborating with Robyn, whose work has elements in common with composers like Stockhausen and Xenakis?

She hired me in 2000 to be part of a very large piece that she was putting on outdoors in

Potsdam, Germany, that involved 80 roller skaters and six percussionists, three classical people, Robyn, me on drum set and then Fredy Studer, who was a good friend and my link to this project. I didn't realize it, but I was in over my head at the time; I didn't have a clue.

When I walked into rehearsal at Robyn's loft, I had such a typical New York attitude like, "OK, let's just play this shit, so I can get back to my room. Gimme the chart." I laugh about it now; I didn't get it at all. But slowly, it dawned on me and I got really interested in and seduced by the music and the way it was constructed. I hadn't experienced anything like that before. Shortly after that performance we got involved personally and musically. We'd practice together, we'd work on things together. And I hadn't had the opportunity to do that in such an open way before. In a lot of ways, drummers are guarded about their things or really tunnel-visioned in what they work onisolated studies of funk chops, swing chops, paradiddles, coordination. But with Robyn, there's a lot of sharing of information that goes on, and it's all about playing music together.

I recall seeing you and Robyn performing during a two-week residency at Grand Central Station's Vanderbilt Hall in 2005.

Yes, we played these instruments that Robyn constructed, these very large sub-bass marimba bars that sit on top of resonators. She had worked with a sculptor who helped her build these things; I had no idea what they were doing at the time. So, we developed a technique on how to play these instruments that were basically Robyn's creation. Harry Partch [1901-'74] did a few things with instruments he invented, but he stopped at a certain point and didn't go any further. Robyn kind of picked it up from that point and came to her own conclusions of how to solve the problems of getting instruments that you create acoustically to play those really deep tones. So, we developed this language, this technique of playing them. And we did a whole CD on them called Dinosaur Dances. We put all these instruments into a truck and drove from Berlin onto a ferry, got off in Norway and went up to Rainbow Studio in Oslo and had Jan Erik Kongshaug engineer the session.

Now You Hear Me was recorded in the Berlin practice room you share with Robyn.

It's a wonderful room and it sounds great, especially when you play quiet. It was fun to do a quiet drum duo, because a lot of times those instruments speak the best when they're played on a softer dynamic scale. And our engineer, Adrian von Ripka, who is a real tonemeister, was able to capture what the room gave us. We didn't have any baffling, there were no headphones being used. What you heard was the way it was.

The opening piece, "Castings," segues from you and Robyn playing wooden dowels

with your hands to you on the kit doing a shuffle-swing beat with a steady ride cymbal pulse. Was that an intuitive detour or was it part of an arrangement?

It was actually a separate piece. We had ideas to do all these different pieces, and rather than record straight through, we would stop and readjust the mics completely, just to get the optimum sound for each different situation. We recorded the dowels, the drum set segment, Robyn on her standup set playing tympani and drums and metal all separately, so that the integrity of the sound was kept. Once we had all these pieces, we had to decide which worked best together.

We wanted to make a record where the whole thing tells a story. And it's a story that is determined by what you, the listener, perceive through the act of listening. For me, it's a different story every time I hear it. And I don't have to worry about what to call it. Could be jazz, could be new music. It's composed, but there's improvisation going on and there's a lot of heart and emotion. It's whatever anybody wants to call it.

Listening intently seems to be the key to this duo.

Yes, that's really at the core of it. And maybe listening outside of your comfort zone: instead of going on automatic, really hearing sounds and letting that dictate what comes next in the music. That's something that I've learned from Robyn,

who is acutely aware of sounds. She's mostly been a soloist or an ensemble player in chamber music, where sound is really, really important. And to have a dialogue with people who are on that level, who listen that closely, is really enjoyable.

It's such an amazing moment when you sit down and turn off all the distractions—email, phone, TV or just closing a window—and totally listen to something. That "Aha!" moment when something comes out that you didn't hear before is a revelation. That's been a real inspiring push for me lately. That touches me in the same way as when I first heard Carmen McRae sing and thought, "Wow! I want to be a part of the team that gets that happening." Now, when I play music I want to be able to generate that kind of invitation to other people—the way it was extended to me.

Now You Hear Me stands as your manifesto for playing drums and percussion without needing chordal instruments.

Well, it's not so much what we don't need but that this deserves a shot, too. I spent my whole life learning how to accompany chordal instruments. And I love playing with people who play great chords, especially in that tradition of standard songs, where harmony is really juicy and somebody who really knows what they're doing can make such great music out of what could be normal *Real Book* chord changes. Being a part of that is just as thrilling to me, and I don't want to

say I don't want to do that.

I'm just saying, "Wouldn't it be great if there was also room for this other thing to happen?" Not instead of, but that it could be on the same tier as an option for people who want to hear music, where it's on an equal setting, rather than being just a novelty.

When did you have this epiphany about making music on the drums?

I think it goes back to when I was at the Berklee College of Music. I remember John LaPorta—I was so intimidated by him—announced one day, "OK, from now on, all you drummers are going to buy a melodica." The idea being that drums aren't a musical instrument. I will never forget that instant. It's like it was yesterday. My mind snapped and I just felt like, "Oh, yeah?" At that point, I decided to model something otherwise, not to prove him wrong, but I just took that as a challenge to make music on the drums.

I mean, it's 2018 and people still have that reaction toward drummers. Whether they admit it or not, musicians have that reaction, colleagues have that reaction. It's just so incorrect. But I feel so fortunate to know people who don't have that perception, and I'm able to work with them to develop a new language on the drums. I feel so hopeful that the perception of these instruments will somehow change. And I'd like to be part of that process.



RANDY BRECKER & MATS HOLMQUIST

Together (With Umo Jazz Orchestra)

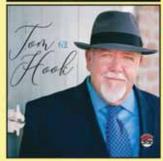
"...absolutely no dull moments...the ride of a lifetime, so enjoy it and let me know when you come back to Earth!" —Randy Brecker



DANA FUCHS

Love Lives On

"One of the best blues singers out there... period, Her voice is phenomenal. Great, raw powerful, distinctive vocals." —Blues Rock Review



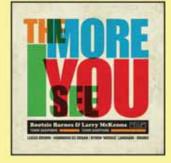
том ноок

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"Killer stuff sure to fill your Rat Pack sweet tooth!" —Chris Spector, Midwest Record



TÁISÍ NB



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Duologue

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The More I See You

Two Philadelphia tenor saxophone legends come together for a relaxed swinging affair!







MARCUS MILLER LAID BLACK

Bassist extraordinaire MARCUS MILLER follows up Afrodeezia, his expansive exploration of music from the African diaspora, with a return to funk on his vibrant new album Laid Black. Marcus brings the party with special guests including TROMBONE SHORTY, KIRK WHALUM, and TAKE 6.



JOSÉ JAMES LEAN ON ME

Singer-songwriter JOSÉ JAMES releases a Bill Withers tribute album including 12 of his most beloved songs recorded in Capitol's legendary Studio B with a dream team: PINO PALLADINO (bass), KRIS BOWERS (keys), BRAD ALLEN WILLIAMS (guitar) and NATE SMITH (drums) including features from TAKUYA KURODA and LALAH HATHAWAY.



KENNY BARRON QUINTET CONCENTRIC CIRCLES

11-time Grammy-nominated pianist KENNY
BARRON emerges with his new quintet consisting
of drummer JOHNATHAN BLAKE, bassist KIYOSHI
KITAGAWA, saxophonist DAYNA STEPHENS and
trumpeter MIKE RODRIGUEZ. Eight years after
becoming an NEA Jazz Master, Barron, whom
Jazz Weekly hailed as "the most lyrical piano
player of our time," continues striving for
new creative heights.



DAVE MCMURRAY MUSIC IS LIFE

On his Blue Note-debut, the Detroit native delivers a cohesive program of modern jazz that bristles with soul. Joined by IBRAHIM JONES (bass), RON OTIS and JEFF CANADY (drums), Life consists of 7 originals along with covers of songs by fellow Detroiters – George Clinton's funk anthem "Atomic Dog" and the White Stripes' rock hit "Seven Nation Army."



THE NELS CLINE 4 CURRENTS, CONSTELLATIONS

Following the release of Nels Cline's Blue
Note debut Lovers, the Wilco guitarist pares it
down to The Nels Cline 4. The 4 features Cline
alongside fellow guitarist JULIAN LAGE, bassists
SCOTT COLLEY and drummer TOM RAINEY,
on a set of seven originals plus one piece by
composer Carla Bley. It's a showcase of Cline's
versatility that veers from rollicking rock energy
to ballads of serene beauty.



TERENCE BLANCHARD LIVE (FEAT. THE E-COLLECTIVE)

Following his powerful album Breathless, 4-time GRAMMY-winning trumpeter Terence Blanchard documents his band The E-Collective live in Minneapolis, Cleveland, and Dallas – cities that have been scarred by the tension between law enforcement and unarmed African Americans. Live features keyboardist FABIAN ALMAZAN, guitarist CHARLES ALTURA, bassist DAVID GINYARD JR., and drummer OSCAR SEATON.





Black Art Jazz Collective *Armor Of Pride*

HIGHNOTE 7313



Back in the '80s, when a generation of musicians dubbed "Young Lions" reasserted the traditional values of hard-bop, the context largely was aesthetic—i.e., forget jazz-rock fusion and free-jazz, and get back to basics. The Black Art Jazz Collective, with its foregrounding of percussion, warm and soulful blues feeling and bristling, ride-cymbal-drenched swing, draws from the same well. But the cultural and political context—Black Lives Matter, for one—is new. That's why the race-conscious name of the band and album make perfect sense. Though the music might recall the Tony Williams sextet of the '80s, its urgent message echoes the soldierly posture of the original hard-bop messenger, Art Blakey.

Of course, these guys aren't Young Lions. They're seasoned, mid-career professionals.

Trumpeter Jeremy Pelt, 41, tenor saxophonist Wayne Escoffery, 43, and drummer Johnathan Blake, 42, founded the collective five years ago. Armor Of Pride, the troupe's second album, evinces the same deft mix of earnestness and élan as 2016's Presented By The Side Door Jazz Club (Sunnyside). This new offering, though, is more focused, and the tunes are more memorable. Blake's medium-up opener, "Miller Time," rolls out of the gate with a lyrical lift, but listeners are soon in more assertive territory, with the two-note tattoo of Escoffery's title tune and the fierce, three-note repetitions of his closer, "Black Art."

Even without the first album's literal references to African American heroes, tunes like these—and trombonist James Burton III's speedy, in-your-face "The Spin Doctor"—are like a no-nonsense declaration: "We're here, deal with it." The close harmony and forward-leaning rhythm of pianist Xavier Davis' "When Will We Learn" recalls Curtis Fuller's famous arrangement of "Three Blind Mice" for Blakey.

BAJC excels in the ballad department, as well, with Pelt's "And There She Was, Lovely As Ever," giving off warm, after-hours colors.

As a soloist, Pelt is in top form, firing off shapely phrases and thoughtfully constructed solos with a full, burnished tone. Blake also stands out, not only as an anchor, but for a rainbow of textures. Escoffery, alternately rough-edged and piping, changes patterns with expressive surprise. Davis swings compellingly on "Pretty," and Burton's golden tone and impressive articulation are welcome throughout. It's a nice touch that bassist Vicente Archer solos on the first cut, a nod to fundamentals that also carry a message.

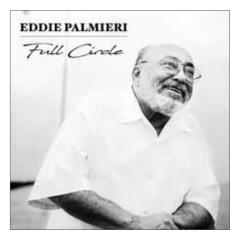
Welcome, new jazz messengers.

—Paul de Barros

Armor Of Pride: Miller Time; Armor Of Pride; Awurra Amma; The Spin Doctor; And There She Was, Lovely As Ever; Pretty; When Will We Learn; Black Art. (45:19)

Personnel: Wayne Escoffery, tenor saxophone; Jeremy Pelt, trumpet; James Burton III, trombone; Xavier Davis, piano; Vicente Archer, bass; Johnathan Blake, drums.

Ordering info: jazzdepot.com



Eddie Palmieri Full Circle
UPRISING 101

★★★½

Last year, Eddie Palmieri told NPR he was disheartened by changes in the music industry and the seeming dearth of support for music with Afro-Caribbean roots. *Full Circle* feels like a direct and proactive response to those frustrations.

For starters, it's the first album available on Palmieri Salsa Jams, a new interactive app for musicians who want to control their listening experience to accommodate their own practice and comprehension. By revisiting keystones from

Fay Victor's SoundNoiseFUNK Wet Robots ESP-DISK 5025

At New York's Winter Jazzfest this past January, vocalist Fay Victor's latest group fried minds with its memorable blend of abstraction, delicacy and impulse. Listening to *Wet Robots* these past few weeks, it was hard not to envision the quartet at work. Its music, which is built on the fanciful judiciousness of free improv and secured by the expertise of experience, can be both frantic and nuanced, and the way it milks the advantages of both on their debut is vivid, vivid, vivid.

Victor's band-building skills helped the ensemble attain this achievement. SoundNoiseFUNK—consisting of guitarist Joe Morris, saxophonist Sam Newsome and drummer Reggie Nicholson—is a wise balance of personalities. Along with the leader, each is insightful when addressing the rigors of free music. And the result is a level of coherence that might turn the heads of those who've previously been doubtful of this kind of music.

Wet Robots is a program of thoughtful particulars, but it's Victor's acrobatics that mesmerize. Unabashed when it comes to sound creation, one can hear the passion in every syllable

Palmieri's work in a format designed to offer extra musical insight, *Full Circle* comes designed to help sustain the genres that inspired it.

At turns sparkling with classic Palmieri zeal and plenty of passion, the individual tracks represent prime examples of the 81-year-old pianist's pioneering musical legacy, while upping the ante on his penchant for unexpected twists and rhythmic maneuvers. The loadstar here arguably is the closer, an all-star-packed big band version of "Vámonos Pa'l Monte" with Palmieri's maelstrom of growls and near-scats playing off the piano's blissfully off-kilter time breakdown. Additional horn players, along with Herman Olivera's robust voice, yield a different kind of octane and complexity than the song's classic 1971 version.

This might be more of a must-have for musicians in search of learning the nuts-and-bolts from Palmieri's catalog, but that's a higher purpose worth serving.

—Jennifer Odell

Full Circle: Vámonos Pa'l Monte; Azúcar; Muñeca; Lindo Yambú; Óyelo Que Te Conviene; Palo Pa' Rumba; Pa' La Ocha Tambó; Vámonos Pa'l Monte (Big Band Extended Version). (60:22)

Personnel: Eddie Palmieri, piano; Herman Olivera, vocals, coros; "Little" Johnny Rivero, congas, cowbell (1–6); Carnilo Molina, timbalito Albanthon, Carrillo, bongos, cowbell (7, 8); Leremy Bosch vocals (1–7), trombone; Ouique Gonzalez, vocals (7, 8); Luques Curtis, bass; Jonathan Powell, John Walsh (7, 8), trumpet, Louis Fouché, alto saxophone; Ronnie Cuber (7), Gary Smulyan (8), baritone saxophone; Conrad Henvig (1–6, 8), Brian Lynch (8), Pete Nater (8), trumpet; Doug Beavers (8), Chris Washburne (8), Tokinori Kajiwara (8), Joe Fiedler (8), trombone; Ivan Renta (8), Jeremy Powell (8), Yosvany Terry (8), tenor saxophone.

Ordering info: uprisingmusicnyc.com



she utters, whether manic or modest. With echoes of Lauren Newton and Meredith Monk, the singer builds a web of personalized pieces that boast exuberance, with each warble, shriek and roar crafting a ferocious identity. Informed by blues and politics, their cagey deployment is downright entrancing, especially when bolstered by this kind of collective clout.

—Iim Macnie

Personnel: Fay Victor, vocals; Joe Morris, guitar; Sam Newsome, soprano saxophone; Reggie Nicholson, drums. **Wet Robots:** Funky Dunk; A Witness In The Wilderness; Infor-

Wet Mobots: Hunky Dunk; A Witness in 1 ne Wilderness; Information Highway; Police Lights And Sirens; Squeeze Bottle; The Blues Are Always Free; Creative Folks!; Textured Pines; Whistling On A Skateboard; I Sing; The Ha-Ha's; Holding Back The Scream. (66:37)

Ordering info: espdisk.com



Miguel Zenón Yo Soy La Tradición

|VIIEL

Miguel Zenón continues penetrating Puerto Rican folkloric music on this auspicious outing. This time, though, he eschews instrumentation associated with conventional Latin jazz in favor of a string-focused chamber music setting. As the Chicago-based Spektral Quartet provides delicate harmonic bedding, gentle momentum and beguiling counterpoint, Zenón issues melodic improvisations that at times haunt with their rapt lyricism or prance with their rhythmic verve.

Zenón's tone on alto saxophone has grown suppler and more emotionally inviting, as opposed to the steely determination he demonstrated when emerging in 2000 as a member of David Sánchez's troupe. Zenón's compositions also have evolved into wondrous works, noted for episodic expositions and transportive allure.

Those maturing sensibilities inform this eight-piece suite, commissioned by the David and Reva Logan Center for the Arts at the University of Chicago and the Hyde Park Jazz Festival. By exhuming cultural information around Catholic religious practices, indigenous dances and the amalgam of Spanish, African and Taíno cultures, Zenón delivers music with a cinematic sweep. Songs like the "Rosario" and "Cadenza" evoke plenty of formal dances—the former involving a funeral procession and the other rooted in a mountainous region of Puerto Rico. In both instances, Zenón crafts deliberate passages that blossom from languid melodies into vivacious improvisations.

For all of its lofty ambition, *Yo Soy La Tradición* demands more than it rewards, much of the music struggling to make lasting impressions. The curatorial folkloric-based eminence is evident, but ultimately, the results are far more intriguing than enthralling.

—*John Murph*

Yo Soy La Tradición: Rosario; Cadenas; Yumac; Milagrosa; Viejo; Cadenza; Promesa; Villabeño. (61:58)

Personnel: Miguel Zenón, alto saxophone; Clara Lyon, violin; Maeve Feinberg, violin, Doyle Armbrust; Russell Rolen, cello.

Ordering info: miguelzenon.com

The S

Critics	Paul de Barros	Jim Macnie	John Murph	Jennifer Odell
Black Art Jazz Collective Armor Of Pride	***	***½	***½	***
Eddie Palmieri Full Circle	***	***	***1/2	***½
Fay Victor's SoundNoiseFUNK Wet Robots	***1/2	****1/2	***	***½
Miguel Zenón Yo Soy La Tradición	*** ¹ / ₂	***%	***	****½

Critics' Comments

Black Art Jazz Collective, Armor Of Pride

I love hearing this kind of chemistry on what's essentially the modern version of hard-bop. Pith meets power, and the verities of yesteryear reveal the pleasures of a hard-driving band.

—Jim Macnie

Evoking the smile-inducing hard-bop of Blue Note Records' mid-'60s catalog, this torch-bearing gem reminds us of the glory of ebullient swing and blues-soaked melodicism. —John Murph

Each player is at the top of his game here, delivering crystal precision and thought-provoking compositional surprises. The high degree of coolness and hard edges, however, left me craving more of the invaluable warmth trombonist Burton displays throughout.

—Jennifer Odell

Eddie Palmieri, Full Circle

They call him "El Maestro," but salsa master Palmieri might as well assume the late Tito Puente's title, "El Rey." Percolating beats, percussive piano, reeling trombones and impassioned, classically nasal vocals by Herman Olivera. What more do you want?

—Paul de Barros

It's like getting mowed down by a train. It takes but a second for Palmieri to lock in a groove, but his squad is given the green light for flashy solos that light up every path around. —Jim Macnie

The pianist's re-examination of nine Latin music classics is nearly unimpeachable, as Palmieri refurbishes each with invigorating spirit that's nonetheless respectful. —John Murph

Fay Victor's SoundNoiseFUNK, Wet Robots

If Abbey Lincoln had a baby with Phil Minton, it might sing something like Victor: jagged and abstract but precise vocalese infused with soul. Musically, she always makes sense, but platitudes sometimes muddy the road.

—Paul de Barros

For thrill-seekers who prefer their jazz to venture further left, then zoom through unexpected corridors, this album is a fantastical, musical amusement park.

—John Murph

Victor seems tethered to multiple worlds in this exhilarating piece of sonic theater, her rubber-band voice bouncing off points in space, time, personal truths and a percussive zombie nightmare-scape. That the ensemble achieves a balance within that spectrum is pure magic.

—Jennifer Odell

Miguel Zenón, Yo Soy La Tradición

Another highly creative exploration from an alto saxophonist whose tone sparkles like sunshine. Zenón is enthralling when improvising against his intricate string writing for the Spektral Quartet, despite a few lulls.

—Paul de Barros

One thing's certain—the music sweeps you away. The power of its thrust is fluid, though the intricacy does sometimes takes its toll, making things seem a tad academic. One-two punch: "Viejo" into "Cadenza."

—Jim Macnie

Oscillating between hushed brilliance and a combination of drama, elegance and kinetic energy, Zenon's latest masterpiece almost forces the mind's eye to visualize a movement-centric version of this work, particularly with stunners like "Cadenas."

—Jennifer Odell



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Tord Gustavsen Trio *The Other Side*

ECM 2608

When Christians advanced on Norway during the 11th century, churches were built atop places where pagans formerly had prayed, sealing over the past. On *The Other Side*, Tord Gustavsen's first album with a trio in more than a decade, the pianist and composer explores the church music of his childhood alongside Norway's ancient folk strains. It finds contrast, as well as communion, between these seemingly opposed traditions.

Geof Bradfield Yes, And ... Music For Nine Improvisers

DELMARK 5027

The phrase "Yes, and ..." likely is familiar to fans of improv comedy; it's a core principle of the form. When one performer throws out an idea, another performer in the scene is expected to respond affirmatively and add something aimed at moving things forward. The parallels to jazz should be obvious. And they certainly are to saxophonist Geof Bradfield, who has assembled eight of Chicago's most talented players, wound them up, and bounced them off each other.

Yes, And ... is divided among pieces that feature the full nonet and shorter interludes showcasing three members of the ensemble at once. "Chorale" is a shimmering cloud of harmonies on which trumpeters Russ Johnson and Marquis Hill and trombonist Joel Adams slowly dance around each other. Coming as it does after the high-energy full-band piece "In Flux," it provides a moment of rest, while existing on its own as a profoundly beautiful piece of music.

Bradfield's writing for the large ensemble seems inspired by Duke Ellington's philosophy, if not his sound. He clearly had these players in mind for these parts, and each gets a chance to shine, and to bolster or counter the others' con"The Tunnel" strikes a pensive, searching tone, played in a minor key that Gustavsen and bassist Sigurd Hole occasionally punctuate with bright, gospel-tinged chords. The melody's careful diffusion of redemptive moments creates a tension that teeters on the sublime.

But it's "Duality" that most explicitly articulates the album's thesis, opening with a statement from Gustavsen that oscillates almost imperceptibly between familiar Western harmonies and folk melodies of more obscure origin. It sounds like mourning.

The bandleader also arranges a number of Bach compositions for *The Other Side*. "Jesu Meine Freude/Jesus, Det Eneste" assumes a ruminative character. Here, Gustavsen's lyrical soloing captures a range of indelible emotion, his notes soaring and tumbling with grace.

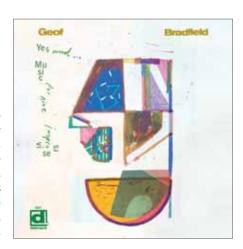
The trio's ability to capture doubt, joy and anxiety with a few notes is breathtaking. And "The Other Side" feels like a joyful hymn, as it glides through a seraphic melody, abruptly finishing on a minor chord. The last notes resonate, then fade gradually, almost imperceptibly.

-Andrew Jones

The Other Side: The Tunnel; Kirken, Den Er Et Gammelt Hus; Re-Melt; Duality; Ingen Vinner Frem Til Den Evige Ro; Taste And See; Schlafes Bruder. Jesu Meine Freudel; Jesus, Det Eneste; The Other Side; O Traurigkeit; Left Over Lullaby No. 4; Curves. (53:08)

Personnel: Tord Gustavsen, piano, electronics; Sigurd Hole, bass; Jarle Vespestad, drums.

Ordering info: ecmrecords.com



tributions, as necessary. The horns obviously attract the listener's ear first and most powerfully, but the 14-minute "Anamneses" is defined and given much of its impact by Dana Hall's delicate, thoughtful percussion. There's so much creativity erupting from every moment of this album that it could have been titled *Yes*, *And* ... *—Philip Freeman*

Yes, And ... Music For Nine Improvisers: Prelude; In Flux; Chorale; Impossible Charms; Ostinato; Anamneses; Chaconne; Force Harmoto (51:40)

Personnel: Geof Bradfield, tenor, soprano saxophone, bass clarinet; Anna Webber, flute, bass flute, tenor saxophone; Greg Ward, alto saxophone; Russ Johnson, Marquis Hill, trumpet, flugelhorn; Joel Adams, trombone; Scott Hesse, electric, classical guitar; Clark Sommers, bass, Dana Hall, drums, percussion.

Ordering info: delmark.com



Harold López-Nussa *Un Día Cualquiera*

MACK AVENUE 1135

El Viaje, Harold López-Nussa's previous album, was all about reaching out. It wasn't just the title, which translates to "The Voyage," or the fact that it was the Cuban pianist's U.S. debut. There also was a sense of exploration to the music, as López-Nussa, his trio and various guests sought to invoke not only America, but also Africa and Europe within their very Cuban sound.

Un Día Cualquiera ("A Typical Day"), by contrast, seems less about reaching out than looking inward. López-Nussa's trio is almost a family affair—his brother Ruy is on drums, while bassist Gaston Joya also plays in their uncle Ernan's trio—and the interplay often sizzles with the sort of immediacy that comes from knowing exactly how the other guys think. "Una Tarde Cualquiera En Paris," for example, conjures its Parisian afternoon with drums and bass supporting the piano's elegant extrapolations. Suddenly, the tune shifts into 3, and a solo by Joya becomes a conversation between bass and piano that somehow explodes into a drum solo. It's a wonderfully bravura bit of playing, yet it never feels like they're showing off, because each flourish seems related to something one of the others played.

The tunes are mostly originals here, and the writing frequently reflects the pianist's conservatory background. While that might lead to the occasional Debussian echo in the solo piano "Ma Petite Dans La Boulangerie," it doesn't prevent the intricately cinematic head to "Cimarrón" from moving into some of the album's funkiest improvisation.

If this is a typical day for these guys, expect to hear a lot more from López-Nussa.

—J.D. Considine

Un Día Cualquiera: Cimarrón; Danza De Los Ñañingos; Una Tarde Cualquiera En Paris (To Bebo Valdes); Preludio (To Jose Juan); Elegua; Hialeah; Ma Petite Dans La Boulangerie; Y La Negra Bailaba; Conga Total/El Cumbachero; Contigo En La Distancia; Mi Son Cerrã-o. (60:17)

Personnel: Harold López-Nussa, piano; Gaston Joya, bass; Ruy Adrian López-Nussa, drums, percussion.

Ordering info: mackavenue.com



Mako Sica & Hamid Drake Ronda

FEEDING TUBE 409/ASTRAL SPIRITS 071

Dan Phillips & Hamid Drake Trail Of Inevitability LIZARD BREATH

There's a very good reason why Hamid Drake is one of the busiest, most in-demand percussionists in improvised music: He lifts up everything he's involved with. While the Chicagobased performer is well known for his tight bonds with bassist William Parker, fellow percussionist Michael Zerang and saxophonist Peter Brötzmann, Drake works tirelessly with an ever-expanding array of collaborators, and these two Chicago-based partnerships reveal just how versatile his playing remains.

Mako Sica is a veteran experimental rock trio whose penchant for exploratory textures and haunting moods gets a serious boost on *Ronda*, a sprawling double album that conjures the sort of mystical, pan-stylistic music sought by Don Cherry in communion with musicians from South Africa, Turkey and Sweden. (Naturally, Drake often worked with Cherry.) Although the music is far more easygoing here, there's also an irresistible engagement with hypnotic grooves and blankets of sound that recall Miles Davis' work during the early '70s, while some of the guitar twang summons the Spaghetti Western scores of Ennio Morricone.

The members of the trio alternate instrumentation, toggling between guitars, trumpet, keyboards, hand percussion and more to carve out seductively thick atmospheres, a sensation enhanced by the ghostly chanting of Brent Fuscaldo, which reinforces a ritualistic vibe to the proceedings. Hovering keyboard arpeggios, guitar lines that slalom, dissipate and dissolve in

ambient puffs, and rustic harmonica bleats churn and levitate. But it's Drake's peerless sense of time and motion that shoulders the cumulative weight and gives the amorphous sonic fog inexorable shape.

Drake has worked in various configurations with guitarist Dan Phillips that cling more overtly to jazz tradition, particularly in the guitarist's Edge Ensemble, which Phillips formed after returning from a lengthy stay in Bangkok, Thailand, as a music educator. As with the Mako Sica collaboration, the music on Trail Of Inevitability blends composed kernels and free improvisation in seamless fashion. Phillips moves between tenderly resonant playing that suggests the influence of Bill Frisell and more aggressive, noisy passages marked by gnarled, tightly coiled phrases. In addition to a muscular rhythmic backbone, Drake also provides conversational rapport, particularly on the title track, where the path taken by the guitarist feels anything but inevitable. —Peter Margasak

Ronda: Dance With Waves; Emanation; The Greatest Gift; The Old Book; The Wu Wei. (61:22)

Personnel: Hamid Drake, drums, tabla, frame drum; Przemyslaw Krys Drazek, electric guitar, classical guitar, trumpet; Brent Fuscaldo, vocals, electric guitar, classical guitar, thumb piano, bass, harmonica, percussion; Chaetan Newell, congas, electric piano, piano, percussion, cello, bass, flute, drum kit.

Trail Of Inevitability: Trail of Inevitability; Forked Tongue; Inside Voice; Imminent Recline; Excursion; Afternoon Ambush. (58:19)

Personnel: Dan Phillips, guitar; Hamid Drake, drums.

Ordering info: feedingtuberecords.com; danphillips1. bandcamp.com

Amanda Gardier Empathy GREEN MIND

Indianapolis-based alto saxophonist Amanda Gardier finds musical repetition calming, and often uses the technique in her compositions. On her debut, *Empathy*, the bandleader experiments with drone-like harmonies, repeated riffs and cyclical melo-



dies to deceptively soothing effect. As a listener, it's easy to settle into the lustrous tones and elegant structures in her compositions, remaining only subliminally aware of the tension that runs throughout the music. But that would be to miss the thrill of it.

For Gardier, empathy is finding the middle ground between two contrary forces, whether in music, politics or within oneself. She shows how this might work on the title cut, which features the saxophonist's disquieting lyrics and Mina Keohane's forceful indie-rock vocals. To the extent that there's violence in the vocal line, there's restoration in the horn section: After a plaintive solo, Gardier falls into a harmonic duet with tenor saxophonist Rob Dixon in a slow Latin groove, playing the same comforting lick over and over, like an incantation. In this one short, redemptive phrase lies Gardier's point about the power of empathy. "Here we are again," her music says, "let's figure it out."

—Suzanne Lorge

Empathy: Giants; Revolving Door; Fjord; Joga Intro; Joga; Smoke; Two Sided; Thin Line; What Will Happen; Empathy; Leap of Faith. (61:07)

Personnel: Amanda Gardier, alto saxophone, flute, clarinet; Rob Dixon, tenor saxophone (1, 2, 5, 7, 10); Charlie Ballantine, guitar, Clay Wulbrecht, piano; Jesse Wittman, bass; Chris Parker, drums; Mina Keohane, vocals (6, 10).

Ordering info: greenmindrecords.com

Mark Kavuma Kavuma UBUNTU 0007

To the galaxy of exciting new trumpeters, add Uganda-born Mark Kavuma. From "Into The Darkness," the opening tune on *Kavuma*, his debut album, his horn is a pure delight. He seems to relish the blistering pace set by his rhythm sec-



tion, and the combined saxophone work of Mussinghi Brian Edwards and Ruben Fox pushes all involved faster and further into a collective fury.

There's an edgy, hard-bop ambience on "Carolina Moon," one of two tunes not composed by Kavuma, and the solo by Edwards is beautifully rendered, paving the way for the bandleader's sketch that includes a nod to Miles Davis at its conclusion. Of all the tunes here, "Papa Joe" is the most straightahead, though in several ways it's an extension of "Into The Darkness," with Kavuma digging deep into some of his influences. But a complete change of mood comes on "Abide With Me," an age-old Christian hymn. And thankfully it's given a fresh turn by Kyle Poole, a drummer who consistently is ingenious across this recording.

In Swahili, the national language of Uganda, "harambee" means "all pull together," and that pretty much summarizes Kavuma, his ensemble and this stellar recording. $-Herb\,Boyd$

Kavuma: Into The Darkness; Carolina Moon; Modibo; Barbar G; Papa Joe; Abide With Me; Church. (40:05)

Personnel: Mark Kavuma, trumpet; Mussinghi Brian Edwards, Ruben Fox, tenor saxophone; Artie Zaitz, guitar; Conor Chaplin, bass; Reuben James, piano; Kyle Poole, drums; Michela Marino Lerman, tap dance (7).

Ordering info: weareubuntumusic.com

Powerful Poetry of Guitar

New Orleans native Davy Mooney joins Japanese drummer Ko Omura on the cobilled Benign Strangers (Sunnyside 1517; **60:04** $\star\star\star\star$ **)**. With potent contributions from pianist Glenn Zaleski and Mooney's former NOLA colleague, saxophonist John Ellis, the guitarist places his seven-string axe in service of his five originals and five by Omura. Mooney's graceful, metrically shifting "In This Balance Of Time" has him deftly chording in unison with Ellis' tenor saxophone and Zaleski's piano on the lilting head, before he launches into a solo brimming with lyricism and effortless virtuosity. On Omura's "Unimagined Virtues," the drummer switches to tabla, underscoring a sparse dialogue between Ellis and Mooney. The guitarist's cascading runs also come into play on his polyrhythmic "Polly Pulse" and his intricate burner "The Heights." Mooney's superb playing here places him solidly in the ranks of New York's finest young guitarists for sheer chops, conception, tone and taste.

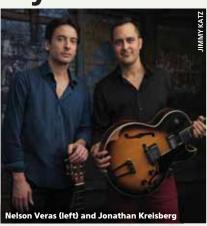
Ordering info: sunnysiderecords.com

Brazil's **Nelson Veras** joins New York's Jonathan Kreisberg on Kreisberg Meets Veras (New For Now 0005; 54:47 ★★★★½). A brilliant blend of warm-toned electric guitar and nylon-string acoustic guitar, this intimate duet ranges from sublime to scintillating on Kreisberg originals. Sparks fly on covers of Thelonious Monk's "Bye-Ya," Charles Mingus' "Goodbye Pork Pie Hat" and Chick Corea's spirited jazz waltz "Windows," all underscored by Veras' unerring comping and fueled by Kreisberg's uncanny linear approach. Veras is front-and-center on a beautiful interpretation of Milton Nascimento's "Milagre Dos Piexes," another highlight in this collection of six-string poetry, which stands as Kreisberg's most personal outing since his 2013 solo effort, One.

Ordering info: jonathankreisberg.com

German guitarist Hub Hildenbrand offers an affecting, cross-cultural blend of atmospheric world jazz on *Nenemia* (Ears Love Music 8023; 71:36 ★★★½). A Turkish music scholar, Hildenbrand successfully adapts microtonality to the guitar with adept string bending on "Run" and "Agia Marina," while his open-string droning on "A New Dawn" and "Ariadne's Thread" recalls the early cross-cultural experiments of guitarist Gabor Szabo. Hildebrand is on equal footing here with Greek-born Cretan lyra player Zacharias Spyridakis and Cyprus-born fretless electric bassist Gabriel Karapatakis, who reveals a distinctly Jaco-esque lyricism on the melancholy ballad "A Story From Now."

Ordering info: earslovemusic.de

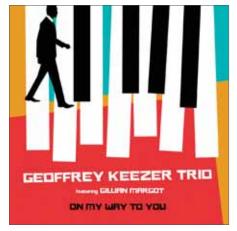


On transplanted Frenchman Jean Chaumont's debut as a leader, The Beauty Of Differences (Misfitme Music RJ02/CDJC771; 48:24 ★★★★), he joins a crew of formidable players on the New York scene, including drummer Rudy Royston, whose precision playing elevates the proceedings. The guitarist alternates between steel-string acoustic and warmtoned electric on the uplifting Metheny-influenced opener, "Renewed Perspective," then showcases his fleet-fingered fretboard flights on the dynamic, harmonically sophisticated "Audrey's Code" and the aggressively swinging "PPCB," each propelled by Royston's crisp attack and intense fills. "For Each One Of Them" opens with uncommon delicacy, before shifting midsong to a blistering fusion romp that has the guitarist exchanging distortion-laced eights with pianist Michael Bond and tenorist Sam Sadigursky, before Royston erupts for a show-stopping drum solo.

Ordering info: jeanchaumont.bandcamp.com

Veteran Pete McCann summons monstrous chops, while revealing a few iconic influences along the way on his versatile Pay For It On The Other Side (McCannic Music 1001; 59:19 ★★★★½). With a stellar crew of New Yorkers (alto saxophonist John O'Gallagher, keyboardist Henry Hey, bassist Matt Clohesy, drummer Mark Ferber), McCann dips into his Jone Scofield bag on the funky-bluesy second line number "Mud Flap," summons up touches of Allan Holdsworth's stunning legato approach on the Indian-influenced "Nikhil" and John Mc-Laughlin's Mahavishnuesque arpeggiations on "Polygons." The clavinet-fueled "Conventional Wisdom" sounds like an outtake from Tony Williams Lifetime's Believe It. And for sheer uptempo burn, listeners can't do better than the swinging title track.

Ordering info: petemccann.com



Geoffrey Keezer Trio On My Way to You SELF RELEASE

Memo to Geoffrey Keezer: Don't be such a stranger. We all know you haven't been idle since your previous studio album, *Falling Up* (Maxiazz), but that was released 15 years ago.

On My Way To You, then, is overdue and most welcome. It adheres to an old-school model, with bass and drums generally supporting the pianist, rather than assuming equal prominence. That said, bassist Mike Pope and, especially, drummer Lee Pearson are masterful accompanists. "You Stay With Me" is an apt illustration: With a 7/8 intro and middle section bookended by verses and choruses in 4/4, and with chords and melody that skim through these changes without losing momentum or emotion, the drums smooth out, but underscore, the changing meters and lyrical nuances, often busy but never intrusive.

On that track and three others that also feature Gillian Margot's vocals, Keezer's challenging melodies and noteworthy changes blossom within a range that even modestly gifted singers should be able to handle. Margot, though, shows a far rarer talent. Whether wordlessly jamming with Keezer on "Guanajuato" or casting a spell with him on their duo interpretation of "The First Time Ever I Saw Your Face," in her exquisite timbre and flawless control of vibrato, she complements Keezer's vision perfectly.

Which brings us to the last point. It's such a joy to hear Keezer stretch out on the keys. He swings and flows, he casts familiar tunes in daring new light, sometimes so outside that I'm still trying to hear "All The Things You Are" in his rearrangement. So, I've given up searching and just started listening, as should we all.

-Bob Doerschuk

On My Way To You: These Three Words; You Stay With Me; All The Things You Are/Serpentine Fire; Red Leaf; Brilliant Corners; On My Way To You; May This Be Love; Guanajuato; The First Time Ever I Saw Your Face; Across The Universe(Give Peace A Chance. (63:58) Personnel: Geoffrey Keezer, piano, keyboards; Mike Pope, bass; Lee Pearson, drums; Gillian Margot, vocals (2, 4, 6, 8, 9).

Ordering info: geoffreykeezer.com

Bob Mintzer Big Band/New York Voices Meeting Of Minds

MCG JAZZ 1045



The meeting of bandleader Bob Mintzer and New York Voices' arranger Darmon Meader is no chance encounter. They've crossed paths countless times at Pittsburgh's



Meeting Of Minds embraces the poise and polish of producer Marty Ashby, Mintzer's textured charts and Meader's clever vocalese. Between that chemistry and work drawn from the Great American Songbook, it's a standards lover's ideal, awash in harmonies and hearty solos. The album opens with "Autumn Leaves," matched with saccharine duo vocals; Mintzer proves there's room to wander, leading angular passages on "Weird Blues"; and Meader scats off the beaten path on "You Go to My Head," encouraging the group to follow suit. The result is a bounty of solo pleasantries, including baritone saxophonist Roger Rosenberg and trombonist Jeff Bush swinging hard through the closer, "I'll Remember April."

Manchester Craftsmen's Guild. And as expected, they deliver in spades.

Meeting Of Minds: Autumn Leaves; I Concentrate On You; I Want To Be Happy; I Get Along Without You Very Well; The Way You Look Tonight; You Go To My Head; Old Devil Moon; Weird Blues; Speak Low; I'll Remember April. (60:26)

Personnel: Bob Mintzer, tenor saxophone, flute; Bob Millikan, Frank Greene, Scott Wendholt James Moore, trumpet; Bob Sheppard, Lawrence Feldman, alto saxophone, flute; Bob Malach, tenor saxophones; Roger Rosenberg, baritone saxophone, clarinet; Keith O'Quinn, Jeff Bush, trombone; Jay Ashby, trombone, percussion; David Taylor, bass trombone; Phil Markowitz, piano; Marty Ashby, guitar; Jay Anderson, bass; John Riley, drums; Kim Nazarian, Lauren Kinhan, Darmon Meader, vocals; Peter Eldridge, vocals, piano (4).

Ordering info: mcgjazz.com



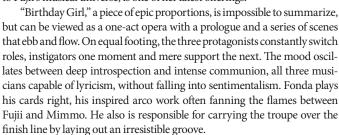
Fujii/Fonda/ Triad

LONG SONG 142



In 2018, Japanese pianist Satoko Fujii is celebrating her 60th birthday with the release of a new recording each month. Triad, which features bassist Joe Fonda and Italian soprano saxophonist Gianni Mimmo, a newcomer

to Fujii's musical universe, is one of her latest offerings.



Neither Fujii nor Fonda had heard of Mimmo before they planned their first meeting. Under these circumstances, Triad ends up being a successful plunge into the unknown, as well as a reminder that free improvisation is at its best when musicians can establish an immediate connection and are fully committed to a project. —Alain Drouot

Triad: Available Gravity; Birthday Girl; Accidental Partner; No More Bugs; Joe Melts The Water Boiler.

Personnel: Satoko Fujii, piano; Joe Fonda, bass, flute; Gianni Mimmo, soprano saxophone.

Ordering info: longsongrecords.com

Adison Evans Meridian

ADITONE

Fresh off a gig backing Beyoncé and Jay Z, and living in Tuscany, Juilliardtrained baritone saxophonist Adison Evans returns for a second outing that's more traditional than her touring experience might indicate.

Meridian, as in the pathways to connectivity, is Evans' homage to nature's vitality: Think of cool breezes, blades of grass and hummingbird whispers, tapped out sonically. The title cut is an original so familiar, intimate and pure in sound, listeners might think it's a standard. The tune's intro connects Evans paying homage to her forebears and a second movement that demonstrates her own unique ability to expand forms using repetitive layers of sound. "Owl People," a piece co-written with saxophonist Troy Roberts, swings on contemporary, upbeat edges as twin horns riff on the styles of John Scofield. Evans seems taken with her time off from touring, and the effort to translate that magic into lyrical melody comes through in the ensemble's soloists, as they each float on moods and waves of sound, suddenly shifting and shaking. Capturing the subtleties, the shadows, the brights and the lowlights, Evans surely can go back to the big stage as a side player, but she sounds very much at home blowing her own natural world of sound. —Denise Sullivan

Meridian: Meridian; Owl People; Prelude & Fugue In D Minor/The Plunge; Two For The Road; Komore-bi; The Parking Song; Monkey Mind; Côte D'Azur, Serpent's Tooth. (45:01)

Personne!: Adison Evans, baritone saxophone, bass clarinet (2, 3), flute (5); Troy Roberts, tenor saxophone; Mat Jodrell, trumpet, flugelhorr; Silvano Monasterios, piano; Joseph Lepore, bass; Roberto Giaquinto, drums; Jeremy Smith, percussion (4, 5, 8); Vasko Dukovski, clarinet (3).

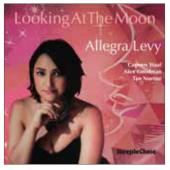
Ordering info: adisonevans.com



Allegra Levy Looking At The Moon STEEPLECHASE 31852

Allegra Levy has a soft and quietly emotional voice. It swings lightly, but with conviction, and is sensitive in her interpretations of lyrics.

She debuted as a singer-songwriter a few years ago on Lonely City, a project in which she exclusively sang



her originals, many of which could have passed for vintage standards. After splitting the repertoire of her second album, Cities Between Us, between originals and standards, Looking At The Moon sticks to the latter. The 13 songs either have the word "moon" in its title or in the lyrics. In addition to the well-known cuts, Levy makes Neil Young's "Harvest Moon," Cat Stevens' "Moonshadow" and Nick Drake's "Pink Moon" sound as if they were composed in the 1950s.

The singer is joined here in the intimate, drumless setting by pianist Carmen Staaf, guitarist Alex Goodman and bassist Tim Norton. Levy often uses arrangements that have Norton's bass as the main force behind her, playing catchy lines and setting rhythmic patterns, particularly on "Blue Moon" and "Moon Ray." Enough atmospheric and tempo variations are included in the program to keep the music from being too sleepy, but this is definitely a laid-back and dreamy late-night affair. -Scott Yanow

Looking At The Moon: Moon River; I Got The Sun In The Morning; Harvest Moon; Blue Moon; Moon Ray; Moonlight In Vermont; Moonshadow; Moonglow; Polkadots And Moonbeams; No Moon At All; It's Only A Paper Moon; Pink Moon; I'll Be Seeing You. (57:57)

Personnel: Allegra Levy, vocals; Carmen Staaf, piano; Alex Goodman, guitar; Tim Norton, bass

Ordering info: steeplechase.dk

Veterans Stake Their Claim

Billy Price, Reckoning (VizzTone BP03; **60:14** ★★★★) The latest album from underrated soul bluesman Price is cause for celebration, standing out in his sizable discography as the best he's made since leaving the employ of Roy Buchanan in the 1970s. His vocals are characterized by an acutely expressive delivery with textures shifting from tenderness to pain and exasperation. This Pittsburgher interprets the lyrics of well-chosen songs, such as L.T.D.'s 1976 r&b hit "Love Ballad," and gems by Johnny Raw-Is and Swamp Dogg with a sincere heart. But he's an accomplished songwriter in his own right.

Ordering info: vizztone.com

The Lucky Losers, Blind Spot (Dirty Cat 1507; 52:33 $\star\star\star\star$) An antidote to the multitude of emotionally vacant singers, San Jose, California's Cathy Lemons sounds genuinely wise, gritty, tender, wounded and flirtatious, sometimes all at once. Fortunate to have harmonica champ Phil Berkowitz as her partner in songwriting and singing, she crystallizes her creative resolve to put across a program of smart, likable originals that sport winning riffs. Refreshingly mixing rock, blues, r&b, soul and a dash of country, the Losers lean on technique and spirit equally. Special mention: Laura Chavez's stirring lead guitar on "Supernatural Blues."

Ordering info: theluckylosers.com Elvin Bishop's Big Fun Trio, Something Smells Funky 'Round Here (Alligator 4983; 36:00 ★★★½) For decades, Bishop has proven through the high quality of his singing, guitar work, song selection and writing that humor is a serious boon to his mix of blues and rock. This time around, the hip hayseed is in high spirits, even as he takes jabs at President Donald Trump on the title track, and confronts his senior years on "Lookin' Good" and "Right Now Is The Hour." His trio is a democracy: Cajon player Willy Jordan's questing voice uplifts historic soul tunes passed down from Jackie Wilson and Ann Peebles, and Bob Welsh displays his prowess on keyboards and guitar, his piano featured on the rollicking "Bob's Boogie."

Ordering info: alligator.com

Barry Goldberg, In The Groove (Sunset Blvd. 7931; 36:43 ★★★★) Goldberg might be known best for playing keyboards alongside Charlie Musselwhite, Paul Butterfield and fellow Electric Flag founder Mike Bloomfield during the 1960s. Now, he's released his most impressive solo album since 1969's Two Blues Jews. On enjoyable originals and old obscurities—11 of 12 the tracks instrumental—Goldberg's B-3 sounds both rough and sleek, operating within a wide



dynamic range from dark textured growls and bellows to sweet, lyric high notes. Backed by choice musicians like Texas guitarist Denny Freeman, he's clearly having one hell of a fun time. "The Mighty Mezz," for instance, swings as if ectoplasm were connecting him to the phantom of Jimmy Smith. Venerable Les McCann sings on "Had Enough Of You."

Ordering info: sunsetblvdmusic.com

Samba Touré, Wande (Glitterbeat **156132: 43:46** ★★★★) Touré's desert blues emanates indescribable warmth, blended with transcendence. Examining several emotional states and aspects of everyday Malian life, this protégé of the princely Ali Farka Touré, singing mainly in Songhai, is in a brighter mood than on his two previous Gliiterbeat albums, though his music has a strong undertow of tension. Keith Richards would give his right arm for the supernormal guitar riff Touré conjures on "Yerfara." Lassine Kouyaté's talking drum (tama) and gourd (calabash) are every bit as captivating in tonality as Samba's uprushes of guitar and voice.

Ordering info: glitterbeat.com

Lurrie Bell & The Bell Dynasty, Tribute To Carey Bell (Delmark 855; 57:59 ***) Singer-guitarist Lurrie Bell and his three brothers give reverence to their late father, Carey, one of Chicago's harmonica giants, with an air of easy resourcefulness. Such familial affection brings out all the skill they can muster, reviving three of Carey's songs, as well as period pieces associated with, among others, Muddy Waters and Junior Wells. But there's an empty hole in the music: Carey's amazing high-note runs sorely are missed. Partial compensation comes as guest Billy Branch gives his harmonica reeds a nasty workout on his personal homage, "Carey Bell Was A Friend Of Mine." DB

Ordering info: delmark.com



Barre Phillips End To End ECM 2575

Five decades ago, American-born bassist Barre Phillips recorded three hours of solo bass improvisations, assuming that his friend and composer Max Schubel then would process his work as raw material in an electronic music studio. Instead, the composer felt so strongly about the bassist's playing that he decided to release a chunk of it on his own label, Opus One, as Journal Violone in 1969. It's said to be the first solo bass album ever released, and it documented a rigorous practice Phillips has pursued ever since, although he's remained one of improvised music's most versatile figures, working with the likes of John Surman, Derek Bailey, Peter Brötzmann and Joe Maneri, among countless others.

End To End, which the bassist considers the final document of his solo practice, closes the door on decades of work-although the 87-yearold musician says in Steve Lake's liner notes that "the process continues outside of the diary, the daily work on solo playing."

While the music contained here might not sound as radical as that 1969 effort seemed when it was released, there's no missing the depth and thoughtfulness of the playing, which moves between extended passages of pizzicato seeking, percussive thrumming of the strings with the bow and singing arco lines. The bassist had five planned areas of exploration in mind when the recording began, but the album also includes its fair share of spontaneous material. Despite the music being sequenced in three multi-part sections, it was actually ECM's Manfred Eicher who ordered the various components. The titles reflect the bassist's long journey as a musician, claiming that it wasn't until he "was about 55 or 60 that I reached the point where I was looking outward in the playing." Then, as now, however, the playing is singular. —Peter Margasak

End To End: Quest (Parts 1–5); Inner Door (Parts 1–4); Outer Window (parts 1–4). (43:53) Personnel: Barre Phillips, bass.

Ordering info: ecmrecords.com



Lee Konitz & Dan Tepfer Decade VERVE 6766457

Lee Konitz Prisma

**

Saxophonist Lee Konitz—now in his 90th year—certainly could be resting on his laurels. But with a history encompassing landmarks from bebop to the cool school and far beyond,

his sensibility only has grown more venturesome over the decades. Remarkably, he remains active on the scene, regularly taking in shows in New York, sitting in with friends and even making new music. One of Konitz's closest collaborators in the 21st century has been sharp-minded pianist Dan Tepfer, despite the fact that, at 36, he has taken less than half the number of trips around the sun. *Decade* serves as a sequel to Tepfer's fine *Duos With Lee*, recorded in 2008. The pianist produced the new recordings beautifully, with a sense of sonic exploration in informal conditions.

Blending the plaintive with the playful, Decade has a deeply affecting feel overall—stemming from its air of life-affirming creativity, virtually every gesture speaking to the present rather than the past. There are a handful of concise free improvisations, each laced with melodic invention. Tepfer has a richness to his playing that comes from an affinity not only for jazz, but also the classical repertoire, particularly Bach. This helps imbue the three-part 9/11 Suite with depth, and any vulnerability in Konitz's tone here feels utterly appropriate. "Alter Ego," "Egos Alter" and "Eager Altos" find Konitz weaving contrapuntal arabesques with his overdubbed saxophones. "Through The Tunnel" includes Disklavier player-piano atmospherics, as well as beautiful, quietly keening phrases from Konitz, who caps the piece with some touching vocalese. The closing "Body And Soul" sounds impossibly fresh, even if Konitz has played the tune a thousand times. It's a shame that *Decade* is a digital-only release from Verve, as its run time—and its quality—would make for an ideal LP.

Prisma features Konitz as soloist in a concerto written for him by Guenter Buhles as a collaboration with Germany's Brandenburg State Orchestra. Recorded live in 2000 in Frankfurt, this was surely a special night in the hall; but the cavernous recording isn't much better than a bootleg, the orchestra sounding like a rumor—even if Konitz registers in excellent form, spinning out long lines in the middle distance. Three duo encores with pianist Frank Wunsch—Konitz's vintage "Thingin," a lyrical waltz by the pianist and "Body And Soul"—also capture (through that aural haze) the saxophonist drawing on a seemingly inexhaustible wellspring of improvised melody.

-Bradley Bambarger

Decade: Thrill; 9/11 Suite (Part I-III); Pulsing Green; Alter Ego; Through The Tunnel; Egos Alter; Rebounds; A Place We Know; Pulsing Orange; Whirlpool; Ceaseless; Eager Altos; Body And Soul. (43:31)

Personnel: Lee Konitz, alto saxophone; Dan Tepfer, piano. Prisma: I. Allegro; II. Adagio; III. Scherzo; IV. Allegro Molto; Thingin'; Joana's Waltz; Body And Soul. (53:13)

Personnel: Lee Konitz, alto saxophone; Frank Wunsch, piano (5–7); Brandenburg State Orchestra-Frankfurt (1–4); Christoph Campestrini, conductor (1–4).

Ordering info: vervelabelgroup.com; qftf.net

Jocelyn Michelle Live At Viva Cantina! CHICKEN COUP 7027

**1/2

West Coast vibes color the arrangements on organist Jocelyn Michelle's *Live At Viva Cantina!* On the Hawaii resident's album, she includes a handful of covers dating to the 1960s, some originals and the loungey title track from *Last Tango In Paris*. That Gato



Barbieri cover, unfortunately, features pitchy saxophone playing with dated, disco-influenced guitar accompaniment.

Michelle and her Hawaiian bandmates are teamed with some Los Angeles-area musicians for the set. The resulting syrupiness on songs like "The Look Of Love" often feels melodramatic, but the band does carry melodies as a unit. It's solidly *comme ci, comme ça*. The Montgomery Brothers' "Groove Yard" opens the album with a bluesy ambience, but Michelle doesn't nail her organ bass-line rhythms consistently. Yet, her "Englewood Cliffs" is a catchy, upbeat tune, with features for the organist and drummer Sammy K.

The bandleader and her collective wrap the whole thing up with flare, closing with her "Sylvia's Song." Despite the album's flaws, the recording's Latin-tinged finale draws the curtain on a cut that surely was a crowd-pleaser.

—Kerilie McDowall

Live At Viva Cantinal: Groove Yard; Englewood Cliffs; Groovin'; Last Tango In Paris; The Look Of Love; Oh No, Could I Be In Love; One Note Samba; The Pink Panther Theme; A Sister's Love; Sylvia's Song. (69:28)

Personnel: Jocelyn Michelle, organ; Jack Rack, guitar; Bill Noble, Steve Mann, alto, tenor saxophone; Andrea Lindborg, Tony Farrell, trumpet; Sammy K, drums; percussion; Al Person, percussion; Laura Dickinson, vocals (6, 7).

Ordering info: chickencouprecords.com

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Space-Saver Save Yrslf HICCUP 002

Half a century after John Coltrane and Rashied Ali recorded Interstellar Space, the album remains the standard against which all saxophone/drum combos are measured. But Space-Saver, a duo from Charlottesville, Virginia, isn't standing in its shadow. Rather, it takes that record's yearning for freedom from formal confines and bracing intensity as twin inspirations.

Their instrumental set-up is similar: Travis Thatcher plays tenor and alto saxophones, and

Camilla George

UBUNTU 0015

**1/2

The People Could Fly

Steve Snider, drum kit. But their foundation and reference points are different. Instead of starting with jazz and then blowing through any stylistic proscriptions, the pair began with backgrounds in metal and electronic music, and selected free-jazz as an aesthetic focal point. Both use electronic filters as abrading agents to ensure that the music attains a necessary degree of coarseness. Many of their voltage-controlled devices are homemade or circuit-bent, ensuring that the music never sounds off-the-shelf.

But at its core, Space-Saver's music is about non-hierarchical dialogue. Snider's playing, abetted by excellent recording, is complex and ever changing. Sometimes, he imposes obstacles for Thatcher to negotiate; other times, he seems to encircle the saxophonist with varied tones and intricate patterns. On "Like New" and "Fishhooks," Thatcher worries at melodic fragments that push against the drumming like a magnetic force. But on the ferocious "Clogged And Loving It," the saxophonist reverses polarities. Horn and drums come together like matter in a black hole, dense and inescapable.

-Bill Meyer

Save Yrslf: Sardonic Treadmill; Fishhooks; Like New; Clogged And Loving It; Automatic Doors; Shoots And Splatters; Time Sensitive; Fake Nails. (28:04)

Personnel: Travis Thatcher, tenor, alto saxophones, electronics; Steve Snider, drums, electronics.

Ordering info: space-saver.bandcamp.com



George's second album features her regular quartet, augmented by guest players. The mostly self-penned compositions are inspired by African American folk tales from the 1985 book that gives the album its title. George heard these as a child, read by her mother and grand-

London-based alto saxophonist Camilla

mother when she was growing up in Nigeria, with many of the stories involving enslaved people in the States.

The overall style is light afro-jazz, with George often inhabiting a deeper-than-expected range on alto, her tone rich, with a warm, organic fullness. She has a vocal-like inflection, with many twists and turns in the phrasing. Guitarist Shirley Tetteh solos with an attractively percussive picking style, while Sarah Tandy sounds more like an individualist on Rhodes than acoustic piano. Cherise Adams-Burnett's vocal repeats on "Tappin The Land Turtle" have an Angelique Kidjo sound, but her high, warbling delivery on "Little Eight John" suggests a background in opera. And even though drummer Winston Clifford uses chains on "The Most Useful Slave," the tune's overall palette is a bit too smooth. The album's final track is a reading

of Curtis Mayfield's "Here But I'm Gone," with vocals by U.K. soul great Omar Lye-Fook.

Given the subject matter of these tales, George's music is surprisingly mellow, cheerful and easygoing, her band coming off a bit lightweight when compared to current British contenders, such as Sons Of Kemet or Binker & Moses. -Martin Longley

The People Could Fly: Tappin The Land Turtle; He Lion, Bruh Bear, Bruh Rabbit; How Nehemiah Got Free; Little Eight John; The People Could Fly; Carrying The Runnings Away; The Most Useful Slave; Here But I'm Gone. (40:43)

Personnel: Camilla George, alto saxophone; Sarah Tandy, piano, Fender Rhodes; Daniel Casimir, acoustic, electric basses; Winston Clifford, drums; Shirley Tetteh, guitar (1, 5, 8); Fenii Koleoso, drums (5, 8); Quentin Collin, trumpet (8); Cherise Adams-Burnett, vocals (1, 4); Omar Lye-Fook, vocals (8).

Ordering info: weareubuntumusic.com



Big Heart Machine Big Heart Machine

OUTSIDE IN 1808

Prepare yourself for this amalgam of dynamic A-listers.

Brian Krock long has departed from his heavy-shredding upbringing to recruit a who's who of Brooklyn-centric stars, including the production whiz Darcy James Argue and m_unit's Miho Hazama. The result? Big Heart Machine is cacophony of personality—a whirlwind journey that breathes modernity, adrenaline and sass into the traditional bigband model.

With steampunk sensibility and an array of influences ranging from Money Jungle to Megadeth, Krock's machine is anything but well-oiled-perhaps its most appealing trait. With equal parts desert sojourn and aggressive off-road traversing, the album tests the individual identities of its personnel across multiple landscapes. Of particular note is Krock's stream-of-consciousness prog-rock deconstruction "Don't Analyze," anchored by Arcoiris Sandoval's pulsating synth. The benchmark opus "Tamalpais"—a five-part allusive autobiographical nod to a trip down the California coast-segues from wide-open soundscapes ("Tamalpais I (Stratus)") to angular guitar fugues ("Tamalpais III (Stinson Beach)") to stirring, suspenseful resolution. Swinging re-interpretations of the bigband format ("Mighty Purty") throw the oldschool chart out the window with hip, ironic flair.

And when the ride is over, you'll be wideeyed and eager for more. —Hilary Brown

Big Heart Machine: Don't Analyze; Tamalpais I (Stratus); Tamalpais II (Steep Ravine); Tamalpais III (Stinson Beach); Tamalpais IV (Dipsea Steps); Tamalpais V (Cirrus); Jelly Cat; Mighty Purty. (59:56) **Personnel:** Miho Hamaza, conductor; Charlotte Greve, soprano and alto saxophones, clarinet, flute, sopranino recorder; Brian Krock, alto saxophone, clarinet, piccolo, flute, alto flute, soprano recorder; Timo Vollbrecht, tenor and soprano saxophone, clarinet, soprano recorder; Paul Jones, tenor saxophone, clarinet, flute, alto recorder; Jay Ratman, baritone saxophone, bass clarinet, clarinet, flute, tenor recorder; John Lake, Nolan Tsang, Cody Rollins, Kenny Warren, trumpet, flugelhorn; Nick Grinder, Chris Misch-Bloxdorf, Isaac Kaplan, trombone; Jennifer Wharton, bass trombone; Yuhan Su, vibraphone; Arcoiris Sandoval, piano, synthesizer, Olli Hirvonen electric guitar; Marty Kenney, bass; Josh Bailey, drums, percussion.

Ordering info: outsideinmusic.com

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International Distinctions

After Sudan threw off the yoke of British colonialism, there was an explosion of personal and artistic freedom, particularly in the capital city of Khartoum. One of the stars of that late-'60s renaissance was Kamal Keila, a bandleader who mixed the African-influenced rhythms of South Sudan with the funk, reggae and Afrobeat sounds he was discovering. The style became known as Sudanese jazz, although the term jazz mainly refers to the music's improvisational spirit. Keila never recorded an album during his heyday, but he managed to save the tapes of a live show he did for Sudanese radio in the '90s. Those tapes see the light of day on *Muslims And Christians* (Habibi Funk **008**; **61:51** $\star\star\star$ **)**, an upbeat collection of 10 songs. Five have English lyrics that address the nation's political and social problems, and five are straightforward Arabic love songs. The music's rhythmic backbone is African, but Keila's arrangements use horns that echo the sound of the American r&b bands of the '50s, while an amazing—and unaccredited guitarist spins out sinuous lines that touch on Congolese soukous, delta blues and Spaghetti Western twang.

Ordering info: habibifunkrecords.bandcamp.com

The Haitian band **Ram** takes a political slant on August 1791 (Williebelle P&5; **54:05** $\star\star\star$), an album celebrating the revolution of 1791 that made Haiti the first nation in the Caribbean to be ruled by former slaves. Without colonialism, Haiti's African rhythms intensified, still influencing the country's music today. Bandleader Richard Morse took those sounds and blended them with what he learned from his years playing in New York punk acts. He recruited a folk dance troupe and traditional drummers, adding horns and electric guitars to create this ensemble. Songs like "St Clair (Gad Sa Nou We)," "Dawonam Dako" and "Otsya" have brisk, percussion-driven tempos that will challenge the stamina of the most athletic dancers. And "Kongo Ede'm Priye" showcases the band's quiet side, as clavinet and minimal guitar support Morse's tender prayer for his dead parents.

Ordering info: ramhaiti.com

For *BooCheeMish* (Prophesy 228; 45:47 ***), their first studio album in 20 years, the woman's choir known as **The Mystery Of The Bulgarian Voices** collaborate with **Lisa Gerrard**, co-founder of Dead Can Dance. The Bulgarian Voices are said to have influenced Gerrard's wordless vocal style, and her singing on the tracks she co-



wrote with the group are a revelation. Her vocals float above the group's chilling, intertwining polyphonic harmonies, bringing another layer of unconventional spirituality to the singing. Percussionist David Kuckhermann overdubbed a collection of Latin, African and Middle Eastern hand drums throughout, giving the tracks a varied international flavor. The women are joined by a string quartet on "Stanka," taking the song into the classical realm.

Ordering info: en.prophecy.de

Anandi Bhattacharya, daughter of slide guitar master Pandit Debashish Bhattacharya, made her concert debut when she was 4. She was raised in a family that played traditional Indian music, but her father encouraged her to explore other styles. The singer's omnivorous approach is evident on Joys Abound (Riverboat **1116: 55:50** ★★★**)**. Piano, bass and Indian slide guitar give "Amaro Porano Jaha Chay" the sound of a slow torchy ballad, a mood enhanced by Bhattacharya's smoky vocal. "Maya's Dream" is based on a modern raga with tabla, bass, flute and clarinet. Bhattacharya trades flurries of arpeggios with the flutist, while twang heavy notes from a slide guitar adds a hint of American country music

Ordering info: worldmusic.net

To get an idea of where world fusion could be headed in the next few years, take a listen to **Balún's** *Prisma Tropical* (Good Child 0009; 59:18 ***). The New York quartet, originally from San Juan, Puerto Rico, has embraced a catholic range of styles—plena, bomba, dembow, reggaton, EDM, grime and pop. The 16 tunes on the album move from the dreamy pop of "La Casi Partida," which could be a surrealistic meditation on immigration, to the electronic Afrobeat of "Pulsos" and on to "Coralina," a brief acoustic exploration of Puerto Rican folk music.

Ordering info: goodchildmusic.com



Julian Argüelles Tonadas EDITION 1116 ****

An intoxicating blend of poise and power, saxophonist Julian Argüelles' latest recording spans the dark, swinging "Barrio Gótico" and the soulful ballad "Tiá Mercedes." This is an exceptionally well-rounded album by an expert—and exciting—British quartet.

While Argüelles's lyricism largely is fronand-center, there also is room for friction. On "Bulerías," which takes its name from a quick flamenco rhythm, the quartet is especially probing. This threads precise pianist Ivo Neame, relentless bassist Sam Lasserson and elegantly busy drummer James Maddren through Argüelles' toughest, most abstract workout. At its conclusion, the leader of this exceptional band blows emphatically, satisfyingly.

Absolutely continental, Argüelles' songs often speak of real places and real people. On "Sevilla," he conjures that namesake city with his slow-burning, increasingly meaty tenor, building drama as he turns the tune into an exultant tribute. Maddren, a drummer of subtlety and surprise, and the round-toned Lasserson circle Argüelles as he digs into the tune, never straying far from its defiant center. Neame finally relieves him, picking his notes with unerring aim. The heat, stoked by an increasingly assertive Maddren, carries through when Argüelles rejoins the fray, wrestling the clarion theme to a close.

For contrast, the impish "Alegriás" features Argüelles' quicksilver soprano saxophone and Maddren at his nerviest. Neame's solo quickens the rhythm, until Argüelles returns to round out the track—a pretty, lighthearted piece that also evokes Ghanaian highlife.

—Carlo Wolff

Tonadas: Alaiá; Alfama; Bulerías; Tonadilla; Barrio Gótico; Alegriás; Sevilla; Tiá Mercedes. (55:08)

Personnel: Julian Argüelles, tenor, soprano saxophones, percussion; Sam Lasserson, bass; James Maddren, drums, percussion; Ivo Neame, piano.

Ordering info: editionrecords.com



Kathrine Windfeld Big Band

Black Swan (Kathrine Windfeld Big Band Plays Thomas Agergaard) STORYVILLE 1014314

**1/2

Danish saxophonist Thomas Agergaard's intricate big-band writing cannot be denied. It's such that on Black Swan (Kathrine Windfeld Big Band Plays Thomas Agergaard), Danish pianist Windfeld simply turns her 17-piece big band over to him, his challenging compositions and his arrangements, which balance lushness with sensitivity and attention to detail. The band's abilities, set within the classical and world-infused Bob Brookmeyer/Darcy James Argue school, also are unimpeachable. Yet, there's something remarkably stiff about Black Swan that keeps it from being as good as it should be.

It's in the compositions, which often focus too much on sophistication, not memorable themes. And it's in the eerily restrained performances that drag down pieces that do have accessible tunes: The four-part Op-Us 1 Suite is outright listless. Also, Agergaard not only composes, arranges and leads the band, but solos on eight of its 12 tracks. There simply shouldn't be such a monotony of personalities on a big-band record. But the music finally finds purchase on Op-Us 2 Suite: trumpeter Magnus Oseth and alto saxophonist Kuba Wiecek solo like they've broken out of jail on "Storm"; Agergaard's feature on "Testing" spurs the rhythm section to dark, interesting places; and the solo-less closer, "Why Why," is as curious and as demanding as its title suggests. If only they'd started, not ended, there. —Michael I. West

Black Swan (Kathrine Windfeld Big Band Plays Thomas Agergaard): Black Swan; Human Be Legends; Different Corner, Hast; Air Born Lotus; Op-Us 1 Suite (Dream Society/History Talks/ Fixing Room/For Nick); Op-Us 2 Suite (Storm/Testing/Why Why Why). (57:10)

Personnel: Kathrine Windfeld, piano; Thomas Agergaard, tenor, alto saxophones, flute; André Bak, Rolf Thofte Sørensen, Magnus Oseth, trumpet; Mikkel Aagaard, Göran Abelli, Anders Larson, trombone: Jakob Lundbak Mathias Harbeck Kuba Wiecek alto saxophone; Roald Elm Larsen, Ida Karlsson, tenor saxophone; Toke Reines, baritone saxophone; Viktor Sandström, guitar, mandolin; Johannes Vaht, bass; Henrik Holst Hansen, drums

Ordering info: storyvillerecords.com

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American Talent Abroad

These previously unissued live recordings by Americans abroad unearth sacred work by Duke Ellington, pungent improvisations by tenor saxophonist Dexter Gordon, pianist Hank Jones' happy takes on jazz standards and modernist trumpeter Woody Shaw at the height of his powers. The Ellington offering easily is the most formal of the four.

The centerpiece of Ellington's In Coventry, 1966 (Storyville 1018448; 65:41 ★★★½) is "In The Beginning God," nearly 21 minutes of capacious winds, magisterial piano, a stentorian baritone singer and a heavenly choir. The rhythmically adventurous work aspires to the power of scripture, and the 15-piece band shines with lovely solos by baritone saxophonist Harry Carney and altoist Johnny Hodges. The concert breaks from the sacred for the jaunty and secular in "La Plus Belle Africaine" and "West Indian Pancake," the Duke's saucy tribute to an island sunset.

On Jones' In Copenhagen (Live At Jazzhus Slukefter 1983) (Storyville **1018470**; **61:53** $\star\star\star\frac{1}{2}$, the easygoing pianist is backed by Danish bassist Mats Vinding and Shelley Manne, an American drummer of distinctively light touch. Vinding steps out on Charlie Parker's "Au Privave," and Jones' right hand embroiders "Alone Together" over Manne's deft brushwork. The energy rises with assertive versions of "Stablemates" and "It Could Happen to You." But when Jones savs he wants to finish with the ballad "What's New," his pleasure is palpable. Essential listening? Maybe not. An unexpected delight from an acknowledged master? For sure

Ordering info: storyvillerecords.com

The core of Gordon's Tokvo 1975 (Elemental 5990428; 63:42 ****) is a concert the saxophonist performed on break from a stint he spent living in Copenhagen from 1962 to 1976. Gordon frequently headlined the Montmartre Jazzhus in Copenhagen, backed by pianist Kenny Drew, Danish bassist Niels-Henning Ørsted Pedersen and Danish drummer Alex Riel; the four tunes captured in Tokyo substitute Albert "Tootie" Heath for Riel. Danish drummer Espen Rud plays on a long, witty treatment of Thelonious Monk's "Rhythm-A-Ning," recorded in 1973, and the album ends with "Old Folks," from a 1977 concert. Here, Gordon's backup is pianist Ronnie Matthews, bassist Stafford James and drummer Louis Hayes. Gordon's "Fried Bananas," kicks things off, and while this hearty album offers plush versions of Henry Mancini's "Days Of Wine And Roses" and Erroll Garner's "Misty," the "Bananas" jump tune and Gordon's knowing take on Bil-

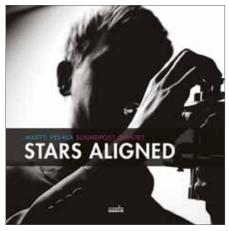


ly Eckstine's "Jelly, Jelly" make this lively recording far more entertaining than archival.

Shaw's Tokvo **'81** (Elemental **5990429**; **73:28** ★★★★★) finds the trumpeter in an expansive mood, stoked by trombonist Steve Turre, pianist Mulgrew Miller, bassist Stafford James and drummer Tony Reedus, the ensemble that supported the bandleader on *United*. The live date opens with an urgent version of "Rosewood," Shaw's signature tune, spotlighting the Shaw-Turre twine and Miller's jagged insertions. The pianist's solo is rangy and bright, paving the way for boisterous moves by Turre and Shaw. The album switches between Miller's uptempo, shape-shifting "Apex" and more leisurely work on "Song Of Songs," the recording's most ambitious track. Miller's roaring, rhapsodic introduction to this gorgeously shifty and powerful tune is fantastic. And so is the band's take on Thelonious Monk's "'Round Midnight"; Shaw's cha-cha interpolation toward the end is delightful.

The Tokyo concert ends with the captivating "Theme For Maxine," Shaw's valentine to his wife (and manager). Maxine Gordon. The bonus track is the Paris Reunion Band playing Shaw's exultant "Sweet Love Of Mine." Recorded live during 1985 in Den Haag, the Netherlands, the cut features trumpeters Shaw and Dizzy Reece, trombonist Slide Hampton, tenor saxophonists Nathan Davis and Johnny Griffin, pianist Kenny Drew, bassist Jimmy Woode and drummer Billy Brooks. The liner notes by Michael Cuscuna, Elemental Records consultant and a frequent Gordon and Shaw producer, are illuminating, and the essay by Shaw's son. Woody Louis Armstrong Shaw III, is moving.

Ordering info: elemental-music.com



Martti Vesala **Soundpost Quintet** Stars Aligned **OZELLA 80**

Taking 1960s Blue Note Records post-bop as a model, Finland's Martti Vesala Soundpost Quintet excels at sophisticated acoustic interplay. Stars Aligned, the band's follow-up to its 2016 debut, offers eight originals by 37-yearold Vesala inspired by the bluesy, vamp-lifting, bossa-swayed works of Wayne Shorter and Joe Henderson from a half century ago.

With front-line partner Petri Puolitaival on reeds and sensitive, yet independent, support from pianist Joonas Haavisto, bassist Juho Kivivuori and drummer Ville Pynssi, Vesala creates mostly cool and brooding moods. The title track is an upbeat theme, but otherwise Vesala's melodies stretch achingly over dark backgrounds. Both horn players are expressive in their solos, blending together glowingly and balancing without evident effort in counterpoint. Haavisto and Kivivuori add supple comping and pulsing patterns, while Pynssi gets hyper-active. Following Haavisto's Tyner-like intro on "Rooftops," the drummer's flow of ideas steals the show.

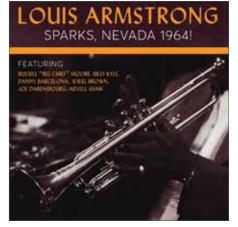
These five musicians are highly skilled and compelling as an ensemble, exploring open, but tempered, territory. While their peaks veer toward excitement—Puolitaival especially on "Driving Force"—the troupe stops short of ferocity, funk or freedom. Vesala comes off as an excellent, frequently bold instrumentalist, yet dry, a thinker not a blaster. Having graduated from the Sibelius Academy's Nordic Master of Jazz program, he proves with this ensemble that music proposed by members of Miles Davis' second great quintet and their coterie remains a touchstone for players and listeners everywhere.

-Howard Mandel

Stars Aligned: Compulsion; The Sun's Eye; Stars Aligned; A Murder Of Crows; The Lost Sea; Rooftops; Murky Green; Driving

Personnel: Martti Vesala, trumpet, flugelhorn; Petri Puolitaival, tenor saxophone, alto flute; Joonas Haavisto, piano; Juho Kivivuori, bass; Ville Pynssi, drums, percussion.

Ordering info: ozellamusic.com



Louis Armstrong Sparks, Nevada 1964!

DOT TIME 8011

Among those jazz musicians who had a great year in 1964—John Coltrane, Wayne Shorter, Horace Silver—no one surpassed Louis Armstrong, who turned 63 that summer. His recording of "Hello, Dolly" interrupted The Beatles' stranglehold on the No. 1 position on Billboard's Hot 100 and stayed on the chart for 22 weeks.

Armstrong's take on the Jerry Herman song reignited the bandleader's career, which had stagnated following a 1959 heart attack. Little won-

Vincent Thekal Trio Origami HYPNOTE 006

When Sonny Rollins introduced the world to the trio for saxophone, bass and drums on his 1957 *Way Out West*, he did so by incorporating a technique called strolling. What this did was compensate for the absence of a chord-based instrument—like piano or guitar—by allowing the saxophone to carry the melody. And on his second album as leader of a piano-less trio, French tenor saxophonist Vincent Thekal continues to explore the endurance of Rollins' stroll.

Produced by the leader with a pair of power-house sidemen in bassist Alex Gilson and drummer Franck Agulhon, the first thing that'll grab listeners is how up-front all three instruments sound in the mix. There's a forcefulness to the grooves Gilson and Agulhon churn out, potentially summoning the feeling that a listener is sitting inside Wallstudio in Belgium during November 2017, when the album was recorded.

Then comes Thekal, his tenor blowing a sweetness during key original compositions such as the measured "After The Storm" and "Today's Opinion," a tune augmented by a fierce Agulhon backbeat. The drummer also transforms Wayne Shorter's "Juju" into a fierce duel with Thekal, as Gilson blithely referees from

der it's the centerpiece of this set from June 1964. The stop at the Nugget Casino in Sparks, Nevada, is typical of what Armstrong's All Stars brought to audiences. The program touches on his New Orleans roots, showcases the musicians' chops and peaks with a couple of energetic vocal turns by Jewel Brown. And, of course, the show gives ample room for Pops to be Pops. He mugs his way through his big hit, reprising it three times before the audience is sated, and by the end, he's guffawing like a self-parody. With the exception of "Indiana," his trumpet playing comes in small bursts, interspersed with segments of clowning and coasting. But it hits like a bracing wind when he reels off a few choruses during "A Lot Of Livin" To Do" and briefly combines forces with clarinetist Eddie Shu and trombonist Russell "Big Chief" Moore on "When I Grow Too Old To Dream."

There are better examples of latter-day Armstrong, to be sure. The sound is thin, even by 1964 standards, and with the exception of bassist Arvell Shaw and drummer Danny Barcelona, the All Stars lacked the personality of many of Armstrong's post-war lineups. —James Hale

Sparks, Nevada 1964!: When It's Sleepy Time Down South; Indiana; A Lot Of Livin' To Do; Tiger Rag; Hello, Dolly; When I Grow Too Old To Dream; Blueberry Hill; How High The Moon; Lover Come Back To Me; Have You Heard About Jerry?; When The Saints Go Marching In. (44:21)

Personnel: Louis Armstrong, trumpet, vocals; Russell "Big Chief" Moore, trombone; Eddie Shu, clarinet; Billy Kyle, piano; Arvell Shaw, bass; Danny Barcelona, drums; Jewel Brown, vocals (9, 10).

Ordering info: dottimerecords.com



inside the pocket.

The best moments on *Origami*, however, exist when the horn player takes established piano standards, like Thelonious Monk's "Misterioso" or Chick Corea's "Windows," and rearranges them through the stroll of his trio's structure. Few tenors in the 21st century have captured the expanse between beauty and complexity quite like Thekal and his powerful trio on this exceptional set.

—Ron Hart

Origami: Origami; Saint Josse; After The Storm; Misterioso; Today's Opinion; Juju; For All We Know; Windows. (34:14) Personnel: Vincent Thekal, tenor saxophone; Alex Gilson, bass; Franck Agulhon, drums.

Ordering info: hypnoterecords.com



Kukuruz Quartet Julius Eastman Piano Interpretations

INTAKT 306

***1/2

Julius Eastman (1940–'90) was a moderately acclaimed composer, pianist, vocalist, dancer and altogether creative type. He was tremendously gifted in the classical field, but his advancement, to some degree, was hindered because of his blackness, his homosexuality and his dealing with those attributes in his minimalist compositions. Of course, to some, Eastman's perspective and masterful construction has its appeal, namely the Switzerland-based Kukuruz Quartet, whose four-piano format showcases the composer's work on its debut.

The feat of putting together four pianos with the intention of highlighting a deceased semi-famous black, gay classical composer certainly feels important. Its execution isn't lacking, with attention and reverence given to the original compositions, while adding in some slight variance. However, this is an album that hews closer to its classical inclinations than to jazz and groove.

Eastman's compositions herald pattern and repetition. This would seem obvious for any work, but it's in these repetitions that these songs find their strength. Each phrase, like water droplets, collect into a vast sea. In the quartet choosing to play Eastman's piano-based compositions (and adapting the hauntingly quiet "Buddha" for piano), the group pays proper tribute to a musical force that still can stun a listener almost 40 years later with sheer persistence of form.

The result is a collection of songs attentively performed, a testament to craft, and ideal for those seeking out new interpretations of mostly overlooked work. With more unclouded statements like these, Eastman's compositions could eventually be canonized, and they likely should be.

—Anthony Dean-Harris

Julius Eastman Piano Interpretations: Fugue No. 7; Evil Nigger, Buddha; Gay Guerrilla. (76:44) Personnel: Philip Bartes, Duri Collenberg, Simone Keller, Lukas

Ordering info: intaktrec.ch

A Continental History

Books on jazz largely have been focused on the music's development in the States. Although the earliest attempt to document and analyze the music—Robert Goffin's Aux-Frontiers Du Jazz (1932) and Hugues Panassie's Le Jazz Hot (1934)—were written and first published in French by a Belgian and Frenchman, respectively, their topic was the origin and development of the unique mix of African, European, New World and increasingly urban influences resulting from and reflecting the emergence of the United States as a dominant 20th-century power.

However, as Igor Wasserberger, Antonin Matzner and Peter Motycka, authors of *Jazz In Europe: New Music in the Old Continent* (Peter Lang International Academic Publishers) make clear, the European experience of this music long has been complex enough to deserve internal consideration.

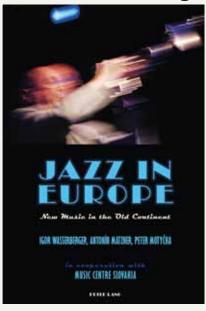
That perspective here is informed by a view that developments in America's popular music, even prior to cohering as "jazz," were not imposed on Europeans, but eagerly welcomed by them, often at first exposure. Sousa's hardy marches, Scott Joplin's ragtime piano, Tin Pan Alley airs, big dance bands and "hot" soloists had been embraced in Europe's cosmopolitan capitals before World War I.

Following the war, recordings and tours by Josephine Baker, Sidney Bechet and Louis Armstrong—and songs now canonized as the Great American Songbook—inspired farflung adventurous musicians to adopt and adapt these sounds to their own ends. But Europeans themselves took the music across borders—Jack Hylton, for instance, took his British orchestra as far east as Vienna 16 times between 1927 and 1938.

Of course, the path of European jazz was not all peaches and cream. Resistance to irrepressible early jazz was voiced by a coterie of staunchly conservative (although some of them left-leaning) cultural critics. Conservatories raised an eyebrow at jazz, despite many classically oriented composers experimenting with it in "third stream" ways. Later, jazz brutally was banned in lands occupied by forces of tyranny, both Nazi and Communist

Jazz In Europe faces those catastrophes squarely, providing new details of the heroics and fates of key musicians exploited, suppressed, incarcerated or executed at the behest of Hitler or Stalin. But the book's main arc follows the persistent interests and accomplishments of surviving local ensemble leaders, players, listeners, teachers, broadcasters, commercial and governmental supporters into subsequent generations.

Surprisingly, Jazz In Europe is the first



volume to accept responsibility for an overview of more than 100 years of impactful art. Francesco Martinelli's *The History of European Jazz: The Music, Musicians and Audience In Context* recently has been published; and Mike Heffley's *Northern Sun, Southern Moon* focuses narrowly on the post-1950s European avant-garde; *Eurojazzland: Jazz And European Sources, Dynamic, And Contexts* comprises 19 essays by as many authors about "the broader, complex subject of the relations between Europe and Jazz." But *Jazz In Europe* foregoes such concepts to forefront what's happened where, and who's done it.

Previous collaborators, Wasserberger and Matzner (who died in 2017) and Motycka attempt and mostly succeed at being stylistically inclusive and non-judgmental, although some opinions slip out. Obvious omissions—besides Ireland, Scotland and Greece—involve such popularizers as Jacques Loussier, the Swingle Singers, the Plastic People of the Universe and Jethro Tull, among others.

It can be frustrating to read this work straight through, especially without access to the music mentioned. But taking each nation separately, chronologically, the 470 pages provide an education and resource for listening research. As in the U.S., European jazz continues to evolve. Jazz In Europe—proving that the music conveys a universally appealing spirit—brings its story up to the first decade of the 21st century.

There will be more to tell.

Ordering info: peterlang.com



Karmen Rõivassepp Quartet Dance Of Sounds

AMP 025

On a recent trip to Festival Jazzkaar in Tallinn, the Estonian capital, I asked some local musicians to characterize the country's sound. "Dreamy," "melancholy" and "sweet" were typical responses. "Maybe it's all this gray weather," one guitarist guessed. *Dance Of Sounds*, the assured debut from Karmen Röivassepp, a young Estonian singer currently based in Aarhus, Denmark, certainly fits those descriptions.

Rõivassepp's lyrics address "sincere joy, tranquil melancholy and hidden sorrow," and there's a moody, reflective air to the majority of the tracks. The bandleader's vocals are striking in their purity, her range and her pitching impressive. And she's harmonically inventive when decorating melodies with intricate, scatsung phrases—particularly on the rocky, minimalist "Torm" and the hard-swinging title track. She's so polished, she occasionally veers into musical theater territory, and mostly gets away with it.

Along with "Hey Tiger," with its muscular bass and left-hand piano groove, the standout tracks are the balladic "Sa Tulid" and the gently flowing "Lauliku Talveüksindus," both sung in Estonian.

Vocalists from non-English-speaking countries sometimes shy away from singing in their own languages, which is a shame. OK, you can't understand the lyrics, but that allows you to focus on the musicality of the language itself. Rõivassepp's Estonian is full of ear-caressing L's and softly-rolled R's that perfectly match the mellow, introspective mood of her tunes. Perhaps Estonian is the dance of sounds that she's referring to.

—Thomas Rees

Dance Of Sounds: Dance Of Sounds; Sa Tulid; Hey Tiger; Send In The Clowns; Lauliku Talveüksindus; Neither Nor, Torm; Song For You. (35:19)

Personnel: Karmen Röivassepp, vocals; Simon Eskildsen, piano; Adrian Christensen, bass; Daniel Sommer, drums; Christian Vuust, tenor saxophone (1); Scott Westh, trumpet (6).

Ordering info: ampmusicrecords.com



The Jamie Saft Quartet *Blue Dream*

RARENOISE 095

Jamie Saft's discography reads like a self-consciously eclectic answer to "What kind of music do you like?" Heavy metal, opera, thrash, something called "doom jazz." That kind of versatility reflects his involvement in the intellectual, sometimes overly academic world of contemporaries like John Zorn and Bill Laswell. But on the keyboardist's latest record, *Blue Dream*, his

quartet plays the blues.

Performing within a genre that dearly values authenticity, his chameleonic catalog looks almost like a liability. However, it's clear from the outset of the RareNoise release: This confident, immensely creative group pays loving tribute to the genre and, at the same time, manages to contribute something new. It's a heady achievement.

The opening track, "Vessels," evokes spiritual jazz of the late '60s and sets the tone for *Blue Dream* nice and early. Drummer Nasheet Waits works out layered, swirling rhythms that build in intensity, as saxophonist Bill McHenry keeps pace, propelling the song toward its inevitable, wailing conclusion. Saft anchors the players with bluesy, harmonically dense block chords that fall heavily on the beat.

The captivating theme and impressive soloing of "Vessels" foreshadows the album's effective strategy, its title describing the ineffability that makes it successful. Saft and his quartet don't just play the blues, they occupy them. While some compositions hew close to well-known songs from the '60s and '70s, they never sound contrived, *Blue Dream* drawing inspiration and originality from well-worn paths.

Bassist Bradley Christopher Jones opens "Words And Deeds" with a bass line that sounds almost identical to what's beneath the title track of Alice Coltrane's 1971 *Journey In Satchidananda*. The homage locates one of the album's most important reference points for the blues. On it, Saft patiently unfolds one of his best solos. The harmonies he plucks out of thin air are expressive, melancholy; McHenry jumps in later, screaming in tongues.

Elsewhere, the quartet covers Frank Sinatra's "Violets For Your Furs" and "There's A Lull In My Life," made famous by Ella Fitzgerald. They play both with heartfelt conviction, eschewing experimentation for fidelity to the spirit of those well-regarded standards.

While indebted to the blues, *Blue Dream* skirts being restrained by the music's history. Buoyed by Saft's ability to compose songs that sound like ageless standards, these restlessly creative players manage to build an exciting, original sound within the boundaries of a centenarian genre. —*Andrew Jones*

Blue Dream: Vessels; Equanimity; Sword's Water; Violets For Your Furs; Blue Dream; Infinite Compassion; Sweet Lorraine; Walls; Decamping; Words And Deeds; Mysterious Arrangements; There's A Lull In My Life. (55.25)

Personnel: Jamie Saft, piano; Bill McHenry, tenor saxophone; Bradley Christopher Jones, bass; Nasheet Waits, drums.

Ordering info: rarenoiserecords.com

Voro Garcia Quintet Live At Jamboree SEDAJAZZ 066

***1/2

The best quintets can make a listener forget what they're hearing. And the magic of a well-wrought performance can offer a sound that's so symbiotic, it's almost impossible to differentiate one instrument from another. The



Voro Garcia Quintet just about reaches these heights on *Live At Jamboree*.

The album counts a few notable reunions, too. It was recorded in Garcia's native Spain during the 2017 MasiMas Jazz Festival in Barcelona. At the performance, the trumpeter is joined by drummer Jorge Rossy, who contributed to Garcia's 2011 *Roommates*, and bassist Dee Jay Foster, who played on 2008's *Vorocity*. Tenor saxophonist Chris Cheek and guitarist Peter Bernstein round out the ensemble.

The execution of the bandleader's compositions is especially easy to appreciate, Garcia's inspiration almost tangible in song titles. "Salto A Vaccio" translates to "Jumping Into The Void," and the song incorporates a bluesy feel during solos, bringing an existential quality to the record. The album peaks on "Ibiza Griz," a beautiful and despondent offering. It's as if the quintet's sharing a hushed secret with the listener, one that we're lucky to hear.

—Alma Schofield

Live At Jamboree: A La Luz; Bones; Salto Al Vacio; Ibiza Gris; Hell Glammer; Samba Pa Tri; Stablements. (68:45)

Personnel: Voro Garcia, trumpet, flugelhorn; Chris Cheek, tenor saxophone; Peter Bernstein, guitar, Dee Jay Foster, bass; Jorge Rossy, drums.

Ordering info: sedajazz.es

A Pride Of Lions The Bridge Sessions ACROSS THE BRIDGES 08

***1/2

Despite its prideful name, this stellar Gallic-American quintet—brainchild of writer, promoter and cross-cultural diplomat Alexander Pierrepont—consists of non-egocentric cats. So, this live improvised set from January 2016 at Le Petit Faucheux in Tours,

DE CONTROL DE LA CONTROL DE LA

France, is collective sound art, sans showboating.

The interpolation of Chad Taylor's mbira, an instrument simple and powerful, subtly dominates "Track 02." After sinister arco communications between Guillaume Séguron and Joshua Abrams, Taylor's thumb piano enters, a lowing tenor like the foghorn of a forlorn ghost ship. On "Track 04," his performance elicits screes from Joe McPhee's pocket trumpet, later heard squishing like a dry-erase marker or sucking as much air in as out. Daunik Lazro's tenor is full-throated and declamatory, erupting with split-tone altissimo squawks and snapping low notes before Abrams' guembri (a three-stringed North African lute) augurs a reflective clearing in the soundscape. Lazro is evidently an Albert Ayler devotee—a glimpse of Ayler's "Mothers" is acknowledged on "Track 05." His playing—sporadically aggressive, outrageous and poetic—conveys ritualistic fervor, and McPhee, 76 at the time of this recording, is more strategic than ever, never over-playing, just waiting for the simmer to boil. —*Michael Jackson*

The Bridge Sessions: Track 01; Track 02; Track 03; Track 04; Track 05. (48.57) **Personnel:** Daunik Lazro, tenor saxophone, baritone saxophone; Joe McPhee, tenor saxophone, pocket trumpet; Joshua Abrams, bass, guembri; Guillaume Séguron, bass; Chad Taylor, drums, mbira. **Ordering info:** acrossthebridges.org

Thanks to all jazz lovers, Akbank Jazz Festival is celebrating its 28th year.

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STUDENT MUSIC GUIDE Where To Study Jazz 2019





FIND YOUR FIT

If you want to pursue a career in jazz, this guide is the next step in your journey. Our annual Student Music Guide provides essential information on the world of jazz education.

At the heart of the guide are detailed listings of jazz programs at 250 schools. Our listings are organized by region, including an International section. Throughout the listings, you'll notice that some schools' names have a colored banner. Those schools have placed advertisements in this guide, providing another source of information about a particular jazz program.

We've also included features that are chockfull of commentary by leading experts. On page 74, we present an article on the exciting developments at The New School in New York City.

On page 120, we present "Five Gems," a feature on superb collegiate programs located in small or medium-sized cities: the University of Massachusetts, Amherst; Middle Tennessee State University in Murfreesboro; Indiana University in Bloomington; Oberlin College & Conservatory in Ohio; and the University of Northern Colorado in Greeley.

We encourage you to read all the features in this section and discuss them with your friends and family. We hope this guide sparks ideas about programs you might want to check out.

As you begin researching jazz studies programs, keep in mind that the goal is to find one that fits *your* individual needs. Be sure to visit the websites of schools that interest you. We've compiled the most recent information we could gather at press time, but some information might have changed, so contact a school representative to get detailed, up-to-date information on admissions, enrollment, scholarships and campus life.

There are plenty of enthusiastic, friendly people out there to help you on your journey. The school representatives listed in this guide are eager to assist you. When considering potential programs, we encourage you to keep an open mind: A school that you might initially categorize as a "maybe" could turn out to be the institution that transforms your life and sets you on a path to success.

Choosing a school is a big decision. Don't get overwhelmed. These simple steps can help with the decision-making process: Make a list of the schools that appeal to you. Talk to your counselors, teachers, mentors and friends. Do some web research on scholarships and financial aid. Make some phone calls. Visit some campuses. And find your fit.

—Bobby Reed

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EQUIPPED TOThe New School Emphasizes

hen students and faculty discuss The New School for Jazz and Contemporary Music, certain phrases recur: Creative collaboration. Artistic freedom. Mutual respect. These phrases could be taglines for the pedagogical approach of Dr. Keller Coker, who assumed the deanship of the Manhattan institution in March 2017. Eighteen months in, Coker has helped the school maneuver several shifts in direction, including the influx of many prestigious faculty members; the relocation of the experimental jazz club, The Stone, to the school's campus; and the rollout of new academic opportunities for students both Stateside and abroad. These initiatives all reinforce Coker's vision for The New School's jazz program—to give students what they need to be leading-edge musicians in the 21st century.

The jazz school that Coker inherited was appreciably different from the school that his predecessor Martin Mueller helped to launch under the auspices of the Parsons School of Design in 1986. Most notably, in 2015, while

Coker was serving as assistant dean, The New School for Jazz and Contemporary Music joined with The School of Drama at The New School, its theater arts school, and The Mannes School of Music, its classical music conservatory. The new entity, collectively called the College of Performing Arts at The New School, concentrates most of the institution's performance talent in one place, effectively creating a crucible for artistic exploration and experimentation.

Here's how it works: In CoPA, new students encounter not only the basic core courses for their area of concentration, but opportunities to learn about other creative disciplines and to birth new works with like-minded student artists. A jazz student might be writing a score for a live theatrical production. Classical and jazz instrumentalists might be improvising together on a film score. Actors might be learning how to move on stage in a drumming class. And if CoPA students want to take classes outside of the performing arts—in science or business, say—they can do that, too, via any of The New School's four other colleges.

According to Coker, most institutions of higher learning are not set up to handle the administrative and academic challenges that this type of interdisciplinary learning presents. For the most part, these challenges are about who's going to be responsible for whatthe money, the communication, the paperwork. At The New School, though, the deans of the three CoPA schools-Coker, Richard Kessler at Mannes and Pippin Parker at the School of Drama-address these challenges among themselves in a fully cooperative manner. "The three schools are really tight and close at the leadership level," said Coker at his campus office on the fifth floor of Arnhold Hall in Greenwich Village. "All we talk about is more ways that we can collaborate."

Coker's varied experience as a professional musician gives him insight not only into the value of artistic collaborations, but also into how they might work. His academic credentials are impressive: He holds bachelor's and master's degrees in jazz performance on the trombone and a doctorate in historical musi-









SUCCEED

By Suzanne Lorge

Interdisciplinary Learning

cology, and he has completed coursework for another doctorate in historical performance, all from the University of Southern California's Thornton School of Music. Before moving to The New School, he was a tenured music professor at Western Oregon University.

Outside of academia, Coker has produced recordings for various labels in different genres, including Sony Classical, and worked with manifold performing organizations in a wide array of capacities (the Los Angeles Master Chorale as a producer, The Temptations and The Four Tops as a player, and the American Metropole Orchestra as founder and music director, for example). He has an informed, insider's view about what jazz students need in order to have viable careers after graduation; he knows it isn't simply a specified number of hours in a practice room playing Charlie Parker licks in 12 keys.

What jazz students need is an understanding of how other artists work and a common vocabulary for working with them. The current pedagogical model, developed in the 1970s

and 1980s according to conservative training guidelines for classical musicians, prepared jazz musicians for a performing world that doesn't exist anymore, Coker explained. Back then, it was hard enough to convince major music institutions to develop curricula for jazz artists, and jazz educators made compromises just to get programs on their feet.

Today, jazz musicians need training not only in music fundamentals, but in technology, business, media, social justice—all of the factors that artists must manage in a multicultural, increasingly integrated professional world. Schools whose programs fall into silos—composers compose, players play, singers sing, producers produce and so on—are perhaps less able to prepare students for the realities of a working musician's life in 2018. "I don't talk to anybody from any other school who doesn't realize that what we're talking about is important. But how it gets done, that's not easy," Coker said.

This is where The New School approach to artistic preparation—with its emphasis on developing cross-disciplinary skills—can be

especially valuable to young musicians. The necessary shift in pedagogical thinking, Coker explained, is to focus on learning outcomes, rather than strict adherence to prescribed academic content. So, if the learning outcome is to have students develop a deep understanding of how music works, why not let them study music that they already appreciate?

By way of example, Coker draws on his experience in teaching music history. To understand the medieval component of music history (a required class in most undergraduate music programs), students need to spend several weeks just learning to identify the era's musical forms, sounds and composers. But if you stop worrying about specific content, Coker argues, jazz students can build these same analytical skills through an equally rigorous study of the Miles Davis oeuvre, which would be more familiar and perhaps easier for them. The extent to which the content is easier is the extent to which you need to make the class harder, perhaps by delving into an exhaustive review of Davis' contributions to music history.



Whether students study the musical characteristics of three Guillaume de Machaut motets or 60 Miles Davis solos, they improve their comprehension and listening ability, skills that are then transferable to any genre of music. "The learning outcomes are the same in both classes," Coker asserted.

When outcomes, rather than content, drive the curriculum, the rub for many academics is handing over a piece of the learning to the students themselves. Thus, for the approach to work, teachers need to interact with students as co-creators, and students need to be independent and self-motivating. This is not necessarily a traditional student-teacher relationship.

Acclaimed soprano saxophonist Jane Ira Bloom—a full-time faculty member, who joined The New School 20 years ago and has helped develop its curriculum—is a proponent of the interdisciplinary approach to jazz training. "We treat [interdisciplinary training] very seriously at an institutional level," she said. "And I'm at 'ground zero,' because I'm in the classroom doing it."

Two of Bloom's regularly offered classes demonstrate how this training works in practice. Her "Improvisational Artists Lab," the first of its kind at The New School, engages a small group of students culled from all three of the performing arts schools in an exploration of "spontaneous improvisation, dramatic text, music composition and intuitive play," according to the course catalog. The final project is an improvised concert at one of the school's stages. Another of Bloom's classes, "Shelf Life," requires that students immerse themselves in a research topic of their choice at the New

York Public Library for the Performing Arts at Lincoln Center and then use their research to create a performance piece. The students then premiere that work at the Lincoln Center Library's Bruno Walter Auditorium.

Violinist Zosha Warpeha, who recently graduated with a B.F.A. in jazz from The School of Jazz and Contemporary Music and a B.A. in interdisciplinary science from Eugene Lang College, used her time in Bloom's "Shelf Life" class to explore an interest the in Norwegian hardanger fiddle. She performed her final piece for the class this past December, a composition that incorporated elements of the Norwegian folk music she found in the library archives. Her study with Bloom was "really eye-opening," Warpeha said. "It made me realize that there is a greater cause to be working toward."

Experiences like Warpeha's speak to the type of mentorship that many of the students find in their New School professorsthe chance to grow as artists through direct interaction with a high-profile musician who has the kind of career that the younger musicians aspire to. For Coker, it's important that his faculty lead active professional lives, complete with touring: Jazz school professors are permitted five out of 14 weeks to be on the road or attending to other professional obligations. By studying with players like Bloom, bassist Reggie Workman, guitarist Mary Halvorson, trumpeter Ingrid Jensen or bassist Linda May Han Oh-just a few of the 80 part-time and four full-time professors on the jazz school's roster-students benefit not only from their instructors' superior musicianship, but also from a close-up look into the life of a successful performing artist.

These students also will gain exposure to the many different musical skills that working musicians must employ daily. As part of their program, fully engaged students will train not only as performers, but as leaders, improvisers and composers—invaluable experience for young musicians. "If you graduate and you haven't had your hand in all four of those things, then you're missing a big piece of what's going to be very important to you immediately on your first day out of school," Coker said.

Besides the 360-degree view of the life of a working musician, Coker takes care to present a diverse and inclusive faculty to upcoming students. Two years ago, when the school first looked into gender imbalance in its faculty, 21 percent of instructors were female. Today that number has risen to 26 percent, and Coker intends to do all he can to attain gender parity in the jazz department—admittedly, a goal that will take some time. But in Coker's view, a diverse staff only supports the creative music that bridges divides: "Why don't we send a message that if you want to do this, you can do this, that we're going to create spaces where you're going to be able to do this?"

If current enrollment trends continue, Coker might have a chance to meet his hiring goals sooner than expected. Last year enrollment in the jazz school beat its target of 65 students by 66 percent, with actual enrollments at 108 students. This uptick in student matriculation reverses the steady decline that the jazz school had seen during previous years—a decline that the school endorsed as a way to address a lack of space in the school. Under

Coker's management, however, the school came up with a different solution: The school expanded its hours into evenings and weekends to meet the growing demand for classes in the department. This growth "gave us an incredible opportunity to hire new faculty," Coker noted.

Another draw for prospective students—and a boon for jazz at The New School—is the relocation this past February of John Zorn's experimental performance space, The Stone, from Avenue C in the East Village to the school's Glass Box Theater (55 W. 13th Street). The curtain-draped room is nicer than the East Village digs—one of Zorn's requests—but all else stays the same. Zorn retains curating rights in the new space, with an improvising artist in residence for five nights in a row, each night a different repertoire, as per The Stone's standard routine.

Zorn, who curates a good 18 months in advance, has tapped some of the jazz school's faculty to play The Stone. Drummer/percussionist Susie Ibarra will headline Oct. 2–6, with cellist Erik Friedlander following on Oct. 9–13. As yet the space is not a showcase for student work, but in an educational environment where the line between student and teacher can sometimes blur, students might end up performing alongside their mentors on The Stone bandstand.

Student Nick Dunston, slated to graduate

in 2019, will be among the first, when he plays with guitarist Marc Ribot on Nov. 13. Dunston met Ribot when the guitarist led the "(Un) Silent Film Night: Improv Edition," an evening of improvised music for silent film, at the school. Impressed with the young bassist, Ribot invited him to play the Saalfelden Jazz Festival in Austria this August as a lead-up to The Stone gig, which will feature music from Ribot's new album, Songs Of Resistance: 1942-2018 (Anti-). "The school brings in a lot of guest artists, and I've gotten great opportunities to tour with great musicians," Dunston said, noting that because of The Stone, students get to participate in a "vast music scene" that otherwise would have remained elusive to them.

The Stone's new location also invites locals to participate and brings attention to the school's role within the community—another of Coker's goals. "Keller's making community a priority," observed drummer Matt Wilson, who joined The New School faculty in 2014. "The Stone—that move—was to show that we're going to be part of the community with the music."

Coker is well aware of the many advantages that The Stone will confer on the department. But he's still figuring out exactly what this will mean for the students—perhaps concerts on off nights, commissioned works for resident Stone artists or student compositions pre-

miered in the space—but definitely more master classes by teachers like Halvorson and Oh. Programming plans for the space continue to evolve. Still, Coker marvels at the accomplishment: "We have a jazz club on the first floor."

Beyond The Stone, Coker is spearheading other advances for the department that promise to raise the school's profile, both within the States and abroad. He just finished designing the school's first master's degree program and hopes to begin accepting applications in the fall of 2019; the proposed degree, an M.M. in contemporary improvisation, will be for any improvising musician regardless of genre. The school also is broadening its presence globally through joint performing organizations and exchange programs with music schools like Berklee College of Music, The Paris Conservatory, The Conservatory of Amsterdam, the Israel Conservatory and the National Academy of Jazz in Siena, Italy. And as The New School continues to establish its international campuses—the latest is in China the reach of the jazz school could extend even further. "We want to face outward a little bit more," Coker said. "We're looking to be good partners with people."

Indeed, more entities are likely to gravitate toward partnerships with The New School, as this legendary educational institution looks ahead to an exciting future.

To save you time, here's a complete list of all the independent, accredited schools in this guide, 100% devoted to the study and performance of jazz:

The California Jazz Conservatory



Berkeley, California 510.845.5373 cjc.edu



EAST

Berklee College of Music Boston. Massachusetts

Student Body: 4,532 undergraduate on-campus

students, 1,138 online bachelor's degree students, 220 graduate

students.

Undergraduate: \$21,375 per Tuition:

semester. Graduate tuition varies

by program.

Bachelor of Music, Professional **Jazz Degrees:**

Diploma, Master of Music.

Terri Lyne Carrington, Joe Lovano, Faculty:

Danilo Pérez, John Patitucci,

Sean Jones.

Thelonious Monk Ensemble, Wayne **Jazz Bands:**

Shorter Ensemble, Rainbow Big Band,

Berklee Concert Jazz Orchestra.

Esperanza Spalding, Branford Alumni:

Marsalis, Diana Krall, Roy Hargrove,

Quincy Jones, Gary Burton.

Auditions: All applicants must participate in a live audition and interview.

Available. (617) 747-2274. Financial Aid:

financialaid@berklee.edu.

Need- and merit-based. (617) 747-**Scholarships:**

8681, scholarships@berklee.edu.

Nov. 1 (early action), Jan. 15 (regular Apply by:

action).

Office of Admissions, (617) 747-Contact:

2222, admissions@berklee.edu; graduateadmissions@berklee.edu.

Brooklyn College, Conservatory of Music

Brooklyn. New York

Student Body: 250 in Conservatory.

In-state, \$3,365 per semester; **Tuition:**

non-resident, \$600/credit.

Master of Music in Global and Jazz Degrees: Contemporary Jazz Studies.

Arturo O'Farrill, Jeffrey Taylor, Marcus Rojas, Eddie Allen,

Daniel Blake.

Jazz Bands:

Small Jazz Ensemble, Conservatory

Big Band.

Auditions: See brooklyn.cuny.edu.

See brooklyn.cuny.edu/web/about/ Financial Aid:

offices/financial.php.

Need- and merit-based. Contact Scholarships:

sjensenmoulton@brooklyn.cuny.edu.

Feb. 1. Apply by:

Contact: Arturo O'Farrill,

aofarril@brooklyn.cuny.edu; or Ray Allen, rayallen@brooklyn.cuny.

John J. Cali School of Music, **Montclair State University**

Montclair, New Jersey

Student Body: 20,987.

Faculty:

Contact:

Undergraduate in-state, \$12,454; **Tuition:**

out-of-state, contact program

coordinator

Bachelor of Music in Jazz Studies. Jazz Degrees:

Bachelor of Music in Music Education

with a jazz instrument concentration.

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, four or five small groups.

Must submit video. See montclair. Auditions:

edu/john-j-cali-school-of-music/.

See montclair.edu/financial-aid. Financial Aid:

Scholarships: Merit-based.

Apply by: Rolling admissions.

Dr. Jeffrey Kunkel, Jazz Studies Coordinator, (973) 655-7215, kunkelj@montclair.edu.

Castleton University

Castleton, Vermont

Student Body: Approx. 2,000; 25 music students.

In-state, \$23.142; out-of-state, \$39.150.

Bachelor of Arts in Music.

Anne Severy, Matt Michaud, Glenn Giles. Faculty:

Jazz Ensemble, jazz combos as per Jazz Bands:

interest.

See castleton.edu. Alumni: None required for admission in Auditions:

Bachelor of Arts program, Audition

needed for scholarship consideration.

Financial Aid: (800) 639-8521. (800) 639-8521. Scholarships:

Apply by: Rolling admission.

Contact: Dr. Sherrill Blodget, Music Department

Chair, sherrill.blodget@castleton.edu.

See castleton.edu.

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

New York, New York

Faculty:

Student Body: 11,000 total; approx. 80

undergraduate jazz students; 10 graduate jazz students.

Tuition: In-state, \$3,365/semester;

out-of-state, \$600/credit.

Bachelor of Music in Jazz Studies, Jazz Degrees:

Master of Music in Jazz Studies.

Steve Wilson (program director), Mike Holober, Suzanne Pittson, Dan Carillo,

Ray Gallon and Scott Reeves. Parttime 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 Meyers, Pete

McCann, Bruce Barth, Gary Dial, Jim Ridl, Kevin Hays, David Wong, Martin Wind, Sean Smith, Neal Minor, Adam Cruz, Andy Watson, Tony Moreno, Vanderlei Pereira, Nasheet Waits, Carl Allen, Neal Clark, Jeff Hirshfield,

Mark Ferber, Carolyn Leonhart,

Antonio DeJesus, Amy London, Laurence Hobgood, Neil Clarke,

Ed Neumeister.

Big band, various jazz combos, Jazz Bands: vocal jazz ensemble, Brazilian

ensemble and Latin band.

Ira Gershwin, Rita Moreno. Alumni:

Woody Allen, Frank Loesser, Stanley Kubrick, Mario Puzo.

Auditions:

Contact:

jazz.ccnysites.cuny.edu/auditions/.

Financial Aid: Available. See website.

Scholarships: Available. See

ccny.cuny.edu/scholarships.

Feb. 1 for fall admission, Sept. 15 for Apply by:

spring admission. See

cunv.edu/admissions/applv.html.

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: Approx. 75 full-time students, 200-

plus part-time students.

2-Year Diploma Program, \$60,500 **Tuition:**

Faculty:





(\$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; Elective Intensive Program, \$8,300; Advanced Performance Program, \$10,000.

Jazz Degrees:

Faculty:

Ian Froman, Peter Retzlaff, Joe Fitzgerald, Hilliard Greene, Chris Biesterfelldt, Fernando Hernadez, 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.

Student Performance group, Jazz Bands: Advanced Performance Program

group, Latin Jazz Ensemble.

Billy Martin, Will Calhoun, Zach Danziger, Tal Bergman, Tony Thompson, Anton Fig, Fred Curry, Larry Aberman, Shawn Pelton, Chris

Wink, Frank Katz, Tobias Ralph, Tal Wilkenfeld, Chris Coleman.

In-person, video or taped auditions Auditions: accepted

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

Merit-based scholarships are Scholarships:

available for Drums, Guitar, Bass,

Keyboard and Vocal divisions.

See the collective.edu. Apply by:

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

admissions@thecollective.edu.

The College of Saint Rose Albany, New York

Student Body: 200 music majors.

\$32.646. **Tuition:**

Bachelor of Music in Performance, Jazz Degrees:

Bachelor of Science in Music Industry, Bachelor of Arts in Music.

Paul Evoskevich, Matthew Finck, Faculty:

Andrew Lee, Sean McClowry, Mary Anne Nelson,

Marta Waterman, Ira Coleman,

Jazz Bands: Big Band, combos, Recording

Musicians' Ensembles, Vocal Jazz Ensemble.

An audition and interview are Auditions: required. For details, see:

http://bit.ly/1SMmlq8.

Merit- and music-talent scholarships Financial Aid:

> are available. Application for scholarships is automatically submitted upon scheduling of the

audition.

Applicants must audition before Apply by:

Feb. 1 to be considered for a music-talent scholarship.

Sara Sirianni, (518) 454-5186, Contact:

sirianns@strose.edu

Columbia University

New York. New York

Student Body: 9,000 undergraduate, 150 jazz

students.

See sfs.columbia.edu/tuition. **Tuition:**

Special concentration (minor) in Jazz Degrees:

Jazz Studies.

Chris Washburne, Ole Mathisen, Faculty: Don Sickler, Vince Cherico, Bruce

Barth, Helen Sung, Ugonna Okegwo, Leo Traversa, Paul Bollenback, Dave Gibson, Tony Moreno, Victor Lin, Andy Milne.

Combos. Big Band, Piano Trio Jazz Bands:

Workshop, Jazz Vocal Ensemble, Afro-Colombian Jazz, Afro-Cuban Jazz, Brazilian Jazz, Free Jazz.

Held in the beginning of the Fall Auditions:

semester. See columbia.edu. Financial Aid: Available. (212) 854-3711,

ugrad-finaid@columbia.edu.

See columbia.edu. Scholarships:

Nov. 1 (early decision), Apply by:

Jan. 1 (regular decision).

Beth Pratt. Program Coordinator. Contact:

(212) 854-1257.

Aaron Copland School of Music. Queens College

Flushing (Queens), New York

Student Body: Approx. 75 students.

Tuition cost: In-state resident, \$455/credit;

out of state resident, \$830/credit.

Graduate Programs in Jazz Jazz Degrees:

Performance and Jazz Composition.

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

Vocal, Jazz Choir, The Groove of

Jazz, Be Bop and Beyond, Repertoire,

Advance Originals, Big Band. Two audition days per semester.

Auditions during Fall semester are scheduled for October and November.

Auditions during Spring semester are scheduled for March and April.

Available. See gc.cuny.edu/ Financial Aid:

admissions/fa/Pages/default.aspx.

Available. See qc.cuny.edu/ Scholarships:

Academics/Honors/scholarships/ Pages/default.aspx.

April 2019. Apply by:

Jazz Bands:

Auditions:

Hila Kulik, hila, kulik@qc, cunv.edu. Contact:

Cornell University

Ithaca, New York

Student Body: Approx. 14,315 total; approx.

75 jazz students.

In-state, \$36,798; **Tuition:** out-of-state, \$54,818.

Bachelor of Arts in Music.

Jazz Degrees: Faculty: Paul Merrill, Steve Pond.

Jazz Bands: Two large ensembles, combos.

John Funkhouser, Paul Carlon, Keigo Alumni:

Hirakawa, John Nahm, Kevin Lowe.

First day of classes. Auditions:

Financial Aid: Available. See

admissions.cornell.edu/.

Available. See admissions.cornell.edu/. Scholarships:

Nov. 1 (early decision), Apply by:

Jan. 2 (regular decision).

Paul Merrill, Contact:

paulmerrill@cornell.edu.

Duquesne University. Mary Pappert School of Music

Pittsburgh, Pennsylvania

Student Body: Approx. 330.

Undergraduate, \$45,474/year; **Tuition:** graduate, \$1,600/credit.

Bachelor of Music with Contemporary Jazz Degrees:

Music Media and Jazz Emphasis.

Michael Tomaro, Joe Negri, Ronald Faculty:

E. Bickel, Jeff Bush, Kenneth Karsh, Mark Koch, Jeffrey Mangone,

Leonard Rodgers.

Two big bands, combos, Jazz Guitar Jazz Rands

Ensemble.

Marty Ashby, Jay Ashby, Alumni:

David Budway, Maureen Budway, Sammy Nestico, Michael Tomaro.

Admission to the School of Music is **Auditions:**

> based on the audition. Entrance to the School of Music requires acceptance by both the University Office of Admissions and the School

of Music

Financial Aid: Available. Contact Financial Aid,

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

Manhattan School of Music JAZZ ARTS PROGRAM

STEFON HARRIS, ASSOCIATE DEAN AND DIRECTOR

MSMNYC.EDU

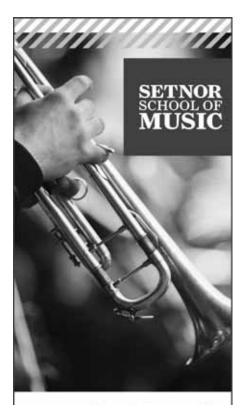


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Choose a course of study focusing on jazz and commercial music performance on your instrument or voice while completing one of the following majors:

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- · B.M. Music Education
- B.M. Music Industry
- B.M. Sound Recording Technology

Syracuse University
College of Visual and Performing Arts

vpa.syr.edu/setnor



Scholarships: Talent-based and academic.

Apply by: Rolling admissions for undergraduate; April 1 for graduate applicants.

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

Contact:

Student Body: Approx. 50 Jazz Studies &

Contemporary Media.

Tuition: Undergraduate, \$53,340; Graduate,

\$1,670 per credit hour (not including lessons).

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, eight 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.

See esm.rochester.edu/admissions/.

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

Scholarships: Available, (585) 274-1070.

Apply by: Dec. 1, 2018.

Auditions

Contact: (585) 274-1070, or (585) 274-1440,

Sheryle Charles,

scharles@esm.rochester.edu. See esm.rochester.edu/jazz/.

Five Towns College

Dix Hills, New York

Student Body: 800. **Tuition:** \$20,880.

Jazz Degrees: Bachelor of Music in Jazz/Commercial

Music, Associate of Applied Science in Jazz/Commercial Music.

See ftc.edu.

Faculty: See ftc.edu.

Jazz Bands: See ftc.edu.

Alumni: Tito Puente, Adam Levine.

Auditions: Required

Financial Aid: Available. Contact Financial Aid,

(631) 656-2164.

Scholarships: See ftc.edu.

Apply by: Rolling admissions, Dec. 1 (early

decision).

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

See ftc.edu.

George Mason University

Fairfax, Virginia

Student Body: 34,000 overall, 60+ Jazz students

Tuition: Undergraduate in-state, \$12,520; Undergraduate out-of-state, \$36,088; Graduate in-state, \$11,244;

Graduate out-of-state, \$26,762.

Jazz Degrees: Minor, Bachelor of Music (Jazz Studies), Master of Music, Doctor of

Musical Arts (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, Dave Robinson.

Jazz Bands: Two big bands, combos, Latin American Ensemble, Traditional Jazz Ensemble, Steel Pan Ensemble,

Mason Jazz Vocal Ensemble.

Alumni: Victor Provost, Cristian Perez, Dustin Mollick, John Kocur.

Auditions: See music.gmu.edu/auditions/.

Financial Aid: See www2.gmu.edu/

admissions-aid/financial-aid.

Scholarships: Academic- and talent-based. Contact Dr. Darden Purcell,

dpurcel2@gmu.edu

Apply by: Nov. 1 (early decision), Jan. 15 (regular decision). It is strongly

suggested to apply early for scholarship consideration.

Contact: Dr. Darden Purcell, dpurcel2@gmu.edu.

See www2.gmu.edu.

The Hartt School, University of Hartford

West Hartford, Connecticut

Student Body: University of Hartford: 5,000

undergraduate; 1,500 graduate; Hartt School, 500 undergratudate; 120 graduate; 75 jazz concentration.

Tuition: Undergraduate, \$37,802;

graduate, \$24,650.

Jazz Degrees: Bachelor of Music: Jazz Studies,

Composition, Music Management, Music Production and Technology; Master of Music in Jazz Studies; BSE in Acoustics & Music; Music Education & Jazz Studies double major.

Faculty: Javon Jackson (director), Abraham

Burton, Christopher Casey, Steve Davis, Matt DeChamplain, Rick Germanson, Rich Goldstein, John Mastroianni, René McLean, Eric McPherson, Shawnn Monteiro,

Nat Reeves, Jason Tiemann,

Peter Woodard.

Jazz Bands: One big band, 10 combos.

Alumni: Kris Allen, Jonathan Barber,

MM, BM and Minor in Jazz Studies (DMA, Jazz emphasis)

2018-19 AUDITIONS Nov. 3, Jan. 26, Feb. 1, Feb. 9, April 27



Academic and Talent based Scholarships Available

National Jazz Workshop Host, Mason Jazz Festival

Mason Vocal Jazz Festival































MANY PATHS TO SUCCESS

James Burton III, Steve Davis, Dezron Douglas, Wayne Escoffery, Jimmy Greene, Eric McPherson, Bob Mintzer, "Sweet" Sue Terry.

Auditions: Required. Offered on-campus and

select regions. See hartford.edu/hartt/audition.

Financial Aid: Available. Contact

finaid@hartford.edu.

Performance-based scholarships Scholarships:

up to full tuition; need-based aid

available

Feb 1 Apply by:

Schauntice Marshall, Division Contact: Coordinator, jmi@hartford.edu.

See hartford.edu/hartt/programs/

jazz-studies.aspx.

Howard University Washington, D.C.

Student Body: 10,000 graduate and

undergraduate, 30 jazz students.

Undergraduate, \$25,000/year; Tuition

graduate, \$32,800/year.

Bachelor of Music in Jazz Studies Jazz Degrees:

Performance, Bachelor of Music in Music with Electives in Business. Bachelor of Music-Technology, Master's in Jazz Studies.

Faculty:

Cyrus Chestnut, Charlie Young, Fred Irby, Connaitre Miller, Jessica Boykin-Settles, Sais Kamalidiin, Gerry Kunkle, Steve Novosel, Chris Royal,

Harold Summey, Shacara West.

Howard University Jazz Ensemble, Jazz Bands: Afro Blue (vocal jazz ensemble),

HU Jazztet (combo), SaaSy (female vocal jazz ensemble), HU Jazz

Singers.

Geri Allen, Benny Golson, Alumni:

Harold Wheeler, Gary Thomas, Richard Smallwood, Roberta Flack.

Live auditions preferred; video Auditions:

auditions accepted by permission.

Available, Contact Financial Aid at Financial Aid:

howard.edu.

Need- and merit-based. Scholarships:

> Instrumental contact, Fred Irby, firby@howardledu; vocal contact, Connaitre Miller,

conmiller@howard.edu.

Nov. 15 (early action), Feb. 15 Apply by:

(standard deadline).

Instrumental contact, Fred Irby, Contact:

firby@howard.ed; vocal contact, Connaitre Miller.

conmiller@howard.edu; see coas.howard.edu/music.

Ithaca College Ithaca, New York

Student Body: Approx. 500 students; 10-20 jazz

studies majors.

Tuition: \$43.978.

Bachelor of Music in Jazz Studies. Jazz Degrees:

Mike Titlebaum, Gregory Evans,

Nicholas Walker, Hal Reynolds, Kim Nazarian, Peter Chwazik,

Rill Tiberio

Four big bands, two vocal jazz Jazz Bands:

ensembles, multiple combos.

Jay Ashby, Marty Ashby, Thomas Alumni:

Baldwin, David Berger, Guerin Blask, Nick Brignola, Cindy Bradley, Steve Brown, Sam Burtis, Tim Collins, Peter Eldridge, Darmon Meader, Kim Nazarian, Matthew Fries, Jim Hynes, Scott LaFaro, Ian Molla, Emily Pecoraro, Jamal Rossi, Daniel Ian Smith, Howie Smith, Rolf Sturm, John Whitney.

See ithaca.edu/music/admission/ Auditions:

auditions/locations_dates.

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

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

Dec 1 Apply by:

Diane Zamoiski, (607) 274-3366. Contact:

music@ithaca.edu. See ithaca.edu/music.

The Johns Hopkins University, Peabody Conservatory

Baltimore, Maryland

Student Body: 650, 10-20 jazz students.

\$48.645. **Tuition:**

Jazz Degrees: Bachelor of Music. Graduate

Performance Diploma.

Sean Jones (Chair of Jazz Studies), Faculty:





FACULTY

Terell Stafford Director of Jazz Studies

PIANO

Bruce Barth Tim Brey Tom Lawton Josh Richman Elio Villafranca

BASS

Mike Boone David Wong

GUITAR

Craig Ebner Greg Kettinger Mike Moreno

JAZZ ARRANGING

Dick Oatts, Jon Faddis, Joe Lovano, René Marie and John Clayton.

Todd Bashore Norman David

DRUMS

Steve Fidyk Rodney Green Byron Landham Dan Monaghan

VOICE

Carla Cook Sachal Vasandani Najwa Parkins

SAXOPHONE

Eric Alexander Todd Bashore Tim Green Chris Oatts Dick Oatts Tim Warfield, Jr.

TRUMPET

Jazz All-Star concert (2018) featuring the Terell Stafford Quintet and special guests Jimmy Heath,

Joe Magnerelli Nick Marchione Mike Natale Jon Shaw Terell Stafford John Swana

TROMBONE

Joe McDonough Mark Patterson

VIBRAPHONE

Tony Miceli

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

Tuesday, December 11 Saturday, January 19

Monday, January 21 (no winds or brass)

Sunday, February 17 Saturday, March 2

Sunday, March 3



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Boyer College of Music and Dance

For more information: 215.204.6810 music@temple.edu

temple.edu/boyer







Auditions:

Financial Aid:

Scholarships:

Apply by:

Contact:

Tuition:

Jazz Degrees:

Jazz Bands:

Alumni:

Auditions:

Financial Aid:

Scholarships:

Apply by:

Contact:

Nasar Abadey, Alex Brown, Kristopher Funn, Tim Green, Quincy Phillips, Matthew Stevens, Charenée Wade, Warren Wolf.

Peabody Jazz Ensemble, Peabody Jazz Bands: Latin Jazz Ensemble, Peabody Jazz

Combo Series

Russell Kirk, Jacob Yoffee. Alumni:

Mark G. Meadows.

See peabody.jhu.edu/auditions. Auditions:

Available. See peabody.jhu.edu/ Financial Aid:

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

Available. (667) 208-6590. Scholarships:

finaid@peabody.jhu.edu.

Apply by:

(667) 208-6600, Contact:

admissions@peabody.jhu.edu. See peabody.jhu.edu.

The Juilliard School

New York, New York

Faculty:

Student Body: 880 total, approx. 40 Jazz Studies.

See juilliard.edu/campus-life/ **Tuition:** student-accounts/tuition-

fees-and-expenses.

Bachelor of Music, Master of Music, Jazz Degrees:

Artist Diploma.

Farber, Ben Wolfe, Billy Drummond, Bruce Williams, Christian Jaudes, Dan Nimmer, Doug Wamble, Elio Villafranca, Elliot Mason, Frank Kimbrough, Greg Gisbert, Helen Sung, James Burton, James Chirillo, Joseph Magnarelli, Kenny Washington, Loren Schoenberg, Marc Cary, Mark Sherman, Mark Vinci, Ron Blake, Steve Turre, Ted Nash, Ulysses

Wynton Marsalis, Aaron Flagg, Andy

Owens Jr., Kendall Briggs, Carlos Henriquez, Fred Hersch, Ali Jackson, Rodney Jones, Raimundo Penaforte, Phil Schaap, Bob Stewart, Steve Turre.

Juilliard Jazz Orchestra, small Jazz Bands: ensembles, Artist Diploma Ensemble.

Aaron Diehl, Jon Batiste, Alumni: Erica von Kleist, Braxton Cook, Lucas Pino, Michael Dease, Yasushi Natamura, Jordan Pettay.

Brooklyn, New York

Brooklyn Campus

Long Island University-

Student Body: Approx. 4,300 undergraduate;

approx. 2,700 graduate.

See juilliard.edu/admissions/

financialaid@iuilliard.edu.

financialaid@juilliard.edu.

Office of Admissions,

juilliard.edu/jazz.

Student Body: 8,500; Jazz enrollment, 70.

(212) 799-5000 ext. 223,

musicadmissions@juilliard.edu; see

In-state, \$20,895; out-of-state,

Commercial Music / Jazz minor.

Dr. Kevin Kjos, John Riley, Carver

Scott Lee, James Kirkwood, Cathy

Chemi, Adam Kolker, Nate Radley,

combos; Blues and Rock Ensembles

Cochran, Matt Asti, Marques Walls,

Caitlin Bement, Kristin Cochran,

Michael Evangelista.

financial-aid.htm.

Rolling admissions.

music@kutztown.edu.

See kutztown.edu/music.

See kutztown.edu/costs-and-

See kutztown.edu/scholarships.

(610) 683-4550. See kutztown.edu.

Ron Gozzo. Kristin Cochran.

Large Jazz Ensemble I, II, III;

Bruno Catrambone, Matthew

Bachelor of Arts in Music,

audition-dates.

Available. See

Available. See

Dec 1

Kutztown University

Kutztown, Pennsylvania

\$24,883.

1, 11, 111.

\$35.737. Tuition:

Jazz Degrees: Bachelor of Fine Arts in Music

Technology, Entrepreneurship and

Production.

Gloria Cooper, Sam Newsome. Faculty:

See liu.edu. Jazz Bands:

Recorded auditions accepted for Auditions:

students who are not able to attend on campus auditions. Contact Sam Newsome, (718) 488-1051,

samuel.newsome@liu.edu. Financial Aid: Available. See liu.edu/SFS/FinAid.

Available. See liu.edu/SFS/Tuition. Scholarships: For deadlines, contact (718) 488-1011 Apply by:

or bkln-admissions@liu.edu.

Dr. Gloria Cooper, (718) 488-1450, Contact: gloria.cooper@liu.edu:

Sam Newsome (718) 488-1051, samuel.newsome@liu.edu.

Long Island University-Post Brookville, New York

Student Body: 46 music students, 24 jazz.

\$35,737 Tuition:

Jazz Degrees: Bachelor of Science in Music.

Bachelor of Music in Music Education, minor in Jazz Studies, concentrations in instrumental and

vocal jazz studies.

Matt Wilson, Jeff Lederer, Faculty: Lee Tomboulian, Jennifer Scott

Miceli, Mark Marino, Richie Iacona, Brian Pareschi, John Ray,

Ronald Stanton.

Jazz Ensemble, two jazz combos, Jazz Bands:

Vocal Jazz Ensemble.

Alumni: Derrick Davis.

Required. For details, contact (516) Auditions:

299-2475, post-music@liu.edu.

Available. See liu.edu/post/ **Financial Aid:**

admissions; (516) 299-2900.

Available and determined through Scholarships:

academics record and talent (through audition process). Contact Admissions for academic information, (516) 299-2900 and the Office of the Dean of the College of Arts, Communications, and Design regarding talent scholarships, (516) 299-2395.

Rolling enrollment. For academic Apply by: awards consideration, apply by Jan. 1. For talent awards consideration,

audition by Feb. 2.

Lisa Meyer, Production and Contact:

Recruitment Coordinator, (516) 299-

2475, post-music@liu.edu.

Longy School of Music

Cambridge, Massachusetts

Student Body: 260 total, 13 jazz.

Tuition cost: Masters of Music, \$41,800;

Graduate Performance Diploma,

\$33,700

Jazz Degrees: Master of Music Degree, Graduate

Performance Diploma, Graduate Diploma in Composition.

Peter Cassino, Sara Bielanski, Faculty:

Leo Blanco, Dave Bryant, Peter Evans, Bob Gullotti, Eric Hofbauer, Greg Hopkins, Charlie Kohlhase, John Lockwood, Nando Michelin, Ben

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Jazz Bands: By-Ear Ensemble, Repertoire Ensemble, Jazz Ensemble, Latin Ensemble, Free Ensemble, Harmolodic Ensemble, Longy Big

Sand

Alumni: Elliott Carter, Schuyler Chapin, Phyllis Curtin, Xin Ding,

Robert Freeman, Anton Kuerti, Daniel Pinkham, Greg Sandow, Polina Sedukh, Nadia Shpachenko,

Tobias Steymans.

Auditions: Can be live or via recording. For info

see longy.edu/admissions/auditions/.

Financial Aid: Contact Elvira Reyes,

ereyes@longy.edu, (617) 876-1797.

Scholarships: For info on scholarships,

graduate fellowships and teaching assistantships, contact the

Office of Admissions, admissions@longy.edu, (617) 876-0956.

Apply by: Reduced Application Fee Deadline,

Dec. 1. General Deadline, Jan. 5.

Contact: Longy Office of Admissions, admissions@longy.edu,

(617) 876-0956. See longy.edu.

Manhattan School of Music

New York, New York

Student Body: 488 total undergraduate students,

93 total Jazz students (all degree

levels).

Tuition: \$46,700 for the academic year.

Jazz Degrees: Bachelor of Music, Master of Music,

Doctor of Music.

Faculty: Stefon Harris (Director), Jim McNeely,

Bobby Sanabria, Richard Sussman, Theo Bleckmann, Vincent Herring, Dave Liebman, Donny McCaslin, Jaleel Shaw, Dayna Stephens, Cecil Bridgewater, Tony Kadleck, Scott Wendholt, James Burton, Marshall Gilkes, Steve Turre, Marc Cary, Phil Markowitz, Ted Rosenthal, Mark Soskin, Elio Villafranca, Jay Anderson, Ron Carter, Harvie S, Chris Rosenberg,

Jack Wilkins, John Riley,

Kendrick Scott.

Jazz Bands: MSM Jazz Orchestra, MSM Afro-Cuban Jazz Orchestra, MSM Studio Orchestra,

MSM Chamber Jazz Ensemble, many small combos (traditional, contemporary, experimental, swing, bop, Latin, Brazilian, Indian, electronic and more).

Alumni: Stefon Harris, Jason Moran, Jane

Monheit, Ambrose Akinmusire, Chris Potter, Miguel Zenón, Walter Smith III.

Auditions: March 1-8, 2019, in New York.

Prescreen required.

Financial Aid: Available. Contact finaid@msmnyc.edu.

Scholarships: Merit-based.

Apply by: Dec. 1.

Contact: Christan Cassidy,

ccassidy@msmnyc.edu. See msmnyc.edu/programs/jazz-arts/.

New England Conservatory

Boston, Massachusetts

Student Body: 750 total, 100 jazz (all degree

levels).

Tuition: \$47,900.

Jazz Degrees: (all in both Jazz Performance and

Jazz Composition): Bachelor of Music, Master of Music, Graduate Diploma, Doctor of Musical Arts.

Faculty: Jerry Bergonzi, Jason Moran, Donny

McCaslin, Frank Carlberg, Ken Schaphorst, Ethan Iverson, Miguel Zenón, Billy Hart, Cecil McBee, Dominique Eade, Joe Morris, John McNeil, Brad Shepik. Dave Holland, Ran Blake, Carla Kihlstedt, Hankus

Netsky, Nedelka Prescod.

Jazz Bands: More than 30 combos, two big bands.

Alumni: Darcy James Argue, Cecil Taylor, Fred Hersch, Regina Carter, Luciana Souza, John Medeski,

Don Byron, Marty Ehrlich.

Auditions: Live auditions after prescreening take place in February in Boston.

Financial Aid: Need-based federal aid available; see necmusic.edu/financial-aid.

Scholarships: Merit- and need-based scholarships

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available; see necmusic.edu/

financial-aid.

Apply by: Dec. 1.

Contact: Nick Gleason, (617) 585-1105,

nick.gleason@necmusic.edu. See necmusic.edu/jazz.

New Jersey City University Jersey City, New Jersey

Student Body: 7,000.

Tuition: See njcu.edu/about/

office-student-accounts/

tuition-fees.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Gabriel Alegria (coordinator), Nathan

Eklund, Andy Eulau, Allen Farnham, Richie Vitale, Joel Weiskopf, others.

Jazz Bands: Jazz Ensemble, combos.

Auditions: Contact Gabriel Alegria or Music Dept.

Financial Aid: Available. Contact NJCU Dept. of

Financial Aid.

Scholarships: Available, up to full tuition.

Graduate Assistantships available.

Contact Music Dept.

Apply by: July 1. Contact (888) 441-6528.

Contact: Contact Gabriel Alegria or Music

Dept., (201) 200-2000.

The New School, School of Jazz and Contemporary Music

New York, New York

Student Body: 270.

Tuition: \$46,960.

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, Ingrid Jensen, Matt Wilson, Darcy

James Argue.

Jazz Bands: 60 per semester.

Alumni: Brad Mehldau, Chris Tordini,

Robert Glasper, Becca Stevens, José James, Larry Goldings, Alan Hampton, Avishai Cohen, Gilad Hekselman, Peter Bernstein, Marcus Strickland, E.J. Strickland.

Auditions: Pre-screen and audition required.

Financial Aid: Available. Conctact sfs@newschool.edu.

Scholarships: Available. Contact

performing arts @newschool.edu.

Apply by: Jan. 15.

Contact: Kevin James Smith, Senior

Associate Director of Admission, kevin.smith@newschool.edu, (212)

229-5150, ext. 4580;

performingarts@newschool.edu. See newschool.edu/jazz/.

New York Jazz Academy New York, New York

Student Body: 600

Tuition: \$2,000-\$10,000/year.

Jazz Degrees: None.



Application deadline: October 21, 2018

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



2018-2019 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. Calntz Jazz Initiative.

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Major support has been provided by the Doris Duke Charitable Foundation

Additional support has been provided by the Arison Arts Foundation; Bank of America; and The Notherland-America Foundation. Faculty: Javier Arau, David Engelhard,

Michael Webster, Ron Wilkins, Peck Allmond, Tom Dempsey, Yaala Ballin, Aubrey Johnson.

Jazz Bands: Big bands, small ensembles,

vocal programs, more.

Alumni: Carly Rose Sonenclar, Svetlana Shmulyian.

Auditions: Auditions are required for select

programs.

Financial Aid: Available.

Scholarships: Tuition subsidies are available.

Apply by: Rolling admissions.

Contact: Javier Arau, (718) 426-0633,

nyja@nyjazzacademy.com. See nyjazzacademy.com.

New York University (NYU Steinhardt)

New York, New York

Student Body: 140 jazz students.

Tuition: Undergraduate, approx. \$50,464/

year; graduate, \$1,726/credit.

Jazz Degrees: Bachelor of Music in Instrumental Performance: Jazz Studies; Master

of Music in Instrumental
Performance: Jazz Studies; Artist
Diploma in Instrumental
Performance: Jazz Studies;
Doctorate in Music Performance

and Composition.

Faculty: Dr. David Schroeder (Director of Jazz Studies), Chris Potter, Joe Lovano, Mark Turner, Lenny Pickett, Rich Perry,

Ralph Lalama, Billy Drewes, Dave Pietro, Alan Broadbent, Kevin Hays, Gil Goldstein, Andy Milne, Rich Shemaria, Alex Sipiagin, Michael Rodriguez, Alan Ferber, 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.

In-person undergraduate auditions;

online or video auditions for undergraduate and graduate

programs.

Auditions

Contact:

Financial Aid: Available. Contact (212) 998-4444,

financial.aid@nyu.edu.

Scholarships: Available. Contact Office of

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

Apply by: Bachelor's: Jan. 1 (early decision I: Nov. 1, early decision II: Jan. 1).

Master's: Jan. 6. Ph.D.: Dec. 1.

Dr. David Schroeder, Director of NYU Steinhardt Jazz Studies,

(212) 998-5446, ds38@nyu.edu; steinhardt.nyu.edu/nyu-jazz2019.

Princeton University

Princeton, New Jersey

Student Body: 5,402 total, 70 jazz students.

Tuition cost: \$43,450.

Jazz Degrees: Certificate in Jazz Studies,

Certificate in Music Performance-

Jazz Concentration.

Faculty: Rudresh Mahanthappa,

Darcy James Argue, Ralph Bowen.

Jazz Bands: Creative Large Ensemble, Small Group I, Small Group A.

Group I, Siriali Gro

Alumni: Stanley Jordan.

Auditions: Arts Supplement application along

with University application. Live auditions held at the beginning of

the school year.

Financial Aid: Available. See

admission.princeton.edu/cost-aid/

apply-financial-aid.

Scholarships: Available. See admission.princeton.

edu/cost-aid/apply-financial-aid.

Apply by: Nov. 1/Jan. 1. Contact Admissions

for details.

Contact: Rudresh Mahanthappa,

rudreshm@princeton.edu. See princeton.edu/music.

Purchase College, State University of New York at Purchase

Purchase, New York

Student Body: 4,265 total students in the College;

80 jazz students (60 undergraduate).

Tuition: Undergraduate in-state, \$6,670; Undergraduate out-of-state,

\$16,320; Graduate in-state, \$10,870; Graduate out-of-state, \$22,210.

Jazz Degrees: Bachelor of Music, Master of Music,

Performer's Certificate (postbaccalaureate), Artist Diploma

(post-master's).

Faculty: Pete Malinverni (Area Head), David

Hazeltine, Andy LaVerne, Donald Vega, Todd Coolman, Doug Weiss, Richie Morales, Kenny Washington, 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

Alumni: Cyrille Aimée, Spike Wilner, Bobby Avey, Andrew Gould,

combos.

Bruce Harris.

Auditions: Prescreening auditions due by Jan.

 If the prescreening audition is successful, students will be notified for a live audition, which takes place on-campus in February. See

website for details.

Financial Aid: Available. Contact the 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. 30.

Tuition: See rowan.edu/home/

undergraduate-admissions/financing-education/tuition.

Jazz Degrees: Bachelor of Music in Jazz

Studies, Bachelor of Music Education–Jazz Specialization, Master of Music in Jazz Studies.

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, Jon Barnes, Behn Gillece, John Guida.

Jazz Bands: Jazz Band, Small Jazz Ensembles.

Alumni: Brian Betz.

Auditions: See academics.rowan.edu/cpa/

music/auditions/index.html.

Financial Aid: Available. See

rowan.edu/home/financial-aid.

Scholarships: Need- and merit-based are

available.

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: Undergraduate, 275;

Graduate, 200.

Tuition: In-state (tuition only) \$11,744;

out-of-state (tuition only) \$27,282.

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, Tatum Greenblatt, Joe Mosello, Eddie Palmieri, Fred Hersch, Bill O'Connell, Marc Stasio, Robby Ameen, Gary

Smulyan, Mark Gross.

Jazz Bands: Several large and semi-large ensembles; eight_chamber-jazz

ensembles; Jazz Ensemble, RU Mingus Ensemble, RU Afro-Caribbean Ensemble, Chamber Jazz I, RU Scarlet Knight Jazz Trombones,

RU Jazz Guitars, more.

Alumni: Terence Blanchard, Terell Stafford,

Michael Mossman, Andy Hunter, Orrin Evans, Ralph Peterson Jr., Yoron 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/

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admissions/auditions-andportfolio-reviews/music-audition-

requirements.

Available. Conctact Financial Aid, Financial Aid:

> (848) 932-7057, nb_aid@ofa.rutgers.edu.

Scholarships: Merit-based.

Dec. 1 (Rutgers application), Jan. 7 Apply by:

(Mason Gross supplemental

application).

Emalina Thompson, (848) 932-5241, Contact:

admissions@mgsa.rutgers.edu. See masongross.rutgers.edu.

Rutgers University At Newark Newark, New Jersey

Student Body: 10 jazz majors, graduate and

undergraduate (5-year BA/MA

track).

In-state graduate, \$702/credit; **Tuition:**

out-of-state graduate \$1,194/credit. (Undergraduates pay less.)

Master of Arts in Jazz History and Jazz Degrees:

Research.

Henry Martin, Rachel Mundy, guest Faculty:

One medium band, also bands/ Jazz Bands:

combos at other campus.

Ricky Riccardi, Vincent Gardner, Alumni: Rhoda Scott, Leo Johnson,

Michael Heller, Mark Lomanno, Darren Mueller, Alex Rodriguez,

Ratzo Harris.

Not required. Essay sample Auditions:

required.

Loans and partial scholarships. Financial Aid:

Scholarships and teaching Scholarships:

positions. See

financialaid.rutgers.edu/.

Rolling admissions. To apply, see

gradstudy.rutgers.edu/.

Prof. Henry Martin, Contact:

Apply by:

martinh@newark.rutgers.edu. See ncas.rutgers.edu/academicsadmissions/academic-departments/ arts-culture-media/jazz-historyand-research-ma. Admissions Office, Zhixuan (Stella) Su, stellasu@rutgers.edu.

Shenandoah Conservatory at Shenandoah University

Winchester, Virginia

Student Body: 618 students (undergraduate and

graduate).

\$31,080 per year. **Tuition:**

Bachelor of Music in Jazz Studies Jazz Degrees:

(Instrumental). Bachelor of Music in Music Production and Recording Technology (Instrumental Jazz Emphasis), Bachelor of Music in Music Education (Instrumental Jazz Emphasis), Bachelor of Music in Music Therapy (Instrumental Jazz

Emphasis).

Craig Fraedrich, Luis Hernandez, Faculty: Michael Kramer, Robert Larson,

Matt Niess, Donovan Stokes, Rick Whitehead, Alphonso Young,

Brian Settles, Mark Meadows.

Jazz Ensemble, Little Big Band, jazz combos

Corcoran Holt, Billy Drummond, Alumni:

Alan Baylock, Cody Leavel,

Ashlin Parker.

Jazz Bands:

Auditions:

Recorded auditions accepted, on-campus auditions preferred. Contact Holly Johnson, (540) 665-

4577. admit@su.edu. See su.edu/conservatory/.

Available. Contact Office of Financial Aid: Financial Aid, (540) 665-4538.

Need- and merit-based. Office of Scholarships: Financial Aid, (540) 665-4538.

Rolling admissions, June 1 (for fall Apply by:

semester), Oct. 1 (for spring

semester).

Robert Larson, (540) 665-4557, Contact:

rlarson@su.edu.

Shepherd University Shepherdstown, West Virginia

Student Body: Approx. 4,000.

In-state, \$3,774; **Tuition:**

out-of-state, \$9,024.

Bachelor of Music in Performance Jazz Degrees:

with Jazz Emphasis.

Dr. Kurtis Adams, Faculty:

Dr. Mark Andrew Cook. Kevin Pace, Ronnie Shaw,





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uarts.edu

Wayne Cameron, William Feasley, Jeremy Koch, Joshua Walker.

Jazz ensemble. Jazz Bands:

Apply by:

See shepherd.edu/music/ Auditions: audition-information/.

Available. Office of Financial Aid, Financial Aid:

(304) 876-5470

faoweb@shepherd.edu.

Scholarships: Talent- and merit-based.

> For institutional scholarship consideration, apply by Feb. 1.

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

kadams02@shepherd.edu.

Skidmore Jazz Institute at Skidmore College

Saratoga Springs, New York

Student Body: 70-80 Students.

\$2,826 (including room and board). Tuition:

None. Program is for students in Jazz Degrees:

high school and older. Undergraduate credit available.

Todd Coolman (Director), Bruce Faculty:

Barth, Mark Beaubriand, Steve Davis, Michael Dease, Bob Halek, Ingrid Jensen, Vic Juris, Dennis Mackrel, John Nazarenko, Dick Oatts, Jeb Patton, Jim Snidero, Dave Stryker, Ray Vega, Doug Weiss, Matt Wilson, David Wong.

Jazz Bands:

Troy "Trombone Shorty" Andrews, Alumni:

Richie Barshay, Jon Batiste, Ryan Cohan, Sullivan Fortner, Brandon Lee. Christian Scott aTunde Adjuah. Kendrick Scott, Walter Smith III, Burniss Earl Travis, Myron Walden.

See skidmore.edu/summerjazz/ Auditions:

apply.php.

Coleen Stephenson, (518) 580-Financial Aid:

5447, cstephen@skidmore.edu.

Need-based. Coleen Stephenson, Scholarships:

(518) 580-5447.

cstephen@skidmore.edu.

March 15. Apply by:

Coleen Stephenson, (518) 580-Contact:

5447. cstephen@skidmore.edu. See

skidmore.edu/summerjazz

SUNY Fredonia

Fredonia, New York

Student Body: Approx. 500 Music Majors; approx.

12-20 Jazz Majors.

Tuition: In-state, \$6,700/year;

out-of-state, \$16,320/year.

Bachelor of Arts in Music (Jazz Jazz Degrees:

Studies).

Dr. Nick Weiser, Kieran Hanlon. Faculty:

Alec Dube, John Bacon.

Fredonia Jazz Orchestra. Jazz Bands:

> Fredonia New Jazz Ensemble. Instrumental Jazz Combos Vocal Jazz Combo.

Bob McChesnev.

See fredonia.edu. Auditions:

Alumni:

Financial Aid: Available. See fredonia.edu.

Merit-based. Scholarships:

See fredonia.edu. Apply by:

Dr. Nick Weiser. Contact:

weiser@fredonia.edu, (716) 673-4640.

SUNY New Paltz

New Paltz, New York

Student Body: Approx. 90 music majors; approx.

30 students in music minor.

See newpaltz.edu/student_accounts/

tuition/fall-2018--spring-2019/.

Bachelor of Arts in Music with a Jazz Degrees:

concentration in Jazz Performance.

Mark Dziuba, Vincent Martucci,

Teri Roiger, Jeff Siegel, Rebecca Coupe Franks, David Savitsky.

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, students apply for an audition at newpaltz.edu/music/

admissions.html.

Financial Aid: Available. See newpaltz.edu/financialaid.

NYU STEINHARDT



Faculty:

Jazz Bands:

David Schroeder, Director of Jazz Studies

JAZZ STUDIES AT NYU

- > Study in Greenwich Village, New York City > Broad range of elective choices
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OPPORTUNITY

YORK UNIVERSITY IS AN AFFIRMATIVE ACTION/EQUAL

Raigh Lalam Joe Lovano

Trumpet Alex Sipiagin

Trombone Alan Ferbe

Guittar

Peter Bernstein Wayne Krantz Adam Rogers John Scoffeld **Brad Shepik**

Ron McClure

Mike Richmo Martin Wind Composition

Alan Broadben Alan Forber Gil Goldstein Rich Shemari

Percussion



Visit steinhardt.nyu.edu/nyu-jazz2019, call 212 998 5446 or email ds38@nyu.edu.

Available. See newpaltz.edu/ Scholarships:

financialaid/foundation.html.

See newpaltz.edu/music/ Apply by:

admissions html

Mark Dziuba, Director of Jazz Studies. Contact:

(845) 257-2711, dziubam@newpaltz.edu.

Crane School of Music, SUNY Potsdam

Potsdam, New York

Student Body: 550.

In-state, \$6,470; **Tuition:**

out-of-state, \$16,320.

Jazz Degrees: Undergraduate music degree

students can opt for a Jazz Minor.

Dr. Bret Zvacek, more than 75 total Faculty:

music faculty.

Jazz Ensemble, Jazz Band, Small Jazz Bands:

Jazz Groups, Giroux Honors Jazz

Combo.

Larry Ham, Renée Fleming, Alumni:

Lisa Vroman, Thomas Palmatier.

See potsdam.edu/academics/crane/ **Auditions:**

admissions

Financial Aid: Available.

Merit- and need-based, music and Scholarships:

academic.

Feb. 17. Apply by:

Dr. David Heuser, Associate Dean/ Contact:

Director of Admissions, (315) 267-2453, heuserdd@potsdam.edu;

crane@potsdam.edu.

Syracuse University, **Setnor School of Music**

Syracuse, New York

Student Body: 291 in Setnor, 85 jazz students

(music and non-music majors).

Tuition:

Bachelor of Arts, Bachelor of Music Jazz Degrees:

(Music Education, Music 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.

John Coggiola, Jeff Welcher, Faculty:

Steve Frank, Jeff Stockham, Mike Dubaniewicz, Melissa Gardiner, Rick Balestra, Bill DiCosimo, Darryl

Pugh, Josh Dekaney.

Morton Schiff Jazz Ensemble, Orange Jazz Bands:

Collective and Orange Syndicate Vocal Jazz Ensembles, Citrus Punch Rock Ensemble, Syracuse University Jazz-Funk Ensemble, Syracuse University Jazz Guitar Ensemble,

various jazz combos.

Joyce DiCamillo, Andy Fusco.

Required. See Auditions:

vpa.syr.edu/music-requirements.

Financial Aid: Available.

Scholarships: Merit- and need-based scholarships.

Apply by:

Contact:

College of Visual and Performing Arts. Office of Recruitment and Admissions, (315) 443-2769, admissu@syr.edu. See vpa.syr.edu/

Temple University, Boyer College of Music and Dance

Philadelphia, Pennsylvania

Student Body: 40,000 students; 800 Music

majors; 100 Jazz students.

In-state, \$19,000/year; Tuition:

out-of-state, \$31,850/year.

Bachelor of Music in Jazz Performance, Jazz Degrees:

Bachelor of Music in Jazz Composition/ Arranging, Bachelor of Music in Music Education/Jazz, Bachelor of Music in Music Therapy/Jazz, Master of

Music in Jazz Studies.

Terell Stafford, Dick Oatts and Faculty: numerous others. See temple.edu/

boyer/about/people/faculty.asp#jazz. Jazz Bands:

Jazz Band, Lab Band, Jazz Band Number Three, Jazz Band Number Four, Graduate Ensemble, Vocal Jazz Ensembles, New School Jazz

Ensemble, Swinging Owls Community Ensemble, more than 30 combos.

Six live audition dates per year Auditions:

(from December through March) and a recorded audition option. Application must be submitted prior

to scheduling an audition.



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Our world-class studio faculty includes:

Nasar Abadey, jazz percussion

Alex Brown, jazz piano

Kristopher Funn, jazz bass

Tim Green, jazz saxophone Sean Jones, jazz trumpet

Richard and Elizabeth Case Chair in Jazz Studies Quincy Phillips, jazz percussion

Matthew Stevens, jazz guitar

Charenée Wade, jazz voice Warren Wolf, jazz faculty

Financial Aid: Available. Contact (215) 204-2244.

Merit-based scholarships for academics as well as merit-based Scholarships:

music scholarships are available. Students can receive aid

from both areas. Contact (215) 204-2244.

Apply by:

Matthew Schillizzi, Associate Director of Admissions and Contact:

> Recruitment, (215) 204-6810, schillizzi@temple.edu; music@temple.edu. See temple.edu/boyer/academicprograms/

jazz-studies/index.asp.

Towson University

Towson, Maryland

Student Body: 22,343 total; 50 Jazz/Commercial Music Degree majors.

In-state, \$9,408; out-of-state, \$20,788. Tuition:

BM Jazz/Commercial Music; BS MUED students may use Jazz/

Commercial applied lessons as their primary medium.

Dave Ballou, Jason Rigby, Will Redman, Jim McFalls, Brian Faculty: Brunsman, John Dierker, Sarah Hughes, Sara Jones, John

Lee, Tim Murphy, Jeff Reed, Frank Russo, Brian Simms. Jazz combos, Jazz Orchestra, Latin ensemble, Pop music

ensemble, Improvisation ensembles, Jazz Guitar ensembles,

Vocal Jazz choir, World Music ensemble.

Drew Gress, Ellery Eskelin, Patrick McAvinue, Jordan Tice, Alumni:

Darius Christian.

Auditions:

There are scholarship auditions and non-scholarship auditions. See towson.edu/cofac/departments/music/prospective/undergrad/.

Available. See towson.edu/admissions/financialaid/. Financial Aid:

Available. Contact mcriss@towson.edu or (410) 704-2836. Scholarships:

For details, see towson.edu/cofac/departments/music/prospective/. Apply by:

Mary Ann Criss, Assistant to the Chairperson, mcriss@towson.edu Contact:

or (410) 704-2836.

University of the Arts

Philadelphia, Pennsylvania

Student Body: 1,890 (total undergraduate), 165 total jazz students

(undergraduate and graduate).

\$44,780. **Tuition:**

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.

Marc Dicciani, Micah Jones, Jeff Kern, Mike Kennedy, Kevin Faculty: Hanson, Don Glanden, Rob Brosh, Chris Farr, Larry McKenna,

Randy Kapralick, Matt Gallagher, Tony Miceli, Steve Beskrone,

Norman David, John Swana, Mark Allen.

"Z" Big Band, Rick Kerber Tribute Big Band, approx. 15 **Jazz Bands:**

jazz-focused ensembles.

Stanley Clarke, Diane Monroe, Adam Blackstone, Alita Moses. Alumni:

Auditions begin in November and are available monthly Auditions:

through April. See uarts.edu/admissions/undergraduate-

music-audition-portfolio-requirements.

Available. Contact Student Financial Services, **Financial Aid:**

(800) 616-ARTS, ext. 6170.

Primarily merit-based. Contact Student Financial Services, Scholarships:

(800) 616-ARTS, ext. 6170.

Applications are accepted on an ongoing basis. Apply by Apply by:

Feb. 1 for priority admission.

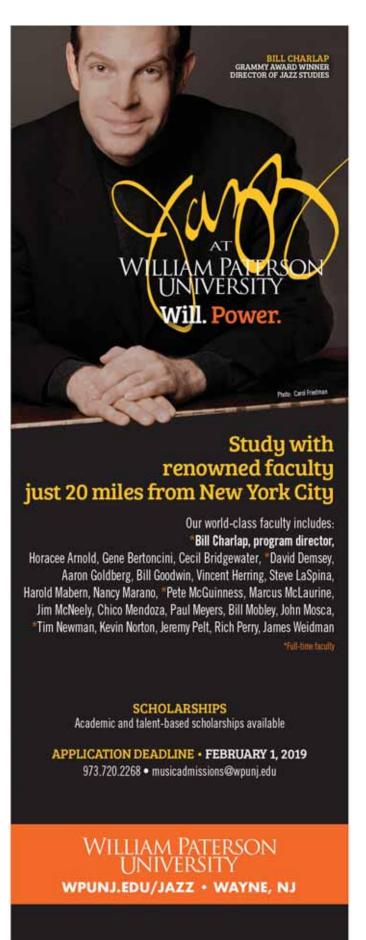
Amanda Melczer, Assistant to the Director, School of Music, Contact:

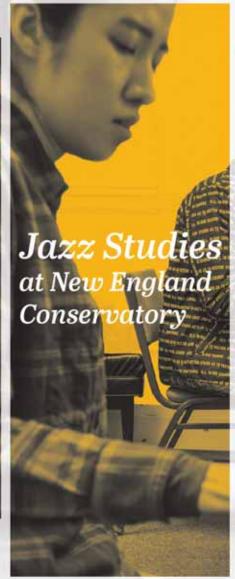
(215) 717-6344, amelczer@uarts.edu. See uarts.edu.

University of Connecticut

Storrs, Connecticut

Student Body: 200 music students, 20 jazz students.







MacArthur Geniuses. Grammy Award winners. Dedicated teachers who'll help you find your voice.

At NEC, work closely with our Jazz Studies faculty in studio and ensemble settings. Expand your perspective while learning more about yourself. With freedom to explore, deepen your knowledge of the jazz tradition to create the music of the future.

Study with today's most influential jazz artists...

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New England Conservatory

the future of music. made here.

In-state, \$12,848; out-of-state, \$35,216. Tuition:

Bachelor of Arts with Jazz Studies Jazz Degrees:

emphasis.

Earl MacDonald (Director of Jazz Faculty:

Studies), Gregg August, Doug Maher, John Mastroianni, Sean Nelson,

E.J. Strickland.

UConn Jazz Ensemble, UConn Jazz Bands:

Afro-Latin Jazz Orchestra, UConn

Jazz 10tet, various combos.

Brian Charette, Gary Versace,

Mark Small, Bill Longo, Jim Oblon,

Matt Janiszewski.

See music.uconn.edu/how-to-apply/ Auditions:

applications/. Audition dates are Dec. 8, Jan. 4, Jan. 5, Jan. 11, Jan. 12.

Available. See financialaid.uconn.edu Financial Aid:

Scholarships: Available. See admissions.uconn.

edu/cost-aid/scholarship.

Apply by: Jan. 15.

Alumni:

Samuel Beckwith, Contact:

samuel.beckwith@uconn.edu.

University of Maine Orono. Maine

Student Body: 11,240 students, 100 music majors.

In-state, \$8,700; out-of-state, \$28,590; New England Region (NEBHE) and

Canadian resident, \$14,070.

Bachelor of Arts with concentration Jazz Degrees: in Jazz Studies; Minor in Jazz Studies.

Dan Barrett, Jay Bregman, Jack Burt, Faculty:

Tony Gaboury, Stuart Marrs, David

Wells, Jim Winters.

Two big bands, four combos. Jazz Bands:

David Demsey, Craig Skeffington, Alumni: Mike Bennett, Melissa Hamilton,

Scotty Horey, Thomas Schmidt.

Auditions: Live or recorded auditions are

accepted.

Financial Aid: FAFSA required. See umaine.edu/stuaid/.

Available. See umaine.edu/spa/ Scholarships:

audition/scholarships/.

Rolling admission. Apply by:

Dan Barrett, dan.barrett@maine.edu Contact:

University of Maine at Augusta Augusta, Maine

Student Body: 6.000 (mostly online): 75 Jazz.

Contemporary and Popular Music.

In-state, \$228/credit; **Tuition:**

out-of state web \$285/credit.

Jazz Degrees: Bachelor of Music in Contemporary

and Popular Music, Associate of Science in Contemporary and

Popular Music.

Richard Nelson, Anita Jerosch, Faculty:

Noah Cole, Christine Letcher, John Mehrmann, Duane Edwards, R.J. Miller, Krista Kwon, Scott Hughes, Jeff Rojo, Pam Jenkins.

Jazz on Tour, Prog Rock, Envok, Jazz Bands:

Folk Ensemble, Brass Quartet.

Steve Grover, Anita Jerosch, Alumni: Michael Mueller. Jake Sturdivant.

Jared Wilkinson

Live audition or YouTube uploaded Auditions:

audition. Audio and Composition students may send an audio file to anitaann.jerosch@maine.edu.

Financial Aid: Available. See

uma.edu/financial/scholarships/.

Available. See Scholarships:

uma.edu/financial/scholarships/.

Rolling applications. Apply by:

Anita Jerosch, (207) 621-3179, Contact:

anitaann.jerosch@maine.edu.

University of Maryland College Park, Maryland

Student Body: 460 music students, approx. 20 jazz

Tuition: In-state, \$10,595;

out-of-state, \$35,216.

Bachelor of Music in Jazz Studies, Jazz Degrees:

Bachelor of Arts in Jazz Studies, Bachelor of Music in Music Education/Jazz Studies, Master of

Music in Jazz Studies.

Chris Vadala (Director of Jazz Studies), Faculty:

Tom Baldwin, Gerard Kunkel, Jon Ozment, Chuck Redd, Chris Gekker, John Morgan, Tim Powell.

Three big bands, four jazz combos. Jazz Bands:

Terell Stafford, Kenny Rittenhouse, Alumni:

Steve Fidyk, Leigh Pilzer, Jon Ozment, Doug Morgan, Wade Beach, Tim Powell, Jen Krupa, Reginald Cyntje.

Students must apply in order to be Auditions: scheduled for an audition. See

music.umd.edu/apply.

Academic merit- and need-based Financial Aid:

aid available. See admissions.umd.edu.

All students who apply and audition **Scholarships:** for a major in the School of Music

are considered for merit-based aid.

Nov. 1 for undergraduate; Dec. 1 for Apply by:

graduate.

Contact: For program info, contact Chris Vadala,

Director of Jazz Studies, cv@umd.edu. For admissions info, contact Jenny Lang, musicadmissions@umd.edu.

University of Maryland, Eastern Shore

Princess Anne, Maryland

Student Body: 4,500.

Auditions:

Tuition cost: See umes.edu/MAT/Pages/

Tuition---Fees/

Dr. Brian Dean, Dr. Devonna B. Rowe, Faculty:

Veronica Tomanek, Patrick McHenry.

Bachelor of Arts in Music Education, Jazz Degrees:

Bachelor of Arts in Jazz and Popular

Music.

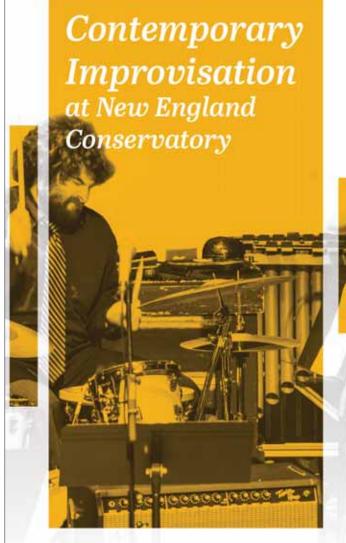
Large Jazz Ensemble, combos, Pop Jazz Bands: Vocal and Instrumental Ensembles.

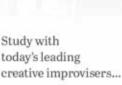
Clifford Brown, Clarence Clemons. Alumni: Contact individual studio teachers

> for audition requirements. See umes.edu/Music/Pages/ Audition-Information/.

Available through the Fine Arts Financial Aid:

Department and the Honors College.





Mal Barsamian Ran Blake Anthony Coleman Domingue Eade Carla Kihlstedt Eden MacAdam-Somer Joe Morris Hankus Netsky Nedelka Prescod ...and more!

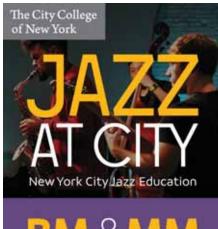
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BM Contact: jazz@ccny.cuny.edu MM Contact: jazzgrad@ccny.cuny.edu

jazz.ccnysites.cuny.edu

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Jazz Studies

Jeff Kunkel - coordinator Aubrey Johnson - voice 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

montclair.edu/music

Contact: Jeff Kunkel kunkelj@montclair.edu

Montclair, NJ

Scholarships: Need- and merit-based.

Apply by: April 15.

Contact: Dr. Brian Dean, bcdean@umes.edu.

University of Massachusetts, Amherst

Amherst, Massachusetts

Student Body: 30,037 total, 35–40 jazz students.

In-state, \$15,787; New England resident, \$26,555; out-of-state:

\$34,470.

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 (Director),

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, six Chamber Jazz Ensembles.

Billy Taylor, Avery Sharpe, Kate McGarry, Chris Merz, David Pope,

Steve Newby, Geoff Vidal.

Auditions: Jan. 26, Feb. 2, Feb. 16.

Alumni:

For details, contact Music Admissions, (413) 545-6048, musicadmissions@umass.edu.

Financial Aid: Available. Contact Financial Aid

Services, (413) 545-0801, umass.edu/umfa.

Scholarships: By audition. See umass.edu/music.

Apply by: Jan. 5 (for audition date signup).

Contact: Nathaniel Gowen. Director of

Nathaniel Gowen, Director of Admissions, (413) 545-6048, musicadmissions@umass.edu.

University of Massachusetts, Lowell Lowell, Massachusetts

Student Body: 400 Music Majors.

Fuition: 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: 65 Undergraduate music majors;

eight Ph.D Graduate Jazz students.

Tuition costs: Undergraduate in-state, \$18,130; undergraduate out-of-state,

\$29,692; graduate in-state, \$22,290; graduate out-of-state, \$36,980.

Jazz Degrees: Minor in Music, Bachelor of Arts in Music (Jazz Track), Ph.D in Jazz Research and Performance.

Faculty: Dr. Michael Heller, Dr. Aaron Johnson, Joe Negri, Frank Cunimondo, Greg

Humphries, Kenny Powell.

Jazz Bands: Jazz Ensemble, Jazz Combos.

Alumni: Geri Allen, Kent Engelhardt, Gary Fineberg, James Moore.

Auditions: Auditions for the Jazz Ensemble are held at the beginning of Fall semester.

Financial Aid: Available. Contact (412) 624-7488,

finaid@pitt.edu.

Scholarships: Contact Jazz Studies Office,

pittjazz@pitt.edu, (412) 624-4187.

Apply by: See pitt.edu/admissions.

Contact: Jazz Studies Office, (412) 624-4187,

pittjazz@pitt.edu.

University of Rhode Island Kingston, Rhode Island

Student Body: Approx. 135 students, approx. 35

Jazz Students.

Tuition: In-state, \$14,138; out-of-state, \$30,862.

Jazz Degrees: Bachelor of Arts in Jazz Studies,

Bachleor of Music in Music Performance, Minor in Music with

Jazz Studies emphasis.

Faculty: Jay Azzolina, Mark Berney, Ben Griffin, Bill Jones Steve Langone Ron

Bill Jones, Steve Langone, Ron Sanfilippo, Joe Parillo, Dave Zinno.

Jazz Bands: One big band, five combos.

Alumni: Gary Lindsey.

Auditions: See uri.edu/music.

Financial Aid: Available. See uri.edu/es.

Scholarships: Merit-based. Contact Amy Botello,

abotollo@uri.odu

abotello@uri.edu.

Apply by: Dec. 1 (early admission).

Contact: See 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, \$7,492; out-of-state, \$18,730.

Jazz Degrees: Bachelor of Music in Jazz

Performance, Jazz Studies Minor.

Faculty: David Cullen, Dan Cherry, Chris Hanning, Marc Jacoby,

Theresa Klinefelter, Peter Paulsen, Jonathan Ragonese, John Swana.

Jazz Bands: Two big bands, Latin Jazz Ensemble,

Vocal Jazz Ensemble, Jazz Combos.

Alumni: Bob Curnow.

Auditions: See wcupa.edu/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,

mjacoby@wcupa.edu.

West Virginia University Morgantown, West Virginia

Student Body: 330 in School of Music, 52 jazz

students.

Tuition: \$23,592.

Jazz Degrees: Bachelor of Music in Jazz Studies,

Master of Music in Jazz pedgagy.

Faculty: Jared Sims (Director of Jazz Studies),

Joe Badaczewski, Lisa Bleil, Cliff Barnes, Paul Thompson, Brian Wolfe.

Jazz Bands: Big bands and small combos of traditional and commercial jazz styles

traditional and commercial jazz styles.

Alumni: Allison Miller, Jay Chattaway,

James Moore, Scott Gumina, Matt Rippetoe, Scott Simons, Tay Cher Siang, Emmett Goods.

Auditions: For audition requirements, dates

and registration info,

see ccarts.wvu.edu/academics/audition-and-portfolio-review-day.

Financial Aid: Available. See

mountaineerhub.wvu.edu/.

Scholarships: Academic and artistic-merit

scholarships ae available. Arts scholarship deadline is March 1.

Apply by: May 1.

Contact: James Froemel, Recruitment

Specialist, (304) 293-4339, jfroemel@mail.wvu.edu.

Western Connecticut State University

Danbury, Connecticut

Student Body: Approx. 4,500 undergraduates; 220

music majors with 25 Bachelor of Music Jazz Studies majors.

Tuition: In-state and residents of New York

and New Jersey, \$25,613/year (residing on campus including full meal plan); out-of-state, \$38,121/ year (residing on campus including

full meal plan).

Jazz Degrees: Bachelor of Music in Jazz Studies.

Bachelor of Science in Music
Education (with equal access to jazz
ensembles, courses and lessons).
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: Auditions are held December

through March. See wcsu.edu/music.

wcsu.euu/music.

Financial Aid: Available. Contact Nancy Barton, bartonn@wcsu.edu or (203) 837-8580.

Scholarships: Merit-based, Available, Contact

Department of Music Chair Dr. Laurel Larsen, larsenl@wcsu.edu.

Dec. 10 for scholarship consideration,

March 15 for regular decision.

Jolee Dinho-Guerreiro in Music Dept., dinoguerreiroj@wcsu.edu, (203) 837-8350; Dr. Laurel Larsen, larsenl@wcsu.edu, (203) 837-8353.

Westfield State University Westfield, Massachusetts

Apply By:

Contact:

Student Body: Approx. 5,700 undergraduate; 75

music majors; 20 Jazz Studies concentration students.

Tuition: In-state, \$970/year; out-of-state,



JAVON JACKSON, DIVISION DIRECTOR

Bachelor of Music: Jazz Studies, Composition, Music Management, Music Production and Technology

NOW OFFERING A MASTER OF MUSIC IN JAZZ!

UNIVERSITY OF HARTFORD

hartford.edu/hartt

\$7,050/year; New England Regional

Program, \$1,455/year.

Jazz Degrees: Bachelor of Arts in Music with a

concentration in Jazz Studies.

Faculty: Dr. Edward Orgill, James Argiro, Dr. Peter Coutsouridis, Ted Levine,

Tim Atherton, John Mason, Joe LaCreta, Jason Schwartz, Wayne Roberts, Ellen Cogen.

Jazz Bands: Jazz Big Band, Small Jazz

Ensembles, Jazz Fusion Ensemble.

Auditions: Held December through April. For

Audition info, see westfield.ma.edu/music or call (413) 572-5356.

Financial Aid: Available. Contact (413) 572-5218 or

financialaid@westfield.ma.edu.

Scholarships: Need and merit-based. Contact

Lisa McMahon,

Imcmahon@west field.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 (including fees), \$12,240/year; undergraduate

out-of-state (including fees),

\$19,794/year. Graduate in-state (including fees), \$11,880 per year; graduate out-of-state (including fees), \$18,486/year.

Jazz Degrees: Bachelor of Music in Jazz Studies

with concentrations in

Performance, Sound Engineering Arts, Music Management, Music Education and Jazz/Classical Performance; Master of Music in Jazz Studies with tracks in Performance and Composition/

Arranging.

Faculty:

Jazz Bands:

Alumni:

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 Bertoncini, Paul Meyers, Steve LaSpina, Marcus McLaurine,

Kevin Norton, Nancy Marano, Chico Mendoza.

Horacee Arnold, Bill Goodwin,

Chico iviendoz

24 small jazz groups, from trios to septets; 18-piece Jazz Orchestra; Latin Jazz Ensemble; eight-voice Jazz Vocal Workshop; plus, concept groups designed by the

students, with approval.

Carl Allen, Bill Stewart, Johnathan Blake, Jameo Brown, Tyshawn Sorey, Joe Farnsworth, Mark Guiliana, Dana Hall, Ari Hoenig, 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 undergraduates. See wpunj.edu/admissions or contact (973) 720-2901. Full-tuition

(973) 720-2901. Full-tuition graduate assistantships are available for graduate students.

Scholarships: Major academic, honors and talent

scholarships are available for undergraduates. Full-tuition graduate assistantships are available for graduate students.

Apply by: Feb. 1. See wpunj.edu/jazz.

Contact: Jazz Studies Coordinator

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

music/undergraduate/jazz.html.



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

BA in Music: ideal for double-majors

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

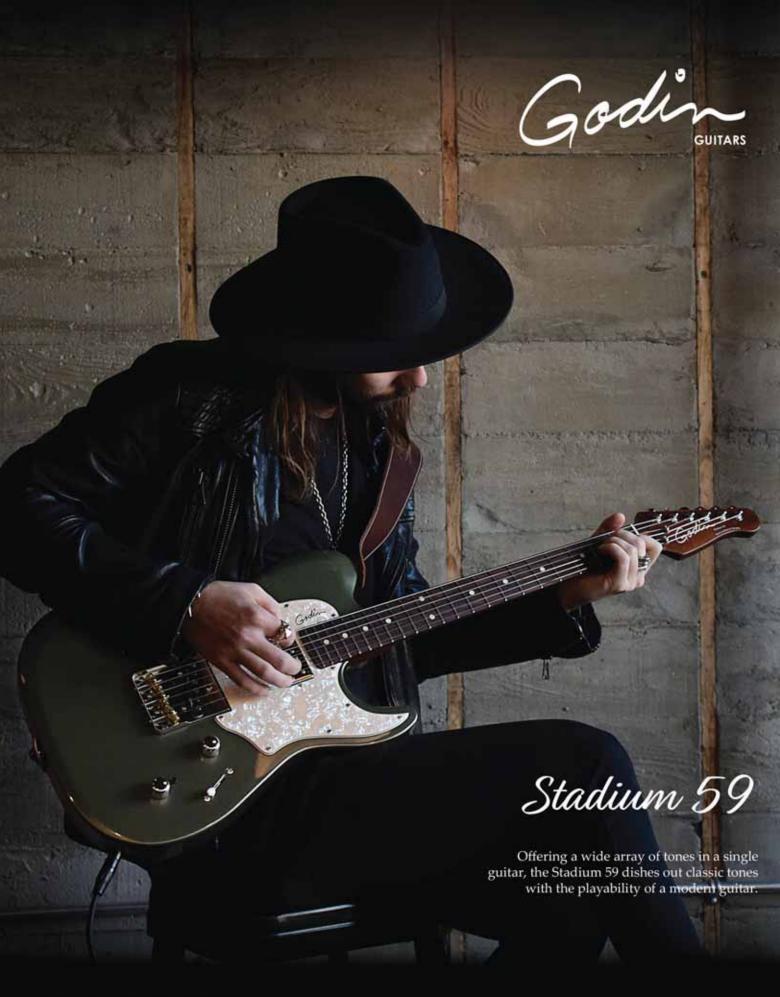


AUDITIONS FOR 2019 ADMISSION

January 26, 2019 February 2 & 16, 2019

Information/Admissions/Visits: 413 545 6048 or musicadmissions@umass.edu umass.edu/music

Faculty: Jeffrey W. Holmes, Catherine Jensen-Hole, Felipe Salles, Fumi Tomita, Tom Giampietro



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PLAYERS TOUR **IBASSADORS**

idway through the second half of its Netherlands and Germany would follow. July concert at Carnegie Hall, NYO Jazz, the newly minted youth orchestra operated by the concert hall's Weill Music Institute, launched into "Isfahan."

Playing the Duke Ellington-Billy Strayhorn ballad before a packed and knowledgeable house was, at best, a risky proposition that could invite comparisons with the Ellington band and alto saxophonist Johnny Hodges, who was featured on the tune.

But alto player Kevin DeLeon, an 18-year-old from Atlanta, summoned Hodges' spirit with exquisite restraint—adding, in the process, a bittersweet note, clearly mined from his own soul. And the band followed suit, providing a lush bed for DeLeon that evoked the Ellington orchestra, without imitating it.

The performance prompted cheers. Then Sean Jones, the program's artistic adviser and the band's conductor, stepped forward: "You close your eyes and you think they're 20 years older than they are."

That maturity did not develop overnight. Individually, it reflected intensive study by each of the young musicians. Collectively, it was the product of two weeks of concentrated rehearsal at Purchase College (about 30 miles north of Manhattan), where the musicians were fed, housed and tutored leading up to the concert. Two weeks of touring in England, Scotland, The

The program's model is based on one begun in 2013, when the Weill Institute inaugurated its National Youth Orchestra of the United States of America, NYO-USA. That group consisted of classical musicians ages 16 to 19. NYO2, featuring classical musicians 14 to 16, followed.

"Jazz was always part of the equation in terms of thinking about next steps," said Joanna Massey, the institute's director of learning and engagement programs. "Having a jazz orchestra and representing America's art form was really important."

Massey, who has known Jones since his days as a trumpeter with the Jazz at Lincoln Center Orchestra, tapped him to advise the project. The program was announced in the spring of 2017, auditions opened in the fall and the final roster of 22 musicians, chosen from about 260 applicants, was announced in March.

Jones said that two basic admissions criteria were applied: "One, simply that they are able to play, that they are great musicians. Two, that they are good people." That meant applicants had to submit videos on which they played and talked about themselves. "We wanted to get a sense of their spirit, vibration and energy. We don't want to send ambassadors to the U.K. and Europe without them representing the best of what the United States has to offer."

By design, the orchestra members are a

diverse lot, representing all kinds of people from towns big and small in states from Florida to Washington. Four members—two trumpeters, a bassist and a pianist—are women.

The repertoire, likewise, is diverse. Beyond Ellington, the book encompasses arrangements of pieces by an eclectic mix of composers like Marvin Gaye, Wayne Shorter and Wycliffe Gordon, a faculty member whose trombone playing on his raucous, New Orleans-inflected "We're Still Here" had the Carnegie Hall crowd jumping.

Closing the concert's first half was a commissioned piece by saxophonist Miguel Zenón, "Run With Jones." At a rehearsal a week before the performance, Zenón put the band through its paces on the fast-and-furious work—challenging them to be in control of their instruments and in step with their section-mates.

Faculty members, who interacted with the musicians during the rehearsal, praised their skills and character. Pianist Gerald Clayton said the musicians were "operating at a higher level than I was at their age," while guitarist Matthew Stevens described them as "a seemingly egoless group of kids."

As DeLeon spoke about the experience, those traits were evident. "I've already met so many great musicians my age I didn't know existed," said the saxophonist, an incoming freshman at The Juilliard School. "This has been more than I could have imagined." —Phillip Lutz







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Ellis Marsalis Professor Emeritus

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SOUTH

Augusta University

Augusta, Georgia Student Body: 8,824.

In-state, \$8,604; out-of-state, \$23,606. **Tuition:** Bachelor of Music in Jazz Studies. Jazz Degrees: Wycliffe Gordon (Director of Jazz Faculty:

Studies), Robert Foster.

One jazz ensemble. Jazz Bands:

Auditions are held between December Auditions: and April. Contact the Department

of Music for scheduling.

Financial Aid: Available. See augusta.edu/finaid. Available. See augusta.edu/finaid. **Scholarships:**

Apply by:

Dr. Angela Morgan, Chair, (706) Contact:

737-1453, amorgan1@augusta.edu.

Belmont University Nashville, Tennessee

Student Body: 8,800 total, School of Music, 750.

\$32,820; room and board, \$11,680. Tuition:

Jazz Degrees: Commercial Music.

Anthony Belfiglio, Bruce Bennett, Faculty:

Bruce Dudley, Sandra Dudley, Kelly Garner, Alex Graham, Jeff Kirk, Kathryn Paradise, Roy Vogt.

Jazz Bands I & II, Jazz Small Groups Jazz Bands:

I & II, Bass Ensemble, Jazz Strings, Jazzmin (vocal ensemble).

Josh Turner, Cody Fry. Alumni:

Prospective students must apply Auditions:

to the university and audition for admission. For more info, see belmont.edu/music. Undergraduate audition dates: Oct. 27, Nov. 3, Jan. 12, Jan. 26, Feb. 9. Graduate auditions: Nov 3 Jan 18 Feb 8 Feb 22

Available. Contact Financial Financial Aid:

Services office, (615) 460-6403.

Contact Financial Services, (615) Scholarships: 460-6403; Office of Admissions,

(615) 460-6785.

Priority deadline for major merit Apply by: scholarship consideration is Dec. 1.

Emily Murphy, (615) 460-6408 or Contact: somauditions@belmont.edu.

Coastal Carolina University

Conway, South Carolina

Student Body: 10,500 total, 100 music. In-state, \$10,530; **Tuition:**

out-of state, \$24,320.

Bachelor of Arts in Commercial Jazz Degrees:

Music and Jazz, Master of Arts in

Music Technology.

Matthew White, Tim Fischer, Steve Faculty:

Bailey, David Bankston, Jeff Jones, Jesse Willis, Chris Connolly, Dan O'Reilly.

Two big bands, two student Jazz Bands:

combos, POP 101, American



Faculty:

Auditions:

Songbook Ensemble.

Elise Testone, Oracle Blue. Auditions For info, see coastal.edu/music Available. Contact Matt White,

mwhite@coastal.edu

Available. Contact Matt White, Scholarships:

mwhite@coastal.edu.

April 1. Apply by:

Financial Aid:

Faculty:

Matthew White, Coordinator of Contact:

Jazz and Commercial Music. (843) 349-4083, mwhite@coastal.edu.

East Carolina University

Greenville, North Carolina Student Body: 29,000 total, 350 in School of

Music, 40 students in Jazz program.

In-state, \$7,200; out-of-state, \$23,500. **Tuition:**

Bachelor of Music with emphasis in Jazz Degrees: Jazz Studies (Instrumental track only).

ECU Jazz Ensemble A, Jazz Bands:

Contemporary Jazz Ensemble.

Jeff Bair (program director), Carroll V. Dashiell Jr., Jim Crew,

Scott Sawyer, Dan Davis.

Chris Bullock, Mitch Butler. Alumni:

Auditions will be held Dec. 5, Auditions: Jan. 19, Feb. 9, Feb. 23, March 16. Live audition is recommended but

DVD or CD is accepted.

Financial aid: Available. See ecu.edu/financial.

Awarded primarily on the basis of Scholarships: performance ability and potential

displayed at time of audition.

Apply by: Separate applications with the School of Music and the University Admissions Office are required. Freshman

applicants are strongly encouraged to apply to the university by March 1 for admission to the Fall class. Transfer students must submit their university admissions materials by April 1. See ecu.edu/admissions.

Director of Music Admissions, (252) 328-6851.

Elon University Elon, North Carolina

Student Body: 5,000 undergraduates.

\$47.549.

Jazz Degrees: Performance; Bachelor of Science in Music Education or Music

Technology. Bachelor's degree candidates can pursue Jazz Studies

as a field of minor concentration.

Jon Metzger, Thomas Erdmann, Virginia Novine-Whittaker, Chip Newton, Rusty Smith.

One big band, jazz Jazz Bands:

combos, percussion ensemble.

Brad Linde, Kevin Pace. Alumni:

Auditions are for placement once

on campus.

Contact Financial Planning. Financial Aid:

See elon.edu/e/admissions/ undergraduate/financial-aid/index.

Scholarships: Contact Financial Planning. See

elon.edu/e/admissions/undergraduate/

financial-aid/index.html.

Apply by:

Jon Metzger, Jazz Studies, (336) Contact:

278-5683, jmetzger@elon.edu.

Florida A&M University

Tallahassee, Florida

Student Body: 10,000.

Tuition: In-state, \$21,329:

out-of-state: \$33,727.

Bachelor of Arts or Bachelor of Jazz Degrees: Science in Music with concentration

in Jazz Studies.

Lindsey Sarjeant, Longineu Parsons, Faculty: Robert Griffin, Carlos Vega, Brian Hall.

Jazz Bands: Jazz Ensemble, Jazz Combo, Latin

Jazz Ensemble.

Cannonball Adderley, Nat Adderley, Alumni:

Wycliffe Gordon, Scotty Barnhart.

Auditions: Held from January to 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.

Based on audition and merit. For Scholarships:

info contact Dept. of Music, (850)

599-3024.

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Nick Finzer
Assistant Professor
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Dave Meder Assistant Professor of Jazz Piano



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Assistant Professor of
Popular and Commercial Music



Scott Tixier
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(Jazz/Popular/Alternative Styles)
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Sept. 1, 2018, to May 1, 2019. Apply by: Contact:

Robert Griffin, Director of Jazz Studies, (850) 412-7144, robert.griffin@famu.edu

Florida International University Miami, Florida

Student Body: 54,000.

In-state, \$6,168; out-of-state, \$18,566. Tuition:

Bachelor of Music in Jazz Performance, Jazz Degrees:

Master of Music in Jazz Studies.

Gary Campbell, Michael Orta, Dr. Jamie Faculty: Ousley, Dr. Lisanne Lyons, Rodolfo

Zuniga, Francisco Dimas, others.

Jazz Big Band, Latin Jazz Ensemble. Jazz Bands: Jazz Vocal Ensemble, Jazz Combos,

Jazz Guitar Ensemble.

Marco Pignataro, David Fernandez. Alumni:

See carta.fiu.edu/music. **Auditions:**

Available. See carta.fiu.edu/music. Financial Aid: Scholarships: Available See carta.fiu.edu/music.

See carta.fiu.edu/music. Apply by:

Gary Campbell, Program Coordinator Contact:

and Professor of Jazz Studies, (305) 348-1854, campbelg@fiu.edu.

Florida State University Tallahassee, Florida

Student Body: 41,000 total, 1,000 music students,

60 Jazz majors.

Undergraduate in-state, \$6,466; Tuition:

> undergraduate out-of-state. \$18,786; Graduate in-state, \$9,640;

graduate out-of-state: \$21,633.

Jazz Degrees: Bachelor of Arts in Music with Jazz Emphasis, Bachelor of Music

> in Jazz Performance, Master of Music in Jazz Studies.

Leon Anderson, Scotty Barnhart, Faculty: David Detweiler, Kevin Jones,

Rodney Jordan, William Peterson,

Marcus Roberts.

Three big bands, multiple combos. Jazz Bands:

vocal jazz ensemble.

Alumni: Etienne Charles, Marcus Roberts.

Held Jan. 26, Feb. 9, Feb. 23. Live Auditions: auditions highly preferred. Contact

musicadmissions@fsu.edu.

Available. Contact (850) 644-0539 Financial Aid: or see financialaid.fsu.edu.

Merit-based scholarships based Scholarships: on academics; talent scholarships based on audition. Graduate teaching assistantships available

for select applicants. Contact (850) 644-6102 or musicadmissions@fsu.edu.

Dec. 1 (priority deadline); Feb. 7 Apply by:

(final deadline).

Kristopher Watson, (850) 644-6102 Contact:

or musicadmissions@fsu.edu. See

music.fsu.edu.

Furman University

Greenville, South Carolina

Student Body: 2,700 total, 20 jazz students.

\$47,968 **Tuition:**

Jazz Degrees:

Bachelor of Music in Music

Performance, Music Education, Music Composition or Music Theory; Bachelor of Arts in Music.

Matt Olson (director of jazz studies), Faculty:

Steve Watson, Keith Davis, Ian Bracchitta, Justin Watt.

One big band, four combos. Jazz Bands:

Auditions for scholarship and Auditions

admission held in December, January and February. See musicatfurman.com or www2.furman.edu/academics/ music/Pages/default.aspx.

Financial Aid: Available. See furman.edu/Admission/

engagefurman/Pages/default.aspx.

Need-based scholarships are Scholarships: available through Financial Aid office. Merit-based available

through our auditions.

Nov. 1 (early decision and early Apply by:

action); Jan. 15 (regular decision)

Matt Olson, (864) 294-3284, Contact: matt.olson@furman.edu.

Georgia State University

Atlanta, Georgia

Student Body: 45,000.

In-state, \$12,000.

Jazz Degrees: Bachelor of Music in Jazz Studies,

Masters in Jazz Studies.

Gordon Vernick, David Sánchez, Faculty:

Kevin Bales, Mace Hibbard, Geoffrey Haydon, Tim Pitchford, Justin Varnes, Dave Frackenpohl.

10 jazz combos and two big bands. Jazz Bands:

Marcus Printup, Lizz Wright, Alumni:

Sam Skelton, Kenny Banks, Sonny Emory, Joe Gransden, Trey Wright, James King, Wes Funderburk, Gary Motley.

Held Nov. 2, Feb. 18, March 8. See Auditions:

music.gsu.edu.

Financial Aid: Available. See music.gsu.edu.

Available, Merit-based. Scholarships:

See music.gsu.edu.

Aug. 1. See music.gsu.edu. Apply by:

Dr. Gordon Vernick, Contact:

gvernick@gsu.edu, (404) 413-5900

Hugh Hodgson School of Music, University of Georgia

Athens, Georgia

Student Body: 500.

Tuition: See admissions.uga.edu/

prospective-students/tuition-fees.

Jazz Degrees: Music Minor in Jazz.

Faculty: David D'Angelo, Connie Frigo,

Phil Smith, Timothy Adams, Jr., Frederick Burchinal, others. See music.uga.edu/people/faculty.

Jazz Ensemble I, Jazz Ensemble II, Jazz Bands:

Jazz Studio Orchestra.

Tituss Burgess Alumni:

See music.uga.edu/overview. Auditions:

General scholarship information Financial Aid:

for prospective students can be found at admissions. uga.edu/prospective-students/ tuition-fees/scholarships.

Scholarships: Music scholarships are available to

first-year undergraduate music

majors.

See admissions.uga.edu/ Apply by:

prospective-students/first-year/

fy-deadlines.

Chris Hallum, Music Admissions Contact:

Officer, (706) 542-3737, musicad@uga.edu.

Jacksonville State University Jacksonville, Alabama

Student Body: 9,000 (80 jazz students).

\$327 per credit hour. Tuition:

Jazz Degrees: Bachelor of Music with a Jazz

Emphasis.

Dr. Andy Nevala (Director of Faculty:

> Jazz Studies), Dr. Tony McCutchen, (Dept. Chair), Dr. Dave Lambert, Dr. Chris Probst, Ben Weatherford, Chris Enghauser, Luke Weathington.

Four Big Bands, six Combos, Latin Jazz Bands:

Ensemble, Vocal Jazz Ensemble.

Held in February. For details, **Auditions:** contact anevala@jsu.edu.



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JAZZ FACULTY



Gordon Vernick, jazz studies coordinator/trumpet Kevin Bales, piano/improvisation David Frackenpohl, guitar Geoffrey Haydon, piano/theory Chris Otts, saxophone Marlon Patton, drums David Sánchez, saxophone Billy Thornton, bass

AUDITION DATES:

Fri, Nov 2, 2018 Mon, Feb 18, 2019 Fri, Mar 8, 2019

Special audition dates can be arranged. Please call for more information.

OPEN HOUSE: Thurs, Nov 8, 2018

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Financial Aid: Available. See.jsu.edu/finaid.

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deadline).

Jacksonville University

Jacksonville, Florida

Student Body: 4,200

Tuition:

Faculty:

Jazz Bands:

Alumni:

Auditions:

Scholarships:

Apply by:

Jazz Bands:

Jazz Degrees:

Dr. Andy Nevala, Director of Jazz Contact:

Studies, anevala@jsu.edu

Bachelor of Music in Performance

John Ricci (Director of Jazz Studies),

Gary Starling, Scott Giddens,

See ju.edu/cfa/music/music-

Up to full tuition discounting is

Financial Aid: Available. Contact (904) 256-7000.

Studies, dotascj@jmu.edu. Lee University

Apply by:

Contact:

Cleveland, Tennessee

Student Body: 5,370. \$17.690. Tuition:

Bachelor of Science in Music Jazz Degrees:

Scholarships: Available. See jmu.edu/music/

and-grants.shtml.

decision)

studentresources/scholarships-

Nov. 1 (early action); Jan. 15 (regular

Dr. Chuck Dotas. Director of Jazz

Business. Jazz Minor.

Alan Wyatt, Dr. Nathan Warner, Faculty: with a concentration in Jazz/

Dr. José Valentino Ruiz. Shawn Perkinson, James Ward.

Jazz Ensemble, Jazz Combos. Jazz Bands:

Stan Piper, Richard Kirkland. Held Nov. 10, Jan. 4, Feb. 16, March Auditions:

15, April 6. See leeuniversity.edu/music.

Available See Financial Aid:

leeuniversity.edu/financial-aid.

Merit-based scholarships, both Scholarships: program-description.php.

academic and music, are available.

Tony Dagradi, Wayne Maureau,

Matt Lemmler, Wess Anderson,

Ed Wise, Dr. Nick Volz, John Mahoney,

Jason Mingledorff, Johnny Vidacovich,

Leah Chase Kamata, Quiana Lynell,

combos, guitar ensemble, jazz vocal

ensemble, Afro-Cuban percussion

Victor Goines, Rick Margitza,

Charles Pillow, Ellis Marsalis.

See apply.loyno.edu/cmfa/som.

Merit- and need-based. Talent-

based scholarships are available

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Available. Contact Gloria Cosenza in the

Office of Admissions, (504) 865-3240.

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McKenna Fetzer, (423) 614-8240, Contact: possible via merit and talent awards

Tuition:

Faculty:

Jazz Bands:

Alumni:

Auditions:

Financial Aid:

Scholarships:

Jazz Degrees:

music@leeuniversity.edu.

Loyola University, New Orleans

Student Body: 4,000 total, 50 jazz students.

\$38,126/year. BM Jazz, BME, BMUIN.

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Prof. John Ricci, Director of Jazz Contact:

Open enrollment.

Studies, (904) 256-7457, jricci@ju.edu.

combined. Contact (904) 256-7000.

James Madison University Harrisonburg, Virginia

Student Body: 20,779 undergraduate, 380 Music

Majors, 8 Jazz Studies majors.

In-state, \$7,250; out-of-state: \$23,650. **Tuition:**

Bachelor of Music in Jazz Studies. Jazz Degrees:

Chuck Dotas. Bob Hallahan. Faculty:

> Andrew Connell, David Pope, Samuel Suggs, David Stringham, Adam Larrabee, Marlon Foster.

Jazz Ensemble, Jazz Band, five

Nate Smith, Henry Threadgill, Alumni:

Omar Thomas, Adam Hopkins, Matt Mitchell, Ben Polk, Chloe Youtsey, Josh Reed.

See jmu.edu/music/admissions/ Auditions:

undergraduate.shtml.

Available. See jmu.edu/financialaid/ Financial Aid:

index.shtml.

applicants. Contact Gloria Cosenza,

(504) 865-3240.

March 1 is the Priority Deadline Apply by:

for all prospective College of Music and Fine Arts students applying for competitive talent scholarships. April 15 is the Regular Deadline.

Gordon Towell, (504) 865-2164, Contact:

gltowell@loyno.edu

Miami Dade College Miami, Florida

Student Body: More than 165,000 students on

eight campuses.

See mdc.edu/about/tuition.aspx. **Tuition:**

Associate of Arts (Music or Music Jazz Degrees: 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. See mdc.edu/wolfson/Arts/default.asp.

Tim Brent, Dr. Michael Di Liddo, Matt Faculty: Bonelli, Jim Broderick, Ashlee Varner.

> Big Band, Jazz Workshop, NightTime Jazz Band, Vocal Fusion vocal jazz ensemble, r&b/pop ensemble.

Jon Secada, Silvano Monasterios. Alumni: No audition required to major in **Auditions:**

music, only for specific ensembles.

Available. Contact (305) 237-2325. Financial Aid: See mdc.edu/main/financialaid/.

Available. See Scholarships:

Jazz Bands:

mdc.edu/main/financialaid/. Contact (305) 237-2325.

Apply by: Tim Brent, tbrent@mdc.edu. Contact:

Miami Dade College, Wolfson Campus Miami. Florida

Student Body: Approx. 35.

Tuition: See mdc.edu/about/tuition.aspx. Associate in Arts with a pathway to Jazz Degrees:

music or music education.

Dr. Michael Di Liddo, Mike Gerber, Faculty: Gary Thomas, Mark Small, Dr. Peter

Francis, Rodolfo Zuñiga, John Kricker, Aaron Lebos, Sandy Poltarack.

Jazz Bands: Combos.

Hery Paz, Kemuel Roig. Alumni:

No audition required before Auditions:

classes begin. Audition is required for combo placement and occurs during the first week of classes.

Available. Contact Office of Financial Aid:

Financial Aid, (305) 237-3544.

Scholarships: Available. Contact Office of

Financial Aid, (305) 237-3544.

See mdc.edu/about/tuition.aspx. Apply by:

Dr. Michael Di Liddo. Contact: mdiliddo@mdc.edu.

Middle Tennessee State University

Murfreesboro, Tennessee

Student Body: 20,262 total, 400 in School of Music,

80 jazz and commercial music students.

Undergraduate in-state, \$8,700 per **Tuition:**

year; undergraduate out-of-state, \$24,876; graduate in-state \$5,868; graduate out-of-state \$14,784.

Jazz Degrees: Bachelor of Music Performance

in Jazz Studies: BM/Music Industry with Jazz Emphasis; Master of Music in Jazz Studies; degrees in music education, theory-composition, performance, conducting, and musicology. Commercial song writing, music business, and audio technology are through the Recording Industry department.

Jamey Simmons (coordinator), Don Faculty: Aliquo, Chip Henderson, Matt Lund, David Loucky, Matt Endahl, Jim Ferguson, Jonathan Wires, Lalo Davila,

Brian Mueller, Derrick Phillips, Cedric Dent, Ashley Kimbrough.

Two jazz ensembles, six combos, Jazz Bands: salsa band, steel bands, vocal jazz ensemble, two commercial music

> ensembles. See mtsu.edu/music/ pdf/ensemblebrochure.pdf.

John Blount, Socrates Garcia, Mike Jenner. Elizabeth Johnson, Matt Lund, Ryan Middagh, Chris Munson, Shawn Purcell, Javon Quallo, Tisha

Feb. 1, Feb.16, Feb. 23, 2019 for Auditions: admission to the School of Music. See mtsu.edu/music/scholarships.php.

Financial Aid: Available. Dec. 1 deadline for major academic awards. See mtsu.edu/

financial-aid

Scholarships: Need- or merit-based available. Music scholarships and assistantships are

based on auditions. Contact Don Aliquo, don.aliquo@mtsu.edu.

Simeral, Jim White, Jonathan Wires.

Dec. 1 for major academic awards; Apply by: Feb. 1 for School of Music awards; March 1 for graduate assistantships. Rolling deadline for general

> academic admission. See mtsu.edu/ how-to-apply/deadlines.php.

Don Aliquo, jazz studies, Contact: don.aliquo@mtsu.edu, (615) 904-8362. Christopher Dye, undergraduate information, christopher.dye@mtsu. edu, (615) 494-8714. Paul Osterfield,

> mtsu.edu, (615) 898-5923. See mtsu.edu/music.

North Carolina Central University Durham. North Carolina

Student Body: 8,096 total; undergraduates, 6,285;

graduates/professional, 1,801; Music

graduate studies, paul.osterfield@

Majors/Jazz Majors, 120.

Tuition:

Jazz Degrees: Bachelor of Music, Jazz Studies;

Master of Music, Jazz Composition & Arranging; Master of Music,

Performance

Artist-in-Residence Branford Marsalis. Faculty:

> Joey Calderazzo, Baron Tymas, Robert Trowers, Albert Strong, Aaron Hill, Arnold George, Lenora Helm Hammonds, Maurice Myers, Ed Paolantonio, Thomas Taylor, others.

Three big bands, Vocal Jazz Ensembles, Jazz Bands:

Guitar Ensemble, Percussion Ensemble, Brass Ensemble, Four **Rhythm Section Ensembles**

with vocals.

See nccu.edu/music/admission.cfm. Auditions:

Available, Contact NCCU Financial Aid: Scholarship & Student Aid, (919)

530-6180, ssa@nccu.edu.

Need- and merit-based. For Jazz Scholarships: Scholarships and Graduate

Assistantships, contact iwiggins@nccu.edu.

July 1 for Fall; Oct. 1 for Spring. Apply by:

Director, Dr. Ira Wiggins, Contact:

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.

In-state, \$4.680/semester: out-of-state. \$9.360/semester.

Jazz Degrees: Bachelor of Music in Performance

with a Jazz Studies emphasis.

John Zappa, William Brian Hogg, Faculty:



UCO School of Music Audition Days

Friday, Feb. 8, 2019 * Saturday, Feb. 23, 2019 * Saturday, March 30, 2019

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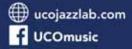
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www.famu.edu/departmentofmusic UNIVERSITY Jim Connerley, Max Gise, Ted Karas, Bill Jackson, Mike Meloy, Pablo Benavides, Nick Fryer.

Jazz Ensemble, Jazz Combos, Vocal Jazz Rands

Jazz, Latin Jazz Combo, R&B Combo.

William Brian Hogg, (859) 572-5885, Auditions:

hoggw1@nku.edu. See artscience. nku.edu/departments/music/ admissions-scholarships.html.

Available. See nku.edu.

Need- and merit-based. Contact Scholarships:

William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.

Feb. 15 for scholarships. Apply by:

William Brian Hogg, (859) 572-Contact:

5885, hoggw1@nku.edu.

Oklahoma State University Stillwater, Oklahoma

Student Body: 25.594.

Jazz Degrees:

Tuition: Undergraduate in-state \$9,520;

out-of-state, \$23,650.

in Music Industry, Bachelor of Arts in Music, Bachelor of Music in Performance, Bachelor of Music Education—Instrumental and Vocal.

Jazz Minor, Bachelor of Science

Faculty: Dr. Howard Potter, Paul Compton, Dr. Jack Helsley, Grant Goldstein,

Bill Repavich, Dr. Tommy Poole.

Two large ensembles, three jazz Jazz Bands: combos, one vocal jazz ensemble.

Auditions: Admission and Scholarship auditions

take place between January and March. Auditions for ensemble placement occur at the start of fall semester.

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

Need-based and merit-based are Scholarships:

available. For need-based and academic scholarship questions, contact Financial Aid. For merit-based music scholarships, contact OSU Bands at (405) 744-6135.

Contact Dr. Tommy Poole, Apply by: tommy.poole@okstate.edu or

(405) 744-2902.

Dr. Tommy Poole, tommy.poole@ Contact:

okstate.edu or (405) 744-2902.

Texas A&M University-Kingsville Kingsville, Texas

Student Body: 8,700 students, 90 jazz students.

\$3,600/semester Tuition:

Bachelor of Music in Performance Jazz Degrees: with an emphasis in Jazz Studies.

Paul Hageman, Kyle Millsap, Faculty: Thomas Zinninger, Oscar Diaz, Jason Kihle, Glynn Garcia,

Jerry Espinoza, Frank Cano. Four Big Bands, Latin Jazz

Ensemble; two Jazz Combos, Jazz Trombone Ensemble, Jazz Trumpet

Ensemble.

Auditions held during the Spring Auditions:

Semester.

Financial Aid: Available. Contact (361) 593-2811. Scholarships: Merit-based scholarships available through Music Department.

Paul Hageman, (361) 593-2806, Apply by:

kfpmh00@tamuk.edu.

Paul Hageman, (361) 593-2806, Contact:

kfpmh00@tamuk.edu.

Texas Christian University

Fort Worth, Texas

Student Body: Approx. 325 music majors.

\$45,608 **Tuition:** Jazz Degrees: None

Joe Eckert, Thomas Burchill, Joey Carter, Faculty:

Kyp Green, Amy Stewart, Brian West.

TCU Jazz Ensembles I and II; Purple. Jazz Bands: White, and Blues (Vocal Jazz Ensemble).

Contact Joe Eckert, Director of Jazz **Auditions:**

Studies, (817)257-5576,

j.eckert@tcu.edu

Financial Aid: Available. See financialaid.tcu.edu.

Need and merit-based available. Scholarships:

Nov. 1 (early action); Feb. 1 (regular Apply by:

decision).

Joe Eckert, Director of Jazz Studies, Contact:

(817) 257-5576, j.eckert@tcu.edu.

Texas Southern University

Houston. Texas

Student Body: 9,200

Tuition: In-state, \$6,070; out-of-state,

\$13,540 (total charges, fixed rate

plan plus fees).

Bachelor of Music in Jazz Performance. Jazz Degrees:

Dr. Brian Perez. Dr. Howard C. Harris.

Jason Oby, Lee Richard, others.

Big Band, combos, Vocal Jazz. Jazz Bands:

Kirk Whalum, Billy Harper, Yolanda

Adams, Ku-umba Frank Lacy.

See tsu.edu/academics/colleges-and-Auditions schools/colabs/music/audition.php.

See em tsu edu/financialaid/ Financial Aid:

Available See students tsu edu/ Scholarships:

departments/scholarships/.

Aug. 3 (for Fall), Jan. 5 (for Spring). Apply by: Dr. Jason Oby, (713) 313-7263,

Contact: oby_jb@tsu.edu.

Texas State University

San Marcos, Texas

Faculty:

Alumni:

Student Body: 38,808 total, 35 jazz majors.

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, Utah Hamrick, Russ Scanlon, Hank Hehmsoth, Morris Nelms,

Paul Deemer.

Jazz Bands: Four big bands, five combos,

salsa band

Edwin Livingston, Elias Haslanger. Alumni:

Required. See txstate.edu/jazzstudies/ Auditions:

auditions/undergrad-auditions.html and txstate.edu/jazzstudies/auditions/

grad-auditions.html.

Available. See finaid.txstate.edu/ Financial Aid:

undergraduate/how.html.

Need- and talent-based. Scholarships:

Apply by: March 1

Dr. Utah Hamrick, ulh1@txstate.edu. Contact:

Texas Tech University

Lubbock, Texas

Student Body: Approx. 37,000 total; approx.

440 in School of Music.

Tuition: See ttu edu

Undergraduate Jazz Certificate, Jazz Degrees:

Master of Music in Jazz Performance.

Stephen Jones, Ben Haugland, Faculty: Alan D. Shinn, David Dees, Mark

Morton, Will Strieder, James Decker.

Three big bands, combos. Jazz Bands:

Arlington J. Jones II. Alumni:

Recorded auditions are accepted. Auditions:

On-campus auditions are Feb. 24 and March 3. Contact Ja'Net Ross,

(806) 834-6680,

janet.ross@ttu.edu.

Financial Aid: Available. Contact (806) 742-3681.

Scholarships: Available. Contact (806) 742-3144.

Apply by: Dec. 1 (priority application).

Contact: Stephen Jones,

stephen.jones@ttu.edu.



UNIVERSITY OF NORTH FLORIDA JAZZ STUDIES

The University of North Florida Jazz Studies curriculum prepares students for a life in music with a bachelor's and master's of Music Performance in Jazz Studies. Graduates hold positions in all aspects of the music industry such as performing in the nation's top professional ensembles, composing and arranging for the industry's leading artists, touring internationally and serving as leading pedagogues in music education. Additionally, the program offers students an opportunity to study with world-class faculty: J.B. Scott, trumpet; Lynne Arriale, piano; Todd DelGiudice, saxophone; Marc Dickman, low brass; Danny Gottlieb, drumset; Barry Greene, guitar; Clarence Hines, trombone; Dennis Marks, bass; and Dave Steinmeyer, trombone. Our award-winning Jazz Ensemble I is directed by J.B. Scott.

Auditions: January 19, 2019 | February 16, 2019 | March 9, 2019



Tulane University New Orleans, Louisiana

Student Body: 13,500 total, 50 jazz students.

Tuition: \$55,000.

Jazz Degrees: Bachelor of Fine Arts in Jazz.

Faculty: Jesse McBride, Courtney Bryan, Joe Dyson, Peter Varnado, Jim

Markway, Matt Johnson, Leah Chase, Gregory Agid, Ashlin Parker.

Jazz Bands: Seven combos (including the Traditional Jazz Ensemble), big band.

raditional Jazz Ensemble), big band

Alumni: Nick Ferreirae, Will Buckingham.

Auditions: Combos and big band open to any student by audition each semester;

BFA requires an audition in sophomore year.

Financial Aid: Available. See tulane.edu/

financialaid/.

Scholarships: Available. Musicianship Scholarship,

Two Full Scholarships for local high school seniors. Contact Piper Browne, pbrowne1@tulane.edu.

Apply by: Jan. 15.

Contact: James Markway, Director of Applied

Music, jmarkway@tulane.edu; Matt Sakakeeny, mattsak@tulane.edu.

University of Alabama Tuscaloosa, Alabama

Student Body: 38,000 total, 400 music majors,

approx. 75 in jazz groups.

Tuition: See ua.edu/about/quickfacts#cost

Jazz Degrees: Bachelor of Music in Jazz Studies,

Master of Music in Arranging.

Faculty: Jonathan Noffsinger, Tom Wolfe,

Mark Lanter, Jon Whitaker, Eric Yates, Andrew Dewar, Daniel

Western, Rob Alley, others.

Jazz Bands: UA Jazz Ensemble, UA Two O'

Clock Jazz Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides. UA Jazz Combo.

Sildes, UA Jazz Combo.

Auditions: Contact (205) 348-7112 or (205) 348-6333. See jazz.music.ua.edu/

undergraduate-jazz-studiesaudition-requirements/. Financial Aid:

Music Administration, (205) 348-7112, or Pam Woodard, pwoodard@ua.edu.

Scholarships: Merit-based scholarships available.

Contact Undergraduate Music Administration, (205) 348-7112 or Pam Woodard, pwoodard@ua.edu.

Apply by: Rolling.

Contact: Chris Kozak, Director of Jazz Studies, ckozak@ua.edu, (205) 348-6333.

University of Central Florida

Orlando, Florida

Student Body: 66,000 undergraduates, 30 in jazz

studies track.

Tuition: Undergraduate in-state, \$6,368;

undergraduate out-of-state, \$22,466.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Jeff Rupert, Per Danielsson, Richard

Drexler, Bobby Koelble, Marty

Morell.

Jazz Bands: Flying Horse Big Band, Jazz Ensemble II, three Jazz Workshops,

three Jazz Chamber Groups.

Alumni: Robbie Schaer, Juan Berrios.

Auditions: See music.cah.ucf.edu/process.php.

Financial Aid: Available. See finaid.ucf.edu.

Scholarships: Merit and need-based available.

See music.cah.ucf.edu/scholarships.

php.

Apply by: March 2019. Contact John Parker,

ucfmusic@ucf.edu, (407) 823-2869.

Contact: John Parker, ucfmusic@ucf.edu,

(407) 823-2869

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, \$236.65 per credit hour; undergraduate

out-of-state, \$581.55 per credit hour; graduate in-state, \$300.05 per credit hour; graduate out-ofstate, \$696.05.

Jazz Degrees: Minor in Jazz Studies, Bachelor

of Music in Jazz Performance, Master of Music in Jazz Studies—Performance

or Music Production Majors.

Faculty: Brian Gorrell (Director of Jazz Studies),

Lee Rucker, Jeff Kidwell, Grant Goldstein, Clint Rohr, David Hardman, Michael Geib, Dennis Borycki, Zachary Lee,

Ryan Sharp, Jack Helsley.

Jazz Bands: Jazz Ensembles 1, 2, 3 and 4;

Jazz Composers Combo, 5th Street Strutters Dixieland Combo, Conjunto de Jazz Latino Combo, Jazz Repertory Combos 1, 2 and 3; Chamber Singers Vocal Jazz Ensemble.

Alumni: Sharel Cassity, David Gibson,

David Anderson, Vince Norman, Aidan Carroll, Clyde Connor.

Auditions: Feb. 8, Feb. 23, March 30, or by

appointment.

See music.uco.edu/auditions.

Financial Aid: Available. Contact Financial Aid

Office, (405) 974-3334.

Scholarships: Tuition waiver and cash awards

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, or

bgorrell@uco.edu. See ucojazzlab.com.

University Of Kentucky

Lexington, Kentucky

Student Body: 23,000 undergraduates.

Tuiton: Undergraduate in-state, \$11.732:

out-of-state, \$27,856; graduate in-state, \$12,112; graduate

in-state, \$12,112; graduate 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. 375 in School of Music,

approx. 35–50 Jazz students

Tuition: Undergraduate in-state, \$11,460;

undergraduate out-of-state, \$27,082; graduate in-state, \$12,684; graduate out-of-state, \$26,454.

Masters of Music-Concentration in Jazz Degrees: 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 dmphasis in

Jazz Studies.

Michael Tracy (Director), Jerry Faculty:

Tolson, Ansyn Banks, Chris Fitzgerald, Gabe Evens, Craig Wagner, Mike Hyman, Samir Kambarov, Tyrone Wheeler.

Jazz Ensemble I; Jazz Lab; Repertoire Jazz Bands: Ensembles-Brazilian, Contemporary,

Hard Bop; International Combo; six or seven combos; Guitar and Saxophone Ensembles.

Delfeayo Marsalis, Renato Alumni:

Vasconcellos, Jim Lewis, Chris Fitzgerald, Jonathan Epley, Anderson Pessoa, Lorenzo Trujillo, Mike Tracy.

Auditions: Held Dec. 1, Jan. 26, Feb. 2, Feb. 23.

Available. See louisville.edu/ Financial Aid:

financialaid/

Merit and talent-based available. Scholarships:

Feb. 15 (priority deadline). Apply by:

Laura Angermeier, (502) 852-1623, Contact:

laura.angermeier@louisville.edu. See louisville.edu/music/academics/ areas-of-study/jazz.

University of Memphis, Scheidt School of Music

Memphis, Tennessee

Student Body: 22,000 total, 550 School of Music,

30 jazz majors.

In-state, \$9,600 per year. Tuition:

Jazz Degrees: Bachelor of Music-Jazz Performance,

Bachelor of Music-Jazz Composition, Master of Music-Jazz Performance/ Composition, DMA-Composition with Jazz Emphasis (option).

Dr. Jack Cooper (Director of Jazz Faculty: Studies), Sam Shoup, Dr. Michael Schults, Dr. David Spencer,

Joyce Cobb, Alvie Givhan, Michael Assad, Datris Cobb,

Ted Ludwig.

Jazz Bands: Southern Comfort JO (big band 1), 901-Jazz (big band 2), Vocal jazz 1

and 2, five to eight combos per

Donald Brown, Mulgrew Miller.

Contact Heather Hampton, Auditions:

Recruitment Coordinator, hbanks@ memphis.edu, (901) 678-3766.

Available. Contact Heather Hampton, **Financial Aid:**

hbanks@memphis.edu.

Available. Contact Heather Scholarships:

Hampton, hbanks@memphis.edu.

See app.getacceptd.com/ Apply by:

memphismusic or memphis.edu/

admissions/.

Heather Hampton, Recruitment Contact:

Coordinator, hbanks@memphis.edu, (901) 678-3766.

University of Miami. Frost School of Music

Coral Gables, Florida

Student Body: 429 total undergraduates, 267 total

graduate students, 73

undergraduate jazz students, 42

graduate jazz students.

Bachelor of Music, Bachelor of Arts, Jazz Degrees: Bachelor of Science, Master of Music, Master of Arts, Master of Science, Doctor of Musical Arts, Ph.D.

Shelly Berg (Dean), John Daversa Faculty:

(Chair), Martin Bejerano, Chuck Bergeron, Stephen Guerra, John Hart, Gary Keller, Gary Lindsay, Dante Luciani, Brian Lynch, Dafnis Prieto, Kate Reid, Gonzalo Rubalcaba, Stephen Rucker, Tim Jago, Bill Longo, Errol Rackipov, Tim Smith, John Yarling,

Alberto De La Reguera.

Frost Concert Jazz Band, Frost Studio Jazz Bands:

Jazz Band, Frost Latin Jazz Orchestra, Frost Henry Mancini Institute Orchestra, Frost Jazz Sextet, Frost Extensions, Frost Jazz Vocal I, Frost Jazz Vocal II, XJB (Repertoire Jazz Big Band),



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- · Don Aliquo, saxophone
- · David Loucky, trombone
- · Matt Endahl, piano
- · Chip Henderson, guitar
- · Jim Ferguson, bass/voice
- · Lalo Davila, percussion
- · Derrek Phillips, drum set
- · Cedric Dent, vocal jazz







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Alumni:

Pat Metheny, Maria Schneider, Bobby Watson, Jeff Babko, Jennifer Barnes, Hiram Bullock, Emmet Cohen, Tal Cohen, Julia Dollison, Mark Egan, Ben Folds, Gil Goldstein, Danny Gottlieb, Christine Guter, Bruce Hornsby, Roger Ingram, Will Lee, Carmen Lundy, Troy Roberts, Jon Secada, Raul Midon, Mike Rodriguez, Veronica Swift.

Auditions:

See admissions.frost.miami.edu/ undergraduate/audition-requirements/ index.html. See admissions.frost. miami.edu/graduate/auditionrequirements/index.html.

Financial Aid:

Available. Contact admission. music@miami.edu. See admissions. frost.miami.edu/undergraduate/ scholarships-and-financial-support/ index.html. See admissions.frost. miami.edu/graduate/scholarshipsand-financial-support/index.html.

Scholarships:

Available. See admissions.frost. miami.edu/undergraduate/ scholarships-and-financial-support/ index.html. See admissions.frost. miami.edu/graduate/scholarshipsand-financial-support/index.html.

Apply by:

Dec. 1.

Contact:

Apply by:

Contact admission.music@miami. edu. (305) 284-6168.

University of New Orleans

New Orleans, Louisiana

Student Body: 140 music students, 45 jazz

students.

In-state, \$8,900; out-of-state, \$13,700. **Tuition:** Bachelor of Arts, Master of Music. Jazz Degrees: Steve Masakowski, Ed Petersen, Faculty: Victor Atkins, Brian Seeger,

Ricky Sebastian, Roland Guerin, Peter Harris, Ashlin Parker.

Eight combos. Jazz Bands:

Nicholas Payton, Brian Seeger, Alumni: Jamison Ross, Ashlin Parker, Gregory

Agid, Barry Stephenson, Derek Douget, Brice Winston, John Ellis.

Electronic submission of audition Auditions: materials required. See music.uno.edu.

Financial Aid: Available. Contact Office of Student Financial Aid, (504) 280-6603,

pec@uno.edu. See music.uno.edu.

Merit-based scholarships, both Scholarships: academic and music, are available.

> Dec. 15, for full scholarship consideration. Applications accepted through Aug. 10

(undergraduate); July 1 (graduate).

Ed Petersen, (504) 280-7493. Contact: epeterse@uno.edu; Wendy Young,

(504) 280-6786, wayoung@uno.edu.

University of North Carolina at Asheville

Asheville, North Carolina

Student Body: 3,800.

Tuition: See studentaccounts.unca.edu.

B.F.A. in Jazz & Contemporary Jazz Degrees:

Music, B.S. in Music Technology,

B.A. in Music.

Steve Alford, William Bares, Christine Faculty:

Boone, Tim Doyle, Brian Felix, Melodie Galloway, Andy Jurik, Jonathan (Toby) King, Wayne Kirby, Zack Page,

Fletcher Peacock, others.

Large Jazz Ensemble, X-Tet, Jazz Bands:

> Cal Tjader Ensemble, Arranging Ensemble, Bluegrass Ensemble, Contemporary Guitar Ensemble,

Studio 18 Vocal Ensemble.

See music.unca.edu/auditions. **Auditions**: Contact Fletcher Peacock. (828) 251-

6530, fpeacock@unca.edu.

Available. Contact (828) 251-6535,

finaid@unca.edu.

Available, based on audition. Scholarships:

See unca.edu. Apply by:

Dr. Melodie Galloway, Contact:

mgallowa@unca.edu.

University of North Carolina at Chapel Hill

Chapel Hill, North Carolina

Student Body: 30,000 total, 30 in jazz program.

Undergraduate in-state \$25,000;

out-of-state. \$50.000.

Bachelor of Arts and Bachelor of Jazz Degrees:

Music, both with a jazz emphasis.

Jim Ketch, Stephen Anderson, Faculty: Aaron Hill, Juan Alamo,

Jason Foureman, others.

One big band, four combos, one Jazz Bands:

Latin/Salsa Band.

Scott Routenberg, Will Caviness.

Auditions: Online at music.unc.edu.

Financial Aid: Available. See music.unc.edu.

Contact UNC Office of Scholarships

and Student Aid.

Merit-based Scholarships:

Jan. 15. Apply by:

James Ketch, (919) 962-1039, Contact:

iketch@ad.unc.edu.

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

Greensboro, North Carolina

Student Body: 19,653; approx. 40 jazz students.

In-state, \$7.250/year: Tuition:

out-of-state, \$22,409.

Bachelor of Music in Performance, Jazz Degrees:

Bachelor of Music in Music Education, Bachelor of Music in Composition, Post-Baccalaureate Certificate in

Jazz Studies

Steve Haines, Thomas Taylor, John Faculty:

Salmon, Brandon Lee, Greg Hyslop,

Chad Eby.

Jazz Bands: Several small jazz groups, two large

jazz ensembles.

Held Dec. 1, Jan. 26, Feb. 9, Feb. 23. Auditions:

Available. See admissions.uncg.edu/ Financial Aid:

payingforcollege.

Need- and merit-based scholarships Scholarships:

are available for those students who apply to UNCG before Dec. 1 and also for all Music students who

audition before Feb. 23.

March 1. Apply by:

Alicia G. Dugas, Director of Contact:

Recruitment and Undergraduate Admissions, (336) 334-5581,

argilber@uncg.edu.

University of North Carolina at Wilmington

Wilmington, North Carolina

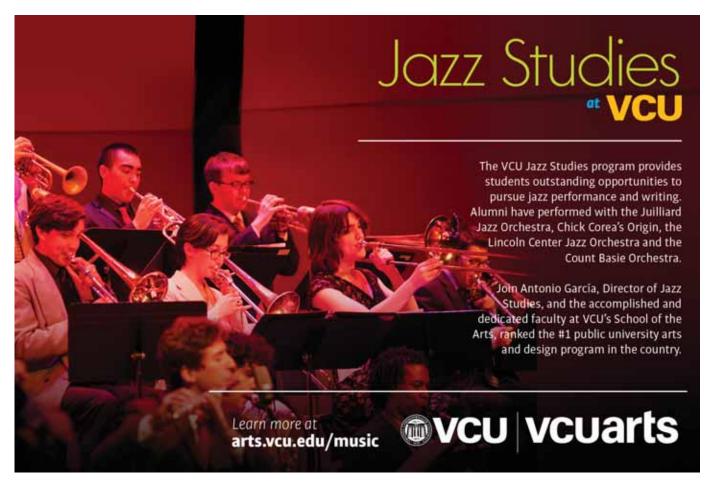
Student Body: Approx. 100 undergraduates in

Music Dept.

In-state, \$4,400: out-of-state, \$18,416. Tuition:

Bachelor of Arts in Music (Jazz Jazz Degrees:

Studies Option).



Frank Bongiorno, Jerald Shynett, Faculty:

Justin Hoke, Michael D'Angelo, Natalie Boeyink, Mike Waddell.

Big band, combos, Latin jazz combo. Jazz Bands:

Sean Higgins, John Fulkerson. Alumni:

See uncw.edu/music/admissions/ **Auditions:**

admissions-audition html

Available. Contact Financial Aid Financial Aid:

Office, (910) 962-3177. See

uncw.edu/finaid.

Available. Scholarships: March 1. Apply by:

Jerald Shynett, (910) 962-7728, Contact:

shynettj@uncw.edu.

University of North Florida

Jacksonville, Florida

Student Body: 16,491 total, 54 jazz students.

Tuition:

Undergraduate in-state, \$175.50 per credit hour; undergraduate out-of-state \$655.63 per credit hour; graduate in-state, \$493.68 per credit hour; graduate out-ofstate, \$1,044.42 per credit hour. (The per credit hour amount includes registration fees, local fees and additional fees.)

Jazz Degrees:

Bachelor of Music in Jazz Studies, Master of Music Performance in

Jazz Studies.

J.B. Scott (Area Coordinator), Lynne Faculty:

Arriale, Todd DelGiudice, Marc

Dickman, Michael Emmert, Danny Gottlieb, Barry Greene,

Clarence Hines, James Hogan, Dennis Marks, Dave Steinmeyer.

Jazz Bands: Three jazz ensembles, six jazz

combos.

Marcus Printup, Vincent Gardner, Alumni: Paul Sikivie, Benjamin Adkins, Daniel

Dickinson, Randall Haywood, Mike Johnston, Lisa Kelly, Jennifer Krupa, Stephen Lesche, Doug Wamble.

Auditions: Held Oct. 6, Jan. 19, Feb. 16, March 9. Contact School of Music for

requirements. See unf.edu/coas/music/.

Available. Contact One-Stop Financial Aid: Student Services, (904) 620-5555.

See unf.edu/onestop/.

Need- and merit-based scholarships Scholarships: are available. Contact Lynne Arriale,

(904) 620-3840 or I.arriale@unf.edu.

Apply by: Sept. 28.

J.B. Scott, Associate Professor, Area Contact: Coordinator, (904) 620-3847,

jbscott@unf.edu. See unf.edu/coas/music/.

University of North Texas

Denton, Texas

Student Body: 232 Jazz Studies majors.

Total cost of attendance (including tuition & fees, room & board, transportation): Undergraduate in-state, \$24,000; undergraduate

out-of-state \$37,000; graduate in-state, \$20,000, graduate out-of-state \$28,000.

Bachelor of Music in Jazz Studies, Jazz Degrees:

Master of Music in Jazz Studies, Doctor of Musical Arts in Performance, Jazz Studies major.

Jennifer Barnes, Alan Baylock, Tanya Faculty: Darby, Quincy Davis, Rich DeRosa, Nick Finzer, Brad Leali, Dave Meder, Davy Mooney, John Murphy, Jonathan Patterson, Lynn Seaton,

> Mike Steinel, Scott Tixier, José Aponte, Rodney Booth, Rosana Eckert.

> Nine big bands, 25 small groups, four vocal ensembles, three guitar ensembles, Latin jazz ensemble, popular music ensemble, trombone

ensemble.

Jazz Bands:

Alumni: Michael League, Norah Jones,

Ari Hoenig, Jeff Coffin, Keith Carlock, Yumiko Sunami, Aaron Lington, Jim Rotondi, Conrad Herwig, Ross Pederson, Jami Dauber, Li Xiaochuan, Stuart Mack, Kaela Sinclair.

Auditions: On-campus or via recording.

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

music.unt.edu.

Available. See jazz.unt.edu and Scholarships:

music.unt.edu.

For full consideration, Dec. 3; Apply by:

applications are accepted after that

date. See music.unt.edu

John Murphy, Chair, Division of Contact:

Jazz Studies, jazz@unt.edu, (940) 565-4344. See jazz.unt.edu. See

music.unt.edu

University of South Carolina Columbia, South Carolina

Student Body: 44,000 total, 500 in School of

Music.

See www.sc.edu/bursar.

Jazz Degrees: Bachelor of Music in Jazz Studies,

Master of Music in Jazz Studies. Doctoral Minor in Jazz Studies.

Bert Ligon (Area Coordinator), Faculty:

Craig Butterfield, Bryson Borgstedt.

Left Bank Big Band, Swing Shift Jazz Bands:

Big Band, Traditional Jazz Combos, Jazz String Ensemble, Carolina Alive

(vocal ensemble).

Alumni: Joseph Henson, Xavier Breaker.

Required. See sc.edu/music/apply. Auditions:

Financial Aid: Available

Merit-based. Graduate Scholarships:

Assistantships available.

Apply by:

Contact: Jennifer Jablonski, Assistant Dean

for Enrollment Management, jjablonski@mozart.sc.edu.

(803) 777-6614.

University Of South Florida Tampa, Florida

Student Body: 37,000 total, 350 music majors,

25–35 jazz students

(undergraduate and graduate).



See usf.edu. Tuition:

Bachelor of Music in Jazz Studies, Jazz Degrees:

Master of Music Jazz Studies.

Jack Wilkins (Director of Jazz Faculty:

Studies), Chuck Owen, Jav Coble. Tom Brantley, Mark Neuenschwander,

Larue Nickelson, Chris Rottmayer, Ric Craia.

Two large jazz ensembles, Jazz Bands:

numerous combos.

Corey Christiansen, Keith Oshiro, Alumni:

Jerald Shynett, Per Danielsson.

Held in January and February. See Auditions:

music.arts.usf.edu.

Available. See music.arts.usf.edu. Financial Aid: Available. See music.arts.usf.edu. Scholarships:

See music.arts.usf.edu. Apply by: Contact: Jack Wilkins, wilkins@usf.edu

University of Tennessee, Knoxville Knoxville, Tennessee

Student Body: 350 music students, 30 jazz majors.

Tuition: In-state, \$12.970; out-of-state, \$31,390.

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

Gregory Tardy (Area Coordinator), Faculty:

John Hamar, Mark Boling, Donald

Brown, Keith Brown, Vance Thompson.

Jazz Bands: One big band, 10 combos.

Steve Kovalcheck, Thomas Heflin, Alumni: Matthew Fries, Luther Allison.

Feb. 2, Feb 23. See music.utk.edu/ Auditions:

jazz/index.php.

Available. See onestop.utk.edu/ **Financial Aid:**

financial-aid

Scholarships: Merit-based. Contact Megan Brooker,

mbrooke1@utk.edu.

Apply by:

Megan Brooker, (865) 974-6134, Contact:

mbrooke1@ utk.edu.

University of Texas at Arlington Arlington, Texas

Student Body: 43,000 total, 25 jazz majors.

Undergraduate in-state, approx.

\$9,400 per year; graduate in-state, approx. \$8,600 per year.

B.M. in Jazz Studies, M.M. in Jazz Jazz Degrees: Studies, M.M. in Jazz Composition.

Tim Ishii Stefan Karlsson Mike

Faculty:

Drake, Brian Mulholland, others.

Three big bands, seven jazz **Jazz Bands:**

combos.

Hashem Assadullahi.

Auditions: See uta.edu/music/jazz.

Available. See uta.edu. **Financial Aid:**

Jazz Scholarships are available. Scholarships: Contact Tim Ishii, tishii@uta.edu. Apply by: See uta.edu.

Tim Ishii, tishii@uta.edu. Contact:

University of Texas at Austin, Butler School of Music

Austin, Texas

Student Body: 650 music students, 35 jazz majors.

See tuition.utexas.edu. **Tuition:**

Bachelor of Music in Jazz Jazz Degrees:

(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.

Jeffrey Hellmer, John Mills, John Faculty: Fremgen, Paul Deemer, Dennis Dotson,

Wayne Salzmann II, Bruce Saunders.

Jazz Orchestra, Jazz Ensemble, Jazz Jazz Bands:

Combos, Alternative Improvisation

Music Ensemble.

Paul McKee, Helen Sung, Mace Alumni

Hibbard, Hamilton Price.

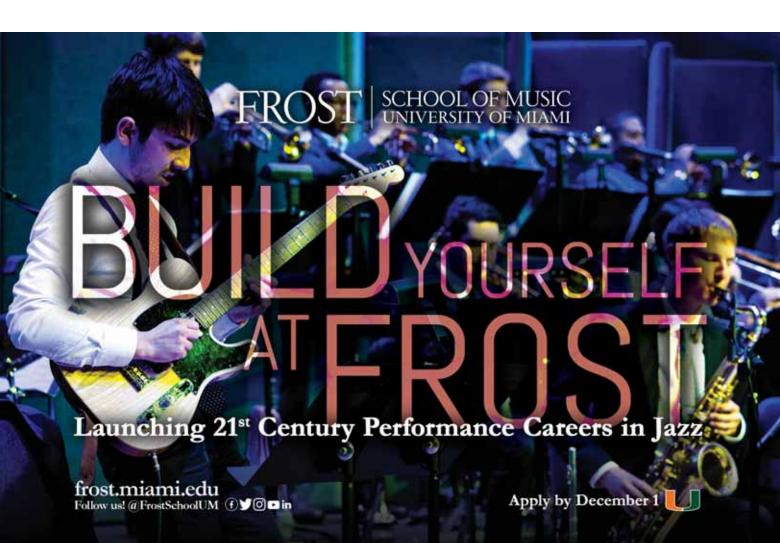
Justin Vasquez, Gabriel Santiago. Auditions:

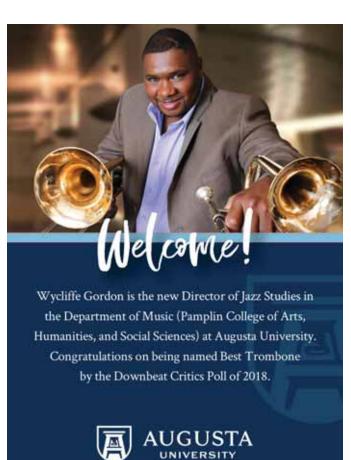
Held in January and February.

In-person and video accepted. Register online. See music.utexas.edu.

Merit- and need-based. See finaid. Financial Aid:

utexas.edu.







Scholarships: Merit-based. Graduate assistantships and fellowships are

available. See music.utexas.edu/apply/financial-aid.

Apply by: Dec. 1.

Contact: Sarah Borshard, sborshard@austin.utexas.edu, (512) 471-0504.

Vanderbilt University, Blair School of Music

Nashville, Tennessee

Student Body: 200–220 music majors, 125 jazz students.

Tuition: \$48,592.

Jazz Degrees: None. Jazz is offered as a minor.

Faculty: Ryan Middagh, Jerry Kimbrough, Derek Philips, Roger Spencer,

Jeff Coffin, Christina Watson, Roland Barber.

Jazz Bands: Blair Big Band, jazz combos.

Alumni: Roy Agee, Michael Rinne.

Auditions: No Jazz Major/Auditions. See classical requirements at blair.

vanderbilt.edu/admissions/apply.php

Financial Aid: Available. See vanderbilt.edu/finaid

Scholarships: Merit-based scholarships may be awarded to Blair majors

(classical).

Apply by: Nov. 1 and/or Jan. 1.

Contact: Blair Admissions, blair.inquiries@

vanderbilt.edu, (615) 322-6181.

Virginia Commonwealth University

Richmond, Virginia

Student Body: 250 music students, 20 jazz majors.

Tuition: In-state, \$14,490; out-of-state, \$35,798.

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

Faculty: Antonio García (Director of Jazz Studies), Taylor Barnett,
Steven Cunningman, Victor Dvoskin, Michael Ess, Wells Hanley,

Emre Kartari, J.C. Kuhl, Tony Martucci, Randall Pharr,

Rex Richardson.

Jazz Bands: Two jazz orchestras, six small jazz ensembles.

Alumni: Steve Wilson, Alvester Garnett, Al Waters, James Genus, Victor Goines, Mark Shim, Alvin Walker, Daniel Clarke.

Auditions: Held in January and February. For requirements, see

jazz.vcu.edu.

Financial Aid: Contact (804) 828-6669.

Scholarships: Contact (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. 3,300.

Tuition: \$38,000 per year.

Jazz Degrees: Bachelor of Arts in Jazz Studies.

Faculty: Tim Turner (Dept. Head), Dimitre Vasiljevic, Marcus Ballard,

Michael White, Herman LeBeaux.

Jazz Bands: Xavier University Jazz Ensemble, Traditional Jazz Combo,

Brass Band Combo, Mainstream Jazz Combo, Latin Jazz

Combo, Fusion Combo.

Auditions: Held in February and April. See xula.edu.

Financial Aid: Available. To receive financial assistance, FAFSA must be

completed before acceptance into university.

 ${\it Scholarships:} \quad {\it Scholarships are available upon audition and merit-based}.$

Apply by: May 1.

Contact: Zena Ezeb, (504) 520-6738, zezeb@xula.edu. Tim Turner,

Dept. Head, (504) 520-7597, tturner5@xula.edu.



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FIVE GEMS OF By Terry Perkins JAZZ EDUCATION

glance through the expansive list of collegiate jazz programs in DownBeat's "Where To Study Jazz" section will reveal that high-quality jazz programs exist all over the United States—and not just in major metropolitan areas.

Certainly, there are plenty of attractions to attending a jazz program in a big city with a thriving jazz scene, such as New York, Miami, Los Angeles or Chicago. But living and studying in a major metropolitan area isn't the right fit for every music student. For some, it makes more sense to study jazz in small or medium-sized cities that are home to some of the nation's finest universities and conservatories.

What follows is a close-up look at five such "gems" of jazz education.

UMASS Amherst

DownBeat spoke with Jeffrey W. Holmes, director of jazz and African American music studies at the University of Massachusetts, Amherst, during the school's annual Jazz in July Festival, a two-week event that was started 37 years ago by distinguished musical alumni Dr. Billy Taylor.

"Billy modeled Jazz in July on the Jazzmobile program he started in New York [in the 1960s]," Holmes explained. "He wanted to

bring jazz into the Amherst community. Now, we bring in 50 to 80 students each week. The focus is on improvisation, especially in combo settings, with guest musicians and clinicians. It's a great collaboration with the university's Fine Arts Center, with lots of public performances. It's a nice summer counterpart to what we do during the year."

That concept of collaboration is clearly a major focus of the jazz program at UMASS Amherst. In addition to offering bachelor's degrees in music, the department also offers a master's degree, with a focus on composition and arranging.

"From the outset, we have a number of undergrad students who know they want to study writing," Holmes said. "We encourage them to start by writing for combos. And our grad students write for our big bands and studio orchestra, as well as combos. We can bring in students from the classical music department to create interesting instrumental combination that match the compositions.

"As a result, there's a lot of collaboration and interaction by the writers and arrangers with their peers as performers to make sure what they intended is what they're hearing. The bottom line for all our students is that if they write it, we'll find a way to have it played."

There are additional collaborative efforts with four other nearby schools: Hampshire College, Amherst College, Mount Holyoke College and Smith College. Banded together as a consortium, the schools have created additional opportunities for music students at all five institutions. For example, a Five College Jazz Festival showcases the music of student combos, vocal groups and big bands.

Jeff Schneider—who earned his master's degree in music at UMASS Amherst, and now has a career as a composer in New York—pointed to his collaborative experiences there as a key to his development.

"UMASS Amherst provided me with the freedom to make music I liked without fear of being judged for not conforming to one particular style of jazz," Schneider said. "The professors consistently inspired me with new approaches and techniques for improving my craft, both on a macro and micro level. I feel like I 'found myself' as a musician because of the strong, supportive community that exists within the department."

Middle Tennessee State University

Middle Tennessee State University, located in Murfreesboro, is only a 40-minute drive from Nashville, the center of the country music







industry. But there's a lot more music happening in the area than just country, as the growth of the MTSU jazz studies department attests.

According to Jamey Simmons, director of jazz studies at MTSU, the increasingly diverse Nashville music scene—as well as the expansion of the city's music industry—is a key element in that growth.

"There's definitely a growing jazz scene in Nashville," he said. "And there are plenty of other opportunities to play in studios, and in other musical settings as well."

To provide opportunities for MTSU jazz students in all aspects of the music industry, the department offers a music industry degree with an emphasis in jazz. According to Michael Parkinson, director of the MTSU School of Music (who also teaches in the jazz studies department), the combined degree offers students flexibility in seeking a career in a variety of musical directions.

"It's an attractive option, and has really become increasingly popular with students over the last five to 10 years," Parkinson said. "One of the requirements for the music industry degree is that the student does an internship in Nashville with a professional music industry firm. In addition to providing a hands-on look at an aspect of the music business, it can also open a lot of doors, and lead to an opportunity for employment after graduation."

There's plenty of flexibility and diversity in terms of jazz styles taught at MTSU as well. The department has a world-percussion program that includes a steel drum band, and a salsa band as well.

"Members of our faculty each have a unique skill set," Parkinson added. "And we want to make sure students get the chance to experience that range of skills. That's why the six combos we run each semester rotate among our faculty. Students can learn a lot more pedagogically from that range of expertise."

One guiding principle for the MTSU jazz studies department is a strong commitment to improvisation.

"Getting everyone to improvise runs through everything we do," Simmons said. "For example, in our jazz theory classes and jazz style classes, we focus on playing, rather than putting notes on a blackboard. It's a great way [for students] to develop their ears."

Indiana University

The jazz studies program at the Jacobs School of Music at Indiana University in Bloomington is renowned for several reasons: its founder, acclaimed musician and educator David Baker; famous alumni like Randy Brecker, Chris Botti and Jeff Hamilton; and its resources as part of the second-largest music school in the United States.

Although the program continues to honor its roots and traditions, it's also gearing up for what comes ahead, as the words at the top of the school's jazz studies website suggest: "Honor the Past. Shape the Present. Imagine the Future."

During the past two years, the jazz studies faculty has expanded, with the hiring of bassist Todd Coolman, trumpeter John Raymond and saxophonist Walter Smith III. A state-of-theart recording studio opened recently, and new rehearsal halls, designed to accommodate larger ensembles, now are in place.

Jazz studies faculty member Luke Gillespie has a long-view perspective on the IU jazz studies department after earning his bachelor's, master's and doctorate in music at Bloomington.

"We now have over 10 jazz faculty in the program, and nine of us are full-time," Gillespie said. "This is a huge change from my days as a student in the 1970s, when it was basically David Baker teaching almost everything. It has allowed current students to have the collective jazz mentorship of their private teacher, plus others who teach improvisation, history, composition/arranging and pedagogy."

Pianist Jamaal Baptiste, who earned his bachelor's and master's degrees in jazz studies at IU, seconded that statement.

"One of the many benefits of the jazz studies department is the accessibility of the faculty members," he said. "Students can work closely with professors and acquire practical performance experience inside and outside the classroom."

Gillespie emphasized that one IU jazz studies tradition—students receiving one-hour private lessons with faculty every week—will not change.



"Private lessons at IU for all majors are with faculty," he said. "No one studies with an assistant, unless it's on a secondary instrument. And this starts from day one as a freshman."

Gillespie explained that jazz studies students benefit from both a large music school with many departments and living in a college town.

"There's a mutual respect between the jazz and classical departments," Gillespie said, "In addition to the diversity of activities within jazz studies, students can compose for almost any instrumentation and find the necessary musicians to rehearse and perform it. This is a great environment to learn and grow in."

Oberlin College & Conservatory

If you're looking for a school in a small-town environment, Oberlin College and Conservatory definitely fits the bill. The Ohio town has a population of about 8,000. But when it comes to jazz education, Oberlin has some amazing resources to offer prospective students, including a top-tier faculty.

In addition to Bobby Ferrazza, director of jazz studies and professor of guitar at the conservatory, the faculty includes saxophonist Gary Bartz, trombonists Jay Ashby and Robin Eubanks, trumpeter Eddie Henderson, drummer Billy Hart, percussionist Jamey Haddad, pianist Dan Wall and vocalist La Tanya Hall.

"The philosophy of the jazz studies department has always been to bring in teachers who are professional musicians," Ferrazza explained. "The concept is to first have musicians who are dedicated to teaching—and who also can relate their experiences as professional musicians to the students. It brings another dimension to the academic perspective."

For Ferrazza, it's just as important that the faculty who come to teach at Oberlin become part of what he calls "the soul of this place."

"We're very proud of having faculty of this musical caliber," he said. "And, in turn, they also

become proud of what the school represents."

Another unique aspect of Oberlin is the faculty's approach to the small-group program. According to Ferrazza, it's student-driven.

"Each semester, students propose a group they want to be in and pick personnel," he explained. "There are certain criteria—they need to register for the class and can't be in too many groups. Once the proposed group is accepted, they get a faculty coach. But in general, we let the students pick repertoire, and they write and arrange for their groups as well. The basic concept is to help develop the artistic vision of our students. They learn from each other, and that's something really important to the program. There's a sense of freedom, but also of responsibility."

Ferrazza emphasized that there are plenty of chances for students to perform on campus, and he especially is excited about the Sonny Rollins Jazz Ensemble, funded by the iconic octogenarian tenor saxophonist, which will debut after student auditions this September.

"It's going to be a performance-based ensemble," he added, "and the fact that Sonny requires the student members to give back to the community in some way fits what we're trying to accomplish here at Oberlin. And the added performance opportunities just add to the literally hundreds of concerts we present each year."

University of Northern Colorado

Under the leadership of Dana Landry, the University of Northern Colorado jazz studies program in Greeley has become a model of consistency in collecting DownBeat Student Music Awards. The program has won more than 100 awards since Landry became director at UNC in 2002, including 10 honors this year.

The overall growth of the program—in terms of students, number of faculty, degrees awarded and number of student ensembles—is on an upward curve.

When Landry arrived, UNC did not award degrees in jazz.

"Gene Aitken, who headed the program before me, had students major in theory and composition since there was no jazz degree," Landry said. "We were able to start the Bachelor of Music with a jazz emphasis [degree program], as well as master's degree [programs] in jazz performance and jazz composition in 2004. And we added a doctorate in jazz studies a decade ago, plus a bachelor's degree with an emphasis in music business. We will have about 100 undergraduates in the program this fall, as well as 25 to 30 graduate students."

UNC now has five lab bands, and Landry directs Jazz Lab Band I. In addition, the program has eight jazz combos, a guitar ensemble and a number of award-winning vocal groups.

"We added a funk and soul band last year," Landry said. "What's great for the students in all these groups is that it creates a lot of performing opportunities for them on campus, as well as at conferences like [the annual Jazz Education Network Conference] and at festivals. They really enjoy that."

The jazz studies program continues to add new classes to the program, including a rhythm section workshop that examines great rhythm sections, specific players and styles throughout jazz history.

"We also have a standard jazz repertoire class," Landry added. "And this fall, we're going to offer a course that [surveys] the history of New Orleans jazz. We're thrilled to be able to offer classes that supplement core curriculum."

Landry is also the artistic director of the UNC/Greeley Jazz Festival, which will celebrate its 49th year in 2019. In addition to the many performance opportunities on camps, students can find the spotlight in the nearby cities of Denver, Boulder and Fort Collins.

"There are even a couple of jazz clubs right here in Greeley," Landry said. "It's a great area [in which] to play and hear jazz."



Elmhurst College is where the jazz program puts you side-by-side with accomplished musicians who love to teach and are internationally known. Performance opportunities in big bands, combos, vocal jazz groups and guitar ensembles provide you with all the experience you need to take your playing to the next level. Each February, the renowned Elmhurst College Jazz Festival features some of the top professional names in jazz and attracts collegiate groups from across the country.

JAZZ STUDIES FACULTY

Neal Alger, guitar, guitar ensemble, jazz history

Doug Beach, director of jazz studies, large jazz ensemble, arranging

Gayle Bisesi, vocal ensemble, voice

Frank Caruso, piano, combo

Mark Colby, saxophone, combo

Carey Deadman, trumpet

Tom Garling, trombone, combo, arranging

Kirk Garrison, trumpet, combo, jazz history, large jazz ensemble

Ken Haebich, bass, combo

Susan Moninger, vocal ensemble

Mike Pinto, guitar, guitar ensemble, jazz fundamentals

Bob Rummage, drums, combo

Mark Streder, piano, combo

GUEST ARTISTS 2017-2018

Maria Schneider Orchestra Arturo O'Farrill and the Afro-Latin Jazz Orchestra Doc Severinsen Jiggs Whigham Matt Wilson Sean Jones Adam Larson

CONTACT US

190 Prospect Avenue, Elmhurst, IL 60126 (630) 617-3524 elmhurst.edu/music

f /ElmCol

FOR AUDITION INFORMATION, CONTACT

Gayle Bisesi at music.admission@ elmhurst.edu



Ryan Truesdell

John Pizzarelli



MIDWEST

Augustana College Rock Island, Illinois

Student Body: 2,500. **Tuition:** \$42,135. Jazz Degrees: Jazz minor.

Joe Ott. Randall Hall, others. Faculty: Jazz Band, several jazz combos. Jazz Bands:

There is no audition for admission **Auditions**:

to the music program or degrees. There are scholarship auditions. Contact Margaret Ellis, (309) 794-7333, margaretellis@augustana.edu.

Financial Aid: Available. See augustana.edu/ admissions/financial-aid.

Available. See augustana.edu/ Scholarships:

academics/areas-of-study/music.

Nov. 1 (early decision or early Apply by: action), April 1 (regular decision).

Margaret Ellis, (309) 794-7333, margaretellis@augustana.edu.

Ball State University

Muncie, Indiana

Contact:

Student Body: 22,000 students; approx. 500

music students.

In-state, \$19,808; out-of-state, Tuition:

\$35,976. (Figures include room and

board and fees.)

Bachelor of Music in Performance Jazz Degrees:

> with Jazz Concentration. There is also a Jazz/Commercial Music

Faculty: Mark Buselli, Nathan Bogert, Cassius Goens, Freddie Mendoza,

Scott Routenberg, Joel Tucker,

Nick Tucker.

Live auditions in January and Jazz Bands:

February. See bsu.edu/music/

auditions

Live auditions in January and Auditions: February. See bsu.edu/music/

auditions.

Financial Aid: Available. See bsu.edu/finaid.

Available. See bsu.edu/finaid. Scholarships:

lan 1 Apply by:

Contact: music@bsu.edu, (765) 285-5400

Benedictine University

Lisle, Illinois

Student Body: Approx. 6,000 total.

\$34.290. **Tuition:**

Bachelor of Arts in Music. (No jazz Jazz Degrees:

degree.)

Luis E. Loubriel (Department Chair), Faculty:

John Moulder, Patrick Infusino, Jeremiah Benham, others.

Jazz Ensemble. Jazz Bands:

For info, see ben.edu or ben.edu/ Auditions:

college-of-liberal-arts/music/index.cfm.

Available. See ben.edu/ **Financial Aid:**

financial-aid.

Available. See ben.edu or ben.edu/ Scholarships:

college-of-liberal-arts/music/index.cfm.

For info, see ben.edu or ben.edu/ Apply by:

admissions/index.cfm.

Contact (630) 829-6000. See ben.

edu or ben.edu/admissions/index.cfm.

Bowling Green State University

Bowling Green, Ohio

Student Body: 19,000 total, 350 undergraduate

music majors, 150 graduate music

students.

Tuition: In-state, \$19,524; out-of-state,

\$27,060. (Figures include tuition,

room and board.)

Bachelor of Music in Jazz Jazz Degrees:

Performance, Master of Music in Jazz Performance, Jazz Minor,

David Bixler (Director of Jazz Faculty:

Studies) Jeff Halsey, Ariel Kasler, Brittany Lasch, Ellie Martin, Dan Piccolo, Charles Saenz, John

Sampen.

Two jazz bands, jazz guitar en-Jazz Bands:

semble, jazz vocal ensemble, six

chamber jazz groups.

Recorded auditions accepted, but Auditions:

live auditions are preferred. See

bgsu.edu/musicauditions.

Available. See bgsu.edu/ Financial Aid:

musicadmissions.

Academic and talent-based Scholarships:

scholarships are available. See bgsu.edu/musicadmissions.

Audition by Feb. 23 for scholarship Apply by:

and assistantship consideration.

Contact: Bill Mullins, Coordinator of Music Admissions, (419) 372-8577, musi

cadmissions@bgsu.edu

Butler University

Indianapolis, Indiana

Student Body: 5,095 undergraduates, 230 music

majors.

\$40,160 undergraduate tuition. **Tuition:**

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

emphasis.

Matt Pivec, Sean Imboden, Kenny Faculty:

Phelps, Gary Walters, Sandy Williams, Jesse Wittman, Jon Crabiel, Richard Dole, Jen Siukola, Erin Benedict.

Instrumental and vocal jazz Jazz Bands:

ensembles, several combos.

On-campus and regional auditions. Auditions:

Classical and jazz audition required for jazz majors. See butler.edu/music.

Available. Contact finaid@butler.edu **Financial Aid:**

or (877) 940-8200.

Academic and music scholarships Scholarships:

available. See butler.edu/music/ scholarship-financial-aid.

Nov. 1 (Early Action; recommended). Apply by:

Feb. 1 (Regular Decision).

Courtney Trachsel, music@butler.edu, Contact:

(317) 940-9065.

Capital University

Columbus, Ohio

Student Body: 4,000. \$34,280. **Tuition:**

Bachelor of Music in Jazz Studies Jazz Degrees:

Master of Music Education in Jazz Pedagogy (Summer Program).

Dr. Lou Fischer (Jazz Division Head), Faculty:

Robert Breithaupt, Stan Smith, Rob Parton, Michael Cox, Ryan Hamilton, Erik Augis, Roger Hines.

Big Band, Jazz Consort, Vanguard, Jazz Bands:

Savoy Octet, Fusion Band, Jazz Guitar Ensemble, Guitar

Workshop, World Music Ensemble, Birdland, Rock Ensemble, MIDI Band, Jazz Percussion Ensemble.

See capital.edu. Auditions:

Financial Aid: Available. See capital.edu. Scholarships: Available. See capital.edu.

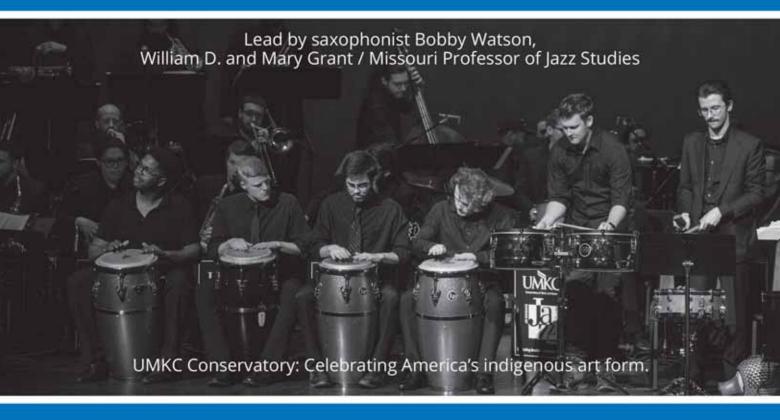
For info, see capital.edu. Apply by:

Susanna Mayo, Conservatory Contact:

Admissions Director, smayo@ capital.edu.



JAZZ @ THE CONSERVATORY



2019 Conservatory Audition DatesFeb. 2, Feb. 18, Mar. 1

Application deadline, Dec. 1

For full audition/application information visit

conservatory.umkc.edu Admissions | 816-235-2900 cadmissions@umkc.edu

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(all music content is jazz focused)
M.A. Music

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Mel Martin, Stfon Harris, Jaleel Shaw, Sean
Jones, Gerald Wilson, Randy Brecker, Curtis
Fuller, Helen Sung Quartet, and more





Cardinal Stritch University Milwaukee, Wisconsin

Student Body: Approx. 3,800.

Approx. \$14,999/semester. **Tuition:**

Jazz Degrees: None.

Dr. Dennis King (Chair), Salvatore L. Faculty:

Terrasi, Dan E. Maske, Jack W. Forbes, others. Jazz Bands: None. Concert Choir, Orchestra, Wind Ensemble.

None. Concert Choir, Orchestra, Jazz Bands:

Wind Ensemble.

For info, see stritch.edu. Auditions: Available. See stritch.edu. Financial Aid: Scholarships: Available. See stritch.edu.

For info, see stritch.edu/apply. Apply by:

Contact admissions@stritch.edu. Call (414) 410-4000 or (800)

347-8822

Dr. Dennis King, Chair, (414) Contact:

410-4349, dwking@stritch.edu.

Columbia College Chicago Chicago, Illinois

Student Body: More than 8,000 undergraduate

and graduate students.

Tuition: \$26,090 per year

Jazz Degrees: Bachelors: Bachelor of Art and Bachelor of Music degrees,

Contemporary, Urban and Popular Music (includes Jazz Studies).

Scott Hall (Director of Jazz Studies), Faculty: Gary Yerkins (Director of Contemporary, Urban, and Popular Music) Bill

Boris, Peter Saxe, Jarrard Harris, Raphael Crawford, Ruben Alvarez, Bobbi Wilsyn, Martez Rucker, Jarrett Hicks, Chris Forte, Peter Lerner, Chuck Webb, Typhanie Monique Coller, Jeff Morrow,

Nick Tremulis, Derek Fawcett, Ellen Winters.

Jazz Combos, Jazz Guitar Jazz Bands:

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).

Aaron Koppel, Sarah Marie Young, Larry Bowen, Martez Rucker, Sam Trump, Sam Cerniglia, Jonathan McReynolds, Endre Rice, Sidewalk

Chalk.

Auditions are by appointment Auditions: and through online portfolio submissions. Auditions are for students who already have been accepted to Columbia College Chicago. See

colum.edu/music.

Available. Contact (866) 705-0200. Financial Aid: Visit the online Virtual Advisor and/or Chat Live at colum.edu/ student-financial-services/on-

campus/contact-us.html.

Need-based and academic meritbased scholarships are available. Students who apply and are accepted to Columbia College Chicago are eligible to receive creative merit cholarships based upon uploaded samples of their musical work.

Rolling admission. Priority scholar Apply by: ship deadline is Jan. 15.

Scott Hall, Director of Jazz Contact: Studies, shall@colum.edu, or Gary Yerkins, gyerkins@colum.edu.

> See soundcloud.com/ columbia collegemusic.

Cuvahoga Community College. Tri-C Jazz Studies Program

Cleveland, Ohio

Scholarships:

Student Body: 55,000 total, 35 jazz majors.

\$2,090 (county residents), \$2,635 **Tuition:** (Ohio residents), \$4,978 (out-of-state).

Associate of Arts Degree with Jazz Degrees: transfer/articulation agreements with Berklee College of Music and

Univresity of Hartford's Hartt School of Music (Jackie McLean Jazz Institute).

Steve Enos (Jazz Studies Director), Faculty:

Ernie Krivda, Dave Sterner, Brian Kozak, Demetrius Steinmetz, Dan Bruce, Jackie Warren, Joe Hunter, Jim Rupp, Reginald Bowens,

Dominick Farinacci.

Large Ensemble (Big Band), Jazz Jazz Bands:

Workshop Ensemble, Brazilian Ensemble, Jazz Improvisation Ensemble, Progressive and Pop-Rock Ensemble, Guitar Ensemble, Jazz and Contemporary Vocal

Ensemble.

Sean Jones, Dominick Farinacci, Alumni: Aaron Kleinstub, Curtis Taylor,

Jerome Jennings, Tom Lehman.

Contact Steve Enos, stephen.enos@ Auditions:

tri-c edu

Available. See tri-c.edu/paying-Financial Aid:

for-college/ financial-aid-and-

scholarships.

Available. See tri-c.edu/paving-Scholarships:

for-college/financial-aid-and-

scholarships.

August 2019. Apply by:

Steve Enos, Jazz Studies Director, Contact:

(216) 987-4256, stephen.enos@tri-c. edu, or (216) 987-6000. See tri-c. edu or tri-c.edu/get-started/

index.html.

DePaul University

Chicago, Illinois

Student Body: 385 music students, 65-70 jazz

students.

Undergraduate, \$40,599; Master's **Tuition:**

degree, \$20,400; Post-Master's

Certificate, \$15,300.

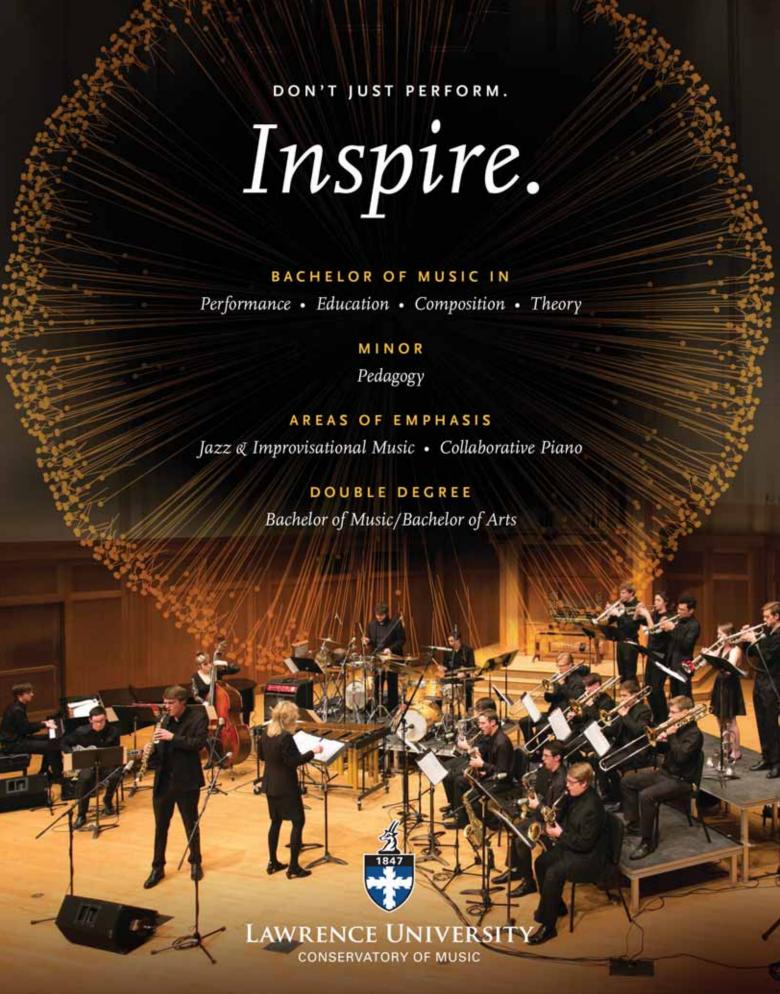
Bachelor of Music, Master's degree, Jazz Degrees:

Post-Master's Certificate in Jazz

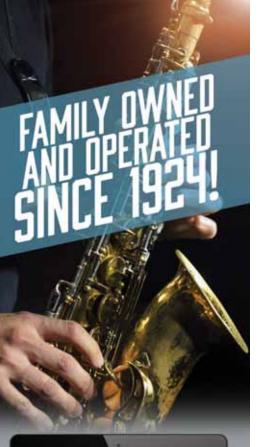
Studies.

Dana Hall, Robert Lark, Thomas Faculty:

Matta, Scott Burns, Bob Palmieri, Dennis Carroll, Jim Trompeter, Chad McCullough, Tim Coffman, Stephanie Coller, Michael Allemana.



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combos.

Dana Hall, Rudresh Mahanthappa, Alumni: Tomeka Reid, Marquis Hill, Orbert Davis, Amir ElSaffar, Brad Goode, Geof Bradfield, Jon Irabagon,

Matana Roberts, Matt Ulery, Brian Culbertson, Justin Thomas. See music.depaul.edu/admission/

auditions/Pages/default.aspx.

Available. Contact Joseph Cunana, Financial Aid: jcunana1@depaul.edu.

Based on performance ability as Scholarships: demonstrated through the audition process and academic achievement.

Contact Ross Beacraft, musicadmissions@depaul.edu.

Apply by:

Auditions:

Ross Beacraft or Giovanna Jacques Contact:

at musicadmissions@depaul.edu. See music.depaul.edu.

DePauw University Greencastle, Indiana

Student Body: 2,300 total. \$48.860.

Tuition:

BMA, Jazz Minor. Jazz Degrees:

Steve Snyder, Leonard Foy, Sandy Faculty:

Williams, Randy Salman.

Jazz ensemble, jazz combos. Jazz Rands

Pharez Whitted, Jim Connerley, Sue Alumni:

Keller, Alicia Berneche, David Cryer.

Held Feb. 9 and March 1. See Auditions: music.depauw.edu/prospective/

admission/auditioninformation/. Available, Contact Office of Financial Aid:

Financial Aid, (765) 658-4030.

DePauw grants Music Performance Scholarships:

Awards to music majors who demonstrate exceptional talent during an audition for music faculty. Depending upon the audition rating and ensemble needs, Music

Performance Awards can vary in amount, up to full tuition.

Dec. 1 (Early Action), Feb. 1 (Regular Apply by:

Decision).

georgepalton@depauw.edu.

George Palton, (765) 658-4118,

Elmhurst College

Elmhurst, Illinois

Contact:

Student Body: 2,500 total, 170 music students, 35

jazz majors.

Tuition: \$36,755.

Jazz Degrees: Bachelor of Music in Jazz Studies,

Minor in Jazz Studies.

Doug Beach (Director of Jazz Stuies), Faculty:

> Mark Colby, Tom Garling, Kirk Garrison, Gerhard Guter, Bob Rummage, Neal Alger, Mike Pinto, Ken Haebich, Susan Moninger, Gayle Bisesi, Frank Caruso, Carey Deadman, Mark Streder.

Two Big Bands, 10 Jazz Combos, Jazz Bands:

three Electric Guitar Ensembles, two

Vocal Jazz Groups.

Fred Gretsch, Kris Myers, Chris Alumni:

Siebold, Typhanie Monique.

Scheduled dates or by Auditions:

appointment.

Available. See elmhurst.edu/ Financial Aid:

admission/financial-aid/.

Available. See. elmhurst.edu/ Scholarships:

academics/departments/music/.

May 1. Contact Apply by:

music.admission@elmhurst.edu.

Gayle Bisesi, (630) 617-3524, Contact:

bisesig@net.elmhurst.edu.

Gustavus Adolphus College St. Peter, Minnesota

Student Body: 2,400 total, 36 music students.

\$44.900. Tuition:

Bachelor of Arts. Jazz Degrees:

Faculty: Dave Stamps, Masa Ishikawa,

Pete Whitman, John Engebretson,

Johnathan Moeller.

Two big bands, vocal jazz ensemble, Jazz Bands:

four instrumental combos.

Alumni:

See gustavus.edu/admission/. Auditions:

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Dec. 1 - 9, 2018 MARK WHITFIELD



Feb. 4-10, 2019 MIMI JONES



Mar. 25-31, 2019 STEVE DAVIS

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TROMBONE Michael Dease

DRUMS Randy Gelispie

GUITAR Randy Napoleon

JAZZ HISTORY Kenneth Prouty

> SAXOPHONE Diego Rivera

Rodney Whitaker director of jazz studies







Financial Aid: Available. See gustavus.edu/

admission/.

Available. See gustavus.edu/ Scholarships:

admission/.

No application deadline, but Early Apply by:

Action (Nov. 1) and Rolling Admission (Nov. 15) are set.

Dr. Dave Stamps, Director of Jazz, Contact: (507) 933-7439, dstamps@gus

tavus edu.

Indiana University, Jacobs School of Music

Bloomington, Indiana

Student Body: 1,600 music students (850 graduate,

750 undergraduate); 65 jazz

Undergraduate in-state, \$4,670.95/ Tuition:

term; undergraduate out-of-state, \$17,058.28/term; Graduate/Music in-state, \$638.93/credit hour; Graduate/Music out-of-state, \$1,989.98/credit hour. See bursar. indiana.edu/tuition-fees/fees-se

mester.html.

Bachelor of Music in Jazz Studies, Jazz Degrees:

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 III, Michael Spiro, Dave Stryker, Wayne Wallace,

Brent Wallarab, Tom Walsh.

Three big bands, Latin Jazz Jazz Bands:

Ensemble, several combos.

Jamey Aebersold, Eric Alexander, David Baker, Chris Botti, Randy

Brecker, Sara Caswell, Jerry Coker, Peter Erskine, John Clayton, Todd Coolman, Robert Hurst, Shawn

Pelton, Jim Beard, Ralph Bowen, Jeff Hamilton, Matt Mitchell, Scott Wendholt, Shannon LeClaire, Alan Pasqua.

Held Jan. 11-12, Feb. 1-2, March 1-2. Auditions: Recordings accepted by the application deadline. Pre-screening

> audition might be necessary. Requirements vary by instrument. See music.indiana.edu/admissions.

Financial Aid: Available. Contact Office of Student Financial Assistance,

(812) 855-6500.

Available. All undergraduate Scholarships:

applicants to the Jacobs School of Music are automatically considered for merit-based financial aid based on their audition, portfolio or interview results. See music.indiana.edu/admissions/ tuition. A limited number of meritbased scholarships and assistantships are available for graduate students. Contact

Office of Music Admissions, musicadm@indiana.edu. Nov. 1 (undergraduate), Dec. 1

Apply by: (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. See music.indiana.

edu/jazz.

Kansas City Kansas Community College

Kansas City, Kansas

Student Body: 75

\$1,200 per semester (in-state). Tuition:

Jazz Degrees: Associates in Music-Jazz

Concentration, Audio Engineering.

Jim Mair, John Stafford, Dr. Justin Faculty: Binek, Dr. Ian Corbett, Rod Fleeman, Andrew Stinson, Brett Jackson,

Steve Molloy, Bram Wijnands.

Big Band, Little Big Band, Latin Band, Jazz Bands: Combos, three Vocal Jazz Groups.

Bobby Watson, Dwight Foster, Alumni: Mike Warren, Lisa Henry, Nick

Rowland, Chris Hazelton. Vocalists should contact Jim Auditions:

Mair, jmair@kckcc.edu, (913) 288-7503. Instrumentalists should contact John Stafford, jstafford@kckcc.edu,

(913) 288-7137.

Financial Aid: Available. See kckcc.edu.

Scholarships: Performance Grants are available.

Rolling. Apply by:

Vocalists should contact Jim Contact:

Mair, jmair@kckcc.edu, (913) 288-7503. Instrumentalists should contact John Stafford, jstafford@ kckcc.edu. (913) 288-7137.

Lawrence University

Appleton, Wisconsin

Student Body: 1,500 total. \$47,175. Tuition:

Jazz Degrees: Bachelor of Music (Jazz &

Improvisatory Music emphasis)

Patty Darling, José Encarnación, Faculty: Matt Turner, Mark Urness, Dane

Richeson, Tim Albright, John Daniel, Steve Peplin, Bill Carrothers.

Lawrence University Jazz Ensemble Jazz Bands:

(LUJE), Lawrence University Jazz Band, Jazz Combos, Jazz Workshop.

James Hall, Adam Meckler, Jeff Alumni:

> Ostroski, Fred Sturm, Javier Arau, Garth Neustadter, Sam Genualdi. Laura Caviani, Alice Peacock.

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Auditions: Interested students must participate in the jazz jam during on-campus

auditions or submit a jazz video recording. See lawrence.edu/ admissions/conservatory/ audition_guidelines.

Need-based financial aid is

available. See lawrence.edu/

admissions/afford.

Available. Merit-based scholarships Scholarships:

are determined by quality of application and audition. See lawrence.edu/admissions/afford/

scholarships

Oct. 31 (Early Action and Early Apply by:

Decision), Jan. 15 (Regular Decision).

Kate Bittner, Director of Contact: Conservatory Admissions,

(920) 862-6993.

katelyn.m.bittner@lawrence.edu.

Lindenwood University St. Charles, Missouri

Student Body: 8,697 total.

\$26,600. **Tuition:**

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.

Dr. Matt Hoormann (Director of Faculty: Jazz Activities), Adam Donohue,

Brian Vaccaro, others.

Jazz Orchestra, Jazz Combos. Jazz Bands:

Modern Music Ensemble.

See lindenwood.edu/music. **Auditions:**

Available. Contact Financial Financial Aid: Aid. See lindenwood.edu/

admissions/tuition-financial-aid/.

Need and merit-based scholarships Scholarships:

are available. See lindenwood.edu/

music.

Apply by: Rolling application/admission.

Dr. Matt Hoormann, (636) 949-4740, Contact:

mhoormann@lindenwood.edu.

Luther College

Decorah, Iowa Student Body: 2,050. \$41,950.

Bachelor of Arts in Music, Jazz Area Jazz Degrees:

of Study.

Juan Tony Guzman, Jon Ailabouni, Faculty:

Lynne Hart.

Jazz Orchestra, Jazz Band, three Jazz Bands:

jazz combos, vocal jazz ensemble.

Weston Noble, Adolph "Bud" Herseth. Alumni:

See luther.edu/music/ Auditions:

prospective-students/scholarships/.

Available. See luther.edu/ Financial Aid:

admissions/financial-aid/.

Merit-based scholarships and music Scholarships:

scholarships are available. See luther.edu/admissions/ financial-aid/scholarships/.

Rolling admission. Fall semester Apply by:

2019 classes begin Sept. 4.

Jana Vorvick, Music Admissions,

vorvja01@luther.edu, (563) 387-1426. See luther.edu.

Michigan State University

East Lansing, Michigan

Student Body: 550.

Faculty:

In-state, \$14,516; out-of-state,

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

Rodney Whitaker, Etienne Charles,

Xavier Davis, Michael Dease, Randy Gelispie, Randy Napoleon, Diego

Rivera.

Three big bands, four octets, 12 Jazz Bands:

combos.

Ben Williams.

Select on-campus auditions held Auditions:

in January and February. See music.msu.edu/admissions.

Need-based financial assistance is Financial Aid:

available

Scholarships: Music and academic merit-based

financial assistance are available. All who apply and audition are

considered.

Dec. 1. Apply by:

Music Admissions Office, Contact:

(517) 355-2140,

admissions@music.msu.edu.

Millikin University

Decatur, Illinois

Student Body: 2,000 total, 40 jazz students.

Tuition: \$34,210.

Faculty:

Jazz Bands:

Alumni:

Jazz Degrees: Bachelor of Music in Commercial

Music Certificate in Jazz Studies Randall Reyman, Perry Rask, Brian

Justinson, Dave Burdick, Mark Tonelli, Steve Widenhofer.

Two big bands, four combos, vocal

iazz group. Bud Harner, Doug Beach.

Auditions: See millikin.edu.

Available. See millikin.edu/cost-aid. Financial Aid: Scholarships: Available. Need- and merit-based.

See millikin edu. Apply by:

Brian Justison, bjustison@millikin. Contact:

edu, (217) 424-3980. See

millikin.edu.

Minnesota State University Moorhead

Moorhead, Minnesota

Student Body: 5,836.

See mnstate.edu/costs/tuition-fees.

aspx

Bachelor of Science in Commercial Jazz Degrees:

Music, Certificate in Jazz Studies.

Dr. Allen Carter, Dr. Tom Strait, Dr. Faculty:

Michael J. Krajewski, Erynn Millard.

Jazz Ensemble, Jazz Combos, Jazz Guitar Jazz Bands:

Ensemble, Commercial Ensemble.

Auditions: See mnstate.edu/apply/.

Financial Aid: Available. See mnstate.edu/

financialaid/

Available. See mnstate.edu/ Scholarships:

financialaid/scholarships/.

See mnstate.edu/international/ad Apply by:

mission/deadlines.aspx.

Dr. Michael J. Krajewski, Contact: (218) 477-4092, michael.krajewski@

mnstate.edu.

North Central College

Naperville, Illinois

Student Body: 2,700 total, 58 jazz students.

Tuition: \$38,700

Jazz Degrees: Bachelor of Arts (Jazz Studies Track).

Jack Mouse (program coordinator), Faculty: Janice Borla, Mitch Paliga, Art Davis,

Tim Coffman, Brad Stirtz, John McLean, Chris White, Kelly Sill.

Jazz Bands: Big Band, Vocal Jazz Ensemble, combos, various jazz ensembles.

Alyssa Allgood, Grant Gustafson, Alumni:

Jakub Rojek, Max Popp.

See northcentralcollege.edu/visit/ Auditions: fine-arts-auditions

Available. See northcentralcollege. Financial Aid:

edu/financial-aid. Scholarships: Available. See northcentralcollege.

edu/undergraduate-types-aid/ freshman-scholarships.



Watch a video about IU Jazz at music.indiana.edu/jazz.

IU JAZZ FACULTY

Jeremy Allen Todd Coolman Luke Gillespie Pat Harbison Steve Houghton Darmon Meader John Raymond Walter Smith III Michael Spiro

Dave Stryker Wayne Wallace Brent Wallarab Tom Walsh, chair

ALUMNI INCLUDE

Jamey Aebersold, David Baker, Chris Botti, Ralph Bowen, Jerry Coker, Randy Brecker, Sara Caswell, John Clayton, Tim Coffman, Todd Coolman, Peter Erskine, Jeff Hamilton, Jerry Hey, Robert Hurst III, Shannon LeClaire, Matt Mitchell, Scott Wendholt, Pharez Whitted

2019 AUDITION DATES

January 11 & 12 February 1 & 2 | March 1 & 2

APPLICATION DEADLINES

Nov. 1, 2018 - Undergraduate Dec. 1, 2018 - Graduate

Scholarships and assistantships available!





Bachelor of Music in Jazz Studies

d.umn.edu/music



See northcentralcollege.edu/apply. Apply by:

Jack Mouse. (630) 416-3911. Contact: imousedrum@aol.com. See northcentralcollege.edu/

jazz-studies.

Northern Illinois University DeKalb, Illinois

Student Body: 18,500 total students, 40 jazz

majors.

Tuition: \$14,500 per year.

Bachelor of Music in Jazz Studies, Jazz Degrees:

Master of Music in Jazz Studies.

Reggie Thomas (Director of Jazz Faculty:

Studies), Geof Bradfield, Art Davis, Tom Garling, Fareed Hague, Marlene Rosenberg, Rodrigo Villanueva.

NIU Jazz Orchestra, NIU Jazz Jazz Bands: Ensemble, NIU Jazz Band/Latin Jazz

Band, Jazz Combos,

Marguis Hill, Greg Ward, Juan Alumni:

Daniel Pastor, Doug Stone, Chris McBride, Alex Austin, Dave Miller,

Live auditions held Feb. 15. To apply Auditions:

for an audition, see niu.edu/music. Financial Aid: Available. See niu.edu/fa.

Available. See niu.edu/scholarships.

Scholarships:

Apply by: March 1. See niu.edu/music. Lynn Slater, Admissions Contact:

Coordinator, Islater@niu.edu, (815)

753-1546.

Northwestern University, Bienen School of Music

Evanston, Illinois

Student Body: 600 Music Students (400 under

graduate, 200 graduate).

Approx. \$52,239. **Tuition:**

Bachelor of Music in Jazz Studies, Jazz Degrees:

Master of Music in Jazz Studies.

Victor Goines, Vincent Gardner, Faculty:

Jarrard Harris, Carlos Henriquez, Willie Jones III, Jeremy Kahn, Bradley Mason, John Moulder.

Jazz Orchestra, Jazz Small Jazz Bands:

Ensemble, Jazz Combos.

Kay Davis, Sheldon Harnick, Alumni:

David Sanborn.

Prescreening videos required for Auditions:

all jazz applicants; final round of auditions are held on campus in

February.

Financial Aid: Available for undergraduate and

graduate students.

Need-based scholarships available Scholarships:

> for undergraduate students only; merit-based scholarships available for undergraduates and graduate

students.

Dec. 1 Apply by:

Contact: Bennett Olson, (847) 491-3141,

musiclife@northwestern.edu.

Oakland University, Dept. of Music, Theatre and Dance

Rochester, Michigan

Student Body: 20,012 total, 200 music students.

\$414 per credit hour. Tuition:

Jazz Degrees: Jazz minor, World Music minor.

Regina Carter (artist-in-residence), Faculty:

Sean Dobbins, Scott Gwinnell, Mark

Stone, Marion Hayden.

OU Jazz Band, jazz combos, OU Jazz Jazz Bands:

Regina Carter, Walter Szymanski. Alumni:

See oakland.edu/mtd/music-auditions. Auditions:

Available. See oakland.edu/ Financial Aid:

financialservices.

Available. See oakland.edu/go. Scholarships:

Aug. 1. Apply by:

Contact mtdadmissions@oakland. Contact:

edu or (248) 370-2030. See

oakland.edu/MTD.

Oberlin College & Conservatory

Oberlin. Ohio

Student Body: 80.

Tuition: \$54,346.

Bachelor of Music in Jazz Jazz Degrees:

Performance, Bachelor of Music in

Jazz Composition.

Jay Ashby, Gary Bartz, Peter Faculty:

Dominguez, Robin Eubanks, Bobby Ferrazza, Jamey Haddad, La Tanya Hall, Billy Hart, Eddie Henderson,

Paul Samuels, Dan Wall.

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Oberlin Jazz Ensemble, Oberlin Jazz Bands: Sonny Rollins Jazz Ensemble, small

jazz ensembles, Performance & Improvisation (PI) ensembles.

Sullivan Fortner, Kassa Overall, Theo Alumni: Croker, James McBride, Michael Mossman, Peter Evans, Chris

Eldrige, Chris Mees.

Jazz Performance applicants **Auditions:** requesting a live audition (on-campus and regional)

must submit a screening audition for review via the Audition and Screening Dropbox on the Applicant Portal. Screening recordings and recorded auditions must be video with audio recordings. On-campus auditions will be performed with a live

accompaniment.

Financial Aid: Available. Contact Office of

Financial Aid or conservatory. admissions@oberlin.edu.

Conservatory Dean's Scholarships Scholarships:

are awarded by the Conservatory Office of Admissions and are based on audition ratings and ensemble needs. Contact conservatory.admis

sions@oberlin.edu.

Apply by:

Michael Manderen, Director of Contact:

Conservatory Admissions, (440) 775-8413, conservatory.admissions@

oberlin edu.

The Ohio State University Columbus, Ohio

Student Body: 300 undergraduate, 125 graduate.

In-state, \$10,591; out-of-state \$29,695. **Tuition:**

Jazz Studies in Composition or Jazz Degrees:

Performance.

Shawn Wallace, Jim Rupp, Anthony Faculty:

Stanco, Dave Powers, Jim Masters,

Kris Keith, Andy Woodson, Kevin Turner.

Big Band ensembles, smaller jazz Jazz Bands:

combos, Ohio Show Band.

Auditions are December through **Auditions:**

February. Recorded auditions accepted for non-Ohio residents.

See music.osu.edu.

Financial Aid: Available. See sfa.osu.edu.

Scholarships: Talent and academic scholarships

available.

Nov. 1 (university early action Apply by:

deadline); all applications due by

Ali Grandey, grandey.4@osu.edu, Contact:

(614) 292-0076.

Ohio University Athens, Ohio

Student Body: 300 music students.

See ohio.edu/admissions/tuition/ **Tuition:**

index.cfm.

Minor in Jazz Studies Jazz Degrees:

Roger Braun, John Horne, Matthew Faculty:

James, Sean Parsons, Richard

Wetzel

Jazz Ensemble I and II. two jazz Jazz Bands:

combos, Jazz Percussion Ensemble.

See ohio.edu/finearts/music/ Auditions: admission/audition-info.cfm.

Available. See ohio.edu/finearts/ **Financial Aid:**

> music/admission/financialaid-scholarships.cfm.

Available. Need- and merit-based. Scholarships:

See ohio.edu/finearts/music/ admission/financial-aidscholarships.cfm.

Dec. 1 (early action), March 1 (rolling Apply by:

deadline)

Matthew James, (740) 593-0957, Contact:

jamesm1@ohio.edu.

Roosevelt University, Chicago **College of Performing Arts**

Chicago, Illinois

Student Body: 535 total, 30 jazz students.

Tuition: \$37.836.

Bachelor of Music in Jazz & Jazz Degrees:

Contemporary Music.

Neal Alger, Stephen Berry, James Faculty:

Gailloreto, Victor Garcia, Roger Harris, Henry Johnson, Marlene Rosenberg, Fred Simon, Michael Smith, Jim Trompeter, Scott Mason, Ruben Alvarez, Paul Wertico, John Moulder, Thomas Garling, Jeffrey

Morrow, Cheryl Wilson.

Style-based combos (swing, bebop, Jazz Bands:

hard-bop, Brazilian, free-jazz, contemporary), vocal jazz ensemble, large ensemble, Latin jazz ensemble.

Herbie Hancock, Robert Lamm, Alumni:

Maurice White, Hannah Ford.

See roosevelt.edu/ccpa **Auditions:**

Financial Aid: Available. Need-based and

merit-based. See roosevelt.edu/ tuition-aid/financial-aid.

Available. All admitted applicants Scholarships:

are considered for merit scholarship

up to full tuition.

Priority deadline is Jan. 15. Apply by:

CCPA Office of Enrollment. Contact:

ccpaadmissions@roosevelt.edu,

(312) 341-6735.

Saint Mary's University of Minnesota Winona, Minnesota

Student Body: Approx. 1,100 undergraduate

students, 30 music majors.

Approx. \$43,580 (tuition plus room **Tuition:**

and board).

Jazz Degrees: Bachelor of Arts in Music, Music

Industry, Music Performance, Music

Education.

Faculty: A. Eric Heukeshoven (Director).

Dr. John Paulson, Brett Huus, Dr. Jeremy Johnston, Denny McGuire, Dan Driessen.

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

Held in February. See smumn.edu/

Auditions:

Financial Aid: Available. Contact (507) 457-1437.

Scholarships: Available. See smumn.edu/music.

Rolling admissions. Apply by:

A. Eric Heukeshoven, Director of Contact:

Jazz Studies & Music Industry, (507) 457-7292, eheukesh@ smumn.edu. See smumn.edu/

music

St. Olaf College Northfield, Minnesota

Student Body: 3,100 total, 275 music majors.

\$46,000. Tuition:

Jazz Degrees: Bachelor of Arts in Music, Bachelor

of Music in Jazz Piano Performance.

University of Illinois at Chicago

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UIC Jazz Studies Faculty

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Dave Hagedorn, Phil Hey, Sarah Faculty:

Three big bands, combos vary by **Jazz Bands:**

semester.

Dan Cavanagh, Ben Baker. Alumni:

Music application and screening Auditions:

recordings due Dec. 15. Live auditions by invitation in February and March. See stolaf.edu/

musicadm/.

Financial Aid: Full demonstrated need met for all

admitted students. See stolaf.edu/ admissions/afford.

based and open to students of any major. Scholarships can be stacked with academic and service merit awards. See stolaf.edu/admissions/ scholarships.

Dec. 15, (music); Jan. 15 (college). Apply by: Molly Boes Ganza, Assistant Dean Contact:

of Fine Arts Recruitment,

(507) 786-3297, music@stolaf.edu

Saint Xavier University Chicago, Illinois

row JAZZ

Student Body: 4,200.

Scholarships: Music scholarships are merit-\$32.800. Tuition:

The jazz program at WEBSTER UNIVERSITY is headed by master teacher/ composer/performers. You gain a wealth of solo experience in the primary small combos, in addition to recreating classic jazz charts in the Jazz Collective. And you are part of the lively Saint Louis jazz scene!

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webster.edu/music



Bachelor of Music in Performance Jazz Degrees:

with Jazz Emphasis.

Dr Shawn Salmon (Director of Jazz Faculty:

Studies), Stacy McMichael, Lara

Regan, Brett Baxter.

Jazz Ensemble, Jazz Combos, Guitar Jazz Bands:

Ensemble, Sax Quartet.

Junius Paul. Alumni:

Open, on-campus auditions held Auditions:

spring semester. (See sxu.edu keyword: music auditions.)

Available. See sxu.edu/admissions/ **Financial Aid:**

financial_aid/.

Need- and merit-based, music

performance awards available.

Open application. See sxu.edu/ Apply by:

admissions/apply.asp.

Dr. Shawn Salmon, Director of Jazz Contact:

Studies, salmon@sxu.edu.

Southern Illinois University Carbondale

Carbondale, Illinois

Student Body: Approx. 15,000 total, approx. 180 in

School of Music.

Tuition: See tuition.siuc.edu.

Jazz Degrees: Bachelor of Music in Studio Jazz

Performance.

Dr. Richard Kelley, Dr. Isaac Lausell, Faculty:

Philip Brown, Dr. Robert Allison.

Studio Jazz Orchestra, Lab Jazz Jazz Rands

Orchestra, several combos.

Brent Wallarab, Kevin Kozol, Hamiet Alumni:

Bluiett, Glen Daum, Angus Thomas.

See cola.siu.edu/music/undergraduate/ Auditions:

admissions-auditions/. Contact Dr. Richard Kelley, kelley2@siu.edu.

Available. Contact Dr. Richard Financial Aid:

Kelley, kelley2@siu.edu.

Need- and merit-based. Contact Dr. Scholarships:

Richard Kelley, kelley2@siu.edu.

For info, contact Dr. Richard Kelley, Apply by:

kelley2@siu.edu. See siu.edu.

Dr. Richard Kelley, kelley2@siu.edu. Contact:

See siu.edu.

Southern Illinois University Edwardsville

Edwardsville, Illinois

Student Body: 14.000.

\$12,132 (in-state tuition offered for **Tuition:**

all 50 states).

Bachelor of Music in Jazz Performance, Jazz Degrees:

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.

Concert Jazz Band, Jazz Lab Band, Jazz Rands

Guitar Ensemble, Jazz Combos.

Auditions: Held in February. See siue.edu/music.

Financial Aid: Available. See siue.edu/financialaid.

Scholarships: Available. Contact Jason Swagler,

jswagle@siue.edu.

Apply by: Dec. 1.

Contact: Jason Swagler, jswagle@siue.edu.

University of Akron Akron, Ohio

Student Body: 22,000 total, 225 music majors, 25

jazz majors.

Tuition: In-state, \$11,466.48; out-of-state,

\$15,502.80.

Jazz Degrees: Bachelor of Music, Master of Music

in Jazz Studies.

Faculty: Jack Schantz (Coordinator of Jazz

Studies), 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 Central Missouri

Warrensburg, Missouri

Student Body: 12,300 total, 260 music majors.

Undergraduate in-state, \$225.65/ credit; undergraduate out-of state, \$451.30/credit; graduate in-state, \$292.35/credit; graduate out-of-

state, \$597/credit.

Jazz Degrees: Bachelor of Music in Jazz-

Commercial Music.

Faculty: David Aaberg, Michael Sekelsky,

Alex Smith, James Isaac.

Jazz Bands: Two big bands, jazz combos.

Auditions: Nov. 9, Feb. 16, Feb. 18. Other dates

available upon request.

Financial Aid: Available. Contact (800) 729-2678,

finaid@ucmo.edu.

Scholarships: Available. For music, contact (660)

543-5430, ucmo.edu/music/future/scholarships.cfm. For academic, contact (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: 1,350 total in conservatory, 59 in

jazz.

Tuition: Undergraduate in-state, \$12,206;

undergraduate out-of-state,

\$27,540; graduate in-state, \$15,674;

graduate out-of-state, \$27,416.

Jazz Degrees: Bachelor of Music, Master of Music

Faculty: See ccm.uc.edu/about/directory.

html#jazzstudiesfaculty.

Jazz Bands: See ccm.uc.edu/music/jazz/

ensembles.html.

Alumni: See ccm.uc.edu/music/jazz.html.

Auditions: See ccm.uc.edu/admissions.

Financial Aid: Available. Contact ccmadmis@ uc.edu.

ac.caa.

Scholarships: Available. Contact ccmadmis@

uc.edu.

Apply by: Dec.1.

Contact: CCM Admissions, ccmadmis@

uc.edu, (513) 556-9479.

University of Dayton

Dayton, Ohio

Student Body: 8,515 total undergraduate students,

40 jazz students.

Tuition: \$41,750.

Jazz Degrees: Bachelor of Arts in Music-Jazz

Studies Concentration.

Faculty: James Leslie, Willie Morris, Phillip

Burkhead, Jimmy Leach, Christian

Berg, James Smith.

Jazz Bands: Two big bands, combos.

Alumni: Hal Melia, Bob Bowen.

Auditions: Jan. 19, Jan. 26, Feb. 9. See

go.udayton.edu/music.



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Scholarships: Available. See udayton.edu. Music

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who audition.

Apply by: Nov. 1, (Early Action, non-binding);

Feb. 1 (Regular Admission).

Contact: James Leslie, (937) 229-3222,

jleslie1@udayton.edu.

University of Illinois at Chicago, School of Theatre & Music

Chicago, Illinois

Faculty:

Student Body:100 music majors, 20 jazz majors.Tuition:\$13,224; \$4,286 annual fees.Jazz Degrees:Bachelor of Music in Jazz Studies.

Studies) Ernie Ádams, Andy Baker, Victor Garcia, Chris Madsen, Daniel Murphy, Zvonimir Tot,

Dr. Michael Stryker (Director of Jazz

Cheryl Wilson, others.

Jazz Bands: Two big bands, combos, funk band,

vocal jazz ensemble.

Alumni: Morgan Pirtle, Daniel Lopatka.

Auditions: Live auditions December through February. Video and live-stream auditions available.

Financial Aid: Available. Contact Office of

Financial Aid, money@uic.edu.

Scholarships: Available, Merit- and

audition-based.

Apply by: Jan. 15.

Contact: Ashlee Hardgrave, music@uic.edu.

University of Illinois at Urbana-Champaign

Urbana, Illinois

Student Body: 750 students, 80 jazz students.

Tuition: See registrar.illinois.edu/

tuition-fee-rates.

Jazz Degrees: Bachelor of Music, Master of Music,

Doctor of Musical Arts, Artist Diploma.

Faculty: Charles "Chip" McNeill, Tito Carrillo,

Larry Gray, Jim Pugh, Joel Spencer,

Chip Stephens.

Jazz Bands: Concert Jazz Band, Jazz Band II–IV,

Latin Jazz Ensemble, Jazz Guitar Ensemble, Jazz Saxophone Ensemble, Jazz Trombone Ensemble, Vocal Jazz Ensemble, several combos.

Auditions: On-campus audition dates

available in November, January and February. Recordings accepted. For requirements, see music.illinois.edu/.

Financial Aid: Available. See osfa.illinois.edu/.

Scholarships: Available. merit-based. See musi

cadmissions@illinois.edu.

Apply by: Dec. 1.

Contact: Music Admissions, (217) 244-7899,

musicadmissions@illinois.edu.

University of Iowa

Iowa City, Iowa

Student Body: Approx. 32,150.

Tuition: \$9,492; out-of-state, \$31,458.

Bachelor of Music (Concentration in

Jazz Performance), Master of Arts in

Jazz Studies.

John Rapson, Damani Phillips, Faculty:

James Dreier, Steve Grismore.

Johnson County Landmark, Jazz Jazz Bands:

Repertory Ensemble, Latin Jazz Ensemble, World Beat Ensemble, Guitar Ensemble, Small Jazz Ensembles, Combo Workshop.

David Sanborn, Al Jarreau, Patricia Alumni:

Barber.

For info, contact (319) 335-1604. Auditions:

Available. See admissions@ Financial Aid:

uiowa.edu.

Available, need- and merit-based. **Scholarships:**

Mav 1. Apply by:

John Rapson, (319) 335-1662, Contact:

ira-rapson@uiowa.edu.

University of Kansas

Lawrence, Kansas

Student Body: 550 music majors, 15 jazz majors.

See registrar.ku.edu/ **Tuition:**

tuition-and-fees.

Bachelor of Arts in Fine Arts with a Jazz Degrees:

concentration in Jazz Studies

Dan Gailey, Matt Otto, Danny Faculty:

Embrey, Jeff Harshbarger, Brandon

Draper, Vince Gnoiek.

Steve Leisring, Michael Davidson.

Jazz Bands: Three big bands, six combos.

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

Jeff Harshbarger, Nick Weiser.

February audition dates available. Auditions

See music.ku.edu/applyaudition.

Available. See admissions.ku.edu/cs. Financial Aid:

Available. All undergraduate Scholarships:

applicants who audition are automatically considered for a music (merit-based) scholarship. See

music.ku.edu.

Priority academic deadline is Nov. 1. Apply by:

Emily Henry, School of Music Contact:

recruiter, (785) 864-9751, escholle@ ku.edu, musicrecruiting@ku.edu.

See music.ku.edu.

University of Michigan, School of Music, Theatre & Dance

Ann Arbor, Michigan

Student Body: 1,122.

Undergraduate in-state, \$15,084; undergraduate out-of-state,

\$47,778; graduate in-state, \$23,402; graduate out-of-state, \$46,670.

Bachelor of Fine Arts: Jazz Jazz Degrees:

> and Contemplative Studies; Jazz and Contemporary Improvisation; Jazz Studies; BFA Jazz Studies with BM Music Education Dual Degree; Master of Music: Improvisation.

Andrew Bishop (Chair), Michael Faculty:

Gould, Robert Hurst, Bill Lucas,

Andy Milne, Miles Okazaki, Ellen Rowe, Edward Sarath, Dennis

Wilson.

Jazz Ensemble, Jazz Lab Ensemble, Jazz Bands: Latin Jazz Ensemble, Creative Arts

Orchestra, Small Jazz Ensembles, Campus Jazz Ensemble,

Digital Music Ensemble.

Gerald Cleaver, Jason Stein, Sachal Vasandani, Matt Bauder, Amy K Bormet, Vincent Chandler, David Cook, Melissa Gardiner, Quentin

Joseph, Jeremy Kittel, Randy

Napoleon.

Auditions:

Alumni:

For info on undergraduate auditions, see smtd.umich.edu/ admissions/undergraduateadmissions/auditions-interviews/. For info on graduate auditions, see smtd.umich.edu/admissions/ graduate-admissions/auditions-

interviews/.

Available. See finaid.umich.edu/. Financial Aid:

Available. For info on under-Scholarships:

graduate scholarships, see smtd. umich.edu/admissions/undergraduateadmissions/cost-scholarshipsfinancial-aid/. For info on graduate scholarships, see smtd. umich.edu/admissions/graduateadmissions/cost-scholarships-

financial-aid/.

Dec. 1. Apply by:

Professor Ellen Rowe, elrowe@ Contact:

umich edu.

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Kenny Phelps, drum set

Gary Walters, piano Sandy Williams, guitar Jesse Wittman, bass Jon Crabiel, percussion

Rich Dole, trombone Jen Siukola, trumpet

Erin Benedict, voice

Faculty bios available at butler.edu/music/faculty-staff

LEARN MORE AT butler.edu/music

University of Minnesota-Duluth

Duluth, Minnesota

Student Body: 11,018

Tuition: \$457 per undergraduate credit. Tuition

reciprocity available with Wisconsin, North Dakota, South Dakota.

Bachelor of Music in Jazz Studies. Jazz Degrees:

Minor in Jazz Studies.

Ryan Frane, Billy Barnard, Dr. Faculty:

Joshua Skinner.

Jazz Combos I, II, III and Jazz Jazz Bands:

Ensembles I, II, III.

Auditions: Audition is required for acceptance into music program. Admittance into

music program is also contingent upon acceptance to the university.

Ryan Frane, rfrane@d.umn.edu, **Financial Aid:** (218) 726-6327.

Scholarships:

Apply by:

Need- and merit-based scholarships are available. Competitive scholar ships are available during the audition process. Contact Ryan

Frane, rfrane@d.umn.edu,

218-726-6327.

Dec. 1 for university applications,

and music audition applications will

be considered up to end of

April 2019.

Dee Charles, dcharles@d.umn.edu,

(218) 726-7890.

University of Missouri at Columbia Columbia, Missouri

Student Body: Approx. 31,000.

Contact:

In-state, \$28,046; out-of-state, Tuition:

\$43,884.

Master of Music in Jazz Performance Jazz Degrees:

and Pedagogy, Graduate Jazz Studies Certificate, Jazz Studies Certificate for Music majors, Jazz Studies Minor for non-music majors.

Dr. Michael Budds, Sam Griffith. Faculty:

Concert Jazz Band, Studio Jazz Jazz Bands: Band, eight to 10 combos.

Mike Metheny, Alicia Olatuja, Alumni:

Jim Widner, Allen Beeson, Alan Shinn, Tim Aubuchon, Sheryl Crow.

See missouri.edu. Auditions:

Financial Aid: Available. See missouri.edu. Scholarships: Available. See missouri.edu.

Dec. 1 (priority deadline), Dec. 15 Apply by:

(scholarship applications due). Potential graduate students should contact the school for guidelines and deadlines.

Music Dept., (573) 882-2604, Contact:

music@missouri.edu.

University of Missouri–Kansas City (UMKC) Conservatory of Music and Dance

Kansas City, Missouri

Student Body: Approx. 16,000 total, 547 in Conservatory, 39 in Jazz Studies.

Approx. in-state \$10,000; Midwest **Tuition:** student exchange, \$14,000; out-of-

state, \$23,000.

Bachelor of Music in Jazz Studies. Jazz Degrees:

Master of Arts in Music.

Bobby Watson, Dan Thomas, Doug Faculty:

> Auwarter, Michael Warren, Bob Bowman, Jacob Herzog, Marcus Lewi, Forest Stewart, Gerald Spaits, Roger Wilder, Danny Embrey, Rod Fleeman, Jim Lower, Stan Kessler, Steve Dekker.

Two big bands, 10 small groups. Jazz Bands:

Hermon Mehari, Eddie Moore, Nate Alumni:

Nall, Bob Brookmeyer, Clint Ashlock,

Kevin Cerovich.

Auditions: Auditions scheduled only after

completed UMKC applications are received. Audition dates: Feb. 2,

Feb. 18. March 1.

Financial Aid: Available. See finaid.umkc.edu.

Merit-based. Auditions serve as Scholarships: screening for merit awards.

Conservatory also considers academic record for scholarships.

Dec. 1. Apply by:

Dan Thomas, thomasdanb@umkc. Contact: edu; Bobby Watson, watsonr@

umkc.edu; (816) 235-2900.



University of Missouri-St. Louis

St. Louis, Missouri

Student Body: Approx.16,000 total, 60 jazz

students.

\$342.50 per credit hour. **Tuition:**

Jazz Degrees: Jazz Minor.

Jim Widner, Ken Kehner, Joel Faculty:

Vanderheyden, Dave Dickey,

Rick Haydon.

Two big bands, five combos. Jazz Bands:

Steve Schankman Alumni:

Auditions are by appointment for Auditions:

scholarships and then the first week of classes for chair placement.

Financial Aid: Music scholarships and academic scholarships are available.

Scholarships: Need- and merit-based scholarships

available.

Apply by:

Jim Widner, widnerjl@umsl.edu or Contact:

brandesg@umsl.edu; (314) 516-4235 or (314) 516-2263.

University of Nebraska-Lincoln, Glenn Korff School of Music

Lincoln, Nebraska

Student Body: 450.

Tuition:

Undergraduate in-state, \$225/hour; undergraduate out-of-state, \$709/ hour; graduate in-state, \$297/hour; graduate out-of-state \$850/hour.

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

Paul Haar (Director of Jazz Studies), Faculty: Peter Bouffard, Anthony Bushard,

Dave Hall, Tom Larson, Greg Simon, Hans Sturm, Darryl White.

Undergraduate Jazz Combos, Jazz Bands:

> Graduate Jazz Combos, UNL Jazz Orchestra, UNL Big Band.

Laurie Frink, Victor Lewis. Alumni:

Auditions: For undergraduates: Jan. 19, Jan. 20, Feb. 23, Feb. 24. For graduate

students: Feb. 8.

Financial Aid: Available. Contact Janet Sievert,

(402) 472-2503, music2@unl.edu.

Available. Contact Janet Sievert, Scholarships: (402) 472-2503, music2@unl.edu.

Jan. 15 (undergraduate, in-state): Apply by: May 1 (undergraduate, out-of-

Jan. 15

Paul Haar, Director of Jazz Studies. Contact:

(402) 472-5672, phaar2@unl.edu. See music.unl.edu/jazzstudies/

state). For all graduate students,

jazz-studies.

University of Nebraska at Omaha Omaha, Nebraska

Student Body: 15,000 total, 40 jazz students.

\$7,790 in-state; \$20,764 Tuition:

out-of-state. Bachelor of Arts. Jazz Degrees:

Faculty: Pete Madsen, Darren Pettit, Jason

Johnson, Patrick Brown.

Two big bands, four combos. Jazz Bands:

Karrin Allyson, Marcus Lewis,

Matt Erickson.

Auditions: See unomaha edu

Alumni:

Available. Contact Pete Madsen. Financial Aid: petermadsen@unomaha.edu.

Available. Contact Pete Madsen, Scholarships:

petermadsen@unomaha.edu.

Apply by: June 1.

Pete Madsen, petermadsen@ Contact:

unomaha.edu.

University of Northern Iowa

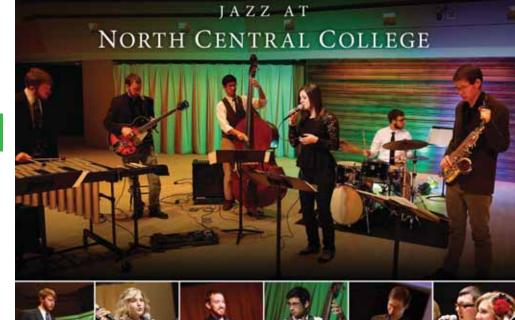
Cedar Falls, Iowa Student Body: 12,500.

Undergraduate in-state, \$7,240; Tuition:

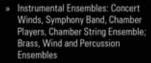
undergraduate out-of-state, \$17,782; graduate in-state, \$8,734; graduate out-of-state, \$19,208.

Bachelor of Arts in Music (jazz Jazz Degrees:

specialization), Bachelor of Music in Music Education (jazz emphasis),







- Athletic Bands: Cardinal Marching Band, Basketball Pep Band
- Choral Ensembles: Chamber Singers, Concert Choir, Women's Chorale, Cardinal Chorus, Opera Workshop, Naperville Chorus
- Jazz Ensembles: Big Band, Jazz Combos, Vocal Jazz Ensemble

Majors available:

- Music Education (Choral or Instrumental)
- Music Performance (Vocal, Piano, Instrumental, String)
- » Music Composition
- 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

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Freshman Visit Days:

Monday, November 5 Monday, January 21 Monday, February 18 Friday, March 1

Transfer Information Sessions:

Friday, November 2 Tuesday, November 20 Friday, December 14 Saturday, January 5

Audition Days:

Monday, November 5 Monday, January 21 Saturday, February 16 Saturday, March 2



Minor in jazz studies, Master of Music in Jazz Pedagogy.

Christopher Merz (program director), Dr. Michael Conrad, Faculty:

Dr. Anthony Williams, Dr. Alexander Pershounin, Robert

Dunn, Tom Giampietro.

Three big bands, four to six combos. Jazz Bands:

Paul McKee, Jeff Helmer, Dave Lisik, James Miller, JC Sanford. Alumni:

See music.uni.edu/apply. Auditions: Financial Aid: Available. See finaid.uni.edu/.

Need- and merit-based. Teaching assistantships are also **Scholarships:**

available. Contact Melinda Boyd, melinda.boyd@uni.edu.

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

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

See music.uni.edu.

University of Toledo

Toledo, Ohio

Student Body: 23,000 total, 20 jazz students.

\$9,795 (in-state and partner regions); \$19,133 (out-of-state).

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

Jazz Performance. See utoledo.edu/al/svpa/music/degrees/.

See utoledo.edu. Faculty:

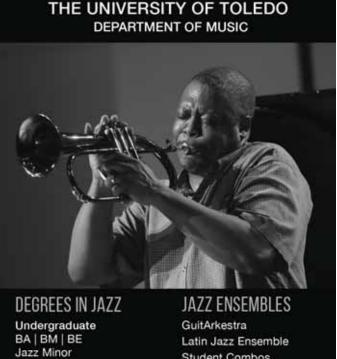
Five. Jazz Bands:

Alumni: Estar Cohen, Sean Dobbins.

Auditions are required to be accepted into a Music **Auditions**:

Department degree program and for scholarship consideration. Auditions are held early during spring semester for the following fall, but other dates can be arranged. Some ensembles also require auditions for

placement and participation.



Student Combos

UT Jazz Ensemble Vocalstra

COLLEGE OF ARTS AND LETTERS UNIVERSITY OF TOLLDO

Call 419.530.2448 or Visit utoledo.edu/al/svpa/music/

Available. See utoledo.edu/financialaid/. Contact the Financial Aid:

Financial Aid Office, (419) 530-8700.

Auditions are required for scholarship consideration. Some Scholarships:

scholarships are open to ensemble participants who are

non-majors in Music.

Prospective students can apply right up until school begins, Apply by:

but it is recommended that incoming freshmen apply by July 15. To apply, see utoledo.edu/admission/apply/.

Dr. Jason Stumbo. Chair of the UT Dept. of Music. Contact:

(419) 530-2448, utmusic@utoledo.edu.

University of Wisconsin-Eau Claire

Eau Claire, Wisconsin

Student Body: 11,046 total, 70 jazz students.

Tuition: \$8,900 (in-state); \$17,100 (out-of-state).

Jazz Degrees:

Professor Robert Baca, Dr. Jeff Crowell, Dr. Michael Shults, Faculty:

Dr. Phil Ostrander, Christine Hitt, Jeremy Boettcher,

Dr. Brian Claxton

Jazz Bands: Seven

Keith Karns, John Raymond, Tom Luer, Scott Pingel, Alumni:

Kyle Newmaster, Jeremy Miloszewicz, Dan Urness, Jamey

Simmons, Aaron Hedenstrom.

See uwec.edu/academics/college-arts-sciences/departments-Auditions:

programs/music-theatre-arts/ academic-offerings/program-

auditions/.

Available. Contact Financial Aid, (715) 836-3000, Financial Aid:

blugoldcentral@uwec.edu.

Available. Contact Financial Aid, (715) 836-3000, Scholarships:

blugoldcentral@uwec.edu.

Feb. 1. (Other applications accepted on a case-by-case basis.) Apply by:

Professor Robert Baca, bacarj@uwec.edu See uwec.edu. Contact:

University of Wisconsin-Green Bay

Green Bay, Wisconsin

Student Body: Approx. 7,000. See uwgb.edu. Tuition:

Bachelor of Arts with Jazz Studies Emphasis. Jazz Degrees:

John Salerno, Stefan Hall, Craig Hanke, Adam Gaines. Faculty: Two jazz ensembles, jazz combos, vocal jazz ensemble. Jazz Bands: Carl Allen, Todd Buffa, Ricardo Vogt, Woody Mankowski. Alumni:

Auditions: Held the first week of classes.

See uwgb.edu/musicadmissions-scholarships.

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

Available. Determined when applicant auditions for admission

into music program. See uwgb.edu/music/admissionsscholarships. Contact (920) 465-2075, finaids@uwgb.edu.

See uwgb.edu/admissions/. For info, contact Kevin Collins, Apply by:

collinsk@uwgb.edu.

Contact: Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin-Madison Madison, Wisconsin

Student Body: 43,820.

Approx. \$10,534 (WI resident); \$14,060 (MN resident); Tuition:

\$34.783 (out-of-state).

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

Studies; jazz minor available in D.M.A. and Ph.D. music

degrees.

Johannes Wallmann, Les Thimmig, Alex Noppe, Nick Moran, Faculty:

Matt Endres, Louka Patenaude, Mark Hetzler, John Schaffer.

UW Jazz Orchestra, Blue Note Ensemble, Contemporary Jazz, Jazz Bands:

Jazz Composers Group, Afro-Cuban Jazz Ensemble, Jazz Standards Ensemble

Graduate

MM

Alumni: Chris Washburne, Dave Cooper,

Tim Whalen, Hans Sturm, Jackie

Allen, Peter Dominguez.

Auditions: Undergraduate—Nov. 17, Jan. 26,

Feb. 17 (in MN); and Feb. 23. Graduate—Jan. 19 and Feb. 9. 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, Dec. 31,

Jan 31. See music.wisc.edu.

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

Jazz Studies, (91/) 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: Info on scholarships 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 (Director of Jazz

Studies), Gordon Lewis, Drew Whiting, Herb Berendsen, Alison Shaw, Elizabeth DeLamater.

Jazz Bands: Two big bands and two to four jazz

small groups.

Auditions: Nov. 14, Feb. 10, March 2, April 13.

Financial Aid: Available. Contact (920) 424-3377.

Scholarships: Available. Contact (920) 424-4224.

Apply by: Feb. 1.

Contact: Dr. Marty Robinson, Director of Jazz

Studies, (920) 424-4224, robinsm@

uwosh.edu.

University of Wisconsin–Stevens Point

Stevens Point, Wisconsin

Student Body: 300 total, 25 jazz majors.

Tuition: \$8,308 per year (Wisconsin

resident).

Jazz Degrees: Bachelor of Music (Jazz Studies).

Faculty: Mathew Buchman (Director of Jazz Studies), Brent Turney, Myles

Boothroyd, Patrick Lawrence, Dave Story, Kelvin Kaspar, Ryan Korb.

Jazz Bands: Three Big Bands, five Combos.

Alumni: Matthew Schiessl, Danny Mitchell,

Wayne Salzmann, Ryan Biesack.

Auditions: See uwsp.edu/music/pages/foratudents/auditions.aspx.

Financial Aid: Available. Contact finaid@uwsp.

edu.

Scholarships: Need- and merit-based scholarships

available. Contact music@uwsp.

edu.

Apply by: Rolling admission.

Contact: Mathew Buchman, mbuchman@

uwsp.edu, (715) 346-4054.

Wayne State University Detroit, Michigan

Student Body: 18,000 undergraduate students, 60

jazz students.

Tuition: \$12,000.





JAZZ STUDIES AT BOWLING GREEN STATE UNIVERSITY



Degrees offered:

- · Bachelor of Music in Jazz Performance.
- Jazz Minor
- Master of Music in Jazz Performance

Faculty members include:

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For more information, visit BGSU.edu/Music, or contact music admissions at (419) 372-8577 or musicadmissions@bgsu.edu



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Bachelor of Music in Jazz Studies, Jazz Degrees:

Bachelor of Music in Music Business, Bachelor of Music in Music Technology, Bachelor of Music in Instrumental Music Education with Jazz Studies Minor, Bachelor of Arts in Music. Master of Music in Jazz Performance, Master

of Music in Composition.

Chris Collins (Director of Jazz), Russell Miller, Vincent Chandler, Dwight Adams, Sean Dobbins, Edward Gooch, Paul Keller, Ronald Kischuk, Clifford Monear, Chuck Newsmen, Gene Parker, Robert

Pipho, David Taylor.

Big Band I, Big Band II, Big Band III, Jazz Bands:

Jazztet, Jazz Combos, Jazz Guitar

Ensemble I. II and III.

See music.wayne.edu/alumni/pro Alumni:

file.php.

See music.wayne.edu. **Auditions:**

Financial Aid: Available. See music.wayne.edu. Available. Talent- and merit-based. Scholarships:

See music.wayne.edu.

Apply by: Dec. 1

Faculty:

Chris Collins, Director of Jazz Contact:

Studies, jazz@wayne.edu; Music Department, music@wayne.

edu. (313) 577-1795.

Webster University

St. Louis, Missouri

Student Body: 1,700 total, 20 in program.

\$27,000. **Tuition:**

Jazz Degrees: Bachelor of Music in Jazz Studies

(Performance) and Bachelor of Music in Jazz Studies (Music Technology); Master of Music in

Jazz Performance.

Paul Demarinis (Director of Jazz Faculty:

Studies) Kim Portnov (Director of

Music Composition).

Jazz Bands: Jazz Collective, numerous jazz

combos, Jazz Singers.

Erin Bode, Butch Thomas, Linda Alumni:

Presgrave, Lola Toben.

In-person audition required. See **Auditions:**

webster.edu/music.

Need-based aid and merit-based Financial Aid:

aid are widely available. See webster.edu/financialaid/

how-to-apply/.

Scholarships: Merit-based scholarships are

awarded based on in-person audition. Contact demaripa@webster.edu.

Feb. 28 for priority scholarship Apply by:

consideration; rolling admission.

Contact: Paul Demarinis, Director of Jazz Studies, demaripa@webster.edu.

Western Illinois University Macomb, Illinois

Student Body: 9,441 total, 60 jazz students.

Undergraduate, \$284.70/hour; **Tuition:**

graduate, \$323.64/hour.

Jazz Degrees: Jazz Minor, Bachelor of Music

in Jazz Studies, Master of Music in Jazz Performance, Master of Music in Jazz Composition.

Faculty: Dr. John Cooper, Dr. Kevin Nichols,

Dr. George Turner, Matthew Hughes, Whitney Ashe, John Vana,

John Mindeman.

Jazz Bands: Two big bands and four combos.

Alumni: Dr. Stephen Hawk, Stephen

Kummer, Ben Willis, Jim Buennig, Aaron Kippola, Crystal Rebone.

Auditions: Contact Trista Trone, (309)298-

1087, td-trone@wiu.edu.

Financial Aid: Contact (309) 298-2446, wiu.edu/ student_services/financial_aid/.

Scholarships: Need- and merit-based available.

Contact Trista Trone, (309)298-1087, td-trone@wiu.edu.

Apply by: Open.

Contact: Trista Trone, (309) 298-1087,

td-trone@wiu.edu.

Western Michigan University

Kalamazoo, Michigan

Student Body: 25,000 total, 450 in School of

Music, 70 jazz students.

Tuition: Undergraduate in-state, \$13,400;

undergraduate non-resident, \$15,000; graduate in-state, \$10,500; graduate non-resident, \$21,000. Jazz Degrees: Bachelor of Music in Jazz

Performance, Master of Music in

Jazz Performance.

Faculty: Tom Knific, Scott Cowan, Greg

Jasperse, Andrew Rathbun, Keith Hall, Mathew Fries,

Peter Eldridge.

Jazz Bands: Jazz Orchestra, Jazz Lab Band,

Advanced Jazz Ensemble, Gold Company, Gold Company II, Song

Bird, Latin Jazz Ensemble, numerous combos

numerous combos

Alumni:

Jeff Lederer, Xavier Davis, Lyman Medeiros, Quincy Davis, Shawn Wallace, Kate Reid,

Nayanna Holley, Jennifer Barnes,

Aubrey Johnson.

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

Financial Aid: Available. See wmich.edu/music/

apply.

Scholarships: Need- and merit-based scholarships

and assistantships are available. See wmich.edu/music/apply.

Apply by: See wmich.edu/music/apply.

contact: For undergraduate studies info, contact Barbara Adams, Advising Assistant, (269) 387-4672, barbara.

adams@wmich.edu. For graduate studies info, contact David Loberg

Code, Associate Director, (269) 387-4672.

music-grad@wmich.edu

Youngstown State University, Dana School of Music

Youngstown, Ohio

Student Body: 13,000 total, 50 music.

Tuition: \$14,600 average tuition and fees.

See ysu.edu.

Jazz Degrees: Bachelor of Music in Jazz

Performance, BME (instrumental

jazz), Master of Music (Jazz Studies).

Faculty: Kent Engelhardt (Coordinator),

David Morgan, David Kana, Glenn

Schaft.

Jazz Bands: Three jazz ensembles, four jazz

combos.

Auditions: Contact Kent Engelhardt,

kjengelhardt@ysu.edu. See ysu. edu/academics/college-creative-arts-and-communication/dana-school-of-

music/admission.

Financial Aid: Available. Contact Kent Engelhardt,

kjengelhardt@ysu.edu.

Scholarships: These include Jazz Scholarships,

Music Scholarships, Honors Program, Scholars Program and Housing Scholarships.

Apply by: May 2019. See ysu.edu/admissions/

apply-to-ysu/application-deadlines.

Contact: Kent Engelhardt, kjengelhardt@

ysu.edu.

Northwestern

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Jazz Faculty

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







JAZZ EDUCATION EMBRACE MUSIC

s two dozen multimedia arts technology students from Western Michigan University accepted their degrees this spring, becoming the first class to graduate in the new program, their walk across the stage summed up a music education trend that has been brewing for about a decade, but has taken on new significance during the past five years.

Andrew Rathbun, associate professor of saxophone and jazz studies at WMU, said the degree program encompasses everything from the study of acoustics to recording technology to using digital audio workstations—"almost every aspect where music and technology meet." That broad scope is important in the shifting arena of the music industry, and the saxophone professor encourages his full-time jazz students to take courses through the program to learn the fundamentals of recording, but also to apply advances in music technology to their performance outlook.

The degree program at Western Michigan University is indicative of what jazz studies majors now see at a growing number of schools. No longer are these students only expected to master their instruments. The university jazz experience now incorporates classes in recording, producing, engineering, marketing and

entrepreneurship, as well as learning from peers in informal settings.

Rathbun knows firsthand how important it is to become literate in the latest music technology. When he first was starting out as a gigging saxophonist in New York, facility on the technological side of the dial helped him string together projects.

"I quickly realized that being able to do something like that to supplement what you're doing with your performance degree is really important," he said.

WMU administrators created the music technology program due to the demand they were seeing in the marketplace, but also out of a desire to be at the forefront of music technology education. "It has a much wider scope, and in some regards, it has much more of an artistic bent," Rathbun said.

Rick Schmunk—chair of the music technology program at the University of Southern California's Thornton School of Music—will see the first class of music production majors graduate in 2019. Through the music technology program, students also can take minors in music production and music recording, and Schmunk is quick to point out that USC's popular music degree, which was created in 2010,

also teaches students valuable music technology skills. Jazz students can go to that department to pursue minors in songwriting and popular music.

The emergence of USC's music technology offerings came out of the pop program, Schmunk said. His view is that for a lot of commercial music in 2019, there is no separation between production and performance; the music is created in the studio, with musicians tinkering with the tunes until they create something pristine.

"A lot of the jazz students are coming over to take part in all of these activities, because it's a powerful, fruitful area of study," he said.

Collaboration is at the heart of the music production program. Class sizes at USC are limited to ensure that every student gains valuable hands-on experience. Students are paired together and are tasked with finding collaborators outside class to record.

"Being able to work with a wide, diverse set of colleagues is really important," Schmunk said. "Those people survive. The people who keep to themselves and don't collaborate have a hard time."

A handful of students graduating next year with music production degrees started as stel-





PROGRAMS SAME TECHNOLOGY By Jon Ross

lar high school jazz musicians. Schmunk said these students were "looking far enough ahead to see that a career as a performing jazz musician was not much of a likelihood. They were looking for something to broaden their possibilities for creative output and actually being able to make a living."

In his experience at USC, students in the past had been mildly curious about the trend of melding jazz and music technology, but today's students are enthusiastically committed to broadening their music education in this way. Schmunk likened this approach to creating a portfolio career—crafting an expertise from knowledge of a number of different disciplines.

"In Los Angeles, if you look at the musicians that are doing well, they're all very broadly based both with their skill set and with the kinds of work that they're doing," he said.

Through her work at the Berklee College of Music's Global Jazz Institute and the forthcoming Institute of Jazz and Gender Justice, which she will be leading, Terri Lyne Carrington imparts students with the wisdom she has earned from her decades of time in the studio as both a musician and a producer.

"As a blossoming artist in today's world, you have to understand production, which

encompasses understanding engineering and the technology," she said. This teaching happens during classes required for the music production and engineering major, but also outside of the classroom. Basic classes in recording technology also are part of the core curriculum, she explained.

"Sometimes students will come for a private lesson, and we do nothing but talk about production," she said.

Players intensely focused on jazz performance also might get to Berklee and later heed the call of the studio.

"The engineering program is so strong here," Carrington said. "A lot of people come in maybe thinking that they're just going to focus on playing. But in their first couple of years, they see that they want to major in music production and engineering or electronic production and design."

Carrington knows that being a successful jazz musician requires much more than instrumental ability. With her students, she tries to "impress upon them the importance of being a complete artist, a complete musician and being in control of your own art," she said. "It's really important now to know these skills."

Carrington is most excited about her work

with the forthcoming gender institute, which will work to elevate women in jazz and music engineering, while training a new generation of women using Carrington's four educational pillars: technology, experience, advocacy and mentoring.

Michael Schulze, associate professor of audio production and recording technology at the University of Denver's Lamont School of Music, counts 15 students among the current crop of musicians pursuing their bachelor's degree with a recording and production emphasis. He caps the program at 20 to keep the class sizes small.

"The trend that we see here is more and more students—whether they be jazz or classical performance—want some kind of instruction in audio production or video production," he said. "The demand is high and growing."

Art Bouton, saxophone professor and co-chair of the jazz studies program at Lamont, said developing and cultivating a unique technology-based program can be like hitting a moving target. Advancements in technology, and how musicians use the technology, mean that things need to constantly be updated.

"You [can] revamp and modernize your curriculum, and then you realize that the stu-





dents are ahead of you. They come in wanting to do recording production," Bouton said.

As a private institution, Bouton said Lamont can change its curriculum with a simple vote from its faculty. Not being tied to a legislator or any state curriculum rules helps the institution adapt quickly to students' needs.

"The last thing I want to do is have a student graduate who's just basically a jazz saxophone jockey," Bouton said.

Lamont's program began as a series of technology electives aimed at jazz studies majors that were added to the curriculum to give the students some grounding in recording skills. Schulze thinks the program is still successful due to this early association with jazz students, because of the wealth of small-combo recordings these musicians generate during their time at the school. This gives everyone in the program ample opportunities to experiment with the recording process.

At Lamont, as with other programs throughout the country, jazz performance majors don't have to declare their emphasis in audio production to benefit from the classes.

"I feel that any musician today has to have some ability to at least set up a pair of microphones and record a gig," Schulze said.

Music technology isn't limited to recording and producing. Some schools teach students to utilize digital tools in their performances.

"One of the things that students are a little more savvy about now is thinking about what 'the stage' is for jazz," said Gabe Herman, assistant director of the music production and technology program at the University of Hartford's Hartt School.

At the school, four faculty members teach between 30 and 40 majors and non-majors about becoming production professionals. Herman said the majority of these students see themselves as professional musicians and are simply using the recording studio as another one of their instruments.

The program began in the 1990s as a few select classes geared toward music majors. Since that time, Herman has seen music engineer-

ing and production education grow in importance. He points to digital music distribution, social media jazz marketing and the evolution in recording technology as reasons why today's music graduates need to be very tech-savvy.

University administrators are reacting to the shifting musical tides. Just as audio engineering students need to know the fundamentals of music, performance majors need to know the fundamentals of audio recording.

"It's always been the philosophy in our department that musicians have an advantage over music engineers because they understand the language and can empathize with the performers," Herman said.

While non-majors focused on jazz studies and other areas of music might take a few technology courses here and there, Herman said the technology majors are very much musicians in their own right. They don't simply become engineers.

"It's sort of like a second performance degree," he said.

Students also get recording and technology experience outside the classroom by recording concerts via the Hartt Recording Studio. This allows students from across the school to develop a portfolio of recordings to prove they know how to use the latest music technology.

Gordon Vernick, coordinator of jazz studies at Georgia State University, isn't able to change the jazz program with the fluidity granted to private institutions. Being part of the university system of Georgia means that if Vernick wants to add training in a certain discipline, he has to either transform a class that is currently offered or eliminate an offering.

One program that does set GSU apart from other institutions is the entrepreneurship class for jazz majors, which students take in their freshman year.

"What it really comes down to is marketing, self-promotion and entrepreneurship," he said. "The best schools right now are really focusing on that, and they're mostly private institutions."

It's not enough for students to study technology, marketing and production, and expect

to get gigs and have a successful career. Vernick said a strong foundation in jazz performance has to be present.

"The first thing that has to be in place is musicianship. You have to be really adept at your craft," he said, adding that laser-focused jazz musicianship is no longer enough. "Are you really going to make a living playing 'Giant Steps' or 1950s Blue Note tunes?"

He's hoping that the university's recent addition of the Creative Media Industries Institute will lead to a bolstered music technology program at the university. GSU recently hired a new head of the institute, a move that will usher in more interaction between the program and the music school, Vernick said.

Vernick cultivates and inspires jazz students, introducing them to recording technology, from a young age through the Rialto Jazz for Kids program and the Rialto Youth Jazz Orchestra. In the past five years, he's seen much more technologically adept musicians at the high school level.

"They're way more mature that we were when we were that age," Vernick said. "One of the reasons for that is their access to social media and their ability to make recordings and market themselves."

The goal of these degrees, no matter where they are presented, is the same. Jazz students should be able to study their instruments, while at the same time learning at least fundamental recording and production techniques. By the end of their four years of study, students should see recording as a second instrument, approaching the nuts-and-bolts technical aspects of music technology with confidence, University of Hartford's Herman said.

"When you're sitting in front of the soundboard at your first recording session," Herman said, "you're just grabbing the knobs that you intuitively know how to use the way that you'd be playing over changes without thinking about the technical aspects."

Herman sums up the trend like this: "[Audio recording] is the new modern stage for presenting ideas."



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WEST

Faculty:

American River College Sacramento, California

Student Body: 25,000 total.

\$46 per unit. **Tuition:**

Jazz Degrees: A.A. in Music or A.A. in Jazz Studies, each having an emphasis

on either Instrumental or Vocal. Dyne Eifertsen, Joe Gilman,

> Art Lapierre, Rick Lotter, Matt Robinson.

Jazz Bands: Big Band, Latin, beginning and advanced vocal jazz ensembles.

Duration 15 minutes; theory Auditions: placement, two tunes of

contrasting style. Available. MUIC Dept. Applied Financial Aid:

Lessons Scholarship. Contact Financial Aid Office.

Available. MUIC Dept. Applied Scholarships: Lessons Scholarship. Contact

Financial Aid Office.

May 17. Apply by:

Dyne Eiftertsen. Contact:

> eiftertDC@arc.losrios.edu; Art Lapierre, lapiera@arc.losrios.edu.

Arizona State University

Tempe, Arizona

Student Body: 743 in School of Music, 42 jazz majors.

Undergraduate in-state \$9,934/ **Tuition:** year; undergraduate out-of-state,

\$27,618/year; graduate in-state, \$10,969/year; graduate out-of-state, \$21,888/year.

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

Michael Kocour, Jeff Libman, Faculty:

Dom Moio, Lewis Nash, Bryon Ruth. Jazz Bands: Concert Jazz Band, Percussion Jazz

Ensemble, Latin Jazz Band, Jazz Repertory Band, Jazz Combos.

Allan Chase, Tony Malaby, Joey Sellers, Bob Washut.

Auditions: Held on campus. For Spring

admission: Nov. 17. For Fall 2019 admission: Jan. 26, Feb. 9, Feb. 16. Ad-hoc and recorded auditions are also options.

Financial Aid:

Available. See

students.asu.edu/financialaid.

Music scholarships, grants and Scholarships: financial aid are available. TA

positions available for graduate students.

Dec. 1 for Master of Music, Jan. 5 for Apply by:

Bachelor of Music.

School of Music Admissions Office, Contact: musicadmissions@adu.edu, (480)

965-5069. See music.asu.edu.

Brigham Young University Provo, Utah

Student Body: 33,517 total, approx. 430 in school of music, approx. 50 in Commercial

Music

See admissions.byu.edu/ **Tuition:**

tuition-charges.

Bachelor of Music in Commercial Jazz Degrees:

Music, Master of Arts, Master of Music.

Raymond Smith, Mark Ammons, Faculty: Ron Saltmarsh, Kirsten Bromley, Jay Lawrence, Ronald Brough,

Aaron Merrill

Synthesis (big band), Jazz Jazz Bands:

> Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band, Salsa Combo, five traditional jazz combos,

Steven Call, Stephan Lindeman,

Jazz Voices.

Required. Live auditions held the Auditions:

last Saturday of January. See cfac.byu.edu/music/.

Financial Aid: Available. See financial aid. by u.edu/.

Available. See financialaid.byu.edu/ Scholarships:

section/scholarships.

Apply by: Dec. 1.

See cfac.byu.edu/music/. Contact:

Brigham Young University-Idaho Rexburg, Idaho

Student Body: Approx. 16,000.

See byui.edu/financial-aid/students/ **Tuition:**

tuition-cost.

Bachelor of Music in Jazz Studies. Jazz Degrees:

Ryan Nielsen, Bryce Mecham, Faculty:

Mark Watkins, Aaron Miller, Justin Nielsen, Kobie Watkins,

Nori Brower

Jazz Bands: Sound Alliance (jazz ensemble),

Vocal Union, combos, Jazz Lab Band.

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Brubeck Festival presents Cyrille Aimée and Spanish Harlem Orchestra | October 23-27

Brubeck Fellows at 10th Annual Jazz Education Network Conference | January 11

Brubeck Fellows at Dizzy's Club Coca-Cola, Jazz at Lincoln Center | March 11

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Isaiah Collier '20 (BM Jazz Studies), a current member of the DownBeat award-winning Brubeck Institute Jazz Quintet



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.

Brubeck Institute at University of the Pacific

Stockton, California

Student Body: 5 Fellows

Tuition: \$0 (fully funded scholarships). See

brubeckinstitute.org.

Jazz Degrees: Bachelor of Music–Jazz Studies

Honors, 3-year degree.

Faculty: Patrick Langham, Randy Sandoli,

Lewis Nash, Edward Simon.

Jazz Bands: Big Band, Combos.

Alumni: Dave Brubeck, Malachi Whitson,

Chad Lefkowitz-Brown, Joe Sanders, Justin Brown, Fabian Almazan, Ben Flocks, Mark Zaleski, Glenn Zaleski.

Auditions: Contact (209) 946-3196. Audition

process includes prescreening via

video recording.

Contact: Patrick Langham, (209) 946-3222.

See brubeckinstitute.org.

Calif. Institute of the Arts (CalArts)— Herb Alpert School of Music

Valencia, California

Student Body: Approx. 1,480 total, approx. 45 Jazz.

Tuition: \$48,660.

Jazz Degrees: Bachelor of Fine Arts,

Master of Fine Arts.

Faculty: David Roitstein (Program Director),

Larry Koonse, Darek Oles, Joe LaBarbera, Paul Novros, John Fumo, Alphonso Johnson, Stephen Lehman.

Jazz Bands: Large ensemble, Salsa Band, small

ensembles, Improvisation Ensembles, others.

ensembles, others.

Alumni: Ravi Coltrane, Ralph Alessi, Michael Cain, Mario Calire, James Brandon Lewis, Daniel Rosenboom, Asdrubal

Sierra, Yunior Terry.

Auditions: Portfolio submission only—no live auditions. See calarts.edu/

admissions/portfolio-audition-requirements/music.

requirements/music

Financial Aid: Available. Contact finaid@calarts.edu

Scholarships: Merit-based available (no separate

application process).

Apply by: Dec. 1 (Master of Fine Arts); Jan. 5

(Bachelor of Fine Arts).

Contact: Donia Jarrar, Admissions

Counselor for Herb Alpert School of Music, djarrar@calarts.edu. See

music.calarts.edu/

programs-specializations/jazz.

California Jazz Conservatory

Berkeley, California

Student Body: Approx. 60

Tuition: Instrumentalists—Full-Time: \$9,500;

Part-time: \$750/credit. Private Instruction: \$1,650; Trio Instruction: \$1,100/credit. Vocalists —Full-Time: \$9,800; Part-time: \$750/ credit. Private Instruction: \$1,650;

Trio Instruction: \$1,100/credit.

Jazz Degrees:

Bachelor of Music in Jazz Studies w/concentrations in Brazilian Jazz, Audio Production (in partnership with Fantasy Studios) and North American Roots Music; Associate of

Arts in Jazz Studies.

Faculty: Laurie Antonioli, Anthony Brown,

Jeff Denson, John Gove, Alan Hall, Erik Jekabson, Jason Levis, Jeff Marrs, Aaron Mobley, Susan Muscarella, Mike Zilber, Dann Zinn.

Jazz Bands: Small ensembles only.

Alumni: Madison Bohrer, Ruthie Dineen,

lan Faquini, Andrew Lion, Zach Mondlick, Susana Pineda, Chris Sullivan, Scott Thompson,

Dillon Vado.

Auditions: Contact Jesse Rimler, jesse@cjc.edu.

Financial Aid: Contact Karen Shepherd.

karen@cjc.edu.

Scholarships: Contact Dr. Susan Muscarella,

susan@cjc.edu.

Apply by: June 1 (for Fall 2019).

Contact: Jesse Rimler, Registrar & Custodian

of Records, (510) 845-5373,

jesse@cjc.edu.

California State University—East Bay Hayward, California

Student Body: 14,000.

Tuition: See website.

Jazz Degrees: Bachelor of Arts or Master of Arts in

Music with emphasis in jazz.

Faculty: Dann Zinn, Colin Hogan,

Patrick Klobas, Alan Hall,

Nick Tocco.

Jazz Bands: One jazz band, several 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 Dept. of Music and

Office of Financial Aid.

Apply by: See csueastbay.edu/admissions/

documents-deadlines-andimportant-information/applicationand-doc-deadlines/freshmen-

students.html.

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; undergraduate outof-state, \$8,178/semester; graduate in-state, \$4,143/semester; graduate out-of-state, \$8,895/

semester.

Jazz Degrees: Bachelor of Music in Jazz, Bachelor

of Arts in Music Education/Jazz, Master of Music in Jazz Performance or Composition.

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.

NEXT GENERATION JAZZ FESTIVAL April 5-7, 2019 Monterey, Calif.

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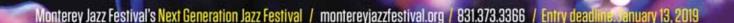
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The NGJF is open to performing groups in the following categories:

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- High School Big Band, Combo, Vocal Ensemble, Vocal Soloist, and Big Band Composer
- Conglomerate High School Big Band, and Combo
- College Big Band, Combo, and Vocal Ensemble

Win a Spot on the Stages of the 2019 Monterey Jazz Festival!





Jazz Bands: Jazz Orchestra, Jazz Big Band, Latin

Ensemble, Jazz Singers, Jazz Guitar Ensemble, eight to 10 small groups.

Gwen Stefani, Tom Ranier,

Grant Geissman, Dave Siebels.

See fullerton.edu/arts/music/students/. Auditions:

Available. Contact Victoria Agnew, vagnew@fullerton.edu. (657) 278-2694.

Need- and merit-based. Contact Scholarships:

Victoria Agnew, vagnew@fullerton. edu, (657) 278-2694.

Undergraduate, Nov. 1; Apply by:

graduate, rolling.

Paul Shirts, pshirts@fullerton.edu, Contact: (657) 278-3511. See

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 studies

Undergraduate, \$6,798/year; Tuition: graduate, \$8,232/year.

Bachelor of Music and Master of Jazz Degrees:

Music in Jazz Studies.

Jeff Jarvis. Christine Guter. Faculty: Chad Wackerman, Jimmy Emerzian, Bob McChesney, Bill Riechenbach, Kye Palmer, Sal Lozano, Jay Mason, Eric Marienthal, Bruce Lett, Andy Langham, Mike Higgins,

Dr. Ray Briggs.

Concert Jazz Orchestra, Studio Jazz Bands:

Jazz Band, Jazz Lab Band, Pacific Standard Time, Jazz and Tonic, Corner Pocket, eight jazz combos.

Mark Turner, John Patitucci, Alumni:

Tom Kubis, Larry Carlton, Eric Marienthal, Chad Wackerman, Andy Martin, Cecelia Coleman, Jay Anderson, Jeff Kashiwa, Sal Lozano, Jay Mason.

For jazz program, pre-screening **Auditions:**

videos are due Jan. 15.

Undergraduate auditions are held in February, and graduate auditions are held in March. Contact Music Dept., (562) 985-4781. See web.csulb.edu/depts/music/ prospective-students/ for more

information.

Available. Contact Music Dept., Financial Aid:

(562) 985-4781

Merit-based awards are available. Scholarships:

Teaching Assistantship available for

graduate student.

Apply by: Nov. 30.

Jeff Jarvis, Director of Jazz Studies, Contact:

ieff.iarvis@csulb.edu. See csulb.edu/~music/.

California State University, Los Angeles Los Angeles, California

Student Body: Approx. 18,070 total, 30

undergraduate jazz majors.

See calstatela.edu/ Tuition:

financialaid/2018-2019-cost-

attendance.

Jazz Degrees: Bachelor of Arts. Bachelor of

Music: Jazz Studies, Master of Music with general concentrations in commercial music, composition

and conducting.

Jeffrey Benedict, Paul DeCastro, Faculty:

James Ford.

Jazz Bands:

Jazz Ensemble, Afro-Latin Ensemble, Jazz Combos,

Commercial Music Ensemble. Auditions: DVD/CDs are accepted. See

> calstatela.edu/music/auditions. Contact (323) 343-4060, mtd@calstatela.edu.

Available. See **Financial Aid:**

calstatela.edu/financialaid.

Available See Scholarships:

calstatela.edu/financialaid.

See calstatela.edu/admissions. Apply by:

Dr. James Ford, (323) 343-4081. Contact: jford@calstatela.edu; Dr. Jeffrey

Benedict, (323) 343-4099, jbenedi@exchange.calstatela.edu.

California State University. Northridge

Northridge, California

Student Body: 40,000 total, 500 music students,

55 jazz students.

\$6,700/year. **Tuition:**

Jazz Degrees: Bachelor of Music.

Wayne Bergeron, Bob McChesney, Faculty:

Dave Robaire, Katisse Buckingham.

Two jazz bands, seven combos. Jazz Bands: Gordon Goodwin, George Stone. Alumni:

Pre-screen video and live audition. **Auditions:**

For details, see csunjazz.com

See csunjazz.com Financial Aid:

Need- and merit-based available. Scholarships:

Nov. 30 Apply by:

Matt Harris, matt.harris@csun.edu. Contact:

California State University Sacramento (Sacramento State)

Sacramento, California

Student Body: 300 music majors, 40 jazz majors.

Undergraduate \$6,602; graduate **Tuition:**

\$6,788.

Jazz Degrees: Bachelor of Music Jazz Studies,

Bachelor of Music Jazz Studies with Music Education

Concentration, Bachelor of Arts, Master of Music with Jazz Studies

emphasis.

Dr. Steve Roach, Dr. Joe Gilman, Faculty: Mike McMullen, Gaw Vang

Williams, Rick Lotter, Steve Homan, Gerry Pineda, Carlos McCoy.

Two big bands, Latin Jazz Jazz Bands:

Ensemble, four vocal jazz

ensembles, numerous jazz combos.

Steve Turre, Bobby McFerrin. Alumni: See csus.edu/music/jazz. **Auditions:** Available, Contact Mark Allen, Financial Aid: mallen@csus.edu.

> Available. Contact Steve Roach, roach@csus.edu.

Nov. 30 (for the university).

Apply by: Dr. Steve Roach, roach@csus.edu. Contact:

Contra Costa College San Pablo, California

Student Body: 9,000. \$46/unit. **Tuition:**

Scholarships:

Associate Arts in Music. Jazz Degrees: Dr. Stephanie Austin. Faculty: Jazz Bands: See contracosta.edu. **Auditions:** See contracosta.edu.

Financial Aid: Available. See contracosta.edu. Available. See contracosta.edu. Scholarships:

See contracosta.edu. Apply by: Dr. Stephanie Austin, Contact: saustin@contracosta.edu.

Cornish College of the Arts

Seattle, Washington

Student Body: 675 total, 99 music students.

\$40,442. Tuition:

Bachelor of Music with a Jazz Degrees:

concentration on jazz voice or jazz performance or composition.

James Falzone (Chair of Music) Faculty:

> Chuck Deardorf, Randy Halberstadt, Tom Baker, Johnaye Kendrick, Jovino Santos Neto, Kelly Ash, Tim Carey, Chris Spencer,

Ben Thomas.

Jazz VOX; Jazz Ensemble I, II, III and Jazz Bands:

> IV; Cornish Creative Ensemble; Latin Ensemble; Improvisation Ensemble (music & dance combined).

Beth Fleenor, Eyvind Kang, Alumni:

Phil Moore, Reggie Watts.

As part of application process, **Auditions** music applicants submit an online

audition; uploaded in either audio or video via Cornish's Portfolio Tool. See cornish.edu/admission.

Financial Aid: Available. See cornish.edu/ admission/tuition_financial_aid/.

Available. See cornish.edu/ Scholarships:

admission/tuition_financial_aid/.

Feb. 1 with early scholarship decision available for completed

applications received by Dec. 1.

Sharron Starling, Director Contact:

of Admission, admission@cornish.

edu, 1-800-726-ARTS.

Eastern Washington University Cheney, Washington

Student Body: Approx. 12,500.

See ewu.edu/undergrad/afford. Tuition: Jazz Degrees: Bachelor of Music in Jazz





To inspire and empower students to become creative leaders who transform society through music.



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music.asu.edu/degree-programs/jazz-studies

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School of Music



Performance, Bachelor of Arts in Music, Bachelor of Arts in Music Education, Master of Music with Jazz Emphasis.

Faculty: Mellad Abeid, Riley Gray, Jenny Kellogg, Joshua Skinner.

Alumni: Frank DeMiero, Jon Hamar.

Jazz Bands: Concert Jazz Orchestra, Repertory Jazz Ensemble, Jazz Lab

Ensemble, Vocal Jazz Ensembles, about six combos.

Auditions: Contact (509) 359-2340 to schedule an audition or attend

open house auditions. See ewu.edu/cale/programs/music/

apply-and-audition.

Financial Aid: Available. See ewu.edu/admissions/financial-aid.

Scholarships: Honors- and merit-based available.

Apply by: Feb. 1.

Contact: Colleen Hegney, Music Dept., (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: Associate in Arts with emphasis on jazz studies/commercial

music, Associate in Science in Commercial Music, Certificate

in Jazz Performance.

Faculty: Mike Dana, Larry Honda, Julie Dana.

Jazz Bands: See fresnocitycollege.edu/academics/divisions/fine-performing-

and-communication-art-division/music/index.html.

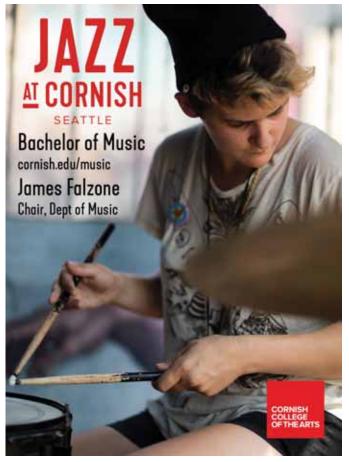
Alumni: Gilbert Castellanos, Peter Ortega, Rick Helzer.

Auditions: Contact Mike Dana, Jazz Studies Director,

mike.dana@fresnocitycollege.edu.

Financial Aid: Available. Contact Mike Dana.

Scholarships: Contact Mike Dana.



Apply by: Contact Mike Dana, Jazz Studies Director.

Contact: Mike Dana, Jazz Studies Director, (559) 442-4600 ext. 8465,

mike.dana@fresnocitycollege.edu.

Fullerton College Fullerton, California

Student Body: 25,000 total, 60 jazz students.

Tuition: \$46/unit.

Jazz Degrees: Two-year school with high transfer rates. AA Degree

Commercial Music, AA Degree in Music, Certificate in Piano Teaching, Certificate in Recording/Production, Certificate in

Musical Theatre.

Faculty: Bruce Babad (Coordinator of Jazz Studies), Mike Scott (Music

Dept. Head), Jamie Shew, Jeremy Siskind, Chad Willis.

Jazz Bands: Two jazz bands, four combos, two vocal jazz ensembles.

Alumni: Dave Carpenter, Sheila Gonzalez, Mike Scott, Francisco Torres, Alan Palmer, Steve Dillard, Matt Johnson, Wendell

Kelly, Charlie Peterson, Kye Palmer.

Auditions: Held during first week of Fall semester.

Financial Aid: Available. See fullcoll.edu.

Scholarships: Available. See fullcoll.edu.

Apply by: Open enrollment.

Contact: Bruce Babad, Coordinator of Jazz Studies,

bbabad@fullcoll.edu.

Lane Community College

Eugene, Oregon

Student Body: Approx. 12,000.

Tuition: In-state, \$113.50/credit; out-of-state, \$270/credit.

Jazz Degrees: None.

Faculty: Paul Krueger, Olem Alves, Siri Vik, Ron Bertucci.

Jazz Bands: Jazz Ensemble, Jazz Combos.

Auditions: Contact Paul Krueger, (541) 463-5045, kruegerp@lanecc.edu.

Financial Aid: Available. Contact Paul Krueger, kruegerp@lanecc.edu.

Scholarships: Private scholarships (merit-based). Contact Paul Krueger, kruegerp@lanecc.edu.

Λυα 1

Apply by: Aug. 1.

Contact: Paul Krueger, (541) 463-5045, kruegerp@lanecc.edu.

Los Angeles College of Music

Pasadena, California

Student Body: 250

Tuition: \$8,350 per quarter.

Jazz Degrees: Bachelor of Music, Associate of Arts, Diploma.

Faculty: Bryan Lipps, Gordon Goodwin, Wayne Bergeron, Howie Shear, Garrett Smith, Dave Pozzi, Ramsey Castaneda.

Jazz Bands: LACM Big Band I and II, LACM Jazz Combo I, II and III.

Alumni: New Program.

Auditions: Live auditions available at our Open Houses. See lacm.edu/

apply. See lacm.edu/brass-and-woodwinds-program.

Financial Aid: Available. See lacm.edu/financial-aid or contact finaid@lacm.edu.

 $\textbf{Scholarships:} \quad \text{Avaiable. See lacm.edu/financial-aid or contact finaid@lacm.edu.}$

Apply by: Nov. 15 (Early Action), Feb. 15 (Regular Decision).

See lacm.edu/apply.

Contact: Office of Admissions, admissions@lacm.edu, (626) 568-8850.

Lower Columbia College

Longview, Washington

Student Body: 2,900 total, 20 jazz students.

Tuition: \$1,447.20/quarter.

Jazz Degrees: Associate in Arts, Associate in Music.

Faculty: Ryan Meagher.

Jazz Bands: Jazz Ensemble.

Alumni: Krist Novoselic, Jake Greatorex,

Isabel Buckingham, Ian McTamaney.

Auditions: Required. Contact Ryan Meagher,

rmeagher@lcc.ctc.edu.

Financial Aid: Available. See lowercolumbia.edu/

financial-aid/index.php.

Scholarships: Applications for scholarships funded through the LCC

Foundation are accepted once per year, typically in February, for the following year. Auditions are

required.

Apply by: See lowercolumbia.edu.

Contact: Ryan Meagher, rmeagher@lcc.ctc.

edu, (917) 971-2775.

Metropolitan State University of Denver

Denver, Colorado

Student Body: 18,000 total, 55 jazz students.

Tuition: Undergraduate in-state, \$3,676.

Jazz Degrees: Bachelor of Music in Jazz and

American Improvised Music

Performance.

Faculty: Ron Miles, Don Byron, Dave Devine,

Shane Endsley, Dru Heller, Justin Adams, Adam Bartczak, Ron Bland, Gonzalo Teppa, Kathryn Radakovich, Fred Hess,

Mark Harris.

Jazz Bands: Big band, nine Jazz Combos.

Auditions: Held in January, February, April,

and August. See msudenver.edu/music/programadmission/.

Financial Aid: Available. See msudenver.edu/

financialaid/.

Scholarships: Available. See msudenver.edu/

financialaid/scholarships/.

Apply by: July 1.

Contact:

Mark Taylor, Manager of

Operations, Dept. of Music, (303) 615-1226, taymarke@msudenver.edu.

MiraCosta College Oceanside, California

Student Body: 14,700 total, 50 jazz students.

Tuition: In-state, \$46/unit;

out-of-state, \$231/unit.

Jazz Degrees: Associate in Arts.

Faculty: Bob Boss, Matt Falker,

Jaeryoung Lee, Duncan Moore,

Dan Siegel, Steve Torok.

Jazz Bands: See miracosta.edu.

Auditions: For Instrumental studies, contact

Steve Torok, storok@miracosta. edu. For vocal studies, contact Matt Falker, mfalker@miracosta.edu.

Financial Aid: Available. See miracosta.edu.

Scholarships: Need- and merit-based available.

Contact: For Instrumental studies, contact

Steve Torok, storok@miracosta. edu. For vocal studies, contact Matt Falker, mfalker@miracosta.edu.

Portland State University

Portland, Oregon

Student Body: 40–60 jazz students.

Tuition: Undergraduate in-state, \$8,783;

undergraduate out-of-state, \$26,130; graduate in-state, \$15,816; graduate out-of-state, \$23,160.

Jazz Degrees: Bachelor of Music in Jazz Studies,

Bachelor of Arts, Master of Music in

Jazz Studies, Minor in Jazz.

Faculty: George Colligan, Darrell Grant,

Sherry Alves, Charlie Porter, John Moak, Damian Erskine,

Alan Jones.

Jazz Bands: PSU Jazz Ensemble, PSU Salsa

Band, Guitar Heroes, Park Avenue,

Colligan Men.

Auditions: Held in fall, winter and spring

plus Scholarship Weekend. Contact George Colligan, ghc@pdx.edu. See

pdx.edu.

Financial Aid: Available. See pdx.edu.
Scholarships: Available. See pdx.edu.

Scholarships: Available. See pdx.edu

Apply by: Rolling admissions.

Apply by. Holling duffissions.

Contact: George Colligan, ghc@pdx.edu.



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,

Charlie Richard, Kevin Mayse, Faculty: Peter Curtis, John Byun, Steven

Schmidt, James Rocillo, Jasminka Knecht, Don Foster, Jeff Benedict, Joel Paat, Bob Dominguez, Rick Shaw, Jody Fisher, Steve Sumniski,

Brian Mantz.

Four bands and three to eight Jazz Bands:

combos each semester

Jeff Ellwood, Saul Miller Jr., Alumni:

Bill Brendle, Mark Masters.

Open auditions held the first week **Auditions:**

of each semester.

Financial Aid: Available. See rcc.edu/services/

studentfinancialservices/pages/ financial-aid-home.aspx.

Available. See rcc.edu/services/ Scholarships:

> studentfinancialservices/pages/ scholarship-information.aspx.

Apply by:

Charlie Richard, (951) 222-8331, Contact:

charles.richard@rcc.edu. See

SCHOOL OF MUSIC

rccjazz.com.

Saddleback College

Mission Viejo, California

Student Body: 200 music students, 42 applied

music students, 12 to 18 jazz

students.

Approx. \$700 per semester. **Tuition:**

AA in music; a focus on transferring Jazz Degrees:

to four-year institutions.

Joey Sellers (Director), Ron Stout, Faculty: Jerry Pinter, Jamie Rosenn,

Adam Bravo, Luther Hughes, Paul Johnson

Big Band, Jazz Lab Ensemble, eight Jazz Bands:

combos.

Paul Carman, Matt Heath, Alumni:

> Lauren Baba, Craig Cammell, Ron Stout, Rodrigo Moreno.

Stephen Morris.

Held first week of classes. Auditions:

> Prospective students may schedule one ahead of time by contacting Joey Sellers, jsellers@saddleback.

edu.

Financial Aid: Available. See saddleback.edu.

Available. See saddleback.edu. Scholarships:

Apply by: Mid-August

Joey Sellers, Director, jsellers@ Contact:

> saddleback.edu, (949) 582-4629.

San Diego State University San Diego, California

Student Body: 37,000 \$6,866. Tuition:

Jazz Degrees: Bachelor of Music and Master of

Music in Jazz Studies; also, Artists

Diploma & Jazz Minor.

Bill Yeager (Director), Rick Helzer, Faculty:

Richard Thompson.

Bob Magnusson, John Rekevics, Charlie Weller, Derek Cannon,

Scott Kyle.

Two bands, five combos. Jazz Bands:

Joshua White, Danny Green, Alumni: Derek Cannon, Scott Kyle,

Bill MacPherson, Anthony Smith, Paul Nowell, Dan Reagan.

Auditions: Held in February. See jazz.sdsu.edu.

Financial Aid: Available. Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619)

594-6032.

Available. Contact Shirley Gutierrez, Scholarships:

svalenci@mail.sdsu.edu,

(619) 594-6032

Nov. 30 (undergraduate). Apply by:

Applications are more flexible for

graduate students.

Bill Yeager, yeager1@mail.sdsu.edu, Contact:

(619) 594-4680.

San Francisco Conservatory of **Music (Roots, Jazz, and American**

Music Program)

San Francisco, California

Student Body: 430 students, 24 jazz students.

\$45,000. Tuition:

Bachelor of Music in Roots, Jazz, Jazz Degrees: and American Music (Instrumental); Bachelor of Music in Roots, Jazz, and American Music (Voice): Bachelor of Music in Roots. Jazz, and American Music; Bachelor

of Music in Roots, Jazz, and American Music (Composition); Professional Studies Diploma in Roots, Jazz, and American Music.

SFJAZZ Collective, Simon Rowe Faculty:

(Executive Director), Jason Hainsworth (Assistant

Director), Julian Lage,

Carmen Bradford, Robin Eubanks, Matt Brewer, Carlos Caro, David Sánchez, Edward Simon. Warren Wolf, Michael Rodriguez,

Chad Lefkowitz-Brown. Matt Wilson, Rebeca Mauleón, Obed Calvaire, Miguel Zenón.

Four or five small group ensembles Jazz Bands:

(RJAM Seminars).

After pre-screening process (video **Auditions:**

to be uploaded), students will be invited to live/in person auditions. Live auditions will be in "jam session" format where students call tunes based on their

repertoire.

Financial Aid: All applicants are considered for

Study with our outstanding Los Angeles-area faculty and international quest artists



Piano, ensembles, composing, arranging (Grammy-winning arranger) **ERIC DRIES**

Piano, improvisation JEFF ELLWOOD

Saxophone

RON ESCHETÉ

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J. MICHAEL O'NEAL Piano

KYE PALMER Trumpet **ANDREAS PREPONIS**

CHARLES SHARP Jazz History THOM SHARP



Portland State Jazz

financial aid. Contact finaid@sfcm.edu.

Scholarships: Merit- and need-based.

Scholarships are merit-based, but we take into account need. Contact

finaid@sfcm.edu.

Apply by: Dec. 1.

Contact: Simon Rowe, Executive Director of

RJAM program, (415) 503-6327, srowe@sfcm.edu; Jason Hainsworth, Assistant Director of RJAM program, (415) 503-6340, ihainsworth@sfcm.edu.

San Francisco State University San Francisco, California

Student Body: Approx. 30,200.

Tuition: \$7,254.

Jazz Degrees: Bachelor of Music with a Jazz

Emphasis.

Faculty: Hafez Modirzadeh,

Clifford Brown Jr., Andrew Speight, Michael Zisman, John Calloway, Renée Lubin-Holmes, James Witzel.

Alumni: John Handy, Johnny Mathis,

George Duke.

Jazz Bands: Jazz Combos, 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.

Scholarships: Need- and merit-based available.

See music@sfsu.edu.

See sfsu.edu.

Contact: School of Music office, (415) 338-

7613. music@sfsu.edu.

San Jose State University

San Jose, California

Apply by:

Student Body: 30,000 students, 400 music

students, 45 jazz majors.

Tuition: approx. \$7,700 per year.

Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music, emphasis in Jazz

Studies.

Faculty: 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 sisu.edu/music/auditions/.

Financial Aid: See sisu.edu/faso/.

Scholarships: See sjsu.edu/music/prospective_

students/scholarship_auditions/.

Apply by: See sisu.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: 28,000

Alumni:

Tuition: \$46 per 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.

Ben McKee, Liberty Elman.

David Balakrishnan, Eric Crystal,

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. 24

Contact: Bennett Friedman,

bfriedman@santarosa.edu.

Sonoma State University Rohnert Park, California

Student Body: 9,000 total, 25 jazz students.

Tuition: \$7,798 in-state.

Jazz Degrees: Bachelor of Music in Jazz

Studies; Bachelor of Music in Music

Education, Jazz Track.

Faculty: Doug Leibinger, Kasey Knudsen,

Ken Cook, Randy Vincent, Cliff Hugo, George Marsh.

University of Northern Colorado Jazz Studies



The University of Northern Colorado School of Music Jazz Studies program gives students the foundation and experience needed to Create, Innovate, and Lead in today's music industry.



JAZZ.UNCO.EDU





Themed combos, Latin Band, Jazz Jazz Bands: Orchestra.

Adam Theis, Liberty Ellman, Tyler Alumni:

Blanton

See sonoma.edu/music/. **Auditions:**

Available. See sonoma.edu/finaid/. Financial Aid: Available. See sonoma.edu/music/. Scholarships: Apply by: November. See sonoma.edu/music/.

Doug Leibinger, Contact:

douglas.leibinger@sonoma.edu.

Stanford University Stanford, California

Student Body: 7,062. \$50,703. **Tuition:**

Jazz Degrees: Bachelor of Arts in Music, jazz focus.

Michael Galisatus, James Nadel. Faculty:

Murray Low.

Stanford Jazz Orchestra, Stanford Jazz Bands:

Afro-Latin Jazz Ensemble, jazz

combo program.

Tom Harrell, Larry Grenadier, Alumni:

Ray Drummond, Charles Altura.

None required for admission. Auditions:

Ensemble and lesson auditions held first week of autumn quarter. See

admission.stanford.edu.

Financial Aid: Available. Contact Financial Aid Office, financialaid.stanford.edu/.

Partial and full-lesson scholarships Scholarships:

available for students enrolled in

private lessons.

Oct. 15 (early action with arts Apply by: supplement). Nov. 1 (early action

with no arts supplement). Dec. 1 (regular decision with no arts

supplement).

Rowen Leigh, Undergraduate Contact:

Student Services Officer, (650) 725-1932, musicinfo@stanford.edu.

See music.stanford.edu.

University of California-Los Angeles, Herb Alpert School of Music/Thelonious Monk Institute of Jazz Performance

Los Angeles, California

Student Body: 480 students in School of Music.

44 undergraduate students in the Global Jazz Studies major. 7 graduate students in the Thelonious Monk Institute of Jazz

Performance

In-state, \$13,260: **Tuition:**

out-of-state. \$41.274.

Bachelor of Arts in Global Jazz Jazz Degrees:

> Studies, Master of Music in Jazz Performance via Thelonious Monk Institute of Jazz Performance.

Faculty: Justo Almario, Duane Benjamin,

Kenny Burrell, Clayton Cameron, Charley Harrison, Tamir Hendelman, Cheryl Keyes, Steven Loza, Wolf Marshall, Eddie Meadows, Roberto Miranda, Barbara Morrison, James

Newton, Hitomi Oba, Charles Owens, Ruth Price. Shana Redmond.

Michele Weir.

lazz Rands Jazz Orchestra, Latin Jazz Big Band,

Contemporary Jazz Ensemble,

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 application. See ethnomusic.ucla.

edu/ethnomusicologyundergraduate-admissions.

Available. See financialaid.ucla. Financial Aid:

edu/

Scholarships: Available. Department reviews for

merit-based scholarships during

auditions. Need-based aid available

from university.

Nov. 30. Apply by:

Zoe Ashmead, Director of Contact:

Enrollment & Recruitment. admissions@schoolofmusic.ucla. edu. See schoolofmusic.ucla.edu.

University of Colorado-Boulder Boulder. Colorado

Student Body: 33,200.

In-state, \$28,750; out-of-state, Tuition:

\$53,504; international, \$59,312 (includes tuition, housing, books and fees for one year of study).

Bachelor of Music in Jazz Jazz Degrees:

Studies, Master of Music in Jazz Pedagogy & Performance, Doctor of

Musical Arts in Jazz Studies.

Dr. John Gunther (Director of Jazz Faculty:

Studies). Dr. John Davis.

Brad Goode, Paul McKee, Tom Myer, Dr. Douglas Walter, Bijoux Barbosa, David Corbus, Jeff Jenkins, Joshua Quinlan, Paul Romaine.

Three big bands, seven combos, Jazz Bands:

Electronic Music Ensemble.

Tia Fuller, Damani Phillips, Alumni: Josh Quinlan.

Held the first three Saturdays in **Auditions:**

February. Recordings also accepted. Pre-screening for undergraduate

quitarists and all graduate

applicants.

Financial Aid: Available. See colorado.edu/finaid.

Merit-based scholarships and Scholarships:

teaching assistantships available.

Apply by:

Dr. John Gunther, Director of Jazz Contact:

Studies, john.gunther@colorado.

University of Colorado-Denver Denver. Colorado

Student Body: 500

Undergraduate in-state, \$5,670/ Tuition:

semester; undergraduate out-ofstate, \$14,010/semester.

Jazz Degrees: Bachelor of Science in Music, with

concentration in Music Business, Recording Arts, Singer/Songwriter,

Performance.

David Bondelevitch, Benom Plumb, Faculty:

> Leslie Soich, Sean McGowan, Paul Musso, Peter Stoltzman,

Owen Kortz.

Jazz Combo, Claim Jumpers, Jazz Bands:

Voz de la Clave.

Issac Slade, Tim Kimmel, Alumni:

Luke Mossman, Derek Vanderhorst,

Bridget Law, DJ Chonz.

Pre-screen audition video through Auditions:

the website.

Financial Aid: Contact (303) 556-2400.

Scholarships: Available. One-time audition for

entering freshman.

Apply by: April 5. Contact: Music and Entertainment Industry

Studies Dept., (303) 556-3480, meis.dept@ucdenver.edu. Contact caminfo@ucdenver.edu.

University of Denver, Lamont School of Music

Denver, Colorado

Student Body: 12,000 total, 300 music students.

Tuition: \$49,392.

Jazz Degrees: Bachelor of Music in Jazz

Studies, Bachelor of Music in Recording and Production, Master of Music in Performance with Jazz Emphasis, Master of Music in Composition with Jazz Emphasis.

Faculty: Art Bouton, Steve Wiest, Mike

Abbott, Al Hood, Eric Gunnison, Ken Walker, Bijoux Barbosa, Mike Marlier, David Hanson, Malcolm Lynn Baker, Scott Bean, Donna Wickham,

Michael Schulze.

Jazz Bands: Lamont Jazz Orchestra, Lamont

Jazz Ensemble, multiple small

groups.

Alumni: Rudy Royston, Ron Miles,

Ramon Ricker, Jeff Benedict, Paul Romaine, 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. See du.edu. See jazzatlamont.com.

University of Idaho, Lionel Hampton School of Music

Moscow, Idaho

Student Body: 11,500 total, 200 music majors.

Tuition: In-state, \$7,232; out-of-state, \$22.040.

Jazz Degrees: A minor in Jazz Studies can be

attached to any major.

Faculty: Vern Seilert (Director of Jazz

Studies), Vanessa Sielert, Alan Gemberling, Dan Bukvich, Kate Skinner, Dave Bjur,

Spencer Martin.

Jazz Bands: Three big bands, several

jazz combos, three jazz choirs.

Alumni: Pat Shook, Amy Shook, Ed Littlefield,

Joe Covill, Gary Gemberling, Robert Lewis, Tina Richerson, Paul Taylor,

T.J. Eriksen.

Auditions: Live auditions preferred; recorded

auditions are accepted.

Financial Aid: Available. See

uidaho.edu/financial-aid.

Scholarships: Merit-based available. See uidaho.

edu/class/music/future-students.

Apply by: Feb. 23 for priority consideration.

Contact: Vern Sielert, Director of Jazz

Studies, (208) 885-4955, verns@uidaho.edu.

University of Montana

Missoula, Montana

Student Body: 11,000 total, 75 jazz students.

Tuition: In-state, \$6,000.

Jazz Degrees: Bachelor of Arts in Instrumental

Jazz, B.M.E. In Music Education.

Faculty: Rob Tapper (Director of Jazz

Studies), Johan Eriksson, Robert Ledbetter, Chris Hahn,

Bren Plummer.

Jazz Bands: Four big bands, seven small groups.

Alumni: Dee Daniels, Gary Herbig,

Clipper Anderson, Aric Schneller.

Auditions: See umt.edu/music.

Financial Aid: Available. Contact Rob Tapper,

Director of Jazz Studies,

(406) 243-6880,

robert.tapper@umontana.edu.

Scholarships: Academic scholarships,

Contact:

instrumental scholarships and jazz

scholarships available.

Apply by: March 1. See umontana.edu.

Rob Tapper, Director of Jazz

Studies, (406) 243-6880, robert.tapper@umontana.edu.







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JAZZ INSTITUTE

Adults, 17 and under by audition July 28 - August 2

- Focus on improvisation and combo playing
- Two-week packages available

650-736-0324 | stanfordjazz.org

University of Nevada, Las Vegas

Las Vegas, Nevada

Student Body: 60 jazz students. \$3,800/semester. Tuition:

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 (Director of the Division of Jazz Studies), Nathan Tanouye, Adam Schroeder, Uli Geissendoerfer, Larry Aberman, Pepe Jimenez, Gil Kaupp, Steve Flora, JoBelle 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.

Kenny Rampton, Alumni:

Nathan Tanouye, Dennis Mackrel, Walfredo Reyes Jr., Paul Taylor, Nate Kimball, David Perrico, Uli Geissendoefer, Rachel Eckroth, Michael Eckroth, Wayne DeSilva, Curt Miller, Gary Cordell, Neil Maxa, Dan Philippus, Dave Philippus, Paul

Ringenbach, Otto Ehling.

Contact Dave Loeb. Auditions:

dave.loeb@unlv.edu.

Financial Aid: Available. See unlv.edu/finaid. Scholarships: Available. See unlv.edu/finaid.

Feb. 1. Apply by:

Dave Loeb, Director of the Division Contact:

of Jazz Studies, (702) 895-3739, dave.loeb@unlv.edu. See unlv.edu.

University of Nevada, Reno Reno, Nevada

Student Body: Approx. 20,000 total, 220 music

majors and minors, 25 jazz majors.

See unr.edu/tuition-and-fees. For Tuition:

Western States discount info, see

unr edu/wue

Bachelor of Music in Jazz Jazz Degrees:

Performance, Masters of Music in Jazz & Improvisational Music

Performance.

Adam Benjamin, Peter Epstein, Faculty:

> Ralph Alessi, Hans Halt, Andrew Heglund, Ed Corey, James Winn.

Jazz ensembles, jazz combos. Jazz Bands:

Brian Landrus, Sam Minaie, Alumni:

Gavin Templeton, Warren Walker,

Matt Mayhall, Joe Berry.

See unr.edu/music/programs-ofstudy-in-music/auditions.

Auditions:

Financial Aid: Available. See unr.edu/financial-aid.

Merit-based scholarships and Scholarships: Graduate Assistantships available.

> Apply by Feb. 1. Contact Mary Miller, mvmiller@unr.edu.

See unr.edu/admissions#apply. Apply by:

Apply by Feb. 1 for scholarship

consideration.



Contact:

Adam Benjamin,

adam@adambenjamin.net.

University of Northern Colorado

Greeley, Colorado

Student Body: 500 music majors, 100 jazz majors.

Tuition:

Undergraduate in-state, \$9,100; undergraduate out-of-state/international, \$20,200; Master's in-state, \$10,650; Master's out-of-state/international, \$20,250; doctoral in-state, \$11,500; doctoral out-of-state/international, \$22,150.

Jazz Degrees:

Bachelor of Music, Jazz Emphasis; Bachelor of Music, Business (Jazz Track); Master of Music, Jazz Studies (Composition or Performance); Doctorate of Arts, Jazz Studies

Faculty:

Dana Landry (Director of Jazz Studies), Steve Kovalcheck, Erik Applegate, Jim White, Andy Dahlke, Kenyon Brenner, Nat Wickham, Kerry Marsh, Amy Murphy, Drew Zaremba, Socrates Garcia, Julia Dollison, Greg Gisbert.

Jazz Bands:

ands: Five big bands, four vocal jazz ensembles, 11 jazz combos.

Alumni:

Bob Washut, Bill Frisell, Steve Owen,

Dan Gailey.

Auditions:

Feb. 2, Feb. 18, Feb. 23. The audition process includes a live or recorded

audition and application submission. See arts.unco.edu/ music/admission/audition-

requirements/

Financial Aid: Available. Contact (970) 351-2502.

See unco.edu/ofa.

Scholarships: Merit- and talent-based available

via UNC Foundation or UNC
Universal Scholarship Application.
For talent-based info, contact the
Music Office, (970) 351-2679.
See unco.edu/ofa/scholarships/.
Western Undergraduate Exchange:
unco.edu/costs/undergraduate/
wue.aspx. Western Regional
Graduate Program: unco.edu/grad/

funding/wrgp.html.

Apply by: No deadline. Preferred by March 1.

Kelsey Shiba, (970) 351-1943, jazzstudies@unco.edu. See jazz. unco.edu or arts.unco.edu/music/

jazz-studies/.

University of Oregon

Eugene, Oregon

Student Body: 23,546 total, 75 jazz students.

Tuition:

Contact:

Undergraduate in-state, \$9,765; undergraduate out-of-state, \$33,345; graduate in-state, \$14,382; graduae out-of-state, \$22,371

(plateau rate).

Jazz Degrees: Bachel

Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies– Composition, Master of Music in Jazz Studies–Performance, Doctorate of Musical Arts Supporting Area in Jazz Studies.

Faculty: Steve Owen (Director of Jazz

Studies), Mike Denny,

Toby Koenigsberg, Paul Krueger, Idit Shner, Tyler Abbott, Gary Hobbs, Carl Woideck.

Jazz Bands: Oregon Jazz Ensemble, Jazz Lab

Bands II and III, Herbert J. Merker JazzArts Combo, UO Honors Combos 2, 3 and 4, Combos 5 through 12, Latin Jazz Ensemble,

Guitar Ensemble.

Alumni: Nathan Alef, John Alder,

Hashem Assadullahi,

Dan Cavanagh, Todd DelGuidice, Josh Deutsch, Tony Glausi, Greg Goebel, Josh Hettwer, Matt Hettwer, Paul Krueger, Joe Manis, James Miley, Dan Meinhardt, James Miley, Justin Morell, Torrey Newhart, Jason Palmer, Randy Rollofson.

Auditions:

Live auditions are preferred but recorded auditions are acceptable. See music.uoregon.edu. 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.



NEW UCLA PROGRAM!

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Earn your bachelor of arts degree in Global Jazz Studies from the UCLA Herb Alpert School of Music. This new major is designed for highly skilled students seeking careers as jazz performers, producers, teachers, and/or jazz scholars. Coursework includes scholarly courses on the history and culture of jazz, studio instruction, participation in jazz and world music ensembles, and musicianship courses. The program encourages students to think globally about the capacity of jazz to transform the musical and political worlds it engages, while building upon UCLA's strong jazz studies and world music foundation.

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schoolofmusic.ucla.edu admissions@schoolofmusic.ucla.edu Apply by November 30, 2018 Scholarship opportunities available



Tuition:

Faculty:

Jazz Bands:

Alumni:

Auditions:

Financial Aid:

Scholarships:

Music.

Jazz Degrees:

Jan. 15 (undergraduate); Dec. 10 Apply by:

(graduate).

Steve Owen, Director of Jazz Contact:

Studies, sowen@uoregon.edu, jazz.uoregon.edu; Sara Spicer or Bob Ponto (music admissions office), (541) 346-5268, somdadmit@uoregon.edu. See music.uoregon.edu/about/contact.

University of the Pacific, Conservatory of Music

Stockton, California

Student Body: 200 Conservatory students.

Tuition:

Bachelor of Music-Jazz Studies Jazz Degrees:

Honors, 3-year degree; Bachelor of Music-Jazz Studies, 4-year degree.

Patrick Langham, Brian Kendrick, Faculty: Tom Peron, Gerry Pineda, Jamie

Dubberly, Randy Sandoli, Alex Reyes.

Big Band, Vocal Jazz Ensemble. Jazz Bands:

various combos.

Dave Brubeck, Malachi Whitson, Alumni:

Chad Lefkowitz-Brown, Joe Sanders, Justin Brown, Fabian Almazan, Ben Flocks, Mark Zaleski, Glenn Zaleski.

Jan. 26. Feb. 2. Feb. 10. **Auditions:**

Financial Aid: Available. Contact (209) 946-2418,

music@pacific.edu.

Available. Contact (209) 946-2418, Scholarships:

music@pacific.edu.

Apply by: Jan. 15

Patrick Langham, (209) 946-3222. Contact:

See pacific.edu/conservatory.

University of Southern California, Thornton School of Music

Los Angeles, California

Student Body: 45,500 total, 1,000 Thornton

students, 75 jazz students.

Apply by:

Dec 1 See

music.usc.edu/admission/.

Undergraduate Admission: Contact:

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

Tuition:

Undergraduate, \$55,320/year;

(instrumental only). Graduate

(instrumental only): Master of

Bachelor of Arts (instrumental and

Music, Graduate Certificate, Doctor

graduate, \$29,808/year.

vocal), Bachelor of Music

Bob Mintzer (Dept. Chair),

David Arnav. Peter Erskine.

Russell Ferrante, Bruce Forman.

Kathleen Grace, Alphonso Johnson, Tim Kobza, Edwin Livingston,

Andy Martin, Ronald C. McCurdy,

Roy McCurdy, Vince Mendoza,

Frank Potenza, Aaron Serfaty,

Bob Sheppard, Richard Smith.

Michael Stever, Nick Stoubis,

John Thomas, Steve Trovato.

Jazz Orchestra, ALAJE (Afro-Latin

Ambrose Akinmusire, Alan Chang,

American Jazz Ensemble), Vocal

Jazz Ensemble, Jazz Chamber

Billy Childs. Gerald Clayton.

usc.edu/admission/. For live

admission/auditions/.

Academic Scholarships

admission/finaid/.

finaid/.

Academic scholarships

Gretchen Parlato.

Sara Gazarek, Lionel Hampton,

Prescreen due Dec. 1. See music.

audition info, see music.usc.edu/

(undergraduate only), merit-based

scholarships (varies by program),

Fed Title IV Aid (grants, loans and

work study), institutional grants,

and grants. See music.usc.edu/

private loans, private scholarships

(undergraduate only), merit-based

scholarships (varies by program).

See music.usc.edu/admission/

See music.usc.edu/faculty/.

Darek Oles, Alan Pasqua,

Sara Gazarek, Jason Goldman,

of Musical Arts.

Student Body: 391 total, 37 in jazz studies.

Undergraduate in-state, \$7.956: undergraduate out-of-state, \$25,198; Master's in state, \$7,256; Master's out-of-state, \$11,495.

Jazz Degrees: Bachelor of Music, Master of Music.

Kris Johnson (Director of Jazz Faculty:

> Studies), Dr. Stephanie Doktor, Denson Angulo, David Halliday, Stephen Lyman, Geoffery Miller, Donn Schaefer, Melanie Shore, Dan Waldis, Kelly Wallis, Brian Booth.

Jazz Small Groups, Jazz Ensemble, Jazz Bands:

Jazz Repertory Ensemble, Jazz

Guitar Ensemble.

Alumni: Christoph Luty, Melanie Shore.

Auditions for scholarships are Auditions: typically held the last Saturday in January and the second Saturday in February. Contact Kris Johnson.

kristopher.johnson@utah.edu.

Financial Aid: Available. Conact Financial Aid Office. See financialaid.utah.edu/

index.php.

Need- and merit-based are Scholarships:

> available. Contact Scholarship Office. See financialaid.utah.edu/ types-of-aid/scholarships/index. php, School of Music scholarship info: music.utah.edu/students/ ScholarshipsStudents.php

Apply by:

Contact:

Contact Admissions Office. See admissions.utah.edu/apply/ undergraduate/. Undergraduate admissions: Dec. 1 priority deadline; Nov. 1, Feb. 1, honors priority deadline. Transfer students: Feb. 1 for scholarship priority; April 1 final deadline. For international admissions, see admissions.utah.

edu/international/. Graduate admissions: Feb. 15. International graduate applicants: Jan. 15.

Kris Johnson, Director of Jazz Studies, (801) 581-7366,

kristopher.johnson@utah.edu.

University of Washington Seattle, Washington

Student Body: 46,000 total, approx. 260 music

students (approx. 130 undergraduates, 130 graduate

students).

Tuition: See admit.washington.edu/costsand-financial-aid/total-cost-of-

attendance#freshmen-transfer.

Bachelor of Music in Jazz Studies. Jazz Degrees:

Master of Music in Jazz Studies.

166 DOWNBEAT OCTOBER 2018

Cuong Vu, Tom Collier, Bill Frisell, Faculty:

Ted Poor, Marc Seales, Greg Sinibaldi, Huck Hodge, Richard Karpen, Fred Radke.

Jazz Bands: Small ensembles, Modern Band,

Big Band.

Aaron Parks, Thomas Marriott, Alumni:

Mike Cabe, Mark Taylor, Victor Lin, Neil Welch, Luke Bergman, Aaron Otheim, Chris Icasiano.

Live auditions held in January **Auditions**:

and February for admission the following autumn term. See music. washington.edu/audition-dates.

Financial Aid: Available. See washington.edu/

students/osfa/.

Merit-based scholarships and Scholarships:

assistantships.

Undergraduate, Nov. 15. See admit. Apply by:

washington.edu/apply.

School of Music Admissions, (206) Contact:

685-9872. somadmit@uw.edu.

University of Wyoming Laramie, Wyoming

Student Body: 12,627 total, 100 in program.

Undergraduate in-state, \$3.870: **Tuition:** undergraduate out-of-state, \$15,480; Master's in-state, \$4,518;

Master's out-of-state, \$13,500. Bachelor of Arts Bachelor of Music

Jazz Degrees: Master of Music (with a Jazz

Emphasis).

Ben Markley (Director of Jazz Faculty:

Studies), Scott Turpen, Scott Meredith, Ryan Fourt, Gonzalo Teppa, Andy Wheelock.

Three big bands, three combos, Jazz Bands:

vocal jazz ensemble.

Auditions: See uwyo.edu/music/audition_and_

scholarship_information.html.

Financial Aid: Available. See uwyo.edu/sfa/.

Scholarships and graduate Scholarships:

assistantships are available. See uwvo.edu/music/audition_and_ scholarship_information.html.

Apply by:

Ben Markley, Director of Jazz Contact:

Studies, (307) 223-1020, bmarkley@uwyo.edu.

Utah State University Logan, Utah

Student Body: 350, approx. 50 jazz students.

Undergraduate in-state tuition, **Tuition:**

\$3,171 per semester.

Individualized Program in Jazz Jazz Degrees:

Studies.

Jon Gudmundson (Director), Faculty:

Ginger Bess Simons, Max Matzen, Todd Fallis, Greg Wheeler, Courtney Isaiah Smith, Corey Christiansen, Braun Khan,

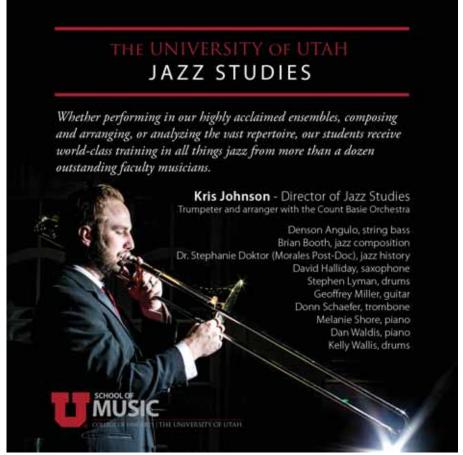
Jason Nicholson.

Two big bands, five combos. Jazz Bands:

Corey Christiansen, Dana Landry, Alumni:

Kate Skinner





School of MUSIC

Congratulations to the UNLV Honors Trio! First Place in the College Combo Division at the 2018 Monterey Next Generation Jazz Festival



The UNIV School of Music Congratulates Winners of six 2018 DownBeat Student Music

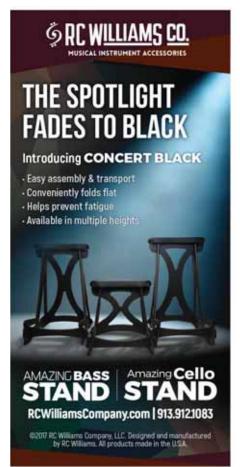
Awards including:
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Graduate College Co-Winner Soloist—Patrick Hogan

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FACULTY

Dave Loeb-Director, jazz piano | Nathan Tanouye-Assistant Professor, jazz bands, trombone | Adam Schroeder-jazz bands, jazz sax | Uli Geissendoerfer-Latin jazz, jazz combos | Steve Florajazz bass | JoBelle Yonely-jazz vocal | Gil Kaupp-jazz trumpet, technology | Jake Langley-jazz guitar | Janet Tyler-vocal jazz ensemble | Larry Aberman-jazz drums | Pepe Jimenez-jazz drums Julian Tanaka-Contemporary jazz ensemble | Alex Clements-jazz composition | Nate Kimball-jazz arranging | Carlos Mata-Alvarez-jazz composition | Shawn Whitmer-Jazz piano

Contact Dave Loeb: dave.loeb@unl.edu (702) 895-3739 www.unlv.edu/music





Auditions: Live auditions held on Saturdays in February (specific date depends

on instrument). Contact the appropriate instrumental faculty member. Contact cary.youmans@usu.edu.

Available. Contact Financial Aid, Financial Aid: (435) 797-0173.

See usu.edu/financialaid/.

Need- and talent-based available. Scholarships:

> Contact the appropriate instrumental faculty member for your principal instrument. See music.usu.edu and click on "Faculty and Staff" for a listing of faculty.

Rolling admissions, but for priority scholarship consideration, apply by

Dec. 1.

Cary Youmans, (435) 797-3015, Contact: cary.youmans@usu.edu.

Washington State University

Pullman, Washington

Apply by:

Student Body: 20,286 total, 80 jazz students.

\$11,967 for the year. Tuition:

Jazz Degrees: Jazz Minor, Bachelor of Music with an Emphasis in Jazz, Master of Arts

with an Emphasis in Jazz.

Brian Ward (Coordinator of Jazz Faculty:

Studies), Greg Yasinitsky, Horace Alexander Young, Brad Ard,

F. David Snider, David Jarvis, David Turnbull.

Two big bands, several combos, Jazz Rands

including Latin Jazz Combo.

Horace Alexander Young, Alumni:

Brent Jensen, Brent Edstrom,

Eugene Jablonsky,

Cindy Browne-Rosefield, Dave Hagelganz, Jamie Shew, Zac Matthews, John Gronberg, Adam Donohue, Patrick Sheng, F. David Snider, David Jarvis,

Tim Devine.

See music.wsu.edu/how-to-apply/. Auditions: Financial Aid: Available. See financialaid.wsu.edu.

Available. See financialaid.wsu.edu/ Scholarships:

scholarships/. Contact music@wsu.edu.

Jan 31. Apply by:

Contact: Brian Ward, Coordinator of Jazz

Studies, brian.ward@wsu.edu.

Willamette University Salem, Oregon

Student Body: 1,700 total, 50 jazz students.

Tuition: \$49.750.

Bachelor of Arts in Jazz Degrees:

Contemporary Improvisation.

James Milev, Michael Nord, Faculty:

Ryan Biesak, Wallace Long.

Jazz Collective Big Band, several Jazz Bands:

combos

Vijay Singh, Jeff Baker, Alumni:

Georgina Phillipson.

Prefer in-person audition, if possible. Auditions:

Available. Contact Patty Hoban; see Financial Aid: willamette.edu/offices/finaid/

contactus/index.html.

Available. Contact Mike Nord, Scholarships:

Music Dept. Chair, mnord@willamette.edu.

Apply by:

Sue Corner, (503) 370-6303, Contact:

scorner@willamette.edu.

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With 60 Watts of power, dedicated instrument & mic channels, and Bluetooth connectivity for playback, the Loudbox Mini Charge can go anywhere you go.

Where are you going to take it?"







INTERNATIONAL

Box Hill Institute Melbourne, Australia

Student Body: More than 500 music students. See boxhill.edu.au/our-courses/fees. Tuition:

Bachelor of Applied Music (Performa-Jazz Degrees: nce), Bachelor of Applied Music (Audio Production), Bachelor of Applied

Music (Composition), Master of Music. Simon Edwards (Academic Course Manager, Music Performance).

Kevin Hopkins, Pete Satchell, Elizabeth McFarlane, others.

See boxhill.edu.au. Jazz Bands:

See boxhill.edu.au/our-courses/ Auditions:

> application-enrolment/prerequisitesentry-requirements/music-musicaltheatre-production-pre-enrolment/

audition-music.

Financial Aid: Available.

Faculty:

Available. See boxhill.edu.au/ Scholarships:

our-courses/scholarships.

See boxhill.edu.au. Apply by:

International students: Call +613 Contact:

9286 9425. In Australia, call 1300 496 182. See boxhill.edu.au.

Camosun College Victoria, British Columbia, Canada

Student Body: Approx. 55.

See camosun.ca/learn/programs/ **Tuition:**

music-performance/what-it-costs.html.

Two-vear accredited Diploma in Jazz Degrees:

Music Performance.

Camosun College offers courses Faculty: through a partnership with the

Victoria Conservatory of Music. Approx. six to 10 contemporary Jazz Bands:

music ensembles.

Nikki Chooi, Jonathan Crow, EveLyn Alumni: de la Haye, Desmond Hoebig,

Richard Margison. See camosun.ca/learn/programs/ **Auditions**

> music-performance/admissionrequirements/index.html.

Available. See camosun.ca/services/ Financial Aid:

financial-aid.

Available. See camosun.ca/services/ Scholarships: financial-aid.

See camosun.ca/events/important-Apply by: dates html

David Visentin, Chair, Camosun College Contact: Music and Director of Postsecondary Studies, Victoria Conservatory of Music, visentin@vcm.bc.ca.

Capilano University North Vancouver, British Columbia, Canada

Student Body: 11,000 total, 150 in Jazz Dept. Tuition:

Approx. \$8,700 CDN/\$6,900 USD per year for Canadian students. Other fees apply for international students

Faculty:

Contact:

Diploma in Jazz Studies, Bachelor **Jazz Degrees:** of Music Jazz Studies with Education

and Performance/Composition streams.

Brad Turner, Bill Coon, Grace McNab, Jared Burrows, Bradshaw Pack,

Dennis Esson, others.

Jazz Bands: Three big bands, three vocal jazz

ensembles, three other large ensembles, approx. 30 combos.

Evan Arntzen, Gordon Grdina, Bria Alumni:

Skonberg, Cory Weeds, Sharon Minemoto, Neelamjit Dhillon.

Auditions begin in February. Auditions Distance auditions available. See

capilanou.ca/programs-courses/ jazz-studies/audition-process.

Available. See capilanou.ca/ Financial Aid: financial-aid.

Need- and merit-based. See Scholarships:

capilanou.ca/financial-aid.

Applications for February auditions Apply by:

should be submitted before Jan. 1.

Steve Kaldestad, Coordinator, Jazz Studies Dept. jazz@capilanou.ca, phone 1-604-984-1911 ext. 2305. See capilanou.ca/jazz-studies.

Concordia University

Montreal, Quebec, Canada

Student Body: 47,000 total, 55 jazz students.

See concordia.ca/admissions/ tuition-fees.html.

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

Charles Ellison, Joshua Rager, Gary Faculty:

Schwartz, Dave Turner, Jim Doxas.

Big Band, Eclectic Ensemble, Jazz Jazz Rands

Vocal Choir.

Alumni: Carl Maraghi.

Video auditions only. See concordia.ca/ Auditions:

finearts/music/programs/under graduate/music-bfa/music-admissions-

requirements.html.

Available. See concordia.ca/offices/ **Financial Aid:**

faao.html.

Scholarships: Need- and merit-based. Entrance

scholarships are awarded automatically. Others are available.

March 1. Apply by:

music@concordia.ca. Contact:

Conservatorium van Amsterdam Amsterdam, The Netherlands

Student Body: 1,150, approx. 350 jazz students.

Tuition: Euro 4.930.

Bachelor's and Master's. Jazz Degrees:

Faculty: Jesse van Ruller, Martijn van Iterson,

Ben van Gelder, Jasper Blom, Ruud Breuls, Ilja Reingoud, Bert Boeren, Martijn Vink, Lucas van Merwijk, Rob van Bavel, Harmen Fraanje. Artists in Residence include John Clayton, Peter Bernstein, Terell Stafford, Alex

Sipiagin, Dick Oatts.

Various jazz and improvisation groups, Jazz Bands:

big bands, choirs, other groups.

Alumni: Jesse van Ruller, Tineke Postma.

See conservatoriumvanamsterdam.nl/ **Auditions:**

en/application/application-andadmission/entrance-examination/.

Financial Aid: Available.

Need- and talent-based. See Scholarships:

conservatoriumvanamsterdam.nl/ en/study/studying-at-the-cva/

scholarships/.

March 15 Apply by:

Annemiek de Jager, +315277550. Contact:

cva-studadmin@ahk.nl.

Humber College, School of Creative and Performing Arts

Toronto, Ontario, Canada

Student Body: 29,200 full-time students, 23,000 part-time students; 400 jazz students.

Varies by instrument profile. Approx. **Tuition:** between \$8.888 (domestic tuition)

and \$16.673 (international tuition).

Jazz Degrees: Bachelor of Music.

Rich Brown, Robi Botos, Mike Downes, Faculty: Brian Dickinson, Hilario Durán, Kelsley

Grant, Mark Kelso, Pat LaBarbera, Larnell Lewis, Kirk MacDonald, Lisa Martinelli, Brian O'Kane, Ted Quinlan, Denzal Sinclaire, Nancy Walker.

50 large and small ensembles Jazz Bands:

covering a variety of specialties (chamber, doubling) and jazz idioms (fusion, Latin, r&b, world music).

Allison Au, Emilie-Claire Barlow, Alumni:

Laila Biali, Eli Bennett, Matthew Burnett, Jon Challoner, Brad

Cheeseman, Brandi Disterheft, Andrew Kesler, Greg Wells.

See wearehumbermusic.com Auditions:

Available. See humber.ca/admissions/

financial-aid.html for details.

Available. See humber.ca/admissions/ Scholarships:

financial-aid.html for details.

Contact school for details. Apply by:

Contact: Sanja Antic, Program Assistant, (416) 675-6622, ext. 3427, sanja.

antic@humber.ca.

IMEP, Paris College of Music Paris. France

Student Body: 250.

3,200 to 3,700 Euro/year. **Tuition:**

Five-year Diploma in Jazz and Jazz Degrees: Contemporary Music Studies,

Three-Year Diploma in Jazz and Contemporary Music (first degree).

Rick Margitza, Peter Giron, Manuel Faculty: Rocheman, Dominique Assié, others.

Jazz Ensemble, Big Band, Vocal Jazz Bands:

Ensemble.

Lionel Loueke, Stephane Wrembel, Alumni:

In person, or distance auditions via Auditions:

Skype. See imep.pro.

Available, mostly for French residents. Financial Aid: Contact info@imep.pro.

Available, merit-based. Scholarships:

Audition dates range from early Apply by: April to mid-September. Dates

available on website from January.

Fabienne Pluss, info@imep.pro.

Jazz Music Institute Bowen Hills, Queensland, Australia

Student Body: 80.

Tuition: \$15,000 per year.

Bachelor of Music in Jazz Performance. Jazz Degrees:

Ben Hauptmann, Brendan Clarke, Faculty:

James Sandon.

JMI Jazz Orchestra. Jazz Bands:

Auditions by appointment. See jazz. Auditions:

qld.edu.au/how-to-apply.

FEE-HELP available for Australian Financial Aid:

citizens. Scholarships: None

Apply by: January.

Faculty:

Nick Quigley, nquigley@jazz.qld.edu.au. Contact:

Leeds College of Music Leeds, West Yorkshire, United Kingdom

Student Body: Approx. 1,200 total, approx. 120 jazz

students

Undergraduate: £15,500 Per **Tuition:**

Annum; Postgraduate: £14,500.

BA (Hons) Music (Jazz), BA (Hons) Jazz Degrees:

Music (Jazz with Production), BA (Hons) Music (Jazz with Popular), BA (Hons) Music (Jazz with Classical), BA (Hons) Music (Jazz) with Foundation

Year, MMus Creative Musician. Jamil Sheriff, Dave Walsh, Matt Bourne, Lauren Kinsella, Ivo Neame, Jim Corry, Mark Chandler, others.

Contemporary Jazz Orchestra, LCoMSU Jazz Bands:

Big Band, New Music Collective.

Matthew Bourne, David Newton, Alumni:

Snake Davis, Nikki Iles.

Auditions: See Icm ac uk

Available. See lcm.ac.uk. Financial Aid: Available. See lcm.ac.uk. Scholarships:

Apply by:

Course Enquiries, hello@lcm.ac.uk, Contact:

+44 1132223416

Lucerne School of Music

Lucerne, Switzerland

Student Body: Approx. 230 undergraduate,

approx. 290 graduate.

See hslu.ch/en/ Tuition:

lucerne-school-of-music.

Bachelor of Arts in Music (Jazz Speci-Jazz Degrees:

alization), Master of Arts in Music (Performance Jazz Specialization).

Gerry Hemingway, Nils Wogram, Faculty:

Lauren Newton, others.

Jazz Bands: University Big Band, numerous

See hslu.ch/en/lucerne-school-Auditions:

of-music/studium/bachelor/jazz.

None. Financial Aid: Scholarships: None April 30. Apply by:

Hämi Hämmerli, jazz@hslu.ch. Contact:

MacEwan University Edmonton, Alberta, Canada

Student Body: 280–300.

Tuition See macewan.ca/wcm/Registrar/

FeesandFinancialInformation/

TuitionFees/TuitionandTermFees/ index.htm.

Bachelor of Music in Jazz and Conte-Jazz Degrees: mporary Popular Music, Performance,

Composition, or general; minor in Music Technology and Production, minor in Music Career Management (four years); Music Diploma (two years).

Raymond Baril, Craig Brenan, Allan Faculty:

Gilliland, Jim Head, Paul Johnston, Bill Richards, Chandelle Rimmer, Kent Sangster, Tom Van Seters, others.

Jazz Bands: See macewan.ca.

Chris Andrew, John Stetch, Corb Lund,

Chandelle Rimmer, Ryan Davidson.

See macewan.ca/wcm/Schools Auditions:

Faculties/FFAC/Programs/Bachelor of Musicin Jazzand Contemporary PopularMusic/index.html

Available. See macewan.ca/wcm/ Financial Aid:

Registrar/FeesandFinancialInformation/.

Available. See macewan.ca/wcm/ Scholarships: RegistrarFeesandFinancial

Information/.

See macewan.ca/wcm/Registrar/ Apply by:

Admissions/HowtoApply/index.html.

musicdegree@macewan.ca. Contact:

FXCUSYEARBASEL

Want to perform in a band with extraordinarily talented musicians coached by internationally renowned masters of the scene?

Focusyear is a one-year course for an internationally assembled ensemble of up to eight people, who will be coached in a regular cycle by acknowledged masters of the international Jazz scene.

COACHES

Ralph Alessi Jeff Ballard Malcolm Braff Gerald Clayton Anat Cohen Larry Grenadier Ingrid Jensen Guillermo Klein Gretchen Parlato Kurt Rosenwinkel Jorge Rossy Joe Sanders Kendrick Scott Wolfgang Muthspiel Miguel Zenon ... and many more!

The students selected for Focusyear receive a full scholarship covering tuition and the cost of living, in order to allow them to focus on music exclusively.

Over the course of the year, the ensemble creates concert programs, records an album and goes on tour.

ARTISTIC DIRECTOR Wolfgang Muthspiel

APPLICATION

A maximum of eight extraordinarily talented musicians will be selected for the Focusyear.

Deadline for Application is December 31, 2018.

The Focusyear Auditions will be held on March 8 - 10, 2019.

www.focusyearbasel.com

JA7ZCAMPUS (M) Menth Akademin Basel





McGill University, Schulich School of Music

Montreal, Quebec, Canada

Student Body: 900 total, approx. 125 undergraduate jazz students, 30 graduate jazz students.

Undergraduate in Quebec, \$5,700/ **Tuition:** year; undergraduate out-of-province,

\$10,000; undergraduate international, \$22,000

Bachelor of Music in Jazz Performance. Jazz Degrees: Licentiate of Music in Jazz, Bachelor of Music Jazz Faculty Program, Minor

in Jazz, Master in Music, Doctorate in Music, Graduate Diploma in Performance.

John Hollenbeck (Jazz Area Chair), Faculty: Jean-Michel Pilc, Kevin Dean, Joe Sullivan, Andre White, others.

Jazz Orchestra I and II, Chamber Jazz Jazz Bands: Ensemble, Rhythm Section Ensembles, Vocal Jazz Ensemble, 25 combos.

Darcy James Argue, Sienna Dhalen, Alumni:

Nico Dann, Joel Miller, Anna Webber. Screening process for all jazz Auditions:

instruments/voice. Live or recorded

auditions

Government aid and McGill student Financial Aid: aid available. See mcgill.ca/music/

admissions/undergraduate/finances. Entrance Music Scholarships based

Scholarships: on merit and in-course scholarships. Academic entrance and renewable

scholarships available.

Jan. 15 (undergraduate), Dec. 1 Apply by:

(graduate).

Melanie Collins, (514) 398-4991, Contact: melanie.collins@mcgill.ca; John

Hollenbeck (Jazz Area Chair), john. hollenbeck@mcgill.ca.

James Morrison Academy of Music @ UniSA

Mount Gambier, South Australia, Australia

Student Body: 90

Dependent on prospective **Tuition:**

student's circumstance.

Jazz Degrees: Bachelor of Music, Diploma of

Music, Bachelor of Arts Honours.

James Morrison, Jeff Clayton, Mat Faculty:

Jodrell, Angela Davis, Carl Mackey.

James Morrison Academy Jazz Jazz Bands:

Orchestra.

Auditions can be held at any time. Auditions:

Skype auditions welcome.

Financial Aid: Available.

Numerous scholarships are available. Scholarships:

Applications for February 2019 Apply by:

close December 2018.

Michelle Moore, applications@ Contact:

jamesmorrisonacademy.com.

New Zealand School of Music— Te Kōkī Victoria University of Wellington

Wellington, New Zealand

Student Body: Approx. 60.

See victoria.ac.nz/students/money/ Tuition:

fees/international.

Bachelor of Music in Jazz Performance, Jazz Degrees:

Bachelor of Music with Honors, Master of Music. Doctor of Musical Arts.

Lance Philip, Rodger Fox, Mark Faculty: Donlon, Dave Lisik, Dave Wilson,

Nick Granville, others.

Big band, combos, jazz choir. Jazz Bands:

Nick Tipping, Trinity Roots, Myele Alumni:

Manzanza, Lex French, Toby Laing.

Contact Jazz Performance Auditions:

Administrator, jazz@vuw.ac.nz.

Scholarships are available. **Financial Aid:**

Scholarships: For info, contact scholarships-of

fice@vuw.ac.nz.

See victoria.ac.nz/international/ Apply by:

applying/deadlines.

Berys Cuncannon, jazz@vuw.ac.nz. Contact:

Prince Claus Conservatory Groningen, The Netherlands

Student Body: Body: approx. 100.

EU/EEA Students, €2,060; Non-EU/ Tuition:

EEA Students. €7.700.

Bachelor of Music, Master of Music.

Jazz Degrees:

Joris Teepe, Michael Mossman, Alexis Faculty:

Cole, Johannes Weidenmuller, Conrad Herwig, Gene Jackson, Melissa Aldana, Rogerio Boccato, Spike Wilner, Don Braden, Steve Nelson, others.

Big Band, Latin, Bebop and Jazz Bands:

numerous others.

Alumni: Tarek Yamani, Kaja Draksler, Alina

Engibaryan, Alex Simu.

Auditions See hanze.nl/admissionpcc.

Available. Contact Jan-Gerd Krüger, **Financial Aid:**

j.kruger@pl.hanze.nl.

Scholarships: Available. Contact Jan-Gerd Krüger, j.kruger@pl.hanze.nl.

April 1. Apply by:

Jan-Gerd Krüger, Manager, Jazz Contact:

Dept., j.kruger@pl.hanze.nl.

Projazz Instituto Profesional Santiago, Chile

Student Body: 480. \$5,600. Tuition:

Jazz and Popular Music Performance Jazz Degrees: Major (Instrumental or Vocal). Music

Composition Major (Instrumental or Vocal) and Music Composition Major Music Scoring for Film/Media.Certificates in Performance, Composition, Music Production, Arranging.

Faculty: Claudio Rubio, Federico Dannemann, Andy Baeza, Karen Rodenas, others.

Proiazz Big Band, Colectivo Los

Musicantes, Projazz Ensamble.

On-campus from October to March. Auditions:

International students may send MP3s, CD or DVD.

Financial Aid: None.

Jazz Bands:

Scholarships: Social scholarships, talent scholar-

ships, Academic Excellence Scholarship.

International students should apply Apply by:

by Jan. 15.

George Abufhele, +56 2 25968420, Contact:

geo@projazz.cl.

Puerto Rico Conservatory of Music San Juan, Puerto Rico

Student Body: Approx. 410 students (undergraduate),

approx. 15 jazz students.

Tuition: See cmpr.edu/admisiones/costos/.

Bachelor of Music and Graduate Jazz Degrees:

Diploma in Jazz and Caribbean

Music Performance.

Andrew Lázaro, Fernando Mattina, Faculty:

Fidel Morales, Elías Santos Celpa, others.

Concert Jazz Band, numerous ensembles Jazz Bands:

Alex Ayala, Jonathan Suazo, Gabriel Alumni:

Vicens, Arturo Caraza, Felipe Fournier, Branlie Mejías, Jhan Lee Aponte.

Auditions: See cmpr.edu/admisiones.

Student Affairs Office, Financial Aid:

(787) 751-0160 ext 253.

Apply by: See cmpr.edu/admisiones.

Admissions Office, (787) 751-0160 Contact:

ext. 280 or ext. 275. admisiones@cmpr.edu.

Royal Academy of Music

London, England, United Kingdom

Student Body: Approx. 700 total, 50 jazz students.

See ram.ac.uk/study/studying-at-**Tuition:** the-academy/study-fees.

Bachelor of Music, Master of Arts, Jazz Degrees:

Master of Music.

Nick Smart (Head of Jazz Programs), Faculty:

Dave Holland (Jazz Artist in Residence), Larry Goldings (Visiting Professor of Jazz), Jeremy Brown, Tom Herbert, Jasper Hoiby, Michael Janisch, Martin France, Ian Thomas, others.

Jazz Bands: Numerous bands Alumni: Trish Clowes, Kit Downes, Orlando le Fleming, Gwilym Simcock.

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 of The Netherlands

The Hague, The Netherlands

Student Body: 800 total, 100 jazz students.

Tuition: €2,000 for EU students; €4,000 for non-EU students. See koncon.nl.

Jazz Degrees: Bachelor's, Master's.

Faculty: International jazz artists; see koncon.nl.

Jazz Bands: One big band, choir, 16 teacher-led combos, others.

Alumni: Fay Claassen, Wolfert Brederode.

Auditions: See koncon.nl.

Financial Aid: None.

Scholarships: For excellent Master's students. 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 total, 30 in program.

Tuition: Nova Scotia students, C\$8,064; non-Nova Scotia Canadians,

C\$9,347; international students, C\$18,121.

Jazz Degrees: Bachelor of Music.

Faculty: Kevin Brunkhorst (Chair), Paul Tynan, Kenji Omae, Ryan

Billington, Tom Easley, Jake Hanlon.

Jazz Bands: Small groups, vocal ensembles, guitar ensembles, nonet.

Alumni: Steve Haines, Ted Warren, Ken Aldcroft, John Hanlon.

Auditions: Residents of Atlantic Canada should audition in person;

others may submit video.

Financial Aid: Available. Contact (902) 867-2374 or financialaid@stfx.ca.

Scholarships: Academic- and merit-based. Contact (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: See selkirk.ca/financial-information/tuition-fees/tuition-fees.

Jazz Degrees: Performance, Production, Songwriting, Composition, Directed

Studies, General Music.

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

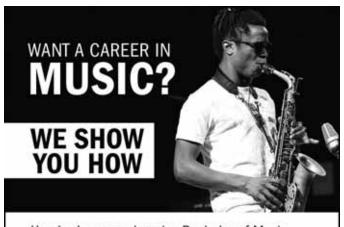
Kawasaki City, Kanagawa, Japan

Student Body: Approx. 1,800 total, 130 jazz students.

Tuition: See senzoku.ac.jp/music/en/index.html.

Jazz Degrees: Bachelor of Arts.

Faculty: Yoshihiko Katori, Tomonao Hara, Bob Zung, others.



Humber's comprehensive Bachelor of Music program lets you study with award-winning, internationally renowned musicians and clinicians, including

Robi Botos

Larnell Lewis

Mike Downes

Kirk MacDonald

Hilario Durán

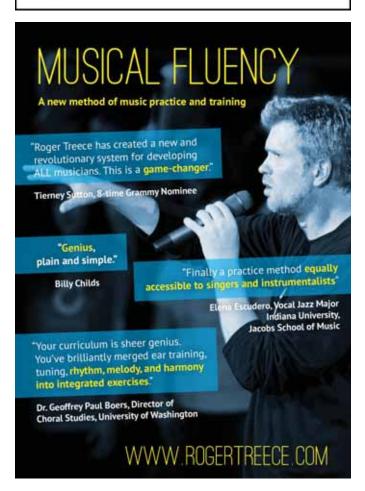
Denzal Sinclaire

Pat LaBarbera

Nancy Walker

Learn more: wearehumbermusic.com





Multiple big bands, more than 30 Jazz Bands:

ensembles.

Ayaka Hirahara, Mayuko Katakura. Alumni: Auditions: See senzoku.ac.jp/music/en/index.html.

See senzoku.ac.jp/music/en/. Financial Aid: See senzoku.ac.jp/music/en/. Scholarships:

See senzoku.ac.jp/music/en/index.html. Apply by:

Admissions, entry@senzoku.ac.jp. Contact:

See senzoku.ac.jp/music/en/index.html.

Universidad San Francisco de Quito. **College of Music**

Quito, Ecuador

Student Body: 430 full-time students (315 performance majors, 115 music production majors).

Tuition: \$9,040 per year (local and international).

B.M. in Contemporary Music Performa-Jazz Degrees: nce, B.M. in Composition for Contemporary Media, B.M. in Music Production and Engineering. (Students can also

attend two years at UFSQ and finish at Berklee College of Music.)

Diego Celi (Dean), Johanna Faculty: Almeida, Olivia Flanigan, others.

More than 25. Jazz Bands:

Auditions: Auditions can be done on campus or through video or audio recording.

Contact Diego Celi, Dean, dceli@ usfq.edu.ec.

Financial Aid: Scholarships are available.

Merit-based scholarships are Scholarships: available every semester.

May 15. See usfq.edu.ec.

Apply by: Contact: Diego Celi, Dean, dceli@usfq. edu.ec, (+593 2) 297-1762.

University of Adelaide. Elder Conservatorium of Jazz

Adelaide, South Australia, Australia

Student Body: 350 music students, 80 jazz students.

See adelaide.edu.au/degree-finder. **Tuition:** As a general guide: Bachelor of Music tuition fee for a commonwealth-supported place, \$6,444.

International students, \$32,000.

Bachelor of Music (Music Jazz Degrees: Performance-Jazz), Honors Degree

of Bachelor of Music (Music Performance-Jazz), Master of Music.

Mark Ferguson (Head of Jazz Dept.), Faculty: Anita Wardell, Dustan Cox, others.

Big Band, Latin Jazz Ensemble, Jazz Bands:

small ensembles, The Adelaide Connection (vocal ensemble).

Matthew Sheens, Jo Lawry. Alumni:

For requirements and guidelines, Auditions: contact music@adelaide.edu.au.

Available See adelaide edu au Financial Aid: student/finance/assistance.

Scholarships: See adelaide.edu.au/scholarships.

Domestic applicants, see satac.edu. Apply by: au. International applicants, see

international. adelaide.edu.au/

apply/deadlines

music@adelaide.edu.au.

University of Guelph

Guelph, Ontario, Canada

Student Body: Approx. 18,000 undergraduate,

2,500 graduate.

See uoquelph.ca/registrar/ **Tuition:** studentfinance/fees/index.

Bachelor of Arts in Music, Master of **Jazz Degrees:**

Arts in Critical Studies in Improvisation, Ph.D. in Critical Studies in Improvisation.

Daniel Fischlin, Kimberly Francis, Faculty: James Harley, Alyssa Woods, others.

Numerous ensembles. Jazz Bands:

Jesse Stewart, Rob Lee, Erin Tusa. Alumni:

Auditions: No auditions required for entry. Auditions are required for jazz ensembles and applied music courses (jazz guitar, bass, saxophone, piano,

drums, etc.).

Available. See uoguelph.ca/ **Financial Aid:** registrar/studentfinance/aid/index.

Available. See uoguelph.ca/ Scholarships: registrar/studentfinance/

scholarships/index.

B.A.—see admission.uoguelph.ca/ Apply by:

adminfo; M.A./Ph.D.-Feb 15.

For B.A., contact Barbara Contact:

Merrill,(519) 824-4120 ext. 54571, bmerrill@uoguelph.ca. For M.A./Ph.D., contact Olga Petrik, (519) 824-4120 ext. 56315, petriko@uoguelph.ca, or Dr. Daniel Fischlin, improv@ uoquelph.ca. For undergraduate info, see uoguelph.ca/sofam.

For graduate studies info, see uoguelph.ca/graduatestudies.

University of Manitoba, Desautels Faculty of Music

Winnipeg, Manitoba, Canada

Student Body: Approx. 280 total, 60 jazz.

Undergraduate (Canadians/ Tuition: permanent residents), \$5,000; undergraduate international students, \$18,000. For graduate info, see

umanitoba.ca/student/records/ fees/1031.html.

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

Derrick Gardner, Will Bonness, Jon Faculty: Gordon, Larry Roy.

Jazz Orchestra, small jazz ensembles. Jazz Bands:

Luke Sellick, Curtis Nowosad. Alumni: Auditions:

See umanitoba.ca/faculties/music/ prospective/Undergraduate.html.

Available. See umanitoba.ca/music/. Financial Aid:

Available. See umanitoba.ca/music/. Scholarships:

Apply by: Jan 15

Sarah Heidahl, (204) 474-6728, Contact: sarah.heidahl@umanitoba.ca.

University of Music and Performing Arts, Graz (KUG)

Graz, Austria

Student Body: Approx. 1,600 total, 120 jazz students.

No tuition for EU citizens. Non-EU Tuition: citizens, € 726.72 per semester;

additional mandatory fee for student union (approx. €20/semester).

Jazz Degrees: Bachelor of Arts-Jazz Performance, Master of Arts-Jazz Performance.

Master of Arts-Jazz Composition/

Arranging.

Julian Argüelles, Ed Partyka, Luis Bonilla, Renato Chicco, Howard Curtis, Dena DeRose, others, plus various Artists-in-Residence.

Jazz Bands: Two big bands, 16 combos. Auditions:

Live auditions and theory test required. See jazz.kug.ac.at.

Available. Contact KUG Welcome Financial Aid: Center, welcome@kug.ac.at.

Scholarships: Available. Contact KUG Welcome

Center, welcome@kug.ac.at.

Apply by:

Faculty:

Benjamin Hrdina, jazz@kug.ac.at. Contact:

See kug.ac.at. See jazz.kug.ac.at.

University of Sydney–Sydney Conservatorium of Music Sydney, Australia

Student Body: Approx. 1,000 in program, 120 jazz

students

See sydney.edu.au. **Tuition:**

Faculty:

Bachelor of Music, Diploma of Music, Jazz Degrees: Master of Music Studies (Performance),

Master of Music (Research), Ph.D.,

Doctor of Musical Arts. David Theak, Craig Scott, Judy

Bailey, Julie Spitfill, others.

Jazz Bands: Three big bands, 11 small ensembles. James Morrison, David Theak. Alumni:

Rim Oram, Roger Manins.

Auditions: See music.sydney.edu.au/study/

auditions/.

Financial Aid: Scholarships are available.

Scholarships: Available. See music.sydney.edu.

au/study/scholarships/.

See music.sydney.edu.au/study. Apply by: Sydney Conservatorium of Music, Contact: con.apply@sydney.edu.au.

University of Toronto

Toronto, Ontario, Canada

Student Body: 900 music students, 130 jazz students (including 20 Master's and DMA students)

Tuition:

Jazz Bands:

\$9,000 CAD (Domestic), \$35,000 CAD (International).

Jazz Performance, Jazz Comprehensive, Jazz Degrees: Jazz Education, Master's in Jazz

Performance. DMA Jazz Performance.

Gordon Foote (Associate Dean of Faculty: Performance), Jim Lewis (Jazz Area

Chair), Terry Promane, others.

University of Toronto Jazz Orchestra, U of T12tet, 11 O'Clock Jazz Orchestra, Jazz Vocal Ensemble, Hybrid Grad Ensemble, D.O.G. Improvised Music Ensemble, plus small ensembles.

Alumni: Tara Davidson, Quinsin Nachoff, Kenji Omae, Ernesto Cervini.

Auditions: Pre-screen recording, live or recorded

auditions.

Financial Aid: Available.

Scholarships: Need- and merit-based.

Apply by: Dec. 1 (graduate), Jan. 10

(undergraduate).

Contact: For graduate studies, contact grad.

music@utoronto.ca. For undergraduate studies, contact undergrad.music@ utoronto.ca. See uoftjazz.ca/. See

music.utoronto.ca/.

Vancouver Island University Nanaimo. British Columbia. Canada

Student Body: 80 in Music.

Tuition: Varies. See viu.ca.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: James Mark (Music Dept. Chair), Ben Henriques, Ken Lister, Hans Verhoeven, Greg Bush, Rosemary

Lindsay, Alex Tsisserev, Sasha Koerbler.

Jazz Bands: One big band, 20 combos.

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Arranging the Tower of Power Horns for *Soul Side Of Town* CD

t has been my honor and pleasure to work with Tower of Power since early in 1994, when they first were putting together material for the album *Souled Out*. Since that time, the Tower Horns have recorded or performed about 100 charts I've written for them.

I wasn't part of this 50-year-old organization for the first 25 years, when Tower of Power established its signature sound and Greg Adams handled most of the horn arrangements. But I can share some thoughts on my process for creating the content and arranging for this iconic section, using examples from the band's latest album, *Soul Side Of Town* (Mack Avenue).

COMING UP WITH PARTS

Sort of like scoring a movie, I like to start with a spotting session: Where do I hear horns in the song? During this first writing session, I

fill places I hear horns with the first thing that comes to mind and move on, even if I'm sure the idea isn't exactly what I want. At this stage I don't want to get bogged down in refining parts and lose the flow. Having an overall view of the chart first, with the right amount of horns, in the right ranges, in the right places, is more important than having a really great chord in bar 37

Later I'll go back and scrutinize every lick and improve it as much as I can. Sometimes that first idea was a pretty good one, and sometimes as I let my ear work on it, I end up with something completely different.

As I refine a chart, I'm also looking for motivic ideas I can use in different parts of the song to tie the chart together. At some point in this process, the horns start sounding like they were always there—like they belong. In the

early days, I worked everything out on paper, but lately I only sketch out my first ideas on paper, then refine everything in Logic using sampled horns.

When I've got a first draft together, I send a demo to Emilio Castillo, the leader of the band, and he'll suggest ideas. Sometimes he wants small changes, other times he wants me to take a different direction. When we agree that we've got a part together, I switch to Finale to create the score and individual parts.

My assignments to add the horns have come at all different stages of the writing process. I've been given everything from a single-pass recording of a vocal accompanied by guitar or piano, to a fairly complete demo put together in a DAW, to a basic track that has already been recorded by the rhythm section, usually with a scratch vocal by Emilio.

When I'm brought on early in the process, I might be asked to add an intro, or an instrumental section, or some horn kicks for the rhythm section to grab onto when they record. "Hangin' With My Baby" and "Do It With Soul" are examples of songs I worked on before the band played them. In this scenario I have more freedom to throw ideas into the mix. I create a demo and a lead sheet for the rhythm section's rehearsal with my ideas notated. Some of my ideas get taken as-is, some get changed during rehearsal and some get left on the cutting-room floor. I love this process of musical ping-pong. There is an overabundance of remarkable music talent and experience in this band, and the guys are a pleasure to interact with. Everyone shares ideas and is open to trying what the others suggest.

The process is much different when I'm presented with a raw rhythm track—which is what I had to work with for the tunes "Stop" and "After Hours" on the new album. In this situation, my goal is to make the horns sound like they were in the room, playing live with the rhythm section.

I start with a rough transcription: I write out the melody and changes, as well as the basic bass-line groove and the kick/ snare pattern. Having that information on paper maps out where I'll be able to fit horns rhythmically and melodically into the groove. I also notate any guitar and keyboard parts that catch my ear—sometimes because I want to grab them with the horns and sometimes because I want to stay away from them and not clutter the track. Once I have the track transcribed, I'm ready for the spotting session.

VOICING THE TOWER HORNS

Other writers and arrangers frequently ask me about specific voicing ideas for ToP's instrumentation, so to answer that, I've included some examples for study from *Soul Side Of Town*.

The first two examples are horn intros as I voiced them for the band to play live. (See Example 1 and Example 2.) Both of these tunes are in rotation at the moment, so if you go see the band live you may hear either one. Some ToP signature elements to notice:

- Big octaves, where baritone saxophonist Doc Kupka plays the melody too low for a music theory teacher
- Doc playing alone, either leading the horns in or answering their statement
- Octaves and voiced notes within the same line
 - Non-chord tones voiced in parallel,













chromatic motion, not as passing diminished chords or some other jazzy technique

Doc's part typically jumps around a lot, and is as melodically interesting as the lead trumpet. His playing is extremely aggressive. He's not following the lead player the way we all were taught in school; he's playing lead from the bottom.

In the studio, I have the option to overdub additional parts. For *Soul Side*, former lead singer and excellent trombonist Ray Greene played on every track. Mostly, he doubles lead trumpet down an octave. This is a common technique, and we've used it on other ToP albums as well: Mic Gillette played trombone on the *Rhythm And Business* album, and Mike Bogart played trombone on *Oakland Zone* and *The Great American Soulbook*.

In addition to this sixth horn, I occasionally write an additional trumpet or tenor overdub to fatten the horn sound, like during the horn breakdown on "Do It With Soul," where I added another tenor. We used the instrumentation in this example (two trumpets, trombone, three tenors and bari) for ToP's 50th anniversary concerts in Oakland this summer. Lenny Pickett joined Ray and the five current members of the horn section. (See Example 3.)

The song "After Hours" illustrates most of what I've been discussing here. The song grew out of a spontaneous jam by the rhythm section during a recording session.

When Emilio sent me the track, he suggested something "Maceo-like," so I approached the song as if the JB Horns were sitting in with ToP. The "A" section melody is written to sound like Maceo Parker, Pee Wee Ellis and Fred Wesley: alto, tenor and trombone (recorded by Tom Politzer on both alto and tenor, and Ray on trombone). The part moves between triadic harmony, quartal harmony and unisons. There's no logic or intended structure to the unisons and harmony—I just followed my ear where the line wanted to go. (See Example 4.)

The "B" section and the background horn parts are written and voiced to create the ToP horn section sound (six horns, including Ray). The writing reflects most of the elements we've discussed: the "B" section melody is big octaves with Doc "technically" too low, then moving to voiced notes for a little punch. The background part moves quickly between octaves, independent saxophones, a couple of two-note voicings and some fully voiced chords. On the recording, you clearly can hear the two different sections. (See Example 5 and Example 6.)

GREAT-SOUNDING COMBINATIONS

"I want to start a horn band. What instruments should I use?" I get this question a lot, and my answer is: It's not about the instrumentation, it's about the players. Almost any com-

bination of horns will work, if the musicians play well together. Tower of Power's five-horn combination and Chicago's three-horn lineup are probably the most famous, and therefore the most copied, but there have been many other great-sounding combinations over the years: Chase used all trumpets, Willie Colon uses all trombones, and a number of years ago Steely Dan toured with just saxophones. Blood Sweat & Tears, Seawind, the aforementioned JB Horns ... the list goes on.

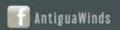
My advice is to find musicians who play well together, share the same vision and are a pleasure to work with. Then write for the players you've got. I learned to arrange by writing for my friends, and I'm grateful they let me experiment on them. I urge you to try a lot of different things.

Exploit your horn section's strengths and hide their weaknesses. Use your ears, not your eyes or something you learned in a book. Just because something should or shouldn't work, doesn't mean it is or isn't working for you. That's how you'll find your voice as an arranger.

Dave Eskridge is a keyboard player, educator and self-taught arranger living in San Antonio, Texas. Until the mid-'90s, he led a horn band in Salt Lake City called Crossroads. He currently teaches at San Antonio Christian School and is the musical director for Friendship Church. In January 1994, he met and began writing with several members of Tower of Power. His arrangements appear on the ToP albums Souled Out, Rhythm And Business, Oakland Zone, The Great American Soulbook and Soul Side Of Town.



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Jam Session Tips

hroughout my bass playing career, I have attended (and continue to attend), led (and continue to lead) and been the house bassist at many jam sessions. During this time, I've been fortunate enough to be coached by some greats on the etiquette and protocols generally accepted at jazz jams, and

also to witness various people (myself sometimes among them) making egregious mistakes. Hopefully, some of the following will be helpful for you.

In general, jam sessions start with the house band playing a set. (At my jams, we only play two to four songs before inviting people

up.) Then the jam session starts, with whatever players are there being brought up to make music with whoever else is on the bandstand.

Some jam sessions use a sign-up sheet, while at others you have to speak with the bandleader, or possibly the person playing your instrument (usually for rhythm section players). I suggest showing up early, so you can speak with the bandleader and the house player of your instrument (if there is one) beforehand. This not only assures the leader that you're there to play and will follow the proper procedure—it also lets the house band know that you are respectful and will be listening to their first set. Many people try to show up after the house band's set, which the house band will no doubt notice. Think of it this way: There's a reason these cats have been chosen for the house band, and it's likely that you will be jamming along with one or more of them. Why not catch their set, enjoy the music and learn something? No doubt they will notice and appreciate your attendance.

This brings up an important rule that applies to all jam sessions: Don't come up until asked. I've seen people get their instruments out and jump up on the stage and start playing without being called, sometimes during the house band's set, and even on a song they don't know. (Once a saxophone player jumped in on one of my originals and commenced playing in the wrong key.) This is a sure way of looking amateurish, and it's plain disrespectful.

Which leads to the next two tips, the first being: Don't overstay your welcome. There is a convention that people sitting in play only two songs. Even at jams that don't follow this (like mine), after playing two songs, ask if you should leave the stage. Better to be asked to stay than to have to be asked to leave.

The same is true of how many choruses you take when you solo. Keep in mind there are likely other people waiting to solo and sit in. Taking an excessive amount of choruses is disrespectful to them, and possibly to the audience and the rhythm section. (I once was playing bass at a jam where, due to participants' lengthy solos, we did a 45-minute version of "All The Things You Are.")

Here are some suggestions for what you can do to improve your experience (and everyone else's) at a jam session. Be in tune when you hit the stage. Also, bring a list of songs you know. Many of us (including me) have had the unfortunate experience of being asked, "What do you want to play?" and having trouble thinking of a single tune we know, or the two songs we do think of can't be played for some

reason. Having a list helps make sure the jam doesn't get derailed (or stalled). If you don't have a lot of tunes memorized (or even if you do), bring some kind of fake book (digital ones are great for finding changes in a hurry), so if someone calls a tune you don't know, you can still get through it. This has the added advantage of helping you learn more songs. As a

Be in tune when you hit the stage. Also, bring a list of songs you know.

bassist, when I sit in on a song I don't know, I usually have it memorized by the time it's over (especially if it's played for more than half an hour, like the aforementioned "All the Things You Are" experience).

Which brings up a point about charts (digital or hard copy): Try not to keep your face buried in them, for three reasons. First, the other players might not be playing the same changes as your chart. If you're listening, you can become aware of this and make adjustments, or at least try to. (I sat in on a jam once where the pianist and guitarist were playing different harmonies and neither would adjust; this made my job not only border on impossible, but the music was dreadful). Second, if you're not constantly looking at what chords you're playing, you might find you memorize the changes more quickly. Third, you can pay closer attention to the leader and be more aware of visual cues. If someone is trying to cue you for an ending, or to drop out, or because your amp is on fire, or whatever the reason, and you're only seeing your chart, it's going to get awkward.

A related aside to jam session leaders: Make a point of asking attendees what they'd like to play. I've sat in at jams where I was treated like a hired hand and never asked if there was something I might want to play. This is an easy way to make someone feel unwelcome and possibly have them not attend your jam again.

I've been at jams where someone calls a tune, and someone else starts making fun of their choice, or complaining about that "tired old song" or those "lame changes" or whatever their issue is. This doesn't make you look hip; quite the opposite, it portrays you as someone with an attitude who might not be nice to work with (potentially disrupting any networking you planned on doing). Bassist Todd Coolman once told me he remembers a time when he could only play a 12-bar blues. So, if

someone comes to a session and wants to (or can only) play a blues, let's play a blues.

Keep track of the songs that get played, even when you're not sitting in. When I played with the pianist Chris Greco, we always did "What's New," and at a jam for which I was once house bassist, Thelonious Monk's "Well, You Needn't" got played every week. Though

I haven't played either of those tunes much since then, at the time it was important to know them. They were standard fare at the gigs and jams I took part in, and today, if they ever get called on a gig or session I'm on, I know I have them down.

Don't cop an attitude about the music, and be ready to diswith preconvceived notions. Try to play with solid

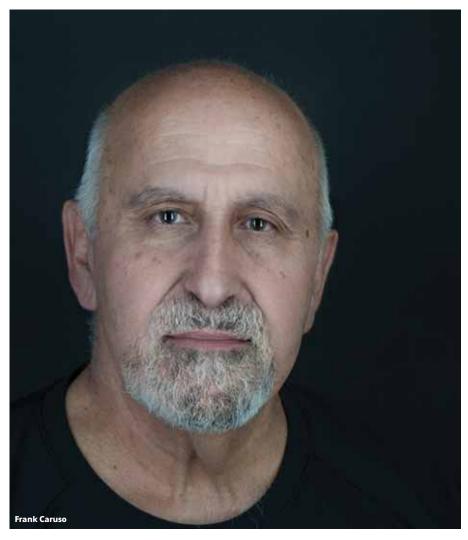
time, but if a tempo moves, follow it. If someone's not playing the same changes you're used to on a certain standard, go with them. If it's not the key or tempo you prefer, just play it. Arguing about these things, whether you do it verbally before the count-off or musically afterward, just makes the experience less enjoyable for everyone. I've heard drummer Matt Baranello play very simply behind less experienced players, and more interactively/polyrhythmically behind stronger players. It's about making the music sound good. Also, helping to make other people comfortable shows everyone that you're a good person to work with, and more people will be asking for your contact info.

Record yourself at the jam. I know two musicians who record every performance and rehearsal on handheld recorders, and listen back in their cars. When you're able to listen to yourself while not in the act of playing, you'll notice so many things, positive and negative. Then you can work toward fixing the things you don't like and accentuating the things you do. You can create an entire practice regimen from what you hear in your performance.

As a final tip: Make sure to buy something at the venue. This isn't just being nice, it's self-interest. If you like sitting in at a particular jam, and want it to continue, the establishment's owners need to know it's worth it. By purchasing something, you're helping to sustain the jam session. If it's a bar and you don't drink alcohol, buy a soda. I know someone who will buy a beer and not drink it, just so he can support the venue (and thus the musicians, and the music).

Jimi Durso is a bassist and guitarist based in the New York area. Visit him online at jimidurso.com.





Frank Caruso's Piano Solo on 'Waltz For Gomez'

hicago pianist Frank Caruso is a well-established performer, composer and educator. His diverse resume includes performances with Randy Brecker, Maynard Ferguson, Luciano Pavarotti, Henri Mancini and the Count Basie Orchestra. His musicianship and mentorship are unmistakable, and Caruso is a constant innovator. His latest recorded work, titled *Chosen* (Etchings), features bass player Eddie Gomez and drummer Bob Rummage. The analysis in this article comes from an original tune that Caruso wrote for the album.

"Waltz For Gomez" is, as the title would suggest, in 3/4 time, and features a 35-bar form. It features a nine-bar "A" section that is played twice, and a 17-bar "B" section. Despite the odd number of measures, the form feels very natural. Caruso takes three choruses. Each chorus contains devices that are masterfully executed, and thus can be usefully examined. The presentation of these devices can be universally applied to your own improvisation, and this analysis is intended to provide readers with ideas and examples.

RHYTHMIC DISPLACEMENT

In each chorus from "Waltz For Gomez," recurring ideas develop, and are never stated in the same way twice. One way in which recurring ideas can be altered is through the use of rhythmic displacement. The first motive

of Caruso's piano solo is stated in the pickup measure and first full bar. Immediately after this idea is stated. Frank restates it in bar 2, where he displaces the motive over the Almaj7, starting it on beat 2 instead of beat 3. This provides interest to the listener. Another outstanding example of rhythmic displacement in Caruso's solo occurs in bar 60 of the transcription, at the end of his second chorus. He plays two quick 16th notes followed by a quarter note, filling up two beats. He repeats the two-beat phrase five times, leaving rest after the fifth time. If this phrase were taken out of context, it sounds like it could be three bars of 4/4 time. When rewritten in common time, the way that the left hand anticipates beats 1 and 3 leads me to believe that Caruso intentionally treated these four bars of 3/4 as if they were three bars of 4/4. (See Example 1 on page 184.) Both possibilities have 12 beats.

RHYTHMIC DIVERSITY

A hallmark of this solo is the use of different rhythmic values. In just the first "A" section, Caruso uses several rhythmic schemes, switching between duple and triple rhythms constantly. He uses duple rhythms with eighth notes, 16ths and quarter notes. He uses triplet rhythms with eighth- and 16th-note triplets. All of these occur in the first nine bars of Caruso's solo. An underlying rhythmic theme of this solo is an emphasis on the dotted quarter note, evenly splitting the bar of 3/4. This can be seen in his left-hand comping, appearing repeatedly in bars 45-63. Additionally, Caruso uses quadruplets, also known as a 4-against-3 polyrhythm. This can be seen in bars 82-84 and 89-91, but occurs throughout in multiple places.

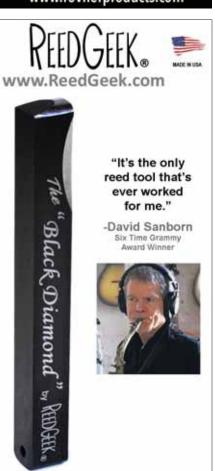
In addition to constantly switching rhythmic units, Caruso often uses very dense rhythmic ideas, fitting five or six notes into a beat. Bar 29 is an excellent example of this concept, which gives the impression of a fast flurry of notes. The pianistic nature of these lines will be examined later in this article. Bar 71 also illustrates this concept, utilizing 16th-note triplets and quintuplets to draw the listener in at the beginning of the third chorus. This immediate change of dizzying rhythmic texture at the beginning of the new chorus comes as a contrast to the steady stream of eighth notes that fill bars 65–69.

HARMONIC IDEAS

This solo demonstrates extensive use of pentatonic scales, often blending pentatonics with major and dorian scale patterns. For







instance, bars 31–35 see a drastic harmonic change between E_{\flat} minor 11 and C lydian. Caruso uses E_{\flat} dorian over the E_{\flat} m chord. This scale has the same notes as a D_{\flat} major scale. In the next four bars, he uses a B minor pentatonic scale to outline C lydian. It should be noted that the only note that E_{\flat} dorian and B minor pentatonic share in common is a $G_{\flat}/F_{\#}$.

The mixture of scales and pentatonics perfectly outlines the drastic harmonic shift that the tune calls for. A harmonic device that Caruso uses well is the use of a major triad over a bass note a half step higher. In the 23rd and 24th bars of the form, Caruso uses this voicing. A useful way to think of this chord voicing is as a double suspension of a major seventh chord. In the D/E, chord, the F# and A of the D triad voice lead up to G and Bb, creating an Elmaj7 chord. The same applies, just transposed down a whole step, for the C/Db chord. If the C/D, is thought of as a double suspension of a Dbmaj7 chord, we see that this Dhmai7 chord resolves down to a Cm7 in the next bar. This is a substitution of a V-I progression, using the tritone (Dhmaj7) of the V of Cm7. (An illustration of this voice-leading can be seen in Example 2.)

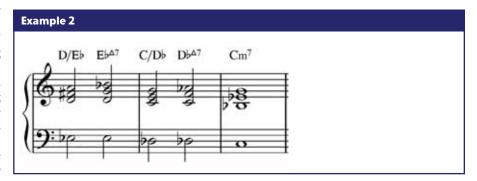
When Caruso uses this slash chord in a soloistic context, he often mixes scales, using the major scale corresponding with both the triad and the root. For instance, bar 23 uses both the Eb major scale and the D major scale. Bar 24 uses notes from both the C major scale and the Db major scale. By using two major scales a half step apart, Caruso is creating voice-leading on a micro level. Notice how the beginning of each of these measures uses the lower of the two major scales, resolving up a half step in the second half of each measure. In measure 23, he starts with D major, resolving up to notes in the Eb major scale, such as Bb, C and D. In measure 24, he starts with C major, quickly jumping to Db major. This illustrates that voice-leading is at the core of composition and improvisation. Frank's use of voice-leading in his playing and composing gives his music cohesion and direction.

PIANISTIC PLAYING

Lastly, Caruso's solo should be approached from a technical viewpoint. It is hard to ignore the technical mastery at play during this solo. This can be attributed to a few things, including Caruso's time feel and use of efficient fingerings. Having a strong time-feel allows for every rhythmic grouping to sit comfortably inside the beat, which allows the listener to clearly hear the grouping. Note the evenness and fluidity of the 16th notes found at measures 49–52. It is easy to hear the groups of four. This is due to the clarity of the downbeat of each 16th-note grouping. It is crucial to









think in terms of these downbeats, especially when executing groupings that are even faster than 16th notes. By having clear downbeats, each rhythmic grouping has a clear start and end. During Caruso's fast technical passages, the fingering choices he makes are always efficient, usually derived from scale patterns. For example, take measures 49–52, the same measures noted before. Note the finger choices used, and how they are intuitive manipulations of scale patterns. (See Example 3.) This aspect of technical playing is dependent on mastery of scales and scale patterns.

CONCLUSION

This solo is high in content, and the categorization of different devices used can provide the curious listener with an insight into Caruso's playing. While this article only touches on a few elements of his playing, I

feel that I have discussed the most important aspects of how to approach this solo. In my studies with Caruso, I have gained insights into these techniques and how to implement them into my own playing and composing. This article is simply an application of those teachings at a detailed level. The most important thing to remember while applying these to your playing is that they are all simple things executed at a high level. When these concepts are studied intensely, the most benefit can be seen. As Caruso would say, jazz improvisation is based on simple setups, and it is the goal of this article to give the reader simple devices to apply to their own studies.

Clay Corso is a pianist and teacher from the Chicago area. He has played behind artists such as Dee Dee Bridgewater, Doc Severinsen, Ryan Truesdell and Sean Jones. He is also a published composer, and currently is working on presenting a recital of his original works. Corso can be reached for questions and comments at clavcorso@cmail.com.





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Phaeton Las Vegas Trumpet Easy-Blowing, Mellow Tone, Sweet Dynamics

he Phaeton Las Vegas Trumpet (PHT-LV 1200) fits the bill as an allaround commercial horn. From the moment I saw the beautiful brushed-brass finish and noted the instrument's solid construction, I was impressed. The finish is offset by bright brass, heavyweight valve caps and solid finger rings for the first and third valve tuning slides. Las Vegas trumpeter David Perrico worked with Phaeton to create the PHT-LV 1200.

The spit keys are Amato styled, but with an ingenious difference I've never seen before: A thread has been added, making them easier to clean. The PHT-LV 1200 has a conical bore that slowly increases from .460 inches at the valve section to .470 inches at the first valve exit. The bracing, though solid, is minimal. The beautifully tapered 5-inch bell rings free with the tap of a fingernail. I wondered, what will this horn do when one uses it out in the field? I play quite a bit in many different settings, including concert band, big band, several combo gigs each week, as well as private and group music mentoring.

The PHT-LV 1200 is easy to blow and has a compact, mellow tone. My initial impression was that it played with the qualities of a bright flugelhorn, but without the tuning issues. Very little adjustment was needed to play notes that usually pose a challenge below and above the staff. The upper register sang. As I played higher, the sound became brighter, but without the edge often found above the staff. I felt at ease playing this trumpet.

As I continued to play, I discovered another sweet surprise. The valves felt different. They were wonderfully smooth, but it was more than just great workmanship. One doesn't have to push down the valves as far as one would expect. The short-stroke Monel pistons make it easier to play at a quicker pace. This was a relief for my arthritic fingers.

Blending with other horns within a band setting was no problem at all, and section work in a big band rehearsal went nicely. When it came time for me to play lead on a couple of charts, upper-register notes spoke clearly, but I missed some of the sizzle and brightness I strive for in that role. This same characteristic served me well during solos: A solid ease in the upper register without the bite made for a fun night. This was particularly true on ballads.

The PHT-LV 1200 and I worked best together in a small group setting. I enjoyed playing this horn with mutes at a low-key restaurant gig that called for tastefully executed jazz standards. Later in the evening, I discovered that this horn has an

incredible dynamic range on the soft end of the spectrum. My bubble mute fell out as I began a solo, forcing me to make a major adjustment on the fly. I discovered that the PHT-LV 1200 can whisper with the bestnot an airy, out-of-tune voice, but

a deep, throaty whisper that speaks to the audience. Indeed, one of this instrument's finest attributes is its ability to produce subtle, soft dynamics.

As a bonus, Phaeton makes a matching Las Vegas Flugelhorn. The PHTF-LV 2900 is trimmed out to match its trumpet counterpart. The third valve tuning slide has a well-designed trigger with a comfortable wood spatula. Once again, I found the short-stroke Monel valves to be a real treat. The ML .433-inch bore and .984-inch rose brass bell help to give the horn a rich tonal quality.

Las Vegas trumpeter David Perrico worked with Phaeton to create the PHT-LV 1200. This trumpet is a unique find whose best attribute was perhaps the least obvious: the subtleness of soft dynamics.

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Rampone & Cazzani Saxellino

1-of-a-Kind Semi-Curved Sopranino

ampone & Cazzani, a 200-year-old musical-instrument brand based in Quarna Sotto, Italy, began honing its saxophone-making skills in earnest during the early and mid-1990s. The company concentrated first on production of soprano and sopranino models, perfecting their design before expanding the line to include the larger instruments in the saxophone family.

Today, Rampone & Cazzani's professional saxophones are attracting the attention of serious players across the globe. The company's "Two Voices" alto and tenor models, which combine red brass or bronze with sterling silver, are the epitome of fine craftsmanship and have scored high marks with saxophonists looking to achieve new and different sounds. Rampone & Cazzani's R1 Jazz saxophones have been growing in popularity, earning a stellar reputation for their responsiveness, ease of play and accurate intonation.

Now, Rampone & Cazzani has developed a completely unique instrument in the semi-curved E-flat sopranino saxophone, model 2001HC/J/ AG. Dubbed the "Saxellino," this petite, silver-plated horn bears a strong resemblance to the saxello (or semi-curved soprano) in its shape. For a saxophone that measures only 480mm long and weighs just .970kg, it plays with surprising levels of response, accuracy and expressivity. It might look a bit like a toy at first glance because of its diminutive size, but play-testing reveals the Saxellino to be a remarkable musical instrument that's capable of producing a huge, overtone-rich sound.

The Saxellino is made by hand in Italy, with no imported parts. It's

constructed of high-copper-content red brass and features a heavy silver plating that's intended for the sonic qualities it yields, not for looks. As a result, it has the visual charm of an older, vintage instrument.

Inside, the Saxellino features a highly refined conical tube design that's based on Rampone & Cazzani's proprietary "big bore geometry." This gives the horn a solid core sound and contributes significantly to the its free-blowing nature and tonal flexibility.

Another design element that makes the Saxellino easy to play across its full range is an integrated neck that does not detach from the body. The one-piece instrument has a minimum of physical transition points, so tone and pitch remain more consistent across the board. This is especially noticeable when traversing the middle-range octave break from C (or open C sharp) to D—it's smooth sailing at that crucial point, which helps everything else fall neatly into place.

When it comes to intonation, the musical intervals are all well within reach on the Saxellino. The tuning window is nice and tight, facilitating pitch accuracy. As a result, it plays well with other horns and chording instruments, allowing for a wide range of possible applications. And its light key action feels just right under the fingers.

The Saxellino would make a great double for alto and baritone players who are already thinking in E flat, as well as clarinet and E-flat clarinet players who want to wail like a saxophonist. It requires a well-developed embouchure that's capable of handling the nuances of small woodwind mouthpieces—especially if you want the Saxellino's high-register notes to speak clearly and fully.

The Saxellino comes in an Italian-made leatherette case that complements the instrument's vintage vibe. U.S. customers will also receive a sopranino mouthpiece and two reeds from Rovner Products, which distributes Rampone & Cazzani in North America.

Check out the Saxellino if you get the opportunity—this one-of-a-kind instrument has to be played to be believed. — $Ed\ Enright$



Oleg Contempo Alto Saxophone Mouthpiece Powerful, Flexible Modern Sound

In designing its Contempo line, Oleg focused on producing a metal saxophone mouthpiece that would be well suited for jazz and soloing, with a big, powerful, contemporary sound. After play-testing a Contempo mouthpiece for alto saxophone in silver

finish, outfitted with a matching silver "Olegature" ligature, I truly can say that Oleg has achieved that

Getting started with the Contempo, I decided to go with the reeds that I normally use for alto: Vandoren Java Red Box, #21/2 and #3. Right away, I felt relaxed and confident playing this setup on my vintage Selmer Mark VI alto. The Contempo showed its prowess with impressive strength when I was pushing the volume, and it screamed out altissimo-register notes not only easily, but in dramatic fashion. When seeking quieter, more subdued sounds, I reduced my airflow a bit, which brought out warm, responsive tones throughout all registers of the horn. Articulation was excellent, and the mouthpiece centered pitches well while allowing for expressive jazz inflections like bends and scoops when desired. The provided "Olegature" ligature paired so well with the mouthpiece on all reeds-including a synthetic alto reed I put on later—that I saw no reason to try other ligatures.

Having completed the get-acquainted portion of my testing, I put the Contempo mouthpiece and Olegature in my alto case and headed to a big band gig to see how well they would fare in a live performance setting—one where I would play lead alto all night and take plenty of solos. My confi-

dence in the setup was confirmed multiple times throughout the course of the gig.

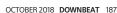
Tone quality and intonation were impressive. I could blend nicely in unisons and tastefully support the softer ensemble passages. Power was immediately available when called upon during fortissimo sections and saxophone soli passages. The Contempo projected wonderfully during solo spots—so well, in fact, that I felt completely comfortable blowing extended improvisations and playing lead-alto features without a microphone.

The Contempo alto saxophone mouthpiece is available in three tip openings: 6, 7 and 8. Both the mouthpiece and Olegature come in a choice of silver or gold finish. (The choice of finish does not affect the acoustic properties of the mouthpieces, according to Oleg). They are available for soprano, alto, tenor and baritone saxophones.

The Contempo mouthpiece is flexible and powerful enough to meet the demands of all kinds of contemporary music, and should prove highly effective in straightahead jazz, smooth jazz, rock and r&b environments.

—Bruce Gibson

olegproducts.com



Toolshed) GEAR BOX

1. Worthy of Note

Manhasset Stands has added five designs to its Noteworthy Music Stands Collection: the Electric Guitar, the Vocalists, the Piano, the Drum Set (pictured) and the Celtic Cross. All of the designs from the collection are laser cut and crafted of heavy-duty aluminum. They're built using the Manhasset Symphony base and shaft with Magic Finger Clutch. The Celtic Cross design is available in a matte white finish.

More info: manhassetstands.com

2. Tablet Harness

Gig Gear's Two Hand Touch Harness is a wearable iPad and tablet case that is secured to the chest via a flexible harness, leaving both hands available to interface with remote mixing apps and other wirelessly integrated apps needed for live production. It is available in two different sizes: one designed to fit the standard 9.7-inch iPad (GGTHT9) and one to fit the larger 12.9-inch iPad Pro (GGTHT12).

More info: gig-gear.com

3. Mix on Stage

Bose Professional has expanded its ToneMatch audio engine series with the introduction of the eight-channel T8S ToneMatch digital mixer. The performer-focused T8S features stage-friendly tactile controls, an easy-to-read backlit display and scene recall capability. An advanced DSP engine includes studio-quality effects and Bose zEQ equalization.

More info: pro.bose.com

4. Phat Piano Improvs

Big Phat Jazz Piano Solos (Alfred Music) is an intermediate to late-intermediate book by pianist and bandleader Gordon Goodwin. Musically challenging, but technically accessible, the book's 10 Big Phat Band classics—recomposed by Goodwin—capture the essence of the original versions. The solos reflect his ability to combine jazz improvisation with a variety of musical styles, including Latin, rock and funk. Titles include "Settle Down," "Everlasting," "The Jazz Police," "Brother Bones" and more.

More info: alfred.com

5. Practice & Performance

Acoustic Amplification's A15V acoustic instrument amp is suitable for practice and performance. With a 6.5-inch speaker and front-ported cabinet, it delivers a warm, rich sound with enhanced bass frequencies. The A15V features an XLR mic input on Channel 1 and a quarter-inch instrument input on Channel 2, each with a dedicated volume knob.

More info: acousticamplification.com

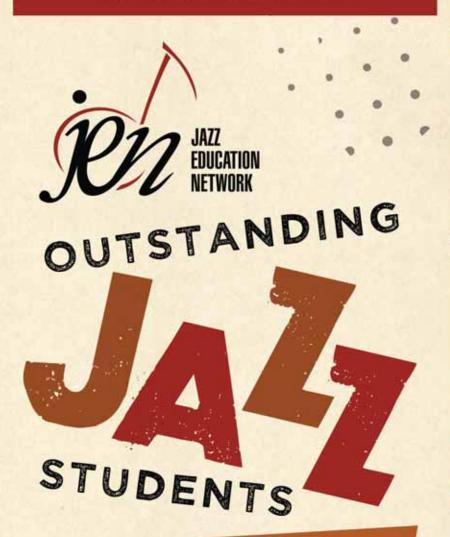
6. Locked in

The Auto Lock Guitar Strap from D'Addario Accessories was designed in partnership with Steinberger. Users slide the strap end over the guitar buttons, and a spring-loaded latch automatically locks it into place. Straps can be removed quickly with a simple upward push on the latch.

More info: daddario.com



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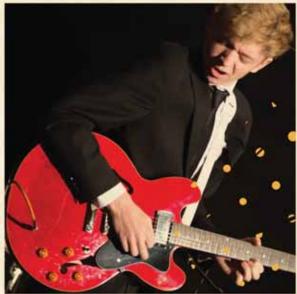




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PSU Invests in Students

JAZZ PROGRAMS AT POST-SECONDARY institutions might not be as distinctive as fingerprints, but there's no question that they each have characteristics that define them. In 2012, Portland State University set out to establish itself as the place to study jazz vocals in the Pacific Northwest. Today, almost half of the students in PSU's undergraduate jazz program are singers.

George Colligan, coordinator of jazz studies at PSU, gives a significant amount of credit to the university's recruitment of Sherry Alves, an Oregon native who returned to her home state in 2017 to join the department.

"In a short time, she has really transformed our program," Colligan said. "The vocal component is now a really important part of what we do, and it has allowed us to begin recruiting students from out of state."

One of the keys to the success of the new approach has been Alves' determination to integrate singers and instrumentalists.

"I want vocalists to be really well-rounded musicians when they graduate," said Alves, on the phone from Woodstock, New York, where she was taking courses to complete her Ph.D. "I hope they'll develop into composers with strong ears and the ability to improvise."

Colligan said that type of integration is essential for PSU to achieve his goals.

"That approach is essential to my experience as a professional musician," said the pianist and multi-instrumentalist. "As an instrumentalist, you learn so much accompanying a singer, and singers grow the more they learn how to interact with instrumentalists. Many of our classes are integrated, and we want vocalists to be on a par with the other students."

For Alves, that means inspiring students to look beyond what they already know as vocalists—whatever their background.

"A lot of the young vocalists who come to

PSU haven't sung jazz before," she said. "They've performed pop or rock or hip-hop, and my approach is to share experiences that might inspire them."

To that end, Alves' assigned listening list might include Lizz Wright's 2017 album, *Grace*, John Coltrane's 1963 duets with Johnny Hartman and Mel Tormé's 1960 *Swings Shubert Alley*. All of it plays into Colligan's belief that students should be open to a broad range of music.

"Obviously, I want them to learn the standards and get a strong foundation in the language of jazz, but I don't care what genre they end up playing," he said. "Whatever their instrument, I want to lead them to where people like Jack DeJohnette have taken me; to that place where you set your ego aside and just improvise. There's no judgment in that place; you're just making music."

To help students get there, PSU applies another characteristic that sets it apart from many undergraduate jazz programs: a high level of one-to-one instruction.

"That's where a lot of learning takes places," said Colligan, "especially if you get to spend time with a professor who doesn't play your instrument."

"We cover repertoire, technique and theory in those private lessons," said Alves, "and it's great to develop a learning space that is both safe and challenging for students."

With the vocal component firmly established and growing, Colligan and PSU's administration have set their sights on expanding pieces of the jazz program, which includes adding a new recording studio, so that students can do more hands-on learning,

"We see what we do here as an investment in students," Colligan said. "It's a bold choice to want to be a jazz musician. The reward is a noble path through life, and I like to do everything I can to encourage that choice."

—James Hale

School Notes



New Dean: David A. Gier, professor and director of the University of Iowa School of Music, has been appointed dean of the University of Michigan School of Music, Theatre & Dance, effective Oct. 1. He follows Aaron Dworkin, who stepped down as dean last year. Gier received his bachelor of music degree from UM in 1983, and he holds a master of music degree, master of musical arts degree and doctorate in musical arts from the Yale University School of Music. An accomplished trombonist, clinician and adjudicator, Gier has performed and presented at colleges, universities and professional conferences, including the International Trombone Festival, Eastern Trombone Workshop, Music **Educators National Conference and New York** Brass Symposium. umich.edu

Conference in Austria: The Sixth Rhythm Changes Conference: Jazz Journeys will take place April 11–14, 2019, at the University of Music and Performing Arts Graz in Austria. Bringing together leading researchers across the arts and humanities, Jazz Journeys will feature academic papers, panels, roundtables and poster sessions, as well as performances by university students and staff. Deadline for proposal submissions is Sept. 15.

Final Bar: Eddie Baker, a Chicago-based pianist, composer and educator known for his straightahead approach to jazz and bebop, died July 31. He was 90. Baker recorded with Max Roach (on Max Roach + 4 On The Chicago Scene, 1958) and Bill Russo (on The World Of Alcina, 1955), among others, and he worked with such high-profile artists as Miles Davis, Sonny Stitt, Illinois Jacquet, Roy Eldridge, George Coleman, Booker Little, Von Freeman, Billie Holiday and Joe Williams. As a leader, he toured Europe with a trio in the mid-1950s. Baker served as head of Roosevelt University's jazz studies program for a decade starting in 1988. Prior to that, he taught at Wisconsin Conservatory of Music. Baker received his bachelor's degree in music from American Conservatory of Music in Chicago and later earned a master's from Governors State University.



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Blindfold Test > BY DAN OUELLETTE

Jazzmeia Horn

n her first Blindfold Test, Jazzmeia Horn-who topped the category Rising Star-Female Vocalist in the 2018 DownBeat Critics Poll—sat in front of an audience this summer at the North Sea Jazz Festival's new outdoor venue, Hudson Terrace. The winner of the 2013 Sarah Vaughan International Jazz Vocal Competition and the 2015 Thelonious Monk Institute of Jazz International Vocals Competition, Horn released A Social Call (Concord) last year. (Visit downbeat.com for an expanded version of this Blindfold Test, as well as our North Sea Jazz Festival Blindfold Tests with Kurt Elling and Vijay Iyer.)

Dee Dee Bridgewater

"Afro Blue" (Red Earth-A Malian Journey, DDB Records/Verve, 2007) Bridgewater, vocals; Edsel Gomez, piano; Ira Coleman, bass; Baba Sissoka Tamani, Lansiné Kauyaté, Lousiné Kayaté, balafon; "Petite" Adama Diarra, djembé; Lamine Tamkara, dam-dam; Cheick Tidiane Seck, shakeres.

It's Dee Dee Bridgewater, and the tune is "Afro Blue." The vocals are great. I love Dee Dee. She's been a mentor to me in so many ways-musically and spiritually. She has so much to offer to this world as a woman, and as a black woman. I aspire to be like her. I appreciate the way she approaches this song, with the drums coming first, then the piano and all the instruments before she sings.

Betty Carter

"I Should Care" (It's Not About The Melody, Verve, 1992) Carter, vocals; Cyrus Chestnut, piano; Ariel J. Roland, bass; Clarence Penn, drums.

[sings along] This is Betty Carter. I studied her a lot. Ms. Carter taught me that I could be free in the music. I was brought up in the church and was taught as a singer to be serious, to honor God and be reverent. I wasn't shy, but reverent and not very open. Then Betty Carter's music taught me how to relax myself, swinging and listening. Her music brought out a side of me that I didn't know existed.

Annie Lennox

"Mood Indigo" (Nostalgia, Blue Note, 2014) Lennox, vocals; Mike Stevens, guitar, keyboards; Nicol Thomson, trombone; Simon Finch, trumpet; Chris Hill, bass; Neal Wilkinson, drums; Richard Brook, percussion.

I was going to say Diane Schuur because of the vocal timbre, but then changed my mind and thought Lizz Wright. I don't know who this is, but the song is dope. It was simple, but it was enough. Her voice was like soup—when you add the right ingredients and you get a slow-cooking, different kind of food. It's a great song and key for her voice. In the arrangement, she started lower and got higher toward the end.

Abbey Lincoln

"Throw It Away" (A Turtle's Dream, Verve, 1995) Lincoln, vocals; Rodney Kendrick, piano; Pat Metheny, guitar; Charlie Haden, bass; Victor Lewis, drums.

[sings along] Abbey Lincoln. I liked that she wasn't just a singer but also an actress. Her music was eclectic and she spoke several languages, which I aspire to. Abbey had a wise approach, a sacred sense. Her approach was heartfelt, warm and in-your-face.

Cassandra Wilson

"Red Guitar" (Another Country, eOne/Ojah, 2012) Wilson, vocals, acoustic guitar; Fabrizio Sotti, electric guitar; Julien Labro, accordion; Nicola Sorato, bass; Mino Cinelu, Lekan Babalola, percussion.

That's Cassandra Wilson. She's like a passion fruit in a bowl of apples and oranges. She's not like an average jazz vocalist. There's no box to put her in, which is what I love about her. Her singing reminds me a little of Billie Holiday, not in the voice but in the style that's laid-back, calm, chill.



Aretha Franklin

"What A Difference A Day Makes" (Jazz Moods 'Round Midnight: Aretha Franklin, Sony/BMG, 2005, rec'd 1964) Franklin, vocals; uncredited instrumentalists.

She's not a jazz singer. Whoever it is, it sounds very much like Aretha Franklin. It's Aretha's vibrato. It is Aretha Franklin? When she first sang she was doing a Dinah Washington phrasing, but then she decided to do her own thing. When she sings the line "what a difference a day makes," she has her own timbre. I've never heard this before. She was so young, and it's amazing. But you could hear that it wasn't her vibe.

Bessie Smith

"Lock And Key" (The Complete Recordings, Vol. 3, Sony/Columbia, 1992, rec'd 1927) Smith, vocals; James P. Johnson, piano.

This was killing. Bessie Smith was so soulful and also kind of funny, too. She had a hard life and she sang like it. I appreciate her because of her realness. The music just came out of her.

Bettye LaVette

"Things Have Changed" (Things Have Changed, Verve, 2018) LaVette, vocals; Larry Campbell, guitar; Leon Pendarvis, piano; Pino Palladino, bass; Steve Jordan, drums.

 $I\,think\,I\,know\,who\,this\,is: Sharon\,Jones\,and\,The\,Dap-Kings?\,Oh, it's\,not?$ Then I don't know who this is. The singer is a mix between Sharon and Dee Dee, but it's not Dee Dee or Sharon. She's definitely got some blues influence and the rock and pop. I liked it, but I'm a straightahead kind of girl. I want to have it swing. This is not one of my favorites.

Shirley Horn

"I Got Plenty Of Nuttin'" (I Remember Miles, Verve, 1998) Horn, vocals, piano; Roy Hargrove, trumpet; Charles Ables, bass; Steve Williams, drums.

Is this René Marie? No, I think it's my "great-aunt." She inspired me with the way she did a lot of pop arrangements and turned them into her own sound. And she plays a great piano. Everything is solid with Shirley. People ask me if I'm related to Lena Horne, and that's an easy answer. She's got an "e" at the end of her name. But when people ask me the same about Shirley, I say, "Yeah, she's my great-aunt," and I can get away with it. Seriously, I don't think we're related at all.

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.



