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PHOTOS: LUCY COBOS

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PAGE 110

Jazz Education
Achievement
Awards

PAGE 114



Jazz Soloist

JUNIOR HIGH SCHOOL WINNER

Immanuel Spencer
Whitfield Wilkins,
alto saxophone

Beverly Hills Middle School

Tim Blessington

Upper Darby, PA

JUNIOR HIGH SCHOOL OUTSTANDING PERFORMANCE

Zöe Obadia, alto saxophone

Glen Ridge High School

Kevin Lagos

Glen Ridge, NJ

HIGH SCHOOL WINNERS

Ben Solomon,
tenor saxophone

New Trier High School

Nic Meyer

Winnetka, IL

Cory Boris, trombone

Kingston High School

Stephen Garner

Kingston, NY

HIGH SCHOOL OUTSTANDING PERFORMANCES

Zach Ostroff, bass

The Branson School

Tony Angelo

Ross, CA

Luke Celenza, piano

Fox Lane High School

Jeremy Manasia

Bedford, NY

Tree Palmedo, trumpet

Oregon Episcopal School

Derek Sims

Portland, OR

Arjun Dube, drums

Holmdel High School

John Koryat

Holmdel, NJ

Gene Knific, piano

Portage Northern High School

Tom Knific

Portage, MI

Paul Bloom, piano

Needham High School

Margaret McLallen

Needham, MA

Sam Hart, alto saxophone

Clarkstown South High School

John Hart

West Nyack, NY



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New World School of the Arts

Jim Gasior

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New World School of the Arts

Fernando Ulibarri

Miami, FL

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Douglas Anderson School of the Arts

Ace Martin

Jacksonville, FL

Jill Ryan, alto saxophone

The Jazzschool

Michael Zilber

Berkeley, CA

Andrew Durham, guitar

Booker T. Washington HSPVA

Bart Marantz

Dallas, TX

Jahaan Sweet, piano

Douglas Anderson School of Arts

Ace Martin

Jacksonville, FL

Rane Roatta, tenor saxophone

New World School of the Arts

Matt Vashlishan

Miami, FL

David Leon, alto saxophone

New World School of the Arts

Fernando Ulibarri

Miami, FL

Jasper Dutz, alto saxophone

Los Angeles County High School

Jason Goldman

Los Angeles, CA

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University of Miami

Martin Bejerano

Coral Gables, FL

Gabe Medd, trumpet

University of Miami

Chuck Bergeron

Coral Gables, FL

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Dan White, tenor saxophone

The Ohio State University

James J. Masters

Columbus, OH

**Chad Lefkowitz-Brown,
saxophones**

Brubeck Institute

Dr. Joe Gilman

Stockton, CA

Nick Frenay, trumpet

Brubeck Institute

Dr. Joe Gilman

Stockton, CA

Eric Bowman, trombone

Western Michigan University

Dr. Scott Cowan

Kalamazoo, MI

Dan Andrews, alto saxophone

University of Miami

Chuck Bergeron

Coral Gables, FL

Brett McDonald, saxophone

University of North Texas

Brad Leali

Denton, TX

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University of Illinois

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Washington, DC

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Fred Irby III
Washington, DC

Carroll Vaughn Dashiell III, *drums*

Howard University
Fred Irby III
Washington, DC

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University of Colorado
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Boulder, CO

Matthew Sheens, *piano*

New England Conservatory
Ken Schaphorst
Boston, MA

Clark Gibson, *alto saxophone*

University of Illinois
Chip Stephens
Urbana, IL



Mas Que Nada Western Michigan University

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Combo A**

Berkeley High School
Scott Dailey
Berkeley, CA

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Conard High School
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Conceptual Sextet

Rio Americano High School
Josh Murray/Max Kiesner
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Fantasy V

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Stockton, CA

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Chuck Bergeron
Coral Gables, FL



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Amherst, MA

Vanguard Combo

University of Northern Colorado
Jim White
Greeley, CO

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Jazz Band

Sutter Middle School
John Zimny
Folsom, CA

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Orem, UT

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Ashleigh Smith, voice
Rosana Eckert, mentor

Vocal Jazz Soloist
Seth Weaver, voice
Rosana Eckert, mentor

Vocal Jazz Soloist
Kathryn Stachitus, voice
Rosana Eckert, mentor

Vocal Jazz Soloist
Jimin Lee, voice
Rosana Eckert, mentor

Blues/Pop/Rock Group
The Sweatervescence
Jay Saunders, mentor

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34TH ANNUAL STUDENT MUSIC AWARDS | JAZZ INSTRUMENTAL SOLOIST | BY JON ROSS

Life-Affirming Soloists

One of the biggest steps in any artist's career is the debut record. Emmet Cohen, a pianist who studies at the University of Miami's Frost School of Music, had been through the process of recording demos for competitions and auditions, but he wasn't quite prepared for fleshing out an entire recording concept.

For *In The Element*, Cohen didn't just pull together a bunch of songs that highlighted his abilities as a pianist—he had to think about how the tunes reflected his musical beliefs. “The record has to be able to stand on its own and say something,” Cohen said.

Cohen's disc is only one in a host of playing accomplishments. In April, he completed the final round of the American Pianists Association's Jazz Fellowship Awards in Indianapolis. He also recently won the Kathleen T. and Philip B. Phillips, M.D. Jazz Piano Competition in Pensacola, Fla.

The pianist is far enough along in his university studies that he can focus solely on music classes. And if he happens to be competing and misses a few lectures, his professors understand that it's in the service of becoming a better musician.

Besides, the competitions and the recording only reinforce his dedication as a musician and remind him why he started playing jazz at 15.

“I love composing on the spot and being able to be spontaneous,” Cohen said. “The biggest thing is the interactive and communicative part of the whole thing, which is what I think a lot of people really love.”

Cory Boris, a senior at Kingston High School in New York, won his first DownBeat award this year on trombone. It's a little something extra in what has already been an exciting year. In February, Boris flew to Los Angeles



Emmet Cohen



Cory Boris

to perform with the Grammy Jazz Band during the week-long festivities.

“The music we played was so full of life,” Boris said, “and it was so in the moment.”

Boris said he was initially drawn to the trombone, which he started playing in the school band, because it seemed harder to navigate than other instruments. He liked the challenge.

His next challenge? Navigating through college. Early this spring, he was anxiously waiting to hear back from potential schools, having already been accepted to the Manhattan School of Music and State University of New York-Purchase.

Boris intends to study to be a professional musician, but is extremely realistic about his post-graduate prospects.

“My ultimate goal is to not be starving,” Boris said. “Everyone says that being a musician can be risky,” he noted. “But my teacher says that if you're prepared and like what you do and have a talent for it, you can create opportunities. I agree with that.”

DB

AM Jazz Ensemble

Rio Americano High School
Josh Murray
Sacramento, CA

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HIGH SCHOOL WINNER**
Monday Night Studio Band

The Jazzschool
Keith Johnson
Berkeley, CA

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SCHOOL OUTSTANDING
PERFORMANCE**
Crescent Super Band

Chapman Music Institute
Caleb Chapman
Orem, UT

**UNDERGRADUATE
COLLEGE WINNER**
Jazz I

St. Olaf College
David Hagedorn
Northfield, MN

**UNDERGRADUATE COLLEGE
OUTSTANDING PERFORMANCE**
Jazz Ensemble I

University of Nebraska-Lincoln
Dr. Paul Haar
Lincoln, NE

GRADUATE COLLEGE WINNERS
Jazz Lab Band I

University of Northern Colorado
Dana Landry
Greeley, CO

Thornton Jazz Orchestra

University of Southern California
Bob Mintzer
Los Angeles, CA

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Julia Dollison/Kerry Marsh
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Denton, TX

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University of Music and Performing Arts Graz
Dena DeRose
Graz, Austria

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Howard University
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University of North Texas



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Berkeley High School Combo A

Winning Big Through Mutual Respect

This year's winners in the jazz group/combo category prove that there is no perfect recipe for collaboration, especially since groups strategize differently when it comes to staying in sync and keeping each other in check.

For Combo A at Berkeley High School in Berkeley, Calif., Director Scott Dailey said the strategy is "based partly on friendship, partly on musical taste and partly on level of ability."

A performance at a well-respected house of jazz like Yoshi's Jazz Club in nearby Oakland can induce butterflies for seasoned professionals. But the completely self-sustained quintet didn't falter as it prepared for the Yoshi's gig, in addition to a coveted slot at the Monterey Jazz Festival Next Generation competition.

"There's an added element of urgency or seriousness given that Monterey is a big deal," said drummer Lev Facher. "At least we treat it that way, but in terms of process, it's pretty much the same."

The process, said vibraphonist Grant Miliken, lacks rigidity compared to instructor-run sessions. Combo A takes itself seriously, but not too much, and this contributes to the group's chemistry. The student-run weekly rehearsals are structured to some extent. Recently, they've been peppered with the bebop tones of Freddie Hubbard and some relatable local flavor from Berkeley High alum Joshua Redman.

"A lot of times, it's a different kind of learning experience," said upright bassist Erik Shiboski. "Usually, a teacher leads the combo with things he may already know through experience. But learning how to function in a group that's entirely self-sufficient? It's a different dynamic."

In other cases, some interactive instruction partly determines a combo's musical maturity. At Jazzschool Advanced High School (also in Berkeley), director Mike Zilber treats Workshop I like an octet of pros within a learning environment. He limits hand-holding

to a minimum, but by playing along with the combo, he said he can identify individual strengths of the students. Zilber attributed the success of the Workshop I group to the absence of competition among players.

"I'm not a big advocate of jazz as a contact sport," Zilber said. "I'd like students to perform for the sake and love of performing and working together cooperatively, not competitively."

Rehearsals stray from technical exercises and repetition. Workshop I is all about stylistics. Zilber advocates principles rather than patterns, and believes the concept of learning a John Coltrane tune in 12 keys is unproductive.

"We sit there and we ask, 'Why does it sound good?'" Zilber said. "What is he doing that's making that line work?" There's a lot of stuff we try to get them to play musically, to go back to the old jazz verity of telling a story."

For the Fantasy V Group at the Brubeck Institute at University of the Pacific in Stockton, Calif., getting back to traditional jazz verities means a combination of intensive personal study and assistance from the masters themselves. Of the five members, many have participated in outside intensive study sessions, from the Brubeck Summer Jazz Colony to individual mentorship under Bill Dobbins and Ray Wright.

Because each member of Fantasy V possesses his own individual style, disputes are inevitable, said pianist Noah Kellman. In order to avoid confrontation and maintain a solid overall dynamic, he explained the group's innate level of compromise. He said, "We have become increasingly effective in discussing these issues and discovering a resolution that works for everyone."

DB

Vocal Jazz Group

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Curtis Gaesser
Folsom, CA

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Jazz Singers

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Michelle Hawkins
Saratoga, CA

Large Vocal Jazz Ensemble

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Celebration

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Darla Pumphrey
Seattle, WA

HIGH SCHOOL WINNER

Age of Guinevere

Fairview High School
Janice Vlachos
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Impressions

Meadowdale High School
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Lynnwood, WA

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Dobbs Ferry, NY

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at Novato High School
Jenny Bent
Novato, CA

UNDERGRADUATE COLLEGE WINNER

Youyang Qu, violin

Western Michigan University
Renata Artman Knific
Kalamazoo, MI

GRADUATE COLLEGE WINNERS

Todd Gaffke, alto saxophone

Michigan State University
Joseph Lulloff
East Lansing, MI

José Valentino Ruiz, flute

University of Miami
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Morihisa Nagai, piano

American School in Japan

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LEFT TO RIGHT: *Classical Soloist* – Youyang Qu, violin; *Instrumental Jazz Soloist* – Gene Knific, piano
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Blues/Pop/Rock Group – Nich Mueller Group; *Large Vocal Jazz Ensemble* – Gold Company

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The University of the Pacific Library's Holt-Atherton Department of Special Collections houses the papers of composer and jazz legend **Dave Brubeck**. The collection has research potential in a variety of Areas, such as West Coast jazz, the civil rights movement, and the State Department's cultural ambassador programs of the 1950s. More information on the Brubeck Collection can be found at:

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The University of the Pacific Library is offering a **\$1,500 research travel grant**. The grant is open to students, professors, and independent researchers. To apply send a 1-2 page vitae and a 1-2 page proposal describing the research project and how it will involve the Brubeck Collection. Applications will be accepted until **July 31, 2011**; research must be completed by September 2012. **Mail to:** Brubeck Collection, University of the Pacific Library Special Collections, 3601 Pacific Ave, Stockton, CA 95211.

Vocal Winners Gaze Upward and Outward

Most teenagers who study jazz can probably relate to Laila Smith. As a young jazz singer surrounded by peers who listened to Britney Spears, Smith was seen as an outsider for looking up to Carmen McRae.

"My friends would hear me scatting underneath my breath, and they would think I was so weird," recalled Smith, now a sophomore at Marin School of the Arts at Novato High School in Novato, Calif.

She now boasts a busy singing schedule on top of her school work, but also spends time writing and reading poetry. At school, she thinks of herself as a sponge, absorbing information, both musical and otherwise. Along with Smith's victory as a jazz vocalist, she also won as a classical soloist.

The college application process is still a few years away, and because of her myriad interests, she envisions herself possibly breaking away from the music-major mold.

"I want to be like Kurt Elling and go study philosophy or something," she said, adding that whatever she does, jazz will always have a presence in her life.

Ariel Pocock, currently a senior at Newport High School in Bellevue, Wash., will likely be leaving her hometown for college next year, but she knows the Seattle area helped shape who she is as a performer.

"It's a great place to be a teenager because there are a lot of gigs and a lot of shows for under-21 kids," she said.

Pocock, the daughter of two classical pianists, started playing jazz piano at 8, but only began singing recently. She credits Newport High with helping her excel as a musician.

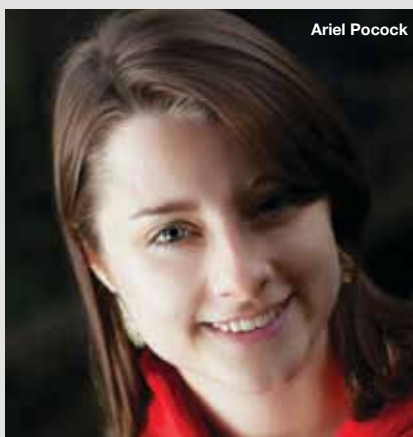
"My school is lucky to have a really great music program," she said. "We have good teachers and good funding, and we get to go to a lot of festivals."

Claire Dickson of Medford, Mass., also came to music through her parents. Her dad started playing Ella Fitzgerald records around the house, and Dickson gravitated toward the sound, listening to singers and instrumentalists every chance she got.

"At first I didn't think I would sing jazz because I just loved listening to it," she said. "I



Laila Smith



Ariel Pocock



Claire Dickson

didn't think it was something that I could sing."

She's recently been exploring the Miles Davis catalog and focusing on where she can study improvisation. Dickson said she enjoys scatting and looks to horn players for guidance because "a lot of vocalists don't improvise."

The 14-year-old is homeschooled, but said learning jazz at home isn't that much different than studying it at school. There are a few benefits, however.

"If I have a gig that goes a little late, I don't always have to wake up for school in the morning as early as everyone else," she said. "It works out nicely that way."

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St. Olaf Jazz I

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The winners in the best large ensemble category have two things in common: a repertoire that expands beyond the Great American Songbook, and a fearless leader to keep the group in check.

St. Olaf College's conservatory curriculum has deep classical roots, but Jazz I ensemble director Dave Hagedorn maintains a reserve of material that's far from straightforward.

"A lot of them have not been exposed to many different styles of group jazz writing," Hagedorn said. "It's my job to program current as well as historically significant music."

According to pianist Shane Allen, Hagedorn—who once brought in a Southeastern Indian veena player to perform with the ensemble—expects Jazz I to be a "chameleon band," able to perform a wide variety of tunes. The students, who have undergone private instruction since elementary school, use their classical chops to help them sight-read and "be more conscious of balance and blend," said trumpet player Anda Tanaka.

Amid the stringent framework of their other, more formal ensembles, the Jazz I students discuss Bill Evans, Joe Phillips, Ornette Coleman and Fred Sturm as musical influences. But it's the light-heartedness and spontaneity of Hagedorn's teaching style that keeps students on their toes and focused on the material.

"Dave loves to open up solos and change things up in the heat of the performance," said lead alto saxophonist Melanie Brooks. "Those types of moments cannot be rehearsed or recreated, and that's what I love the most about jazz."

Trumpet player Tim McCarthy says the small-town feel of St. Olaf directly influences the nature of the ensemble.

"The small campus has a big influence on our chemistry," McCarthy said. "If you need to collaborate with someone else, you just find them on campus. Everybody knows each other and you see people around all the time."

For band director Curtis Gaesser, the Folsom High School Jazz Band I ensemble (in Folsom, Calif.) is an entirely different animal. It's a pedigreed jazz program that receives—as Gaesser puts it—"a steady flow of jazz students," the majority from Sutter and Folsom Middle Schools. This year, the group is significantly younger. Gaesser considers this year's jazz band to be more of a "two-year journey" into the next school year, and believes the demographic contributes to the group's ambition and exponential advancement, personally and musically.

"There are only a couple seniors, so the growth has been tremendous, as human beings and as musicians," Gaesser said. "Sometimes I've got to keep up."

Like the St. Olaf ensemble, the repertoire among Jazz Band I is quite vast. Gaesser's selection of material is partly influenced by acts the group saw while performing in Europe, including the Maria Schneider Orchestra. In order to maintain their stellar chemistry, Gaesser said the students make sure to keep their egos in check.

"I always use this analogy: 'How many of you think the 23rd second violin player in the Chicago Symphony Orchestra is not a good player? That person is just as important as the person sitting in the front row.'" **DB**

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A black and white photograph of a young man with curly hair, wearing a dark jacket, playing a double bass. He is looking down at the instrument.

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Bertram and Judith Kohl building designer Jonathan Kurtz (left), actor Avery Brooks, Wendell Logan and Oberlin Conservatory of Music Dean David H. Stull



Wendell Logan's Quiet Triumph

One of jazz educator Wendell Logan's strengths may have prevented him from receiving the acclaim he deserved during his lifetime. Logan, the founder and chair of the jazz department at the Oberlin Conservatory of Music in Ohio, died last June 15 at 69 after a brief illness. His colleagues and accomplished former students have loudly applauded his influence, primarily because that's the kind of praise Logan did not proclaim for himself.

"Wendell was about getting the job done, not tooting his own horn," said bassist Leon Lee Dorsey, who graduated from Oberlin in 1981. "He was prolific as a composer and educator, but it wasn't the same as when you look at educators who have published play-along books and other pedagogy stuff. He just carved out his own thing, and it wasn't mass-marketed, and that's why it flew under the radar."

Logan's efforts as a champion for jazz education received attention shortly before and after his death in the spring of 2010 when Oberlin dedicated its new Bertram and Judith Kohl Building. This multimedia center for its jazz department is a \$24 million state-of-the-art home for the music that Logan always knew belonged on equal footing with European classical traditions in the conservatory. The May 1 ribbon-cutting ceremony felt like as much a celebration for Logan as it was for the college. But while the building is a structural testimonial to his work, the impact he made on his students' lives is even more significant.

James McBride was one of those students. Today, he's a highly regarded saxophonist and author (his books include *The Color Of Water*). But McBride was in a far different position as a freshman at Oberlin in 1975 when he tried out

for Logan's jazz ensemble.

"I didn't have enough money for a saxophone, so I auditioned on trombone," McBride said. "I didn't make it. When I explained that I didn't have a sax, Wendell arranged for me to get one, and then he gave me lessons. I would come to his office, and he gave me those lessons privately himself."

Growing up in the small town of Thomson, Ga., Logan learned early on about the importance of determination. While he played trumpet and soprano saxophone, his own musical emphasis was on composition. He studied 12-tone music—alongside jazz, blues, gospel and opera—and received his bachelor's degree from Florida A&M University in Tallahassee. Logan went on to receive a master's degree in composition at Southern Illinois University and a doctorate from the University of Iowa. One of his large-scale concert works, *Doxology Opera: The Doxy Canticles*, premiered in 2001.

Ever since Logan joined the faculty at Oberlin in 1973, he advocated the idea that performance is just as important as any works on paper. This was one reason why he worked tirelessly to create a jazz major at the college (a program was established in 1989). But this belief also came through in how he taught.

"During one of the ensemble's rehearsals of one of my compositions, he reminded me to always thank the musicians," said pianist Jon Jang, who studied with Logan in the 1970s. "It's simple, but it's also profound. Wendell encouraged us to pursue the highest and purest motive of the music."

That purity came through in the way Logan addressed not just students, but other faculty, according to guitarist Bob Ferrazza, the current chair of Oberlin's jazz department.

"Wendell was extremely sincere and honest, and that meant he would tell you exactly what he thought of something," Ferrazza said. "He wasn't going to sugarcoat, or waste time trying to phrase something in a nice way. That came from a pure, sincere place. He had strong opinions, but could back up those opinions with his life."

Dorsey added that while he and his musician friends "still joke about the comments that Wendell made when we didn't play right," they wouldn't have "traded that experience for anything in the world." And while Logan was so immersed in jazz history that he could explain the importance of everyone from Buddy Bolden through contemporary free-jazz players, Dorsey added, "He could speak from a sense of street smarts to astute scholarship without even blinking."

Logan expected his students to be just as well versed, and to express it all.

"He would take small ensembles and make us play the blues in every key," McBride said. "He would force us all to write original pieces. If they were no good, he would say so. And he would talk to drummers about tap dancers, and that rhythm is more important than melody in your solos. He was a great believer in space, in listening, and he would make sax players listen to trumpet solos, since it would help you learn to speak in a different language."

At the same time, Logan demonstrated that the pride that results through this work ultimately means the opposite of elitism.

"We learned from Wendell that music was the great equalizer," McBride explained. "It doesn't matter who you are or where you come from, if you sit down at the table to eat, you're the same as the next person."

DB



Jazz Education Hall of Fame Award –*DownBeat*, 2011

Wendell Logan

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Cody Fry, "The First Noel"

Belmont University
Kathryn Paradise Davidian
Nashville, TN

Nick Frenay, "All My Love"

Brubeck Institute
Dr. Joe Gilman
Stockton, CA

**Scott Ninmer, "If I Only Had
Seven Giant Brains"**

University of Illinois
Chip McNeill
Urbana, IL

UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCES

Maaïke den Dunnen, "Spring Is Here"

University of Music & Performing Arts Graz
Dena DeRose
Graz, Austria

Nick Tulli, "Witch Hunt"

University of Nevada
Dave Loeb
Las Vegas, NV

Michael Conrad, "Tetragon"

Dr. Bob Washut
University of Northern Iowa
Cedar Falls, IA

Garth Neustadter, "Tenderly"

Lawrence University
Fred Sturm
Appleton, WI

GRADUATE COLLEGE WINNERS

**Kevin Swaim,
"Modus Operandi Fusion"**

University of North Texas
Steve Wiest
Denton, TX

**Kathleen Hollingsworth,
"My Favorite Things"**

University of Miami
Larry Lapin
Coral Gables, FL

GRADUATE COLLEGE OUTSTANDING PERFORMANCES

Joseph Clark, "Well You Needn't"

DePaul University
Bob Lark
Chicago, IL

Sean Nelson, "Just Friends"

University of North Texas
Paris Rutherford
Denton, TX

Caleb Curtis, "Cry Me A River"

William Paterson University
Vincent Herring
Wayne, NJ

Roland R. Davis, "This Masquerade"
New York University
Dr. David Schroeder
New York, NY

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PERFORMING ARTS HIGH SCHOOL WINNER

Erin Levins
New Orleans Center for Creative Arts
Steve Reynolds
New Orleans, LA

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Daniel Blanck
University of Southern California
Ted Ancona
Los Angeles, CA

Justin Shelton
University of Texas
Micah Hayes
Arlington, TX

GRADUATE COLLEGE OUTSTANDING PERFORMANCE

José Valentino Ruiz
University of Miami
Steve Rucker
Coral Gables, FL

Engineered Studio Recording

JUNIOR HIGH SCHOOL OUTSTANDING PERFORMANCE

Morgan Thompson
Creative Music Adventures
Michael Stegner
Seattle, WA

PERFORMING ARTS HIGH SCHOOL WINNER

Tiger Darrow
Booker T. Washington HSPVA
Luis Martinez
Dallas, TX

PERFORMING ARTS HIGH SCHOOL OUTSTANDING PERFORMANCE

Ryan Dents
New Orleans Center for Creative Arts
Steve Reynolds
New Orleans, LA

UNDERGRADUATE COLLEGE WINNER

Christian Schmidt
Berklee College of Music

Rich Mendelson
Boston, MA

UNDERGRADUATE COLLEGE OUTSTANDING PERFORMANCES

Ralph Roberts
University of the Pacific
Dr. Joe Gilman
Stockton, CA

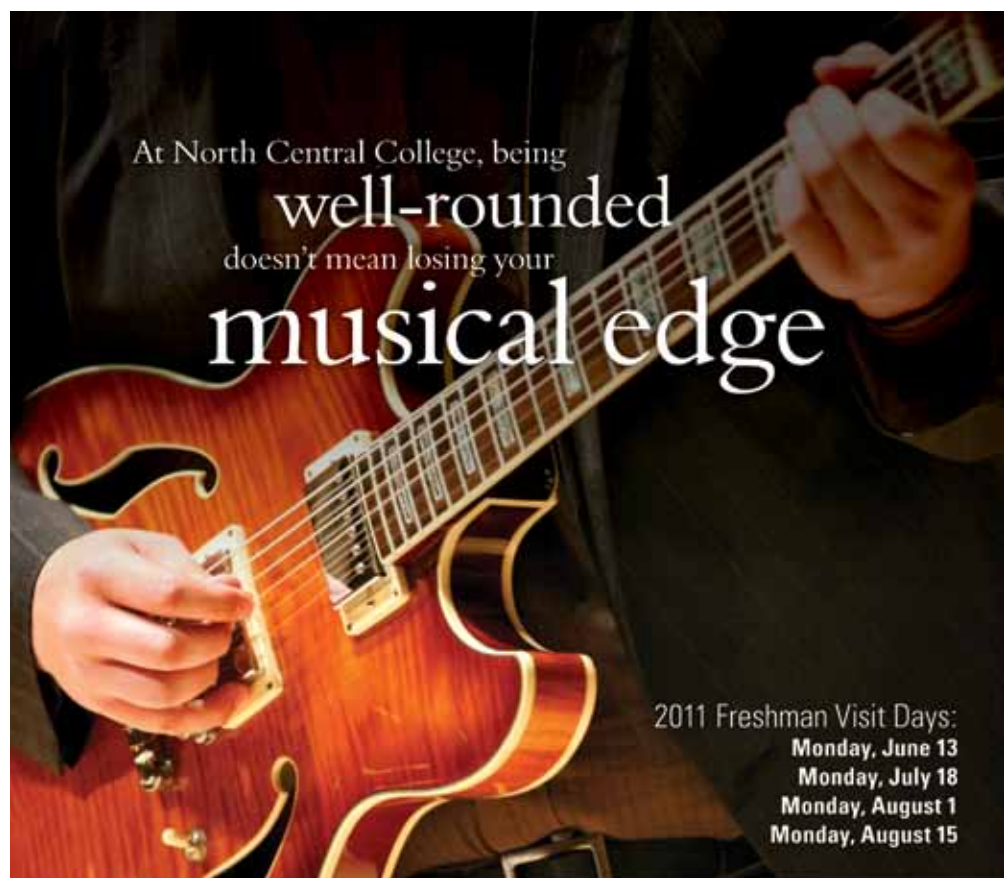
Daniel Blanck
University of Southern California
Ted Ancona

Los Angeles, CA

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Dominic Marino
University of Cincinnati
Kim Pensyl
Cincinnati, OH

José Valentino Ruiz
University of Miami
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Coral Gables, FL



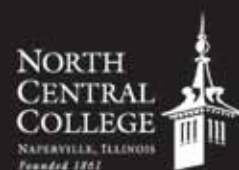
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SHELTON BERG | UNIVERSITY OF MIAMI FROST SCHOOL OF MUSIC

Enhancing Creativity Through Fundamentals

Pianist Shelton Berg isn't just educating. He's breaking down barriers.

As the dean of the University of Miami's Frost School of Music since 2007, Berg's classical students work in what he calls "entrepreneurial" combo-style units. Jazz trumpeters become Pro Tools engineers. Both types of students enroll in mandatory music business courses. With his cutting-edge experiential music program, students tote laptops along with their instruments.

"The role of a school is to help students have the tools to be a success in an ever-expanding world of music," Berg said. "It becomes an ear-training experience, a composition experience, an analysis experience."

The school's Henry Mancini Institute has allowed Berg to integrate classical, opera, jazz, music business and music education into a pastiche of student-driven projects and collaborations, including television specials and major label productions. The Frost School also draws more guest artists than any other music program. Berg himself hosts new artists almost every week, and combos learn alongside the

likes of Chris Potter, Matt Wilson, Ignacio Berroa and Dave Douglas.

Berg, who earned bachelor's and master's degrees in music from the University of Houston, has sat in with a list of venerable jazz greats and recorded with a range of acts that includes Ray Charles and the band Chicago. He's also orchestrated feature films and composed for television. Among educators, his book, *Jazz Improvisation: The Goal-Note Method*, is considered to be a groundbreaking text.

As an educator, Berg emphasizes mastery of jazz fundamentals such as modes and upper structures as catalysts toward individual expression.

"Style is the rejection and acceptance of influences," Berg said. "If you're a visual artist, you might want to roller-skate across the canvas. That might be what your ultimate goal is. But you know what? You should learn to draw the human hand, a still life, a portrait. Learn to do those things so that when you roll across the canvas with paint on your skates, there's something that informs that."

Likewise, Berg requires students to tran-



Shelton Berg

scribe impeccably. Students that can perform a technique 100 percent of the time, he says, are able to calibrate how much they do it as a "creative decision, not a decision based on limitations."

When trying to connect with his pupils, Berg believes that trust, not virtuosity, is the key.

"Virtuosity is only in service of music," he said. "It's not how fast you play, how hip your lick was. It's that one note, the phrase nobody will ever forget. It's trusting the power inside of you, and to listen for it, to wait for it, to find it." **DB**

ANNE WHATTOFF AND AMY VILLANOVA | CANYON CREST ACADEMY, SAN DIEGO, CALIF.

Teaching Beyond Western Horizons

It's not every day one hears about a U.S. high school that has its own Indonesian gamelan.

At Canyon Crest Academy in San Diego, Calif., music education expands beyond Western sheet music. For Anne Whattoff, vocal program coordinator, and Amy Villanova, instrumental music coordinator, formulating a curriculum means risk-taking and collaboration.

"The support by the administration to dream big is here," Whattoff said. "Everyone is so in tune to the arts and ready to make things happen."

After graduating from San Diego State University, Whattoff did post-graduate research in ethnomusicology, studying everywhere from Finland to Ghana. She subsequently brought this global influence to the classroom, establishing a world music curriculum. Students master their instruments by embracing other cultures. They attend popular bamboo flute workshops, master the art of Indian dance, and comprehend West African storytelling rhythms. Villanova, who received a master's in music from the University of Southern California, started a Brazilian samba line that performs at school athletic events.

"I'm not trying to create a museum, but something that is relevant to the kids," said

Whattoff, who also instructs a rock band class. "The more exposure you have, the better off you're going to be when you make your own music."

Canyon Crest's Envision program—which Whattoff will chair next year—is targeted at high school musicians who "are ready to face challenges." With six disciplines—music, film, dance, theater, electronic arts and visual arts—and multiple collaborative projects that integrate these areas, music students are not just getting an education. They're getting an all-encompassing experience.

It's a music program that vests itself in fundamentals like breath placement, understanding time and listening. The curriculum hosts projects such as graphic scores, wherein visual art students compose paintings to the tunes of music students. Conservatory musicians become modern dancers in Whattoff and Villanova's *Stomp*-like performances, or set soundtracks for dance majors during the duo's ventures they've called "Music In Motion" and "The History Of Jazz In 20 Minutes Or Less." The latter program allowed Villanova's students



Anne Whattoff (left) and Amy Villanova

to select their own compositions based on their perception of jazz evolution, while also discovering the art behind the music's transitions.

With Villanova and Whattoff sharing concerts much of the time, guest artists such as horn player Mike Bogart (Tower of Power) often instruct instrumentalists and vocalists simultaneously. Currently, the jazz band has partnered with the choral director and orchestra for a revue of the musical *Chess*.

"That's one of the tenets of the Envision program," Villanova said. "I've been at other schools and they say, 'Oh yeah, we do projects.' Our school is excellent about collaborating, and it's not just the music department." **DB**

Frost School of Music

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KATHLEEN HOLLINGSWORTH



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Jazz Group

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Emmet Cohen Trio

Martin Bejerano, *faculty mentor*

Jazz Soloist

UNDERGRADUATE COLLEGE WINNERS

Emmet Cohen, *piano*

Martin Bejerano, *faculty mentor*

Jazz Soloist

UNDERGRADUATE COLLEGE WINNERS

Gabe Medd, *trumpet*

Chuck Bergeron, *faculty mentor*

Blues/Pop/Rock Soloist

UNDERGRADUATE COLLEGE WINNERS

Alex Weitz, *tenor saxophone*

Gary Keller, *faculty mentor*

Jazz Group

UNDERGRADUATE OUTSTANDING

COLLEGE PERFORMANCES

The Stamps Jazz Quintet

Chuck Bergeron, *director*

Jazz Soloist

UNDERGRADUATE OUTSTANDING

COLLEGE PERFORMANCES

Dan Andrews, *alto saxophone*

Chuck Bergeron, *faculty mentor*

Original Composition - Lead Sheet

UNDERGRADUATE OUTSTANDING

COLLEGE PERFORMANCES

Sam Yulsman, "Song for
Robert Rauschenberg"

Chuck Bergeron, *faculty mentor*

Jazz Arrangement

GRADUATE COLLEGE WINNERS

Kathleen Hollingsworth, "My Favorite Things"

Larry Lapin, *faculty mentor*

Classical Soloist

GRADUATE COLLEGE WINNERS

José Valentino Ruiz, *flute*

Trudy Kane, *faculty mentor*

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Studio Jazz Band

Stephen Guerra, *director*

Vocal Jazz Soloist

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Timothy Buchholz, *voice*

Larry Lapin, *faculty mentor*

Original Composition - Lead Sheet

GRADUATE COLLEGE OUTSTANDING PERFORMANCES

Gary Allen Thomas, "A New Beginning"

Don Coffman, *faculty mentor*

Blues/Pop/Rock Soloist

GRADUATE COLLEGE OUTSTANDING PERFORMANCES

José Valentino Ruiz, *flute*

Gary Keller, *faculty mentor*

Blues/Pop/Rock Soloist

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José Valentino Ruiz, *bass guitar*

Steve Rucker, *faculty mentor*

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JUDGING CRITERIA

Performance Criteria

- 1) Overall sound
- 2) Presence or authority
- 3) Proper interpretation of idiom
- 4) Improvisation or creativity
- 5) Technique
- 6) Intonation
- 7) Phrasing
- 8) Dynamics
- 9) Accurate rhythm/time
- 10) Material

Engineering Criteria

- 1) Perspective: balance of channels; amount and type of reverb; blend (Do all sounds seem to have been performed at the same time and place? Do solos seem natural or do they stick out?).
- 2) Levels: tape saturation or other overload, undermodulation resulting in excessive hiss, consistency of levels, left/right balance, etc.
- 3) Transparency and apparent transient response.
- 4) Special effects: Are they appropriate? Do they add or detract?
- 5) Extraneous noises, clicks, hum, etc. (for a non-live performance, any non-musical sound).
- 6) Professional etiquette: labeling of box for tape speed and format, labeling of cuts, leadering.

Awards & Prizes

DB Award Plaque is awarded to the music department of each winning middle school, high school and college.

DB Award Certificate is awarded to each individual winner and director of winning ensembles.

Judges

Jim Anderson: Recording engineer and producer; Former chair of the Clive Davis Department of Recorded Music at New York University.

David Baker: Professor of Music and Chairman of the Jazz Department, Indiana U., Bloomington; author/composer/arranger/multi-instrumentalist.

Jennifer Barnes: Vocalist, touring clinician, director of college vocal jazz ensembles.

Bob Belden: Saxophonist, composer, bandleader and producer of new albums and reissues.

Janice Borla: Vocalist; Director of Vocal Jazz at North Central College; vocal jazz camp founder.

Orbert Davis: Trumpeter/clinician; professor at University of Illinois, Chicago.

David Demsey: Saxophonist; William Paterson University Coordinator of Jazz Studies.

Bunky Green: Alto saxophonist; Director of Jazz Studies at the University of North Florida.

Les Hooper: Composer/arranger for films, TV, commercials, orchestras and records; clinician.

Kevin Mahogany: Vocalist, record label owner and educator.

Miles Osland: Saxophonist; University of Kentucky Director of Jazz Studies.

James Warrick: Clinician; former Director of Jazz Studies at New Trier High School.

David Weiss: Trumpeter, leader of the New Jazz Composers Octet, winner of Chamber Music America composition grant.

Phil Wilson: Trombonist; member of Berklee College faculty.

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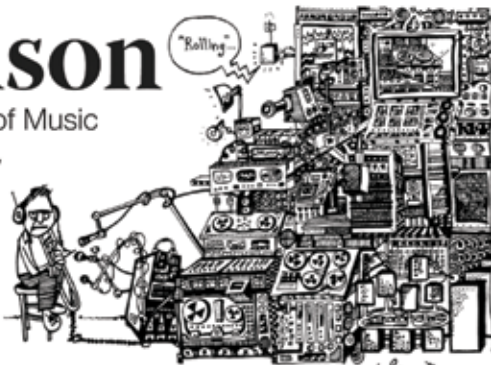
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