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OCTOBER 2014

ON THE COVER

24 Wycliffe Gordon The Gospel According to Pops

BY FRANK ALKYER

Brass man Gordon isn't shy about expressing his respect for Louis Armstrong's legacy as he delivers an entertaining and insightful dissertation on the enduring importance of Pops.

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Cover photo and above photo of Wycliffe Gordon shot by Jimmy and Dena Katz at the Louis Armstrong House Museum in New York City





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First Take > BY BOBBY REED



Music Saves Lives

AS I WATCHED THE JOYFUL, RADIANT, CELEBRATORY CONCERT IN CHICAGO on May 30, tears filled my eyes. I was emotionally drained. The music enveloping the audience that night was a powerful wave that uplifted us. But it was also a salve to help us heal. It was hard to believe that the high school band onstage was missing one member-and that he was absent because he'd been fatally shot. He had rehearsed for the gig, but he didn't have the opportunity to play the concert.

Chicago's newspapers had reported on the event. Here's a May 19 headline from the Chicago Sun-Times' Homicide Watch Chicago website: "Aaron Rushing, 15, fatally shot in Kenwood neighborhood." Here's the headline for a May 28 story by Chicago Tribune jazz critic Howard Reich: "Kenwood band members grieve for slain quitarist 15 "

Rushing was shot in the back and abdomen on the afternoon of May 18, a Sunday. He died later that day, at 6:11 p.m., according to the Cook County medical examiner's office.

Rushing's death was an event in which the epidemic of gun violence intersected with the world of jazz. Rushing was a guitarist in the Kenwood Academy Jazz Band. In the weeks leading up to his death, the school band had been rehearsing for a concert with pianist Jason Moran.

As journalist Dan Ouellette explains in our feature starting on page 38, Moran and visual artist Theaster Gates collaborated on a musical/theatrical piece called Looks Of A Lot, which had its world premiere on May 30 at Chicago's Symphony Center. (The work was a Symphony Center Presents jazz series commission, and part of the Chicago Symphony Orchestra's Truth to Power festival.) In addition to benefiting from some soulful singing by Gates, the world premiere performance featured the musicianship of Moran, his Bandwagon bandmates Tarus Mateen (bass) and Nasheet Waits (drums), saxophonist Ken Vandermark, bassist-vocalist Katie Ernst, and the Kenwood Academy Jazz Band.

As I watched the concert, mesmerized, I was grateful that the Kenwood kids could experience the applause of a huge, enthusiastic audience. All those hours of hard work had paid off. Their rehearsals with Moran had resulted in a performance that won't soon be forgotten by anyone who attended.

As the editor of DownBeat, I've seen numerous examples of how music education can be a positive influence in the life of a teenager. Playing music in a school band can help kids to grow, to express themselves, to learn the value of cooperation, and to develop the ability to improvise—both on and off the bandstand.

Music education, in many cases, keeps kids safe in the literal sense. Every minute that a kid is in the band room playing music is a minute that he's not getting shot. It's a safe zone. It's a place to learn life lessons and develop friendships. It's a place where a mentor can influence a kid to focus on his homework and his music lessons, rather than being tempted to hang out with troublemakers. The benefits of being in band could influence a kid's life choices for decades to come.

Please support the arts in your local schools. Signing up for band might be the thing that saves a kid's life. We wish that the person who shot Aaron Rushing had taken up the saxophone rather than picking up a gun. DB



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Thumbs Up

Overall I am in agreement with your selections in "The 80 Coolest Things in Jazz Today" (July). However, I was very disappointed with some of the choices. Sonny Rollins was a better choice for The Living Masters than Herbie Hancock. I caught Hancock's show last year in Chicago and was very disappointed. The inclusion of Esperanza Spalding for The Gateway Artists was a poor choice. I have heard her twice this year. and



I think there are much better bassists and singers out there. Spalding is one of the most overrated musicians in jazz.

In your list of The Great Jazz Rooms, I think Chicago's Jazz Showcase would have been a much better choice than the Green Mill. The Jazz Showcase features internationally known musicians weekly for most of the year. The Green Mill focuses on local acts. The Jazz Show-

case is a world-renowned jazz listening room, whereas the Green Mill is more of a bar with jazz and not many seats.

Elsewhere in your "80 Coolest" list, thanks for some nice surprises, like Mike Reed, Ambrose Akinmusire, the Curtis Brothers and Dave Douglas. This was mostly a great article with many deserving selections.

MARC NEBOZENKO EVANSTON, ILLINOIS

Happy To Help

In response to your feature "The 80 Coolest Things in Jazz Today," the coolest thing I've found is that there's just so much of it. Circumstances forced me to relocate to a very jazz-desolate area—Cleveland—in the early '90s, and I lost touch with the community for more than 20 years.

In the last five years, I've been able to reconnect by using the Internet and getting my DownBeat subscription back. I'm amazed at how much growth there's been. It truly is a global community now, beyond all my expectations. Thanks for helping out, DownBeat. You're the best.

RANDY PETTIT RANDYPTTT@YAHOO.COM

75th was Tops

Although I believe DownBeat's primary focus should be on jazz artists of the present and the future, your 80th anniversary issue was a lost marketing opportunity because (unlike the 75th anniversary issue) it did not celebrate the jazz legends of the past. The 75th anniversary issue (July 2009) is my all-time favorite issue. Publishing a celebration of past jazz legends once every five years would not be excessive; in fact, it would be beneficial to DownBeat and to jazz.

IFFFREY LITTON WILDWOOD, NEW JERSEY

Have a Chord or Discord? Email us at editor@downbeat.com or find us on Facebook & Twitter.

Seeking Expansion Team

In regard to your "80 Coolest" list: I've never been a big fan of Top 10 lists because of the inevitable exclusions.

For instance, in your list of 10 Living Masters, how are Pharoah Sanders, Larry Coryell, Chick Corea, McCoy Tyner, Paul Bley, Jack De-Johnette and Lee Konitz not included? If I sit at this computer any longer, the list will continue to grow.

MARK N. JONES CORTLANDT MANOR. NEW YORK

Manfred's the Man

I loved your "80 Coolest" list. I especially loved your inclusion of Manfred Eicher and his label ECM-totally worthy, totally cool. Thanks for the great issue.

TIM INSERRA TIMINSERRASPORTS@SBCGLOBAL.NET

Correction

In the September issue, the feature on Arturo O'Farrill should have stated that he earned an undergraduate degree in classical performance from the Conservatory of Music of Brooklyn College.

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Prestige Still Vibrant at 65

Prestige Records is celebrating its 65th anniversary this year. While a cynic might call the celebration just another exercise in nostalgia, scholars and longtime fans of the label are well aware of how important its heyday was to the evolution of jazz. Prestige offered to listeners numerous treasures from many of the all-time best practitioners of the improviser's art, and over the span of a more than 1,000 recordings stand works that define the modern jazz era, as well as the deep grooving soul-jazz sub-genre and other styles.

The Concord Music Group, which took control of the Prestige Records catalog with its purchase of Fantasy Records in 2004, is commemorating the label's rich history with a special, multifaceted rollout of music and special events. For starters, Concord will make its popular Rudy Van Gelder Remasters series—which was inaugurated in 2006 and saw the reissue on CD of more than 60 albums originally recorded by the legendary sound engineer—downloadable as high-resolution digital releases.

Also, 16 classic albums are being re-released on Prestige, including three from Miles Davis, two from John Coltrane (and Red Garland Quintet's *Soul Junction*, which the saxophonist plays on), *Thelonious Monk Trio*, *Mose Allison Sings*, Sonny Rollins' *Plus 4*, Eric Dolphy's *At the Five Spot*, *Vol. 1*, Charles Earland's *Black Talk!* and Jackie McLean's *4*, *5 And 6*. By the end of the year, Concord will have 35 Prestige titles out as vinyl LPs.

Additionally, Concord has created a series of online videos produced by Bret Primack to salute Prestige's anniversary, putting the focus on artists like Davis, Monk, the Modern Jazz Quartet, Gene Ammons and Paul Chambers by utilizing on-camera interviews with various musicians (including Sonny Rollins, Gerald Clayton and Helen Sung) as well as music industry experts. Taken as a whole, the videos present a wide perspective on Prestige's importance in the history of jazz as well as entertaining glimpses at the inner workings of the label and how the recordings were made.

"When you think of the classic recordings of jazz, you'll find a big chunk of them are in the Prestige catalog," said Nick Phillips, vice president of catalog development/A&R for Concord Music Group. "There are only a handful of other labels that can say this. In terms of complexity and purpose, you could argue that many of the recordings were just blowing sessions, but a certain excitement can be found in those situations nonetheless. The musicians felt comfortable working with Rudy, and he was able to make everyone sound great on record. It was a unique situation. Rudy set the standard for jazz recordings that others continue to chase today. It's remarkable that you can listen to Prestige albums from the 1950s and 1960s and be struck by how vibrant and fresh they still sound."



A roll call of the artists who appeared regularly on Prestige during the label's first two years of existence underscores why their documentation remains an essential part of the jazz canon: Stan Getz, James Moody, Max Roach, J.J. Johnson, Zoot Sims, Wardell Gray and Sonny Stitt. In many cases, the Prestige dates were these artists' first studio sessions as leaders.

The narrative history of Prestige Records and its founding by Bob Weinstock in 1949 has been widely recounted. Certain elements of this story come across today as quaint and harken back to a time when driven, obsessive personalities, swept up by a passion for music, could help change the course of the music business.

Weinstock (1928–2006) grew up in Manhattan. When he was just 8 years old, a trip to a local flea market resulted in an armload of jazz discs bought for pennies apiece—and an abiding interest in the intersection of culture and commerce. In his teens Weinstock bought and sold recordings through magazine advertisements before finally renting space in the Jazz Record Center on 47th Street, near the Metropole jazz club, with the support of his family. Friendships with many of the jazz artists who frequented his store led him to start his own label, New Jazz.

The first recording released on New Jazz was cut on Jan. 11, 1949, and featured a quintet led by pianist Lennie Tristano with saxophonist Lee Konitz, who was later promoted to co-leader when the album (catalog number PRLP 101) came out. The following year Weinstock, now operating as Prestige Records out of an office on West 50th Street in Manhattan, amped up his

Riffs)



Honoring Threadgill: Harlem Stage has announced the programming for its fall season, featuring "Very Very Threadgill" on Sept. 27, a two-day festival of music curated by Jason Moran that celebrates composer-reedist Henry Threadgill. Other highlights include the monthly "Uptown Nights" music series, and a preview on Oct. 26 at the Guggenheim Museum of Harlem Stage's new commissioned opera *Makandal*, which weaves together the stories of 18th-century Haitian revolutionary François Makandal and a group of Haitian, Dominican and Cuban immigrants in the 21st century. More info: harlemstage.org

Hong Kong Jazz: The North Sea Jazz Festival has launched a Hong Kong edition of its fest, which will take place in that city from Nov. 14–16 and feature Al Jarreau and Jamie Cullum. The festival is an offshoot of North Sea's flagship event, which held its 39th edition in Rotterdam, Netherlands, from July 11–13, featuring Dave Holland, Pharoah Sanders, Jason Moran and artist-in-residence Christian McBride. In August, North Sea celebrated the fifth anniversary of its Curaçao festival. More info: northseajazzhongkong.com

Radio Head: Leading jazz radio station WBGO 88.3 FM has announced the promotion of Amy Niles to president and chief executive officer. Niles, 54, will be the fourth president in the station's 35-year history, replacing retiring president Cephas Bowles. Niles joined the Newark, New Jersey-based station in 2006 as senior vice president and chief operating officer and, last year, took over the station as acting president. Among Niles' contributions to WBGO during her tenure are financial and programmatic joint ventures with corporations, foundations and non-profits, including NJPAC and Jazz at Lincoln Center. More info: wbgo.org

Sassy Award: The New Jersey Performing Arts Center, Larry Rosen Productions and Concord Music Group have announced an exclusive recording contract offer for the winner of the third annual Sarah Vaughan International Jazz Vocal Competition, known as the Sassy Award. The competition will be held on Nov. 16. The Concord arrangement is a three-year commitment by the label to present a recording contract to each year's winner. Previous Sassy winners include Cyrille Aimée and Jazzmeia Horn. More info: sarahyaughancompetition.com release schedule with a bevy of great dates led by saxophonists, along with music licensed from French and Swedish labels. As his catalog increased, Weinstock, the son of a shoe salesman, traveled around the country to promote his recordings at record stores and radio stations.

The first Prestige Records releases cut in Manhattan utilized various recording facilities, but in 1954 Weinstock began to rely on Van Gelder's recording studio, originally located in the living room of his parents' home in Hackensack, New Jersey, and already being booked for sessions by the Blue Note and Savoy labels. Thelonious Monk and Miles Davis were early visitors to the studio on behalf of Prestige, cutting Monk (which included the tune "Hackensack") and Bags' Groove there, respectively, and before long Weinstock was booking Van Gelder's studio every Friday for recording dates. Van Gelder had worked full-time as an optometrist, but a youthful interest in radio and sound technology spurred him to discover and acquire the best new recording equipment available.



"Recording my neighbors escalated into recording jazz musicians," Van Gelder recalled in a recent interview with DownBeat. "I was recording musicians who had heard about me and came to Hackensack so I could record them. The quality of the recordings became known to professional musicians, and I transitioned to recording professionally. During that time there were only three major record companies: RCA, Columbia and Decca. Bob Weinstock, a music lover like myself, wanted to record albums that could compete sound-wise with the majors. I felt that now I had a mission: to allow small private labels to sound as good as the three big labels. That was my goal from then on."

Recording equipment was expensive, and the technology was such that each of the major record companies had their own way of doing things. Van Gelder found other recording engineers were reluctant to reveal their methods to outsiders. "Recording techniques were secrets," he said. "Someone once said, 'If there was a fire, they wouldn't even let the firemen in.' I remember that clearly. I guess some of that rubbed off on me."

Through the 1950s Van Gelder recorded some of the most memorable jazz albums of all time, including *Cookin' With The Miles Davis Quintet*, Rollins' *Saxophone Colossus*, Coltrane's *Soultrane* and the Modern Jazz Quartet's *Concorde*. In 1959 he moved his recording studio to a new home in Englewood Cliffs, New Jersey, and Weinstock moved his operation to an office in nearby Bergenfield. The working relationship between label owner and engineer remained harmonious until the end, in 1972, when Weinstock sold Prestige and its catalog—which included the subsidiary labels Swingsville, New Jazz (which had been revived in 1958), Bluesville and Moodsville—to Fantasy and retired to Florida to focus on his other passion, buying and trading stocks.

"I was in awe of the musicians who were coming to me," Van Gelder recalled. "I opened the door one day, and there was Coleman Hawkins! Bob would call me and say we were going to record Miles Davis on Thursday afternoon. John Lewis of the Modern Jazz Quartet didn't like my piano, so I had to go into New York to record him on someone else's piano. John was right, too. Most of the musicians in the beginning were kind of suspicious of me, not sure whether I could do the job.

"I had the feeling that what I was doing was important—more important than the politics of the time or anything else that was going on," continued Van Gelder. "Working for Bob Weinstock was really fun. He was laid-back. Instead of directing the musicians, he let the sessions flow wherever the musicians took it. As a result, there were plenty of laughs, and we all had a good time."

Concord is planning to honor Van Gelder on the occasion of his 90th birthday with a four-night series of performances Oct. 30–Nov. 2 at Dizzy's Club Coca-Cola in New York City. Performers will include Sung, Melissa Aldana and Jamison Ross.

Among the jazz giants who owe a debt to Van Gelder is Pat Martino. "In time, I was able to establish a personal rapport with Rudy based on my familiarity from working with him," said the guitarist-composer, who first recorded at Van Gelder's Englewood Cliffs studio as a sideman on Willis Jackson's *Grease 'N' Gravy* album in 1963. When it came time for Martino to cut his own solo debut for Prestige in 1967, working with Van Gelder was preordained, and the result was *El Hombre*, a smoking soul-jazz showcase that is also part of Concord's LP reissue program. "The respect demanded by Rudy's presence was formidable," Martino noted. "You were never to touch the microphones or the recording equipment. I adhered to those requests, as did other musicians. Recording for Prestige was an achievement in that era."

Krall, Ballard & Heath Brothers Among Montreal Jazz Fest Highlights

or many fans, the banner moment at the 35th annual Montreal Jazz Festival was a free outdoor concert on June 29 by the sardonic Diana Krall, who first gained notoriety at the festival 20 years ago. "My career started here," she said the previous day at a press conference.

Formerly shy (she used to barely raise her head from the piano while playing), Krall still isn't smitten with blockbuster presentation, but she and an executive sextet—featuring brilliant sty-

listic gadabout guitarist Marc Ribot, bassist Dennis Crouch and drummer Karriem Riggins—put on a classy show.

Krall's set drew from her 2012 album, *Glad Rag Doll* (Verve), and her upcoming release, *Wallflower* (due out Oct. 21 on Verve), which features songs by Neil Young, Bob Dylan and Paul McCartney. She also nodded to old-school jazz à la Fats Waller with a rollicking "I'll Sit Right Down And Write Myself A Letter," which she played on a barrelhouse upright piano that she joked featured a secret minibar.

Krall was refreshingly unpretentious given the enormity of the occasion. Despite the largesse of the refurbished main stage festooned in red drapery—with vintage Groucho Marx movie clips and macabre cartoons rolling in the background—she deftly deflated the pomp and circumstance with laid-back wit and casual expletives.

On the same night at the intimate Gesù Centre de Créativité, the Jeff Ballard Trio provided a perfect finale to a full day of music.

Ballard has long been a performer who leaves audiences slack-jawed with his sheer energy and ingenuity. But for this year's Montreal concert, Ballard was featured as a leader in his new super-



trio with unclassifiable West African guitarist Lionel Loueke and lyrical, driving alto saxophonist Miguel Zenón.

All three combatants contributed to the intensely layered mix of Loueke's "Virgin Forest,"

a metrically hip groove that he kicked off with an exotic bird yodel, plus vocal gasps and Xhosa clicks over a percussive, kora-like guitar sound.

Caught >

Another highlight of the festival was The Heath Brothers, performing over two nights at the hole-in-the-wall jazz club Upstairs. On June 26, a cosmopolitan jazz crowd came out to witness the musical interplay of 87-year-old saxophonist Jimmy Heath and 79-year-old drummer Albert "Tootie" Heath, along with pianist Jeb

Patton and bassist David Wong.

Both brothers were in full musical and comedic—force, exchanging humorous asides with each other and the audience throughout the show.

Jimmy led the band through Billy Strayhorn's "Daydream." "That was Strayhorn on a 'stray horn," he quipped, after a shimmering solo on soprano.

Amid the musical extravagance of the festival—the French cinematographic pop artist Woodkid drew a massive crowd on the same night for the official open-

ing event—hearing the old-school charm of The Heath Brothers in a small club was like finding a hidden gem. The tiny, cave-like venue had something of the true soul of the city on this special night. —*Michael Jackson & Davis Inman*



Al Jarreau Pays Tribute to a Friend

while working as a vocational rehabilitation counselor in 1965, Al Jarreau seized every opportunity to sing. Dropping in on a jam at San Francisco's Half Note, the budding vocalist eagerly watched a trio led by a college student named George Duke who was attracting serious buzz. Getting the go-ahead, Jarreau grabbed the mic and the electricity was instantaneous. He was invited to join the trio and they played the room for three years. Following the club's closing, the two forged ahead with their own careers. The rest is history. Throughout their journeys, Jarreau and Duke maintained a lasting personal friendship and musical camaraderie.

My Old Friend: Celebrating George Duke (Concord) is Jarreau's heartfelt tribute to the famed keyboardist-vocalist-producer-composer-arranger, who passed away last August at age 67 due to chronic lymphocytic leukemia. The album gathers a stellar cast of musicians, many of whom were connected to Duke. Sharing the vocal spotlight with Jarreau are Dianne Reeves (who is Duke's cousin), Lalah Hathaway, Jeffrey Osborne, Kelly Price and Dr. John. Star instrumentalist guests include Marcus Miller, Gerald Albright, Boney James and frequent Duke collaborator Stanley Clarke, who also shares producing credits.

DownBeat spoke with Jarreau during his brief break between European touring and subsequent U.S. and Brazilian dates.

Your early days with Duke were formative.

There's a record from that period that came out two years ago, *Al Jarreau And The George Duke Trio Live At The Half Note, 1965, Vol 1.* George had very smartly put a mic in the middle of the room and set up a Wollensak tape recorder. It's a depiction of who we were at that time, embarrassing moments and all. We were puppies, trying out music that we loved, right there on the cusp of the Haight-Ashbury scene. In the middle of barefoot flower children and new world-changing rock 'n' roll, we were doing this other kind of music, swimming upstream. But we were *filling* the joint, we were *jumpin*'.

Since Duke's music is so wide-ranging, how did you choose material?

I approached it by not being over-ambitious, choosing areas where we had crossed paths. George was a Basie and Ellington fan, and I was, too. We were playing sets with "Shiny Stockings" and "Satin Doll" at the Half Note and he continued to write in those directions. You can hear Basie in his composition "Someday" that I sing with Dianne Reeves. That just spanga-langs in old jazzy fashion. Later, George became a fusion guy, and that was not one of the areas where I really crossed paths with him. So, on this record, I chose not to do that kind of music.

Our mutual love of Brazilian music was an important influence on this project, too. And I chose George's blues "You Touch My Brain"—that I sang with Dr. John—because I thought it would be a new listen. People know George's funky side where he'll funk your pocket off, but I didn't think they knew the blues space he covered.

You're generous with your duet vocalist guests, giving them equal highlight and sometimes even a bigger share of the spotlight.

I try to serve the song. And if the other voice can bring something new and interesting, then that helps the overall project. I was always thinking, "Let the guest lead the way, and that will bring the freshness to the record."

The funkiest cut, "Churchyheart," is a re-working of the tune "Backyard Ritual," which Duke wrote for



Miles Davis' *Tutu* album. You and Marcus Miller put a different, uplifting spin on it.

Marcus and I have had quite a few lovely comings-together down the road. When I realized it was Marcus who recorded that song with Miles, I said, "I *gotta* go there." Miles was the best "singer" I ever knew. Miles was always coming out of my throat in one way or another. He has been speaking to me for a long, long time. And I think he knew that. I love that he could hear himself in me—other people had told me that Miles knew that Jarreau was out there. In fact, he wrote a little piece called "Jarreau."

I was touched by the notion of taking something that might be a darkish, brooding piece of music and saying something else with it. Because, as serious and dark as *Bitches Brew* may be, you'd have to know that that came out of one of the most joyous spirits there ever was. So that's what I wrote about: You can have a church in your heart or in your backyard. And I'm so proud of the lyrics on that piece. There are a lot of people who are going to call me a Pollyanna. OK, well, good. I'm glad you know it [*laughs*]. —*Jeff Potter*

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Newport Fans Get Drenched, Rewarded With Great Music

IT RAINED THROUGH MUCH OF THE 60TH edition of the Newport Jazz Festival, held in Rhode Island's Fort Adams State Park on the first three days of August, just as it did at the very first such event. As was the case in 1954, music lovers donned rain slickers, popped open umbrellas and endured a good soaking in order to hear an impressively diverse lineup of jazz artists.

Remarkably, two artists present at the inaugural Newport festival performed at the 60th edition: George Wein, the festival's visionary entrepreneur from the start, who is also an able pianist, and Lee Konitz, the pioneering cool alto saxophonist. The two octogenarians (88 and 86, respectively) showed they are still in fine form.

The 1954 festival, which featured Billie Holiday, Ella Fitzgerald, Duke Ellington and the Oscar Peterson Trio, is generally considered to be the event that spawned the international jazz festival circuit that we now take for granted. It also



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led Wein to create the Newport Folk Festival. Together, the two festivals set the standard for the modern era of large outdoor music fests.

This year's festival, which included 45 separate performances and attracted a crowd of more than 20,000, was also the first to expand from two days to three. The Friday program emphasized up-and-coming and experimental artists, including Darcy James Argue's Secret Society, Miguel Zenón, Rudresh Mahanthappa and 24-year-old wunderkind Cécile McLorin Salvant.

Among the more interesting contrasts at the festival was Friday's shows by Mostly Other People Do the Killing and Vince Giordano & The Nighthawks, two groups that both delight in resurrecting the jazz styles of the 1920s and '30s, but from radically different perspectives.

Giordano, the tuba player, bassist and musical preservationist, and his crackerjack 11-member band, all clad in black tie, are meticulously faithful to the sounds of the Jelly Roll Morton, King Oliver and Fletcher Henderson orchestras of the '20s and '30s. Among their selections were Morton's "King Porter Stomp," Oliver's "Snag It" and Henderson's "Stampede." With echoes of ragtime syncopation, intricately harmonized trio passages and sometimes abrupt endings, Giordano and his group captured the spirit of experimentalism that was present in the dawn of big band jazz. The music seemed as valid and, in a sense, as modern today as when it first scandalized a staid America nearly 100 years ago.

The cheerfully anarchic septet MOPDtK, on the other hand, is a rebellion against stylistic purity and the musical embodiment of Karl Marx's statement that history repeats itself, the second time as farce. Led by Oberlin Conservatory grad Moppa Elliott, the band members are surrealists in the tradition of the Spike Jones Orchestra and the 1960s British vaudeville-cum-rock group The Bonzo Dog Band.

Although their albums faithfully document their wacky mash-ups of '20s and '30s jazz, German oom-pah, electronica and avant-garde noise assemblage, they are best experienced in person. At Newport, they made an agreeable spectacle of themselves in a set that included a dementedly heroic slide trombone (and yelling) solo by Dave Taylor, bird-calls emanating from Jon Irabagon's soprano sax and an off-the-wall but expertly controlled slapstick solo by drummer Kevin Shea, including toy trumpets and thrown handfuls of drumsticks. -Allen Morrison



Billy Childs and Friends Reimagine Laura Nyro's Music

LAURA NYRO WAS AN INTENSELY EMOtional powerhouse of a singer-songwriter who, over the course of a 30-year career, wrote huge hits for others. One measure of her impact is that, for two weeks in 1969, she had written three songs in Billboard's Top 10. Yet, as a performer, she never won a Grammy award or earned a Top 40 single before her untimely death in 1997 at the age of 49. A new album of her songs by Grammy-winning composer-pianist Billy Childs and an all-star cast of singers and musicians is likely to win Nyro new fans and reinvigorate her musical legacy.

Much more than a tribute album, *Map To The Treasure: Laura Nyro Reimagined* (Sony Masterworks) boldly reinterprets and recontextualizes her songs, drawing on jazz and chamber music, while retaining the joyous blend of Brill Building pop, soul, gospel and jazz that made Nyro such an original.

Although she never won more than a fervent cult following as a singer and performer, almost everyone has heard the great covers of Nyro songs like The 5th Dimension's "Stoned Soul Picnic" and "Wedding Bell Blues"; Blood, Sweat & Tears' "And When I Die"; Three Dog Night's "Eli's Comin"; and Barbra Streisand's "Stoney End." Yet her most lasting legacy might be her influence on a generation of pop and jazz innovators: Joni Mitchell, Donald Fagen, Rickie Lee Jones, Todd Rundgren and Elton John have all acknowledged her as an inspiration.

Also among her early fans were two 16-yearold budding jazz musicians from Los Angeles: Childs and a young bass player named Larry Klein, who had met in a music theory workshop for musically gifted high schoolers at USC. After class, the two friends found inspiration listening to Nyro records together; they would later play together as sidemen for Freddie Hubbard in the late 1970s. ("Larry got me on that gig," Childs said recently.)

After that, their musical paths diverged: Childs became a jazz pianist and composer of chamber and symphonic music, while Klein found fame as a producer for Mitchell and other pop and jazz artists. The Nyro project, with Childs arranging and playing keyboards, and Klein producing, is their first collaboration since touring with Hubbard.

The friends have assembled an impressive cast of singers for the project, including Jones, Esperanza Spalding, Renée Fleming (who sings the aria-like "New York Tendaberry"), Alison Krauss, Dianne Reeves, Ledisi, Becca Stevens, Shawn Colvin, Susan Tedeschi and Lisa Fischer (of 20 Feet from Stardom fame).

Guest musicians on the album include soloists Yo-Yo Ma (who accompanies Fleming), Wayne Shorter, Chris Botti, Jerry Douglas, Chris Potter and Steve Wilson, along with the inspired pianism of Childs and a band that includes drummers Brian Blade, Jay Bellerose and Vinnie Colaiuta, bassist Scott Colley and guitarist Dean Parks.

Klein has ample experience producing large, complex projects; he co-produced *River: The Joni Letters* with Herbie Hancock, which won the Album of the Year Grammy in 2008. That record explored the jazz implications of Mitchell's songs and led to a greater acceptance of her as a composer of jazz standards; this album could do something similar for Nyro.

In scoring a suite of Nyro songs, Childs drew upon his background in both jazz and classical formats—he has written works for orchestras, including the L.A. Philharmonic as well as leading his own chamber jazz group.

The result is full of revelatory moments, including inspired soloing by Shorter to adorn Spalding's pure vocal in "Upstairs By A Chinese Lamp"; Botti's mournful trumpet elegy in the introduction to a solemn, orchestral interpretation of "Save The Country" (sung with feeling by Colvin); and the way "Stoned Soul Picnic," fully inhabited by r&b singer Ledisi, morphs at the end into a funky, boppish piano solo.

Childs knew he faced a tremendous challenge in reimagining Nyro's work. "How do you improve on something that's already perfect?" he said by phone from Los Angeles. "The point for me is not to improve on it, because you can't. But I love this music so much, and it's had such a profound effect on me, that I want to put it through the prism of my own experience."





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Players >

ALON NECHUSHTAN Combining Worlds

Recently, during his first West Coast tour, pianist Alon Nechushtan perched at the piano at Los Angeles' intimate nightclub Vitello's on a Friday night. The crowd was restless, but he quickly won them over. With unyielding assurance, he led his pick-up band through an extended set that touched upon blues, modal standards and closed with a swinging touch of klezmer propelled by drummer Chris Wabich's tambourine and Nechushtan's own percussive rattle. The Israeli-born musician consistently demonstrated his vast skill-set with confidence and humor.

It was the pen that brought him to the United States as a classical composition major at Boston's New England Conservatory. Today, more than a decade later, Nechushtan is part of a growing circle of jazz musicians bridging the musical realities of New York and Israel.

Nechushtan credits saxophonist Arnie Lawrence (1938–2005), a former *Tonight Show* band contributor and the founder of the New School for Jazz and Contemporary Music in New York, with expanding his and many other Israeli kids' horizons. In 1997, the saxophonist moved to Jerusalem and founded the International Center for Creative Music, where an impressionable young Nechushtan took in the sounds of swing. "He played a large role," Nechushtan said. "He's kind of a crusader in that manner. I remember hanging out with him and learning about jazz. He was very patient."

Jazz's presence in Israel, relative to the history of the genre, is a fairly new phenomenon. The rise

of internationally acclaimed artists like guitarist Roni Ben-Hur, violinist Miri Ben-Ari and the Cohen siblings (Anat, Avishai, Yuval) has helped broaden the appeal of swing in Israel, where jazz is now part of the sonic landscape.

The pianist is levelheaded when discussing the current state of the Middle East. He diplomatically avoids any comment on the summer's unrest, focusing solely on the sounds coming from the stage and his unrelenting desire to return. Prior to his gig at Vitello's, he shared a bill with the mighty Los Angeles-based Palestinian saxophonist Zane Musa. The two got along so well that Musa joined in the following night to blast through Nechushtan's newest material. Nechushtan is happy to welcome as many voices to his compositions as he can.

"From a very early age, I wrote for classical ensembles but I always wanted to write a big band chart," Nechushtan said. "Sometimes I keep the worlds separate. Sometimes I combine them. I went to school fascinated by Third Stream, classical and jazz. You have to go from lead sheets to incredibly descriptive music. When you work with a small combo, they are an integral part of making that music [come] alive. You don't have to have every gesture written down. My music is descriptive when it is a combo—not as much as when it is written down—but my creative process is the same."

As an undergraduate, Nechushtan began his jazz studies in earnest, taking up with pianists Danilo Pérez and Fred Hersch. "They were great teachers, but I wanted to study with New Yorkers like Uri Caine and Henry Threadgill. My idea was to come to New York and try. I didn't know that I would love it and stay."

His new album, Venture Bound (Enja), is an upbeat homage to that decision to stay. (He has lived in New York City for the last 10 years.) A small ensemble of New York-based heavy hitters help deliver his message. The dual tenor saxophone onslaught of Donny McCaslin and John Ellis ensures a breathless display of honking soul, while drummer Adam Cruz can dance like raindrops or smash like polyrhythmic thunder. The entirely original set includes "The Gratitude Suite," which splashes Eastern European modes over tight harmonies aided by trumpeter Duane Eubanks, while "Haunted Blues" features the pianist's hard-bop swagger encircling the upper register. The engaging, accessible album is squarely focused in the pocket with the occasional sprinkle of ancient modes to reflect the pianist's diverse background.

Undeterred by the turmoil in his homeland, Nechushtan will continue to tour there. While he and his family have settled in New York, the lure of his roots is irresistible. "It's a matter of playing to people who want to go out and hear music," Nechushtan said. "If they are depressed and bombs are falling overhead, it's a challenge of a different kind. It's not a musical challenge. It starts to be a safety challenge. But I will be there no matter what." —*Sean J. O'Connell*

Players >

JUSTIN ROBINSO The Power of Dedication

hen alto saxophonist Justin Robinson isn't on the road with trumpeter Roy Hargrove's quintet, he's probably in the woodshed practicing, hoping to gain deeper insight into the music he's performed, mostly as a sideman, for close to three decades.

Robinson—whose fourth album as a leader is *Alana's Fantasy* (Criss Cross Jazz)—has developed into a fully formed artist. During the Atlanta Jazz Festival in May, he pushed out restrained, syrupy blues interjections when supporting the vocalist Roberta Gambarini, only to reverse course an hour later, turning in fervid, furious torrents of notes with Hargrove's band.

Robinson honed this approach in the clubs of New York City, growing up as a member of the Harper Brothers group. He has been in Hargrove's bands for the past 13 years. Early on, Robinson said he learned a lot by "getting beat up by the masters" at jam sessions around the city.

"In the era I came up, they didn't hold their tongue at all," Robinson, 45, recalled during a set break at the Atlanta Jazz Festival. "You knew exactly what your deficits were when you left the bandstand. I'd prefer for someone to be brutally honest than not say *anything*. To me that was the worst thing: if somebody felt like there was no hope."

The fruits of his hard work during these informal apprenticeships are evident on the new album. For the recording session, Robinson recruited some current and former Hargrove bandmates— Willie Jones III on drums, Sullivan Fortner on piano and the late Dwayne Burno on bass—along with trumpeter Michael Rodriguez.

Alana's Fantasy is dedicated to Burno, who passed away shortly after the session. Robinson and Bruno had played together for six years in an earlier lineup of Hargrove's band, where they had become musically and personally close. "That was one of my dearest friends and musicians that I respected," Robinson said. "It was devastating to lose him."

Alana's Fantasy—a mix of original ballads and uptempo tunes, as well as standards—was recorded in one four-and-a-half-hour stint in Brooklyn.

"There were no inhibitions," Robinson said. "Coming off the road, I just went right in and did the whole thing. It was very easy for me."

During his time with Hargrove, Robinson said he's developed an ear for how to lead a band, having had a chance to dive into the subtleties of playing jazz in a group. These intangibles, he said, include figuring out exactly when to play out and when to blend, for instance, and how to support a lead instrument most effectively.

Robinson continues to raise his profile as a musician, but for now he's happy playing in Hargrove's band, traveling around the world. If he starts achieving a wider level of fame, it won't be because he's enthusiastically seeking the spotlight.

"I want the process to be more organic, and if there's more of a demand for me to do such, then so be it," he said. "I just want to keep getting better—that's my ultimate objective. I don't care about the stars, lights and things like that. I just want to be a good musician."

Fortner, who has played with Robinson in Hargrove's quintet for four years, sees the saxophonist as a good mentor, and a "well-rounded guy" who can talk history and sports as expertly as he discusses music. During their time together on the bandstand, Fortner has seen Robinson attract attention as a musician, but also shine in his role as a sideman.

"He's getting a lot of notice playing with Roy, and I think this record will definitely give him the push that he needs to go and do tours on his own," Fortner said. "Justin is the type of person who just wants to go where the music is. He just wants to play. He's about the music 100 percent." —Jon Ross

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RANEE LEE WHAT'S GOING ON

Accompanied by her stellar band and featuring a string quartet, vocalist **Ranee Lee's** latest offering is a *tour de force*. Along with several original compositions, Ms Lee also re-imagines jazz and soul classics, including the Bergman/Mandel standard "Where Do You Start?" Leon Russell's timeless "A Song For You" and album opener and title track Marvin Gaye's still relevant social commentary "What's Going On."



JANE BUNNETT & MAQUEQUE

Grammy nominated jazz flutist/saxophonist Jane Bunnett's new group, Maqueque consists of five young women musicians from Cuba, plus Bunnett. They play a wide range of instruments: drums, percussion, tres guitar, fretless bass, batás and congas. Four of the five are also strong vocalists, "when they pool their voices together, it gives a very dynamic sound that happens within the band. It's very different," says Bunnett. The band's sound is distinctive: tight vocal harmonies within a Cuban jazz perspective.





he cover of bassist Matt Pavolka's second album, *The Horns Band*, is clever not so much for artist Valerie Trucchia's portrait of the musician having tea in a Brooklyn coffee shop, but for a subtly placed copy of Philip Roth's *Zuckerman Bound: A Trilogy and Epilogue 1979– 1985* depicted in the lower right corner. Pavolka, an Indiana native, is an insatiable bookworm, never leaving home without a dog-eared volume under his arm.

"In other art forms, people talk about their influences all the time," Pavolka said. "Stanley Kubrick often referred to music; he chose all the music you hear in his films. Kurt Vonnegut talked about The Beatles all the time. Don DeLillo is into abstract impressionist painters and cinema. But musicians are always expected to be influenced only by music. That always struck me as odd."

The Horns Band (Fresh Sound New Talent) features the 42-year-old on acoustic bass and trombone accompanied by cornetist Kirk Knuffke, alto saxophonist Loren Stillman, trombonist Jacob Garchik and drummer Matt Ferber. The album extends forms based in both tradition and innovation. One hears the influence of Eric Dolphy and Ornette Coleman, but also Booker Little and Steve Reich.

In concert at New York's Cornelia Street Café (with Gerald Cleaver replacing Ferber), The Horns Band performed Pavolka's cleanly delineated compositions driven by the bassist's wiry lines and meaty tone while—*sans* guitar or piano—they explored the possibilities inherent in a three-horn front line. Song titles such as "Anti-Green Plate Gives Mr. H More Power" further reflect Pavolka's literary bent, while his music expresses a storyteller's knack for shape, line and flow.

"Just like a novel that tells a good story, the greatest recordings have a narrative quality, like *Kind Of Blue*," Pavolka said. "But a lot of modern jazz has become impenetrable. Everybody is trying so hard to avoid any cliché that they're making music that's anti-music, which is another cliché. It's music that doesn't really groove; it's not tonal, it's not pretty, so they say it's about 'color.' But it's not very colorful. As a listener, there must be some way to place the music in context so you can parse it, so there can be some entry."

The bassist provides plenty of entry points for new listeners, opening the door wide throughout *The Horns Band*, with music that's heartfelt yet cerebral. His compositions are angular and thematically wide-ranging, with streamlined arrangements transformed in the furnace of improvisation.

"It feels like everything is coming from the ground up in Matt's writing," Stillman explained. "He's composed these elaborate pieces specifically for the different players in the band and sections for their personalities to come out. He's coming from more of a traditional jazz place, but it's very extended."

Pavolka—who cites the Dave Holland Quintet's Seeds Of Time, Jumpin' In and The Razor's Edge albums as precedents for The Horns Band—said, "I wanted to have a band where no one is comping. How can I create interesting harmonic motion? And how can I write music that isn't in the usual 'play the head and everybody blows' [structure]? I have to do it through my writing. It's intuitive with my background to write for horns—things that sound good when horns play them but that don't sound good on piano."

Since arriving in New York in 1994, Pavolka's associations have included Lee Konitz's nonet, Guillermo Klein's Los Guachos, saxophonist Ohad Talmor and guitarist Ben Monder. In addition to being influenced by the city's jazz scene, he's also intrigued by the "architecture and shapes" in his environment.

"Being a bassist, that's the whole game," Pavolka said. "You're shaping a performance. You can talk about concepts and theories, but it has to be interesting. People like to say 'Less is more,' but take Monk. Monk can take the most complex idea and put it forward in way that is as simple as you can make it. But with great music, sometimes less *is* less. Some of the music I'm writing is very hard, but it's my job as a composer to figure out the simplest way to convey those ideas—to strip away all the bullshit." —*Ken Micallef*



RENZO DUASO / BARCELONA VOLL-DAMM JAZZ FESTIVAL

n Barcelona, Joan Chamorro is esteemed both for his world-class multi-instrumentalism and his inspired mentoring of young players as director of the Sant Andreu Jazz Band.

Joan Chamorro

'Music Is Open'

His accomplishment in the latter role was evident last October, when the Barcelona Voll-Damm International Jazz Festival, following a custom of several years standing, hosted a Sunday matinee concert by the youth ensemble, comprising musicians between 8 and 18, of an hour-long program of repertoire associated with the Golden Age of jazz.

Chamorro introduced his charges, then counted off a hot number on which Èlia Bastida, who looked no older than 15, uncorked a Stéphane Grappelli-style violin solo. The tasty rhythm guitar of Carla Motis, 13, guided the flow of "In A Mellow Tone," propelling the solos of her fellow band members. On "Willow Weep For Me," Bastida channeled Joe Venuti, while Eva Fernández, 17, on alto saxophone, revealed a tart tone and slithery phrasing evocative of Benny Carter. Bastida and trumpeter-saxophonist Andrea Motis (Carla's older sister) sang "Bei Mir Bist Du Schoen" in unison, setting up 16-yearold Marc Martín's piano spot à la Earl Hines. Motis sang a hip arrangement of "Basin Street Blues" containing tempo shifts and a long sax soli. Fernández sang "Georgia On My Mind," making every syllable count, then followed up with a soulful tenor saxophone declamation.

Four days later, a large crowd of paying customers at the Barcelona venue Luz de Gas heard Chamorro and Fernández perform material from their new CD, *Joan Chamorro Presenta Eva Fernández* (Temps Record). As on the recording, Chamorro played bass, tenor saxophone and baritone saxophone, rendering "Old Folks" with a smooth-as-butter tone on the big horn. Present from the recording were ace pianist Ignasi Terraza and deft drummer Esteve Pi, but not Scott Robinson, whose romantic tenor soliloquy complements Fernández's wistful reading of "These Foolish Things," nor Dick Oatts, who contributes sparkling alto solos to sprightly arrangements of "Whisper Not" and "Just Friends."

"Music is a language, and to learn it and enter its soul you need to interact with people who know more and play better than you," Chamorro said, referencing past Sant Andreu Jazz Band collaborations with Oatts and Robinson, as well as with clarinetist Ken Peplowski, brass master Wycliffe Gordon and trumpeter Terell Stafford. "You listen to very good records by the masters—like Louis Armstrong and Billie Holiday, or Ben Webster, Dexter Gordon or Lester Young—and transcribe their solos. When you understand the melodies, at a certain point you leave those solos and build your own ideas.

"Music is open, not closed," Chamorro continued. "Kids are free, and what attracts them in the beginning is melody and rhythm, so we play pieces with clear melodies, with the idea that the instrument is an extension of your own voice. You don't need to play like John Coltrane. You can do jazz with very few notes, like Prez or Ben."

Chamorro, now 51, didn't take up music until age 18. In 2006, after many years on the faculty of a local music school, he launched a nine-member children's orchestra. Now 30 members strong, Sant Andreu Jazz Band is an independent, non-profit entity, self-financed through recordings and concerts.

"I don't know if this will be a lifetime project," Chamorro said. "But when the band is playing well and the kids are happy, it gives me energy and happiness." —*Ted Panken* The best reed I found since the 90s."—HAMIET BLUIETT



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Wycliffe Gordon at the Louis Armstrong House Museum in New York City on June 12

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AVAILABLE OF

ACCORDING TO POPS

By Frank Alkyer | Photo by Jimmy & Dena Katz

t's great to watch the reactions of music students whenever Wycliffe Gordon plays the trombone—or tuba, or trumpet, or any of the numerous instruments he commands.

Last December, Gordon sat in with students from Florida's Dillard School for the Arts and Illinois' Naperville North High School during the granddaddy of all school music festivals: the Midwest Band Clinic in Chicago. When Gordon delivered a trombone solo, jaws dropped. Smiles spread wide. Students shook their heads and nodded in appreciation. They uncontrollably shouted, "*Yeah!*"



During his solo, Gordon locked in rhythmically—displaying a full, powerful tone, then slipping, sliding, slurring and growling with the swagger of the baddest trombonist on the planet—which, arguably, he is.

Wherever Gordon goes, the shock-and-awe of his chops draws a crowd of students—and fans of all ages. He's frequently on the move, hitting the road for 250 to 275 nights a year. It might be the Dallas Symphony Orchestra or the Kitano Hotel in New York City, Jazz On The Green in Sacramento, California, or The Jazz Kitchen in Indianapolis, a residency at Prince Claus Conservatory in The Netherlands or another at Columbia College Chicago, The Jazz Cruise (where he's played 14 consecutive years) or Satchmo SummerFest in New Orleans.

Satchmo. Pops. Louis Armstrong. Many of Gordon's travels these days are related to his love and respect for Armstrong's legacy. Mention Pops around Gordon and expect an entertaining and insightful dissertation on Armstrong's enduring

"I've gone on a few vacations in my life. It's nice, but it's not as nice as sitting down and finishing a piece of music."

importance. After all, Armstrong was the first jazz musician to catch the ear of a young Wycliffe Gordon, and helped set his career path.

"The recordings of Louis Armstrong are what brought me into jazz," Gordon said over lunch in Chicago on a crisp April afternoon. "I wound up liking the New Orleans music the most, and particularly Louis Armstrong. There was an early track called 'Keyhole Blues.' And, yeah, I was playing trombone [at the time]. It was all acoustic instruments. Even though some of my buddies were into pop music—we were listening to electronic music like Kool & The Gang, Earth Wind & Fire—but I played in the band, and I would always go by the record player and just listen to that music because that sounded most like what I was playing—acoustic instruments."

Gordon paid a high-profile compliment to his hero in 2011 when he released *Hello Pops—A Tribute To Louis Armstrong* (Blues Back). The album is a rollicking blast on which Gordon plays—and sings—a number of Armstrong classics like "Basin Street Blues," "(Up A) Lazy River" and, of course, "Keyhole Blues," but also adds some fine Armstrong-inspired original compositions, like the title cut. One of the album's highlights is the Gordon tune "Meatball 123," where he overdubbed himself playing trombone, trumpet and tuba. "Pops used to write songs about food, so I guess he and I have that in common, and that's just how my mind works sometimes," Gordon writes in the liner notes.

Over the past few years, Gordon has traveled around the globe to participate in events where the world's favorite trumpeter was being discussed, played or honored.

Championing the Legacy

On a recent, typical school day, it was 9:30 a.m. as students filed into the band room at Chicago's Lincoln Park High School, where Jazz Band Director Philip Castleberry had the kids working like old pros. When the bell rang at 9:35, the band was in place, in tune and ready to roll.

"So, you guys have a concert tonight, and you're playing, 'Swing That Music,' right?" asked Audrey Morrison, a local trombonist who's help-

ing this band work through some Armstrong repertoire.

"Yes ma'am," they replied.

"Let's play it," she said and counted them off.

With that, students nearly 80 years removed from the original recording dug in, as Gordon listened, nodded and gave notes and guidance, teaching these young musicians to love Armstrong the way *he* loves Armstrong.

The rehearsals were part of the Louis Armstrong Legacy Project and Celebration in the Chicago Public Schools. It's a program created through a partnership between the Louis Armstrong Educational Foundation and the Chicago Jazz Ensemble. Gordon is about

to enter his third year as the artistic director, whereby he rolls into town three or four times a year to mentor students. During this April trip, he coached students at 10 schools over the course of four days—from mentoring high school bands to singing Armstrong songs with elementary school students. The program culminates in a two-day celebration each year with about a dozen groups performing at the Chicago Cultural Center.

"Jackie Harris and the late Phoebe Jacobs [from the Armstrong Foundation] contacted me about doing this," Gordon explained. "You're supposed to learn about the life and legacy of Louis Armstrong and, of course, play what he wrote or what he made famous—which is a great musical thing to expose kids to. But then the deeper I delved into it, I became more aware of Louis Armstrong as a person and a humanitarian."

Gordon frequently delivers lectures on Armstrong's legacy. He does so from the position of a musician, but he also has become a scholar of Armstrong the man.

"It's been great giving students a good idea of the legacy of Louis Armstrong *beyond* the music and what it was that he stood for, because



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Gordon on Music Education

hen asked about his views on the state of music education—and jazz education in particular—the evercandid Wycliffe Gordon pulls no punches. Gordon, who studied music education at Florida A&M, passionately told a group of educators at the Midwest Band Clinic in Chicago last December that music teachers deserve more support. Here are edited excerpts from Gordon's comments:

"It's really a travesty when you cut arts out of school. I have a friend; he was my freshman brother in college. He's teaching at a school in New Jersey. A school system there—I think within the past five years—fired all of the music teachers, and there was one arts high school. They did not take into consideration [the fact] that the kids who go to this arts school were fed in from all of these other schools [where the arts programs had been cut]. The program began to suffer from it, and now they're trying to build the program back up.

"One time I went out to Arizona because they were having their first annual jazz festival. I forget if it was Mesa, or maybe it was Phoenix. They were about to cut the school music program at this school, but the parents were so supportive they went to the meeting—like 1,000 parents showed up—and they said, 'You will not take music from our kids.' Sometimes, that's just what it takes.

"We know how important music is. I run into people in different vocations, in different professions, and I tell students, You're never going to forget your days in band. Even if you don't study music in college, you're always going to remember being in a band. Because what are we doing? We have a common goal in mind, whether you're playing the oboe, trombone, trumpet, tuba, flute, lute—it doesn't matter. We're trying to teach people how to come together, to make a song, to make a tune, and it's like, 'Wow, if we could just use that as a mantra for how to live.'

"At the college level, it's great that a lot of the colleges are now implementing jazz studies programs, because jazz is something that was here and it developed from many different art forms the rhythmic concept from Africa, the harmonic concept from Europe. We say it was born in New Orleans, but jazz cropped up in different places. Jazz came from the experience of the people.

"When I was at Florida A&M, we didn't have a jazz studies program. We had a jazz band, but now they have a jazz studies program.

"Cannonball and Nat Adderley went to FAMU [Florida Agricultural and Mechanical University, in Tallahassee]. When they were in school, they couldn't play it in the band room. They couldn't play jazz in the practice room. They couldn't play it on the instruments. Things were being said like, 'Don't play jazz in this room; it's going to damage the acoustics of the room.' 'Don't play jazz on this piano in this practice room. It will damage the instrument.' And not just there, but at a lot of colleges and universities, because of ignorance about the music—whether it was related to race or whatever. But now you can go to school and you have a jazz studies program.

"You don't even have to be a music student and you can learn something about the history of America by substituting one of your humanities courses and taking a jazz history course. Now you're learning about the humanities throughout America and culture, but you're also learning something about jazz." —Frank Alkyer I've heard what some people thought about Pops," Gordon said. "They felt like he was an Uncle Tom. They would speak about him in a derogatory fashion."

Gordon paused, becoming emphatically serious, as he recounted facts about his hero. He pointed to 1957, when Armstrong toured to Grand Forks, Arkansas, two weeks after nine black students were barred from entering Central High School even though a desegregation plan had been ordered to proceed by a local judge. A young reporter asked Armstrong for his thoughts, and he replied by saying President Dwight D. Eisenhower had "no guts" and calling the governor an "uneducated plowboy."

"When he spoke out against the president, his management and other folks said, 'You shouldn't do that,' and 'You should apologize,' and he said, 'No,'" Gordon noted. "He cancelled his tour of Russia [a goodwill tour for the State Department]. I mean, he just felt like, 'How can I go when somebody asks me about my country—and I'm supposed to be a good countryman—when *this* is going on in my country?'

"Pops said the president should go down and walk those kids in the school himself."

Then, Gordon pointed to Armstrong's 1956 trip to Africa on the eve of Ghana's independence.

"There's two African nations at war, and they call a truce to go to his concert," Gordon said with a touch of amazement. "They were at war killing each other, and here he is bringing 100,000 people to his concert—50,000 on each side just separated by a rope listening to Louis Armstrong. There is something about the power of music.

"If that's Uncle Tom, then call me one. He can stop a fucking war? *Come on*."

The Hipness of Less

Considering that Aug. 4 was the 113th anniversary of Armstrong's birth, admirers like Gordon see a real need to fan the flames of his legacy, fearful that his immense contributions could recede into history.

"I was in Arizona and a student came by to pick me up from the airport, and he said, 'I want to come by and play for you," Gordon recalled. "I said, 'Give me a couple of hours. I want to get some rest.' So he came by around 2 p.m., played, sounded good, playing some bebop, and it was nice. I said, 'Sounds like you've been listening to some Clifford Brown, probably, some Dizzy, you know, Miles some other cats. Did you ever check out Louis Armstrong?' And he said, 'No.' I said, 'Why not?' He said, 'Well, that's the old stuff.'

"From that standpoint I said, 'Well, yeah, it was recorded in the early 1900s, but why think about it? I can probably listen to you play and figure out who you've been listening to just because I've listened to a lot of jazz.' But I said, 'If you hear Louis Armstrong play, you don't have to figure it out.' There's only one person who sounds like that. It's not just because of the fidelity of the recording—it's that he has an individual voice and sound. If you learn a Louis Armstrong solo, you learn a little something about learning the trumpet. That's not taking away anything from Miles or Dizzy. It's just saying, 'Go back to the source, and you'll see where it came from.'



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"A lot of people tend to think if they don't play a lot of notes, then it's not hip. I'm saying, 'Try to play one of those Louis Armstrong solos, you know, 'Potato Head Blues.' Just learn it—one solo, one chorus of a blues. You don't have to play it after that, but you have the option to pull from that vocabulary. And it's a hell of a vocabulary."

Workin' Man

Last December, in between guest artist appearances at the Midwest Band Clinic, the 47-year-old Gordon sat down for a live interview with DownBeat. In this lively, wide-ranging conversation, he discussed his early days as a musician; growing up in Waynesboro, Georgia; picking up the trombone at 12 because his older brother had brought it home; being discovered by Wynton Marsalis at Florida A&M University in Tallahassee; and joining the Jazz at Lincoln Center Orchestra in 1989. At the end of the interview, an audience member asked Gordon what he liked to do when he wasn't playing music.

"I like to go fishing," Gordon chuckled. "I haven't gone in a while, but there are other things I like to do. People used to ask me, 'Why do you work all the time?' I'm like, 'I love what I'm doing.' I don't get up and complain about going to work. I look forward to gettin' back on the computer. Did you know I have a funk band? Most people know me as a jazz musician, and have seen me do gospel shows, but I play many different types of music. I don't just play jazz; that's just what I have been categorized as. I have a funk band [Wycliffe Gordon & the Nu Funk Revolution], and I want to do that. So I play jazz, a little bit of classical music, writing things in the style of Bach chorales, things for trombone. And there are many things I want to do. But in terms of, like, going on vacation? I've gone on a few vacations in my life—what folks consider vacations, like going to Disney. It's nice, but it's not as nice as sitting down and finishing a piece of music."

It's a workingman's mentality for Gordon. Hard work and common sense: That's how you develop jaw-dropping chops. That's how you create 17 albums as a leader. Since the release of *Hello Pops*, Gordon has delivered two more killer recordings, *Dreams Of New Orleans* (Chesky) and *Intimate Ellington: Ballads And Blues* (Criss Cross Jazz). And he published a book, *Sing It First* (Kendor), with trombonist Alan Raph, which outlines his approach to the trombone.

"Teachers say, 'Sing your parts," Gordon said in regard to the book. "I mean, Louis Armstrong was a biggest example of that. He *sang*!

"I remember my high school band director saying that Pops was a great trumpet player but his voice, he didn't have a voice worth nothin'. I had to disagree with him. I said, 'You know Pops' voice?' He influenced all of the pop singers who came after him. I'm talking about from Frank Sinatra to Tony Bennett. I'm not saying it. *They* said it."

As for the future, Gordon is working on *The Wycliffe Gordon Signature Series*, a four-disc set

of his best recordings on his own Blues Back label to be release in August 2015. In September 2015, the label will release *Somebody New*, an album of Gordon's big band charts that he recorded with the DiMartino-Osland Jazz Orchestra (DOJO).

He admits that he wouldn't mind fewer days on the road. So, he dreams of electronically publishing all of the music he has written.

"Big band charts, small ensemble charts, concert and choir charts, brass quintet, trombone ensemble," Gordon said. "With some of these charts, they're performed once and they sit, so I'm trying to publish everything. It's a couple hundred charts, at least.

"I want to do that because I want to travel less. I want to make my money while I'm sleeping; that's from people buying charts and method books. I've been threatening to put out a method book for 10 years, and I have all the materials. It's just time-consuming. I even have it written down; I just have to get everything formatted. *Sing It First* is like maybe one-tenth of what my actual method book will be. It will be a book of suggested methods, exercises and pedagogy. I need to do it, but it's just too hard to do on the road. That's why writers stay in one place for two or three months."

Maybe someday, Wycliffe, you can take an extended break to do that project. But for now, we're glad you're out there spreading the gospel.



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LIKE NO ONE ELSE CHARLE HADEN REMEMBERED By Ed Enright | Photo by Mark Sheldon

hen Charlie Haden passed away at age 76 on July 11, the jazz community lost more than just an extraordinary bassist, composer and bandleader. His death marked the departure of a socially conscious artist and humanitarian whose music provided an outlet for his deeply held political beliefs and reflected the evolution of jazz itself from the late 1950s onward.

Haden's instantly recognizable melodic style and lyrical tone complemented his forward-thinking concept of the double bass, which elevated the instrument from its traditional supporting role in jazz rhythm sections to a front-line voice on equal par with woodwinds, brasswinds, keyboards and singers. He helped to propel avant-garde improvisational concepts from their nascent stages into the present day without ever losing his straightahead chops or his love for jazz standards.

When he wasn't leading one of his own groups—which included the cooperative Old And New Dreams, the politically charged Liberation Music Orchestra and the nostalgic Quartet West—Haden found his rightful place playing alongside some of the finest musicians of his time.

Born in Shenandoah, Iowa, on Aug. 6, 1937, Haden began performing on radio before the age of 2 as a yodeler in his family's then-prominent country music band, which traveled frequently for work and lived in such broadcast-friendly locales as Springfield, Missouri (where the family owned farmland), and Omaha, Nebraska. He continued to perform with the Haden Family Band—which played what he often referred to as "hillbilly music"—throughout his youth. After a teenage bout with bulbar polio, Haden lost much of the range in his singing voice and switched to playing bass.

He became interested in jazz as a teenager and experienced a musical epiphany when he attended a Jazz at the Philharmonic concert featuring Charlie Parker and Lester Young in Omaha with his father. Back in Springfield, Haden began to spend hours at a time hanging out at Hoover's Music Store listening to jazz records.

In 1956, Haden moved to Los Angeles to attend Westlake College of Modern Music. He began playing on the local scene with pianist Hampton Hawes and saxophonists Dexter Gordon and Art Pepper. There, while working in a group with pianist Paul Bley, vibraphonist Dave Pike and drummer Lenny McBrowne, he met free-jazz pioneering saxophonist Ornette Coleman, who would become his lifelong friend and collaborator.

In the March 9, 1967, issue of DownBeat, Haden recalled the now-historic meeting: "One night, Lenny brought a gentleman into the club and introduced me to him. It was Ornette, and he invited me to

Charlie Had

For Charlie

By Keith Jarrett

S o ... Charlie ... what can I say? The bass became the bass again in your hands, after all the players who thought they were making it hipper, while they were also making it more synthetic and metallic and harsh and cold (leading to the eventual winner of the contest ... the so-called electric bass). You wrapped yourself around the bass while you played; inhabited it, made love to it; and those of us who heard you and played with you heard that. All around you were players who were more "detached" from the instrument. What must you have thought of that detachment? Actually, I know the answer, because in all the time we played together in my trio, the American Quartet, and with a string section, etc. (even when you were strung out on heavy drugs), you didn't think about anything but the music. You said it was hard for you to listen to me play with my band because you knew what notes you would have played. Other bass players didn't impress you much; what was technique if there was no heart there?

I had a tour assistant who heard *Jasmine* in a limo on the way to a gig. She was young and not familiar with jazz, but she said, "You guys are so together!" and so I asked her, "What do you mean, Amy?" She said, "Well, if you played bass and Charlie played piano, you would play the same way." This was a compliment. Once I was backstage at a jazz festival and

Ornette Coleman was also there. We had never met, and by that time I had a quartet with Dewey Redman



(who was a serious alcoholic) and Charlie (who was a serious drug addict) and Paul Motian, but Dewey and Charlie had both been with Ornette and then joined my group. Ornette asked me how I knew this "church music"; I had to be black. "No," I said, but church is everywhere. Then he asked me how I could keep a group together this long (10 years, at least) with Charlie and Dewey in the band; how was it possible? And I answered, "Because they're the best."

In the very beginning, when I had the chance to make my first record with anybody I wanted to use, I rehearsed with another bass player, who was too busy with a different group at the time; so Charlie was my second choice (!?). I hadn't heard him very much at the time, but after the first rehearsal it never occurred to me to look for anybody else. We had an indelible connection that lasted over 40 years. After the quartet broke up, Charlie cleaned himself up and we recorded again after more than 30 years.

People will always love his playing but no one will ever imitate him. He was a rare, true original. Perfect intonation, the biggest ears, the warmest, most captivating tone in the history of the jazz bass; and *always* musical. And I never had a better partner on a project for his honest input and deep understanding of our intentions in choosing the tracks for *Jasmine* and *Last Dance*. Love you, man. **DB**

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2.2014 GODIM GUITARS - GODIM 18 A REGISTERED TRADEMARK OF HARMONILAB INC. PHOTO : BRANTLEY GUITERBEE come over to his house and play some. I did, and he started playing music that I'd never heard in my life.

"It was very exciting to me. There was a feeling there that I was sure was very, very valid. I was startled by his music because he wasn't playing on the chord changes—and in 1958, everyone was still doing that. To play with Ornette, you really had to listen to everything he did because he was playing off the *feeling*."

Haden played a crucial role on the seminal Coleman albums *The Shape Of Jazz To Come* (1959), *Change Of The Century* (1960), *This Is Our Music* (1961) and *Free Jazz* (1961), all recorded for Atlantic. He traveled to New York City to play a famous extended engagement at the Five Spot Café with Coleman, but he had to leave the group because of drug addiction, which he later overcame after multiple attempts to kick the habit.

In addition to his influential work with Coleman—whose quartet also included trumpeter Don Cherry and drummer Ed Blackwell—Haden collaborated with a number of jazz giants throughout the '60s and '70s, including John Coltrane, Alice Coltrane, Archie Shepp, Billy Higgins, Chet Baker and Joe Henderson. He was a member of Keith Jarrett's trio as well as the pianist's American Quartet with drummer Paul Motian and tenor saxophonist Dewey Redman from 1967–'77.

In 1969, Haden commissioned pianist-composer Carla Bley to arrange music for a large cast of improvisers he called the Liberation Music Orchestra, whose formation was prompted by his feelings about the Vietnam War and whose first recording was inspired by the Spanish Civil War. Co-led by Haden and Bley, the ever-evolving ensemble of illustrious improvisers would go on to record several albums over the next four decades. Through the music of the Liberation Music Orchestra, Haden made his most impactful political statements.

"Jazz has always been an art form of struggle," Haden said in the November 2004 issue of DownBeat. "It's a political struggle to get the music heard. Whether it's my new album or the Liberation Music Orchestra tour, we're trying to change the direction this country and this administration is going. It's not like a CD is going to change the election. But voicing my concerns is vital. That's what I tried to do with the first three Liberation Music Orchestra albums."

Haden, who had a gentle, soft-spoken nature, was arrested once for expressing his political views from the stage. It was 1971, and he was performing with Coleman at a festival in Lisbon, Portugal. Haden dedicated his Liberation Music Orchestra composition "Song For Ché" to African anti-colonialists, and after the concert he was briefly jailed.

In 1976, Haden formed Old And New Dreams with Redman, Cherry and Blackwell to perpetuate Coleman's music as well as their own original material. The group was active until 1987.

In 1986, he formed Quartet West with saxophonist Ernie Watts, pianist Alan Broadbent and drummer Larance Marable (later replaced by Rodney Green). The group, which continued to perform until 2013, emanated a 1940s vibe that



celebrated Hollywood's film-noir era.

Haden befriended Pat Metheny and played on the guitarist's double album 80/81 (ECM). The two collaborated frequently over the years, and both appeared on Coleman and Metheny's acclaimed 1986 album *Song X* and subsequent tour.

A highly respected educator, Haden in 1982 established the jazz studies program at California Institute of the Arts, which emphasizes small

Artists Pay Tribute to Haden

Basist Charlie Haden inspired legions of musicians who were fortunate enough to work with him, as well as those who received his encouragement. His colleagues attest to his quiet leadership, determination and love of a strong melody.

Pianist Carla Bley met Haden in the mid-1950s when he came out to live in Los Angeles. They worked together frequently, especially in the Liberation Music Orchestra.

"I was already in Los Angeles with Paul Bley, and Paul, being a connoisseur of bass players, immediately scooped him up," Carla recalled. "He had a very interesting and exquisite taste in all things. It wasn't just music. Although we agreed on a lot of music—he had certain chords, notes and composers. He'd get infatuated over furniture, and have to get the money to buy that piece of furniture. I couldn't see what he saw but I trusted that it indeed must have been beautiful. He had this sense of taste, very sure of himself at a young age.

"The way he played, he had an instantly recognizable style," Carla added. "He felt that way about the notes he played: This is the right note and no other note will do.' And he always called himself 'Whole Note Haden'; he played really slow and the notes were perfect and in the perfect place. He would play notes that weren't in the chord changes, but were so perfect that you waited for the chord change, and when the correct note came in, it was more thrilling than if it had been offered."

Haden formed Quartet west in the 1980s and its members included saxophonist Ernie Watts, who worked in the group for 25 years. "Charlie had a beautiful, deep singing sound," Watts said. "It was very, very warm and very, very even all over the instrument. Besides that, he had so much harmonic knowledge and so much melodic knowledge from the years he was playing. He really was in touch with how things work with duration of time. A lot of times you don't count a bar—you feel the duration of time that it takes four bars to go by and he had a beautiful, intuitive nature of duration of time, in phrasing. When he played within a pattern or within a phrase, his time was totally on in a horizontal way rather than a vertical way.

"What made him a great leader is that he let everybody be who they were," Watts added. "We just all understood each other, understood the music and all loved each other and knew each other as people."

Along with Haden's groups, he also worked in duets throughout the 1990s, including with pianist Kenny Barron on such recordings as *Night And The City* (Verve, 1996).

"One of the things I loved about Charlie's playing, in addition to the sound, is he left a lot of space," Barron said. "And his playing was deceptively simple. With the bottom, it was just perfect. There was room for you to breathe, and there was interaction, too. It was a challenge: There was a lot for a pianist to do. You had a lot of space to fill, but that's a good thing. You had to learn how to not put too much in there. Not to fill it up, but using it. Charlie played just the right notes. I often say that he played 'b-a-s-e'; he really supplied the bottom, which made my stuff work."

After Haden's death, a more recent colleague,

pianist Brad Mehldau, wrote a piece on Ethan Iverson's blog, Do The Math, about Haden's music: "An untouchable, eternal hipness. A feeling of dance, with an element of danger. Sometimes, something like a polished diamond, precious to behold, unbreakable. Other times, just as remarkable: something like a sand sculpture or mandala—a beauty that is breaking apart and blowing away, disappearing even as you witness it."

Another recent partner, saxophonist Joshua Redman, mentioned on his Facebook page, "Charlie had the biggest ears. He heard everything. He was right there with you every step of the way. And he took what he heard and helped you try to make something lovely out of it."

Bassist Ben Allison had been listening to Haden's music since he was a teenager and the elder bassist's "Sandino" inspired his own composition "Hey Man." The two bassists encountered each other periodically on the festival circuit.

"As much as he's a bass player, and the bassist's role is to play the root of the chord—and he did—I felt his mind work through the harmonies in a way where he was not just consigned to playing root notes," Allison said. "He was thinking of freely harmonizing whatever the soloist was doing. In Ornette [Coleman's] band, Ornette would spin out a melodic line and it would sound like Charlie would hear what Ornette was playing and find a note that would fit well with it. Charlie would have a deep tonality that wasn't necessarily tied to predetermined harmonies, but was just the way he thought." —*Aaron Cohen*
ensemble performance and improvisation.

Haden could be heard on various live and recorded projects throughout the 1990s and 2000s with the likes of guitarists Metheny, John Scofield, Bill Frisell and John McLaughlin; drummers Ginger Baker and Jack DeJohnette; saxophonists Michael Brecker, Joe Lovano and Ravi Coltrane; trumpeter Tom Harrell; and vocalist-pianist Shirley Horn. He earned a reputation for performing intimate duo recordings and participating in small-group collaborations with such pianists as Hank Jones, Kenny Barron, Brad Mehldau, Ethan Iverson, Jarrett and Gonzalo Rubalcaba.

Haden's experience and influence reached far beyond the jazz realm. He was outspoken regarding the universality of his diverse musical associations, which included projects with pop artists Rickie Lee Jones and Ringo Starr, blues harmonicist-vocalist James Cotton, Brazilian guitarist Egberto Gismonti, Portuguese guitarist Carlos Paredes, Argentinian bandoneon player Dino Saluzzi and classical composer Gavin Bryars.

In 2008, Haden brought his personal history full circle to record *Rambling Boy* (Decca), which connected the music of his childhood to his present family, which includes his wife, vocalist Ruth Cameron; triplet daughters Petra, Rachel and Tanya; son Josh; and son-in-law Jack Black. The following year, Swiss film director Reto Caduff released a *Rambling Boy* documentary about Haden's life that was a major hit at jazz festivals and on the international film festival circuit.

Before Haden was grounded by declining health, he and Bley had been working toward recording a Liberation Music Orchestra album with an environmental theme. Some of the compositions were played by the orchestra at festivals in Europe during summer 2012, as well as at the Healdsburg Jazz Festival in June 2013. The album, planned as an ECM recording, was never made.

Haden's appearance at Healdsburg last summer was a special occasion that presented the bassist in multiple ensembles over the course of two days, including a set with members of his family. In the weeks that followed, Haden traveled to Lviv, Ukraine, where he headlined at the Alfa Jazz Fest with Quartet West and received the festival's lifetime achievement award. The trip allowed Haden to take advantage of an opportunity to get treatment from a physician in Germany to help alleviate the post-polio syndrome he had suffered in recent years, according to Cameron.

Haden's final performance took place Dec. 9, 2013, at REDCAT, a space adjacent to Disney Hall in Los Angeles, where he conducted a group of Cal-Arts students in a program of Liberation Music Orchestra arrangements. For an encore, Haden picked up his bass and played a solo version of "Blue In Green," one of his favorite jazz standards.

Haden's most recent album releases include 2010's *Jasmine* (ECM), a duet with Jarrett; 2011's *Sophisticated Ladies* (Emarcy/Decca) with Quartet West, strings and several contemporary vocalists; 2011's *Live At Birdland* (ECM) with saxophonist Lee Konitz, Mehldau and Motian; and 2014's *Last Dance* (ECM) with Jarrett. (See sidebar on page 34 written by Jarrett.)

On Sept. 30, the reactivated Impulse! label will release a live album that was recorded during a duo

performance by Haden and guitarist Jim Hall at the 1990 Montreal Jazz Festival.

Haden won multiple Grammys—one for his 1997 duet recording with Metheny, *Beyond The Missouri Sky*; another for his 2001 CD *Nocturne*, which included boleros from Cuba and Mexico and featured Cuban pianist Rubalcaba; and a third for his 2004 CD *Land Of The Sun*, which explored the works of Mexican composer José Sabre Marroquín with arrangements by Rubalcaba.

Among his crowning achievements were a Recording Academy Lifetime Achievement Award and a 2012 NEA Jazz Master Award. A longtime critical favorite, he was named New Star Bassist in DownBeat's 1961 Critics Poll and was elected to the DownBeat Hall of Fame in August 2013.

Upon receiving the news of his Hall of Fame induction last year, Haden expressed gratitude and elation. "You know, for a while there I wasn't getting very much recognition," he said. "And I was thinking, I'm doing all of these different things, all these different kinds of music, Brazil and Portugal and Argentina and hillbilly music with my daughters, and doing all this different stuff that I don't think any other jazz people do. I thought maybe it was my political leanings that were keeping me from getting recognition. So all of these recent awards and honors have really made me feel good. I have a lot to be thankful for. And I want to make sure I give back to everybody."



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9/18-21 New York, NY (Jazz Standard)
9/23 Chicago, IL (Constellation)
9/24 San Francisco, CA (Yoshi's)
9/25 Santa Cruz, CA (Kuumbwa)
9/26 Columbus, Ohio (Wexner Arts)
9/27 Denver, Co (DazzleJazz)
9/28 Los Angeles, CA (Broad Stage)

ASONA ASONA MORAN 'OTHER WAYS OF OPERATING' By Dan Ouellette | Photo by Clay Patrick McBride

ason Moran runs a harried life—even if he says he hasn't been very busy in the past nine months. His wife, theatrical mezzo soprano Alicia Hall Moran, who served as understudy and often alternate to Audra MacDonald in the Tony-winning Broadway revival of the Gershwins' *Porgy & Bess* in 2012, went on the road as lead and toured with the show nationally. That left him at home, manning the fort. "I've been gestating," he says. "Ideas churn when I'm at home in the now. And I've been

plugged in, checking out music that I usually miss when I'm on the road, and I beefed up my attendance at the Met [Metropolitan Opera House] by going to seven operas. As a result, I have a lot more to say about spending time outside of the jazz field."

Even though the acclaimed pianist-keyboardist hasn't been touring with his trio Bandwagon or performing with saxophonist Charles Lloyd lately, Moran has hardly been idle. His myriad projects have ranged from spearheading the "Blue Note Records at 75"

concert series to his duties as the Kennedy Center's artistic director for jazz. He is also perched to set into motion another creative, time-consuming task that is guaranteed to make his life even more complex.

> In his Harlem apartment, Moran is running late, enmeshed in a telephone conversation in the other room about the prospects for that new endeavor.

Meanwhile, in the living room, Moran's 6-year-old twin boys, Malcolm and Jonas, are entertaining themselves—coloring, singing and playing a make-believe soccer match with toy

players on a green-felt field rolled out on the floor while emulating the World Cup lingo of "Goal!" and "Now, let's go back to the game."





Seeking Freedom

while she's had 10 Grammy nominations, the sweetly soulful vocalist and killer bassist finds her cred in the hiphop and neo-soul world. Still, she's got jazz in her bloodstream. Check out her funky, spoken-word poetic collaboration with Herbie Hancock on "Nocturnal Sunshine" from the 1994 *Stolen Moments: Red Hot + Cool* album, and more recently in 2012 composing with Robert Glasper the mind-bending tune "The Consequences Of Jealousy" from his *Black Radio* (Blue Note) album, where the singer floats and dreams in an improvisational way. Then there's her marvelous, grooving, pop-infused take on the Nina Simone songbook, 2012's *Pour Une Âme Souveraine*.

Ndegeocello provided invaluable support to pianist Jason Moran on the new album *All Rise: A Joyful Elegy For Fats Waller* (Blue Note), which she co-produced and stars in. What has it been like working with the pianist? "The music answers that question," she says. "You can hear the fruit of our working together." As for her unorthodox spin on "Ain't Nobody's Business," she says, "I'm mediocre, really, but I wanted to distill the tune harmonically and melodically to make it my own."

Ndegeocello is on the edge of the jazz world thanks to her associations with genre-blenders Moran and Glasper, but she's got a long history with the music. "My relationship with jazz is based in love," she says, noting that her father, Jacques Johnson, was a saxophonist and U.S. army sergeant major based in Berlin, where she was born in 1968. "My father listened to jazz all the time—Clifford Brown, John Coltrane, Illinois Jacquet. Trane inspires my life; Miles inspires me to stay creative despite what others say; Duke Ellington and Billy Strayhorn inspire me to get better as a composer, to bring out the personal colors of my music. They all inspire me to seek freedom. As a player, I'm no virtuoso. Those who aren't need to know how to create space to allow for improvisation. And that's where you find freedom."

In regard to the Nina Simone project, Ndegeocello says, "To me, that's the love of jazz. It's taking songs to make my own. And to improvise with them to help them to live another day." She shapes the music in a way where the unexpected flows, whether it's on her deep plunge into "Black Is The Color Of My True Love's Hair" (with Valerie June handling the vocals), or buoying the percussive rhythm on "See Line Woman" (with Tracy Wannomae on vocals), or slowly dipping into Delta blues on "Nobody's Fault But Mine" (support from Lizz Wright). As for her own vocalizing, Ndegeocello brings a country twang to the ballad "Turn Me On" and delivers a poignant rendering of "Four Women."

As for what present-day jazz musician is speaking to her, she admires the artistry of Ambrose Akinmusire and Jeff Parker. "This is exciting music," she says. And she adds that as soon as our phone conversation is over, she's going on a listening binge checking out unreleased Cecil Taylor music. "I love technical players," she says, "and talk about *a lot* of colors." —Dan Ouellette

Finally free from his phone chat, Moran starts by saying that he's being offered the opportunity of giving musical life to a new film, *Selma*, about the 1965 voting rights marches led by a coalition of black leaders, including Martin Luther King Jr., in Alabama, from Selma to Montgomery.

"I just got the call to do this," he says, excited but also a bit daunted.

Scheduled to screen on select theaters on Christmas Day before a full theatrical release on Jan. 9, *Selma* is directed by filmmaker Ava DuVernay and produced by a team of A-list backers that includes Brad Pitt and Oprah Winfrey (who also has a part in the film). *Selma* stars an array of actors, from Tim Roth as segregationist Alabama Governor George Wallace, to Tom Wilkerson as President Lyndon B. Johnson, to Common portraying James Bevel, one of the primary organizers of the marches.

Selma will be a huge cinematic event, which, to Moran, conjures up both intrigue and trepidation in composing the score. "I know how to make music for a recording, and I know how to work with artists to make live performance art," he says. "But this is a different beast. I don't know anything about the process of what it actually involves to make a film score—financially, physically or emotionally. They give you a budget and then you record all the music." He shrugs and adds, "We'll see if it works."

Moran—the ecipient of a 2010 MacArthur Fellowship—has been in the "I-don'tknow-if-I-can-do-that" zone many times in his career. But he's overcome the odds and sparked his way to new frontiers, whether launching a solo career in 1999 after a long-term gig with saxophonist Greg Osby; subbing for Danilo Pérez in Wayne Shorter's quartet at the Umbria Jazz Melbourne festival in Australia in 2005; collaborating with visual artist and activist Theaster Gates and a 25-member high school band for a new multimedia piece commissioned by the Chicago Symphony Orchestra (*Looks Of A Lot* premiered on May 30 at Symphony Space); or finding the right groove in playing a club date backing pop vocalist-bassist Meshell Ndegeocello.

In 2011, when Moran was commissioned by the Harlem Stage Gatehouse to perform an homage to Harlem resident Fats Waller (it's been said that when he died, his ashes were spread around the neighborhood) and re-envision his music for the new millennium, the pianist sought out Ndegeocello to help him create witty, soulful, deep-grooved interpretations—translating the jazz tradition into contemporary expression as a dance party. "Meshell made the conversation so much more interesting when I asked her if she wanted to work on this with me," Moran says. "And she said, yeah, because she knows who she is. It was magical working with her and getting her support. She knows how to navigate. She knows how to make people feel good, and she also kept me on my toes because I didn't know what to expect."

Moran collaborated with Ndegeocello again when recording *All Rise: A Joyful Elegy For Fats Waller*, which she co-produced with Blue Note Records President Don Was. Jazz-infused and featuring Bandwagon bassist Tarus Mateen and drummer Nasheet Waits on two tracks, the album contains intoxicating deconstructions of Waller music that fuse hip-hop, funk, house, r&b, soul, rock and Afrobeat.

"I want to know other ways of operating," Moran says. Specifically, he wanted to get dance into the music. One night after performing at Harlem Stage, Moran, Ndegeocello and a few other musicians went across town to the (now defunct) Lenox Lounge and played for a small crowd at 2:30 in the morning. "Someone took a video of that set, and just watching the crowd—the songs became vehicles for dance, to keep bodies gyrating."

"We wanted to get the party feel," says Ndegeocello, who charges into the stomp and bump of their version of the Waller classic "The Joint Is Jumping" and takes "Ain't Nobody's Business" for a dark and slow ride. "Party was the focus to celebrate and praise Fats, who was a hit-maker in his time. Jason had a few arrangements in his head and he asked me to approach the tunes as an MC. We really did have a party."

"The record doesn't sound like anything my own intuition would take me toward," Moran says. "I told Meshell and Don, I can make a sound and I want you to put your hand on it. Touch it like you're massaging meat. I told Meshell to [change] the music any way she wanted to. I like working with her because she has a lot of ideas, and I wanted her to be free with Fats' lyrics. There's no law that says you have to sing all the lyrics of a tune. You can pull some out or use a minimal part of the lyrics and unearth a different narrative. That's what Meshell did with 'Ain't Nobody's Business,' talking about the church on Sunday because she knows Fats' father was a preacher at the Abyssinian Baptist Church in Harlem."

Before starting the commission project, Moran had to come to philosophical grips about delving into the Waller songbook, worrying that the music was perhaps too personal to the icon. "I kept asking myself, 'Where am I treading on his narrative?" he says. "What was he thinking when he performed those tunes? But then you have [filmmaker] David Lynch using Fats' music in *Eraserhead* because he loved the way he sounded. So, why not invite more conversations about him? Why play his music the way that it's always been? My goal was: Does it sound good?"

Key to steering All Rise away from a jazz-oriented production was Ndegeocello's

request to bring in two of her associates: drummer Charles Haynes (who has played with Kanye West and Lady Gaga) and engineer Bob Power (who honed the sonics of classic hip-hop albums by Common, The Roots and A Tribe Called Quest).

Of Haynes, she says, "Jason wanted the album to be beat-oriented, so I thought of Charles, who I work with a lot. His pop groove is formidable. You can't stand still when Charles plays."

The drummer, who has been working on and off with Ndegeocello since 2006, says she called him and talked about putting Afrobeat into the music. "Jason and I knew each other through mutual friends," he says. "I have a jazz background from when I attended Berklee and worked with artists like Kenny Garrett and Christian McBride. I was playing the Boston jazz scene, but then the world turned and I went in a different direction: hip-hop and funk. You want some feelgood music, want to dance? That's me. I can find a groove in anything."

Working with Waller tunes, he had to dig deep to not only understand the music and its Depression-era setting, but also the person. "When I sat down to play, I understood where it had started and where we were going to be taking it," he says. "Fats played the popular music of his time, the party music. It was the pop of the day. We took it on with an Afrobeat groove and injected the spirit of Fats. Where we took it, I'm sure he's smiling on us now."

Moran was pleased with Power's contributions to the project. "Bob did some masterful things," he says. "He would add things and the music would come back to me in waves." He singles out his playful solo-piano rendition of Waller's "Handful Of Keys," which swings, spins, rushes and turns into unpredictable launches. "Bob took it, and it's as if he flushed it down into a black hole, compressing the middle into nothing."

Impressed by the sonic qualities of pianist Kris Davis' solo album *Massive Threads* (Thirsty Ear), Moran said he wanted his version of "Handful Of Keys" to sound like the music was folding in on itself.

"That's a cool challenge, working with different effects but also keeping the music organic and not defiling the sound," Power says. "That takes time and love. This is what's cool: putting the music out there in the best possible frame."

Power says he was particularly impressed by the willingness of Moran and Ndegeocello to embark on "an oddly otherworldly bent that carries with it a deep emotional level" in the music. "They did the right thing with Fats Waller's songs. They didn't take it out halfway. They were unfettered by the originals."

Another solo keyboard spot for Moran is his original "Fats Elegy," where his right hand gently plays a dreamy melody while he overdubs his left hand on a Rhodes that issues bubbly rhythms. The piece is subdued until the dramatic conclusion. "Fats makes me think of things that I feel as a father and husband and a pianist and what my role is in the arts," Moran says. "I'm 39—he passed away at 39—and I think how much else he could have written and played. So, I had to play something for him that talks in a simple way about this sadness that I have for a man who was so joyful. I wanted to give something back to him."

Moran's desire to broaden the scope of his music has been augmented by looking outward, especially to the visual arts. The walls of his house are adorned with artworks by friends, including Kara Walker, Whitfield Lovell and Leslie Hewitt.

"I spend a lot of time with different artists talking about the creative process," says Moran, who grew up in Houston in a house with a lot of artwork on the walls and with frequent visits to museums. "We all improvise, but in different ways. We talk about it and it helps me so that I won't be doing the same thing year after year. I want to make sure I vary my process."

Moran frequently talks with conceptual artist Glenn Ligon, a close friend whose art explores a wide variety of topics, from race to sexuality to identity. "I pass a lot of my ideas through him," says Moran, who notes, however, that his wife is his "biggest editor." In the last six months, Moran "jumped into the visual arts world" and has representation by New York's Luhring Augustine Gallery. "I've been fabricating objects now, like small music boxes," he says. "I'm trying to challenge the ways in which I represent myself. Is it just through jazz clubs, through recorded music? As much as I love that, there are other ways that I'm trying to exercise to see what falls out."

This mindset made it easy for Moran to enlist artist and activist Theaster Gates to bring a unique

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visual viewpoint to *Looks Of A Lot*, the piece commissioned by the Chicago Symphony Orchestra.

Moran's goal for the piece was twofold: to create wonderful music and provide a meditation on Chicago's impact as a community—both the positive and negative. "When I got the commission, I was allowed to work with anyone I wanted," Moran says. "I wanted to use artists in Chicago like Theaster for the piece to be more impactful. What he does is collect stories from his neighborhood on the South Side of Chicago where he grew up. He repurposes objects—when buildings like churches and schools are ready to be demolished—to use as parts of his pieces. He's also bought abandoned buildings to refurbish for artists' work spaces. So when I explained to him what I wanted the stage to look like, he made a tall structure that I sat on that looked like a high chair combined with a shoeshine stand."

When Moran told Gates that he needed music stands, he showed him photos of bands led by such leaders as Duke Ellington and Count Basie.

"He made these long music stands out of wood from old houses," says Moran. "I just salivated. We converted one of those stands to be a coffin in the piece. Theaster is an object-maker as well as a performance artist—he sings well, knows pacing and how to improvise. I relied on him to



have a conversation about how to put this piece together."

Moran sought to celebrate the city of Chicago: "I wanted to show my deep love for the city. I have family there and I cherish the free-thinking jazz artists from Chicago like Andrew Hill, Steve Coleman, George Lewis and Henry Threadgill who left their fingerprints all over my brain. I also knew that Chicago is a city that deals with pain consistently, weekly. There's something wrong when you have people who don't mind killing others. You have to make music that looks at that. That's my job: to look at it head-on."

As a result of seeing the Kenwood Academy Jazz Band during his trip to 2013 Chicago Jazz Festival (on the recommendation of piano legend Willie Pickens, whose daughter Bethany Pickens is assistant band director), Moran felt that it would be fitting to enlist them for the piece. "I could call anyone to play with me, but I thought, 'Wouldn't it be great to work with 25 kids who have no idea who I am and use their energy in this piece?" Moran says. "It would totally transform it."

He returned to Chicago on Feb. 20 and met the students, who liked his energy and asked him when he was coming back. He told them to make sure they had May 30 free because "you have a gig with me that night at Symphony Center." He returned to rehearse and even did a May 8 Skype rehearsal with the band.

With band director Gerald Powell, the students began to take shape and get ready for the grand show. "You see the kids' strengths," Moran says. "They weren't at a level of close to perfect playing wrong notes, being out of tune at times but hey, that's real and so beautiful. We combined all that with the sound and as a band we made beautiful, organic music. It was mega-emotional for all of us." (Other guests, including Bandwagon and Chicago saxophonist Ken Vandermark, contributed to Moran's 90-minute opus, which among new originals also references Franz Schubert/Heinrich Heine's anguished, tragic song "Der Doppleganger" and Edward Elgar's "Pomp And Circumstance, March No. 1.")

Onstage to introduce the world premiere of *Looks Of A Lot*, Deborah Rutter, then president of the Chicago Symphony Orchestra Association, made the announcement that a Kenwood band member wasn't present. On May 18, 15-year-old guitarist Aaron Rushing was killed by gunfire—another victim of the violence that has plagued Chicago. It was a poignant reminder to Moran and his bandmates that they were playing at the front lines of a societal calamity.

Looks Of A Lot proved to be a triumphant success, generating critical acclaim. In the aftermath, does Moran think it was a one-time deal? "I'm trying to figure that out," he says. "Deborah Rutter was hired by the Kennedy Center to be its new president, so we've been talking. The same issue of violence is at work in other cities, so maybe I could do a tour and use kids from other cities. But I would love to take the Kenwood kids with me anywhere I perform this. The piece was really built by the students there. They were as much a part of the compositional process as I was. I want to honor that because they gave a lot to have the piece come out the way it did."

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Nark TURNER

Pace

BY PHILLIP LUTZ | PHOTO BY MICHAEL JACKSON

B y his own account, tenor saxophonist Mark Turner is a "slow learner." Like so much about Turner, the statement's meaning is not readily apparent. He's not referring to the speed with which he assimilates information—his responsiveness on and off the bandstand attests to his quickness but to his means of doing so.

"It's a patience he has," said bassist Larry Grenadier, who has worked with Turner, 48, since their days in a California all-state high school band 30 years ago. "He has a process. He likes to see the whole reason that things are there."

Patience and process—both have served Turner well. And both have been put to the test in recent years, not least in his decision to defer putting out an album as a leader despite mounting pressure from the jazz-listening public. The long-awaited *Lathe Of Heaven* (ECM), an intoxicating quartet effort, is his first CD in 13 years—a span of time that reflects the demands of raising two young children and nursing a serious hand injury, to be sure, but also a notable lack of ego.

"Leading bands for me is a practical thing," he said over coffee on a hot summer day in a café near his home in Brooklyn. "It's a way to learn about composition, create a situation I might not otherwise have. It takes a lot of energy."

Turner's last stint as a bandleader ended in December 2001, when his contract with Warner Bros. was not renewed. The association had been artistically fruitful, yielding four thoughtfully conceived and strikingly executed albums—all reflecting in some manner the "transcendent quality" that trumpeter Tom Harrell, one of Turner's current employers, hears in the sax-ophonist's playing.

But that quality could not transcend the realities of the market. Although Turner certainly was aware of the record industry's dynamics—his third Warner Bros. album, *Ballad Session*, had been a luxuriant take on the standard repertoire that should by all rights have been accessible to a wide listening public—his sales were not strong enough to counter the forces of digitization sweeping the business. His fourth album for the label, *Dharma Days*, was solid artistically, but it did not save his contract.

Nor, perhaps, should it have. Recalling the situation, Turner took a long sip of espresso and allowed himself a thin smile.

"It was too much for me," he said.

Truth be told, economic pressures were hardly new to him. A decade before, newly arrived in New York City from Boston—where he had graduated from the Berklee College of Music after transferring from California State University, Long Beach—he found himself busking and working in retail at the now-defunct Tower Records on Times Square.

At the same time, he was sitting in on sessions at the Manhattan School of Music, practicing relentlessly and maintaining his longstanding regimen of close listening and methodical transcribing: Sonny Stitt; Warne Marsh; John Coltrane, all eras. His notebooks, which had long been filling up, began to overflow. But while his musical knowledge grew, so did his doubts.

"I didn't know what to do with it," he said, alluding to an immense musical vocabulary that wasn't flourishing in the public eye due to a lack of career direction.

While stuck at this dimly lit crossroads, he received what proved to be a life-changing call. Delfeayo Marsalis needed him on a January 1992 record



date in New York for a swinging biblical epic called *Pontius Pilate's Decision* (BMG). That led to another call from Marsalis later in the year to replace Joshua Redman in his band. Before Turner knew it, he was onstage at the Crescent City Brewhouse in New Orleans, digging into a different strain of jazz roots. By the time he returned to New York later that year, his perspective had been freshened and his days as a record-store clerk were a thing of the past.

Studio work began to flow in, first as a trickle and then a steady stream. By the end of 1994, Turner had played on more than a dozen albums, including his first a leader: *Yam Yam* (Criss Cross Jazz) involved seven musicians, including Kurt Rosenwinkel on guitar, Brad Mehldau on piano and Grenadier, his old schoolmate, on bass.

The album, which included a half-dozen Turner originals, proved to be the start of a long stretch during which he regularly worked with pianists, guitarists or both, building longstanding relationships in the process. Many of those relationships survive, none perhaps more actively than the one with Bad Plus pianist Ethan Iverson—who first jammed with the saxophonist in New York 20 years ago and said it became immediately clear to him that Turner's years of dedication had already placed him "well ahead of the game."

What set Turner apart, Iverson said, was the



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degree to which he had synthesized and ultimately personalized the art form's history—a discipline that is not especially prevalent among young players trying to define a musical identity.

"Probably the easiest way to do that is to play outside of the tradition," Iverson said. "Mark has always had his own sound, if not style—a command of the tradition and all the languages."

Turner has named two tunes for the pianist: "Iverson's Odyssey," extended versions of which appear on at least 11 albums, and "Ethan's Line," which makes its recorded debut on *Lathe Of Heaven*. On both, Turner constructs intricate pieces from bits of information lifted from tunes by Iverson.

"One of the reasons Mark means so much to me is that he's a dedicated improviser," Iverson added. "I would never be unsurprised by what he would play. It's quite unusual for somebody with such vocabulary and technique to be so committed to the search. It's really a tremendous gift."

Turner and Iverson recorded as recently as last year, for *One Is the Other* (ECM) by the Billy Hart Quartet—both have belonged to the group for a decade—but Iverson is hardly the only chordal instrumentalist with whom Turner has a productive relationship. The saxophonist appears on *Joy In Spite Of Everything* (ECM), the new album by Italian pianist Stefano Bollani featuring bassist Jesper Bodilsen, drummer Morten Lund and guitarist Bill Frisell. And Turner played a key sideman role on Moscow-born pianist Yelena Eckemoff's new album, *A Touch Of Radiance* (L&H Production), alongside Hart, bassist George Mraz and vibraphonist Joe Locke.

But when it came time for Turner to enter the studio on his own terms, he opted to go piano-less and guitar-less. The reason, he said, was a desire to pare down his sound to its essentials.

"I wanted to go back and write from the ground up," Turner explained.

In June 2003, he headed into the studio with Grenadier and drummer Jeff Ballard—another like-minded player whom he also knew from high-school bands in California—as the collective Fly.

The three members' first joint writing effort, "Fly Mr. Freakjar," appears on *Fly* (Savoy Jazz). Like its title, which scrambles the letters of their first names into an anagram, the tune scrambles the musicians' duties. Turner and Grenadier both assume responsibility for shaping the melody and harmony and contributing to the rhythmic framework built by Ballard, who in turn feeds the melodic flow.

Unlike many groups organized as a collective, Fly lives up to the term—in no small part, Grenadier said, because of Turner's dedication to the whole. "Mark says that when he solos he's trying to make everybody else sound good," he explained. "As a bass player, I get paid to do that. But for a sax player to say that is startling."

That same selflessness is evident with his current group, the Mark Turner Quartet—including trumpeter Avishai Cohen, bassist Joe Martin and drummer Marcus Gilmore—according to Martin, who recruited Turner for his own leader effort in 2001, *Passage* (Fresh Sound New Talent).

"Mark responds subtly and alertly to what's

happening around him," said Martin, who works regularly with Gilmore in guitarist Gilad Hekselman's group. "He's understood as having this vocabulary, this sound that people are often trying to copy these days. But he's also very responsive to what's going on."

Turner places himself squarely among a generation of players who, lacking a stake in the jazz battles of the mid-20th century, grew up dispassionately addressing its controversies, redressing its slights and celebrating the contributions of its various camps, from free to straightahead.

Turner expressed a healthy respect for the mainstream jazz institutions that fought to codify the canon—"They helped a resurgence of paying attention to what happened in the past," he said—and freely nodded in their direction when he chose to add a trumpet rather than another sax to the group.

"There's something majestic about what the trumpet brings to the palette that you can't get with any other instrument," he said. "It evokes a certain call to the beginnings of jazz—Louis Armstrong brings most of what we consider the beginning and end of jazz as we know it—and I needed to address that."

On the other hand, few will confuse the sound of Mark Turner's group with that of King Oliver's, whatever the spiritual kinship. "I like a lot of different things," Turner said, "and I've spent a lot of time over the years trying to figure out how to stay on the razor's edge and serve all of them while trying to keep a center. It's a constant balance I'm trying to strike."

The balance is struck brilliantly on *Lathe Of Heaven*.

Turner is not afraid to echo the past, as he does on his "Sonnet For Stevie." In the piece, an expanded treatment of a version that appeared on *One Is The Other*, a five-note phrase from Wonder's 1960s hit "Blame It On The Sun" becomes a motif around which Turner builds a lovely, languid poem with intimations of the blues—a form that he said he is making a belated effort to explore. "I avoided it for years," he said.

Nor is Turner afraid to summon the future, as he does on the album's title tune. Like its namesake, the 1971 science-fiction novel by Ursula K. Le Guin, the tune has a dreamlike quality, exploring inner space and outer space simultaneously.

As the tune unfurls, Turner's lines float for a time, seemingly weightless, before collapsing in on themselves, disappearing and reappearing, transmogrified, in some parallel sonic universe. The trip is a stunning, clear-eyed look—rendered without a shred of pedantry—at a possible future for jazz.

What the future holds for Turner personally is less clear. He will be playing music from *Lathe Of Heaven* on tour, and might play with Fly in the coming year. He is considering introducing a piano into the mix, though not in a comp-solo-comp role. And he is entertaining new ideas for the quartet, possibly drawing on Harrell's latest group, the piano-less quartet Trip, of which he is a member. Among those ideas is use of the suite form; however, little is set in stone.

Last April, during Trip's debut week at the Village Vanguard, Turner could be found snatching a few minutes of warm-up time before an early set. Hunched over his horn in the back of the Vanguard's basement digs, he cut a solitary figure, spinning airless snippets of scalar magic.

Consumed by the matter at hand yet fully aware of his surroundings, he seemed the embodiment of Harrell's description of him in an email as a Buddha-like presence, "stoic and enlightened."

Warming up is critical to Turner, given the injury he suffered in November 2008 when a

power saw stopped just short of severing two fingers. But there was no evidence of the injury in the set that unfolded at the Vanguard, a tour de force that offered all the elements Harrell summed up as Turner's "unique lyricism."

Recalling the power-saw incident in a phone call from the Catskills, where he and wife, an academic, were writing and enjoying the mountain air, Turner noted that the three months when he couldn't play—the longest such stretch since his college days—confirmed what he thought about the nature of ambition.

"I've had a chance to play at the *Village Vanguard*," he said. "What more could I want as a jazz musician?"





MARK
 GULIANA

NEW DIALOGUE

BY KEN MICALLEF | PHOTO BY DENEKA PENISTON

he electronic music style drum 'n' bass had a watershed year in 1996. Initially labeled "dance music" as fans in underground London clubs jolted their bodies to the music's jackhammer rhythms and sampled cyber melodies, the far-reaching tendrils of drum 'n' bass would boil musicians' brains for years to come. The year 1996 saw the release of such influential albums as Squarepusher's *Feed Me Weird Things*, Plug's *Drum 'N 'Bass For Papa*, LTJ Bukem's *Logical Progression* and the compilation *Platinum Breakz* on Goldie's Metalheadz label. Jazz friendly, DJ-driven and computer literate, these British artists enjoyed a quick burst of global success before the style was co-opted by corporate advertisers and watered-down by four-to-the-floor music simpletons. But 18 years later, the essence of drum 'n' bass continues to influence shape-shifters across the globe, including jazz drummer-programmer-composer Mark Guiliana.

"When I heard these guys, it reminded of the first time I heard Tony Williams and Elvin Jones," Guiliana recalled from his home near Jersey City, New Jersey. "Quite simply, I was blown away. It was a rhythmic and sonic world that I had never heard before. Immersing myself in these recordings had a strong impact on both my drumming and my approach to composition. Hearing Squarepusher's *Feed Me Weird Things* was the first time that I felt a deep connection with electronic music."

This sentiment is echoed by Tedeschi Trucks Band bassist and frequent Guiliana collaborator Tim Lefebvre, who said, "Hip-hop and dancehall reggae were famous for using Roland 808-generated sounds for bass. Drum 'n' bass took those familiar sounds and tweaked them *waaaay* out there. It was totally underground and refreshing. We all wondered how it was possible for Squarepusher [aka Tom Jenkinson] to pull off what he was doing, with all the insane drum breaks. Drum 'n' bass [artists] motivated us to buy samplers, mixers and outboard effects units to produce our own tracks. Super fun!"

While studying jazz performance at William Paterson University in the early '00s, Guiliana was as fascinated with electronic music as he was the core purveyors of jazz. These dual worlds permeated his drumming as he gained popularity touring and recording with Brad Mehldau, Avishai Cohen (bass), Lionel Loueke, Meshell Ndegeocello, Jason Lindner, Avishai Cohen (trumpet), Dhafer Youssef, Tigran Hamasyan, Matisyahu, Phronesis and vocalist Gretchen Parlato (who is also his wife).

The first fruits of Guiliana's labors as a leader would be heard on his trio Heernt's *Locked In The Basement* (2006) and *Beat Music* (2012). Founding his own label, Beat Music Productions, in 2013, Guiliana recently released *My Life Starts Now* and *Beat Music: The Los Angeles Improvisations*. Once again pursuing dual themes, Guiliana's electro-acoustic sounds are framed by equal parts seriousness and absurdity. *My Life*—recorded with vocalists Parlato and Ndegeocello, bassist Stu Brooks, keyboardist Yuki Hirano and guitarist Michael Severson—is an inward-looking, occasionally bittersweet record reflecting Guiliana's life as a 33-year-old family man and new father who is often away from home. Though largely electronic, *My Life* is poignant, the music infused with thoughtful intent including the kalimba and wordless female vocals of the centerpiece, "This One Is For You."



Beat Music: The Los Angeles Improvisations reveals the drummer's electronic consciousness as he improvises on drums and electronics with his L.A.-based posse of bassist Lefebvre, keyboardist Jeff Babko and mixer-effects manipulator Troy Zeigler. A 30-track electronic treatise of sludgy bass squirms, keyboard frivolity and vintage electronic and acoustic drum sounds, *The Los Angeles Improvisations* recalls DJ beat juggler Kid Koala kicking it with Frank Zappa for its sonic absurdity and genre-smashing glee.

But it's with long-time collaborator Mehldau that Guiliana's acoustic drumming goes in for the burn. On the duo's recent *Mehliana: Taming The Dragon* (Nonesuch), Guiliana channels his seminal Tony Williams/Elvin Jones influences, while firing a bizarre sample library via a setup that combines a Roland SPD-SX Sampling Percussion Pad, an Apple Macbook and a Korg Kaoss Pad. (Mehldau played a Dave Smith Prophet 8, Moog Little Phatty and Fender Rhodes with analog delay and other treatments.)

Part spoken-word road journey, part ambient-improvisational epic, *Taming The Dragon* is a friendly beast of a record, from the Tony Williamslike improvisations of "Luxe" and the head-shattering cross-rhythms of "You Can't Go Back Now," to the inebriant rolling flow of "Hungry Ghost" and the glitch beats of "Swimming." Throughout, Guiliana shatters the line between acoustic drum-



mer and MPC-friendly programmer, transforming his acoustic drumming with the stutters, jerks, delay effects and metric modulations common to the music of J Dilla, Squarepusher and Luke Vibert (aka Plug). Any list of musicians who are truly crossing jazz fundamentals with the ever-evolving palette of electronic music must include Mark Guiliana.

"Mark is expanding what's possible on the drum set," Mehldau wrote via email. "He's really enriching my rhythmic and sonic palette, but also leading me in a different direction musically. He's taking influences from electronically generated and looped music, and putting it back in an acoustic, real-time setting with the advantage that he can then react spontaneously to other musicians. This is, to use a bandied word, a very postmodern gambit—this backwards chain of influence, and it's very liberating and opens up a new dialogue between electronic music and improvised music that we place under a big heading of jazz."

Taming The Dragon had its genesis in the duo's improvisations and shared electronic explorations. Once a tour was booked, Mehldau and Guiliana worked out their ideas in real time, crossing improvisation and melodic fragments with electronic textures and beats.

"I had several stems," Mehldau explained, "a bass line and the beginning of a melody, or a few harmonic progressions, and some sounds I made on synths that would go with them. Then we developed the ideas on the road and recorded them."

"The beginnings of the project was just us improvising and exploring this sonic terrain," Guiliana comments. "Brad brought in maybe a four-bar thing which he can manipulate in many different ways, so a four-bar phrase could be a 12-minute voyage. We're always recording gigs so later we would decide what to hone into a song. So it was half pre-existing minimal ideas and half ideas that we extracted from the improvisations then shaped."

When it comes to his electronic instruments, Guiliana favors vintage drum sounds, which can often sound quite silly as heard on "12 BYOB" from *My Life Starts Now* or "Bang Biscuit" from *The Los Angeles Improvisations.*

"As an overall direction I lean towards blatantly electronic sounds: Roland 808s and 909s, a lot of older drum machines including my Casio SK-1, an 8-bit Nintendo sound," Guiliana explains. "If I am going to that world, I wanted to exploit it."

For *The Los Angeles Improvisations*, the electronic sounds were recorded direct. "We could really place them volume-wise and feel-wise so they'd sit nicely with the acoustic sounds," he adds. "I used the electronics live with Brad for ambience, maybe triggering samples off the Roland pad. The ambient sound becomes another layer in the music. I can trigger a spoken-word speech where my intention is not to have the words really heard, filtering them with a little delay so they become a layer inside the music."

Musicians looking to add electronic spice to their music may see this as a highly daunting task. But then, the older analog technology can be fairly inexpensive, and drum 'n' bass is easily heard online, along with tons of contemporary electronic artists using different tools to achieve what is often nowhere as adventurous as that original mid-'90s "big bang" of the genre.

"Electronic music affected me on such a core level," Guiliana says. "I tried to wrap my head around what Zach Danziger and Jojo Mayer [of Nerve] were doing, how they made their records, what hardware or software they used. Rather than improvising on the pads, it's programming and exploring the relationship of velocity and placement of notes. Flying Lotus doesn't play drums; he's not thinking like a drummer when he programs beats, so we're already at a loss when thinking like a drummer trying to achieve those things. If you really want to convey that music, think like a producer and utilize your tools. Then all the hours at the drums will be there. But I don't necessarily think like a drummer to pull this off."

When Guiliana is at home—which is more often these days as he and Parlato look after their child—he devotes more time to practicing and teaching. His directions and methods reflect his outside-the-box mentality.

"I've put together a series of workshops at Rockwood Music Hall that I call 'Teachings on Music," he explains. "I'm presenting my thoughts on improvising, various things. I'm currently organizing a series for every Saturday in the fall. I invite guest musicians and as many non-drummers as possible. I put as much value in as any gig."

Guiliana has also set his sights on recording a traditional jazz quartet with bassist Chris Morrissey, saxophonist Jason Rigby and a pianist.

"I want to record an acoustic jazz project by the end of the year," he says. "I've written a repertoire and we've played a couple gigs already. I wanted to really make it about the guys and the performances. A lot of my other writing is partbased and specific sounds, so for this I wanted to write lead-sheet type material and make it about playing with the band and presenting them acoustically.

"I just got my hands on a small bebop kit," Guiliana whispers as if divulging a secret. "I've been practicing playing along to Art Blakey records. Over time my sound has been gearing more toward the electronic palette. My touch has suffered a little. Those sounds don't speak well at a very low volume, whereas with bebop tuning, they sing at a low volume.

"I'm really enjoying playing very quietly with those drums and letting the sound of the drums pour out. It's helped my touch return. I feel like I have spent the last 10 years trying to convince people I'm not a jazz drummer. And now it's like, 'I want to say *this* now.' The next statement I want to make is more in that acoustic, old swing world."

From Parlato and Mehldau to his L.A. crew and his as-yet-unheard trad-jazz quartet, Guiliana seems able to have it all and say it all, with dedication to his craft as a constant.

"When I play with Mark, there's a constant feeding each other," Mehldau wrote. "Mark's time is uncannily precise, even as he executes all this fluid and creative stuff. It's the time of a MIDI clock, but then with this great human heart beating with it, with all the blood flowing. Mark is one of the trailblazers of his generation. It's a good time for drummers and he's right there in the front."

As a new generation rises, perhaps immersed in jazz tradition but even more engaged with electronic music and sounds, a new style of improvisation will emerge. As Guiliana looks to the electronic artists and jazz musicians of yesteryear for inspiration, perhaps these future musicians will cite him as one of their influences.

"My goal is to be a true assimilation of my influences," Guiliana says. "And they're all of equal value, from Nirvana to Tony Williams and Elvin Jones to Aphex Twin. You could make a pretty good argument on paper that Tony Williams is a better drummer than Dave Grohl. To me, they're peers. They're equals.

"As long as I am being responsible musically and relying on all the homework I've put in on the instrument—I have good time, I can play with dynamics and I have a pretty good sound—I am going to use my discipline to make sure I am accommodating the music at *every* moment. And those decisions will all come from the same well of inspiration, which is where all those guys live together. Everybody is hanging out in the same place."

Louis Sclavis Quartet Silk And Salt Melodies

Louis Sclavis clarinet Gilles Coronado guitar Benjamin Moussay piano, keyboard Keyvan Chemirani percussion



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Stefano Bollani Joy In Spite Of Everything ECM B0021437

What a perfect title for a perfectly joyous—and lightly caressed—set for chamber jazz quintet. The ensemble creates shifting textures for piano, electric guitar and tenor saxophone, playing with the relaxed abandon and playful off-handedness of what was once called West Coast jazz, with some bonus free-improv sections. Everything brims with lively intention, enhanced throughout by pianist Bollani's light touch and discrete execution.

Setting the tone with a jaunty calypso, "Easy Healing," the band slips into the jaggedly swinging contours of "No Pope No Party," which features an appropriately deft mix of rolling phrases and staccato surprises from guitarist Bill Frisell. "Alobar e Kudra" (presumably named for the immortal lovers of the Tom Robbins novel *Jitterbug Perfume*) takes an exotic turn in a quick three, with Bollani soloing boldly and organically, like he was thinking out loud. Tenor saxophonist Mark Turner, with a slightly more throaty tone mixed with his usual piping quality (love that pure altissimo), swells to a lovely ensemble climax on the also-mysterious "Vale."

Perhaps no track on the album speaks as well to this band's commitment to spontaneity as "Teddy," which started out as a tribute to pianist Teddy Wilson—and, indeed, toward the end, a bright little swing melody emerges—but wound up sounding like the deliciously intricate interplay of Chick Corea and Gary Burton, as Bollani and Frisell spin gossamer together. Bollani seems to have channeled Frisell on "Tales From The Time Loop," which features spacey digital delay. Drummer Morten Lund supports with a light and melodic, Joe Morello-ish patter, and bassist Jesper Bodilsen plays with fleet warmth.

Though the music flags when it becomes elegiac ("Las Hortensias"), overly sweet ("Ismene") or earnest ("Tales From The Time Loop"), the band snaps out of trances quickly, resulting in the kind of album you can't wait to play for friends.

-Paul de Barros

Ordering info: ecmrecords.com

Joy In Spite Of Everything: Easy Healing; No Pope No Party; Alobar e Kudra; Las Hortensias; Vale; Teddy; Ismene; Tales From The Time Loop; Joy In Spite Of Everything. (75:51)

Personnel: Stefano Bollani, piano; Mark Turner, tenor saxophone; Bill Frisell, guitar; Jesper Bodilsen, bass; Morten Lund, drums.



Paquito D'Rivera Jazz Meets The Classics PAQUITO/SUNNYSIDE 4555 ***

Jazz and classical music once addressed each other through the fog of class warfare—a cold one maybe, but still a culture war of lowbrow vs. highbrow. Among the pushier of the social hustlers were the jazz writers who celebrated whenever they caught Debussy, Stravinsky or any European referencing a hip chord or syncopated riff in their work, as if such a flirtation revealed some element of cultivation in their own feral child: jazz. Classical critics seldom returned the courtesy. From the '20s through the '50s there were countless interactions that promised to tame the tension. Dance bands

Omer Avital New Song PLUS LOIN/MOTÉMA 161

I've always loved the finesse that shapes Omer Avital's music. Yep, the bassist is an overtly physical player, often impelled to give his strings a good whack in order to express himself. (Because of such ardor, the liner notes to this new album reference him as an "Israeli Mingus.") But Avital has always been judicious about dispensing aggression, and as the years have gone by—the 42-year-old's debut, *Think With Your Heart*, dropped in 2001 he's refined the attack that earned him part of his early acclaim. He's still committed to the whomp in his music, but these days it's measured out in very wise ways.

That is to say: *New Song* feels like a balancing act of sorts. While the insistence that helped craft the bassist's identity as a bandleader and composer is obvious, a contoured approach is in play. There's a maturity to these pieces, and their mildly wistful air enhances that vibe. It's as if he's trading eruption for beauty—each of the 11 tracks glow with a sense of ease and authority that make them seem a tad more eloquent than their predecessors. Could be because Avital has surrounded himself with pals. Saxophonist Joel Frahm and drummer Danny Freedman both played on the bassist's debut, and along with trumpeter Avishai Cohen and pianist Yonathan Avishai, their camaraderie is a nurturing agent. This squad always works as one. turned Mendelsohn and Ravel to their purposes; Copeland and Bernstein worked harder to meet jazz without guilt or condescension.

The title of Paquito D'Rivera's latest, *Jazz Meets The Classics*, may sound coldly confrontational, but the two realms coexist easily and make this lively recital very much a post-Cold War affair. More important, D'Rivera's musicianship is negotiable at either end of the field. In fact, his purpose is not so much to *meet* the classics as it is to transpose them, which is why most of the composer credits keep a polite distance, saying only "based on," not "by."

Few encounters are more transformative than transposition between genres. Consider the "Adagio" to the Mozart *Clarinet Concerto*, in its natural habitat a courtly essay in propriety. Who would have thought that hiding inside those stately notes might lie the potential for a funky gospel flight, fit to shake the church rafters? Cannonball Adderley and Ray Charles would be at home. There's Cuban zest and license in "Pa Bebo," a rousing original by Pepe Rivero that owes nothing to 19th century Europe or the album's ostensible thesis. But D'Rivera brings it all to heel in this crisp and taunt Latin chamber group recorded in Dizzy's Club Coca-Cola. —John McDonough

Jazz Meets The Classics: Fantasia Impromptu; Beethoven Peru; Introduction; Adagio; Die Zauberclarinete; Al Fin Te Vr. Las Abejas; Vals De La Media Hora; Nocturno En La Celda; Pa Bebo; E Minor Prelude. (69:25)

Personnel: Paquito D'Rivera, clarinet, soprano saxophone; Diego Urcola, trumpet, valve trombone; Alex Brown, Pepe Rivero (8–10), piano; Oscar Stagnaro, bass; Arturo Stable, percussion; Mark Walker, drums.

Ordering info: sunnysiderecords.com



Tempo-wise, there's nothing too agitated or rushed. Melody-wise, the tunes hark to the folk music of Avital's Yemenite and Moroccan roots. The repeated motifs of Arab music ignite its rhythmic thrust, and from "Maroc" to "New Middle East" there's a locomotive power. By the time "Yemen Suite" starts to bubble up its theme at the end of the disc, there's plenty of passion on the table. The best part is the band dispenses it in a clear, convincing manner. —Jim Macnie

New Song: Tsfadina; Avishkes; Sabah El-Kheir (Good Morning); New Middle East; Maroc; Ballad For A Friend; Bedouin Roots; Yemen Suite; Small Time Shit. (60:18) Personnel: Omer Avital, bas; Avishai Cohen, trumpet; Joel Frahm, tenor saxophone; Yonathan Avishai, piano; Danny Friedman, drums. Ordering info: omeravital.com



Medeski Scofield Martin & Wood *Juice*

INDIRECTO RECORDS 16 $\star \star \star \frac{1}{2}$

Opening salvo on the CD: "Want me to start it like that?" Tells us two things: They were loose in the studio, spontaneously playing around, making it up in the moment. Secondly, they want us to know that.

In other hands, this could be a recipe for disaster. And in point of fact, it doesn't always serve pianist-keyboardist John Medeski, guitarist John Scofield, drummer Billy Martin and bassist Chris Wood ideally, but the freewheeling approach works well often enough on the group's third studio collaboration, following 1997's *A Go Go* (Verve) and 2006's *Out Louder* (Indirecto).

If there was one jamband in the world—and that might be one too many—this would be the keeper. In three records over nearly two decades, the collaboration between organ trio and guitar hero has kept it light and loose, with ample groove grease and enough unexpected turns to keep the brain as invested as the booty.

Scofield's indelible, super-saturated sound sears brilliantly—a red-hot iron just out of the ash—on Martin's "Louis The Shoplifter," alongside Medeski's shifty piano, a new element on *Juicy*. A couple of tracks delve into dub territory, a lengthy and unrecognizably riff-less version of Cream's "Sunshine Of Your Love" and a less successful, outtake-ish poke around with thunder claps and a faux "Louie Louie" theme called "Juicy Lucy."

Lots of party time fun, with second-line rhythms and a hefty dose of Latin input, but also wonderful curveballs like the guitarist's "North London." A bright version of "Light My Fire" has less going for it than an introspective version of Dylan's "The Times They Are A-Changin'," a lovely ballad vehicle for Sco with Medeski simmering underneath.

-John Corbett

Juice: Sham Time; North London; Louis The Shoplifter; Juicy Lucy; I Know You; Helium; Light My Fire; Sunshine Of Your Love; Stovetop; The Times They Are A-Changin'. (63:27) Personnel: John Scofield, guitar; John Medeski, organ, piano; Chris Wood, bass; Billy Martin, drums, percussion. Ordering info: mmw.net

The BOX								
Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros				
Stefano Bollani Joy In Spite Of Everything	***½	***½	****	****				
Paquito D'Rivera Jazz Meets The Classics	****	**	***	**½				
Omer Avital New Song	***	***	****	**½				
MSM&W Juice	***	*** ¹ /2	***1/2	***1/2				

Critics' Comments

Stefano Bollani, Joy In Spite Of Everything

A relaxed, often fragile collaboration. Players seem on tiptoes, as if not to awaken each other. Gentleness a fetish. Yet, the intimate rapport between Bollani and Frisell on "Teddy" breathes with a quiet, intelligent vigor. Turner fans the flame here and there when the pilot flickers, and Bollani swings with a lean, clean charm on "Joy." — John McDonough

Nice to hear Frisell back in a looser blowing context, a break from the quirky Americana, and everyone sounds bright and crisp, with Bollani's expert harmonic inflections. —John Corbett

Assemble a great band and there's a good chance that everything will go right. Itchy bop lines, calypso romps, and a nod to a fugue provide just the kind of open territory that the Italian pianist's squad can run with. Mark Turner sounds as cheeky and gleeful as I've ever heard him, and the boss feeds him whimsy all day long. — *lim Macnie*

Paquito D'Rivera, Jazz Meets The Classics

Notice: Jazz has already met classical music, and has done so illicitly, in a back alley or secret shack, not by way of formal introduction. Lots of accomplished playing in the name of a flawed concept. — John Corbett

From Chopin to Lecuona, the maestro's bending his traditions to fit his unyielding verve and killer chops. Sometimes it's a tad too flashy, but the meat of the improv is always impressive, especially the Morricone-tinged Bebo jewel. —Jim Macnie

Kudos to Paquito for this very personal and energetic take on the classics, which, refreshingly, embraces Latin American as well as European composers. His technique is insane on the Chopin opener, his clarinet soars on the "Adagio" from the Mozart concerto and Lecuona's "AI Fin Te Vi," and Diego Urcola's valve trombone delights throughout. But the arrangements feel busy and showy and the live recording is a bit wonky. —Paul de Barros

Omer Avital, New Song

Nice idea for exceptional bassist Avital to explore his Yemeni and Moroccan heritage—riffs, flowing vamps, minor scales, Middle Eastern vibe—but the feel comes off more stiff than soulful. The tunes and solos—with the exception of tenor sax man Joel Frahm on "Sabah El-Kheir"—are unextraordinary. —Paul de Barros

Avital uses his bop-size quintet as a chamber conclave in these largely arranged pieces based on churning rhythmic figures and Eastern-ish minor keys. The music is direct, melodic and nicely textured. Solos are mostly brief, enclosed in their ensembles and proportional to context. Exotic? No more than Juan Tizol's 1936 "Caravan." — John McDonough

Top-shelf musicianship, mid-drawer writing and arranging. Compositions like "Maroc" have a distinctive flair that many of the others lack. Avishai Cohen is characteristically brilliant. — John Corbett

Medeski Scofield Martin & Wood, Juice

Another win for the foursome's funk-prov formula. They seem to get tighter each time out, and the imagination keeps tilting forward. I, for one, would never have expected a dub "Sunshine Of Your Love." — Jim Macnie

Nothing earth-shattering here, but these guys are having so much fun jamming on these Boogaloo beats, it makes you wonder why they never thought of it before. Tossing in "Light My Fire" and "The Times They Are A-Changin"? Well, OK. A 12-minute reggae jam on "Sunshine Of Your Love"? Maybe not so much. —Paul de Barros

Two chords are a couple, three's a crowd. Such seems the message of this fourth MMW jam with Scofield, informed by both pop and jazz fellowships. The vamps are like little trampolines that keep the music bouncing in unobstructed leaps. Martin's brief solos have a crackling effervescence with their ringing rim shots. —John McDonouah THE BAD PLUS

"(The Bad Plus) can deliver a vicious gut punch in one moment and turn as delicate as a snowflake in the next, always with a spirit of brave expedition." - The New York Times



INEVITABLE WESTERN

The new, self-produced album of original compositions from the audacious Piano-Bass-Drums Trio



THE RITE OF SPRING Their acclaimed performance of Stravinsky's masterpiece, finally on record *****- Downbeat Magazine



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Dr. John Ske-Dat-De-Dat: The Spirit Of Satch CONCORD 35187 ★★★½

Dr. John (aka Mac Rebbenack) made it clear with his 2012 masterpiece, *Locked Down* (Nonesuch), that his penchant for musical risk-taking won't likely be dulled by the passing of years. Shortly after that album's release, he replaced his New Orleans-based band with a Sarah Morrowled group dubbed The Nite Trippers, whose straight-hitting rhythms and slick horn arrangements did away with the loose, between-thecracks feel of his previous Lower 911 ensemble.

The Louis Armstrong tribute *Ske-Dat-De-Dat* reflects a musical adventurousness not unlike Rebbenack's unexpected personnel change. "What A Wonderful World" thrives in its reworked,

Nicole Mitchell's Black Earth Ensemble Intergalactic Beings FPE RECORDS 002 ***

Intergalactic Beings is the second installment in flutist Nicole Mitchell's ongoing translation of Octavia Butler's fiction into music. Butler's novel *Dawn* presents a dilemma: how to live with sexual subjugation and genetic transformation, if those are the only ways to avoid extinction.

On the new album, Mitchell has set out to create a musical dialogue with Butler's literature. Despite the presence of singer Mankwe Ndosi, whom some might recognize from her appearances with reedist Douglas Ewart, Mitchell doesn't expend much effort on lyrical exposition. Instead she uses various sounds and texture to imply narrative and evoke emotions similar to what one might experience while reading a disturbing but vividly rendered story.

Unlike the overtly swinging music of her recent Delmark CD, *Aquarius*, this suite encompasses contemporary chamber music, ritualistic vocal incantations and harrowingly violent expressions of agitation. Strings clash, and woodwinds carve out eerie melodies against backdrops that shift mercurially from emptiness to elastic grooves to looming orchestral chasms.

Instrumental soloing is not really the point here, so while there is plenty of marvelous playing, and guitarist Jeff Parker effectively summons a sci-fi vibe with an array of otherworldly uptempo capacity, with a crystalline solo from Nicholas Payton balancing out the warm, rumbling voices of the Blind Boys of Alabama. On the highlight "Wrap Your Troubles In Dreams," Dr. John slows his trademark growl, letting his voice crackle and twirl around elongated notes, before Terence Blanchard follows suit, riffing on similar phrases. Caribbean rhythms invigorate a collaboration with the Dirty Dozen Brass Band on "When You're Smiling," and "Nobody Knows The Trouble I've Seen" gets a soulful, contemporary gospel treatment courtesy of Ledisi, The McCrary Sisters and Dr. John's luminous piano intro.

At times, the massive scope of this undertaking distracts from its success. Guest-star action occasionally leaves Dr. John little room to shine ("Motherless Child"), and some arrangements could benefit from a less-prescribed approach issues that may work themselves out as Rebbenack finds his footing amid new peers and fresh creative impulses. —Jennifer Odell

Ske-Dat-De-Dat: The Spirit Of Satch: What A Wonderful World; Mack The Knife; Tight Like That; I've Got The World On A String; Gutbucket Blues; Sometimes I Feel Like A Motherless Child; That's My Home; Nobody Knows The Trouble I've Seen; Wrap Your Troubles In Dreams; Dippermouth Blues; Sweet Hunk O' Trash; Memories Of You; When You're Smiling. (60:04) Personnel: Dr. John, piano, vocals: Sarah Morrow, trombone: Bobby Floyd, Ivan Neville, Hammond B-3; Derwin Perkins, guitar; Reginald Veal, Jason Weaver, acoustic bass; Donald Ramsey, Tony Gullage, electric bass; Herlin Riley, Jamison Ross, drums; Arturo Sandoval, Terence Blanchard, Nicholas Payton, James Andrews, Barney Floyd, Eric Lucero, Nick Volz, trumpet; Wendell Brunious flugelhorn; Khari Allen Lee, alto saxophone, flute; Roderick Paulin alto saxophone; Ed Petersen, tenor saxophone; Carl A. Blouin Sr Oliver Bonie, baritone saxophone: Kendrick Marshall, keyboard: Poncho Sanchez, percussion; Tom Fischer, clarinet; Rex Gregory, bass clarinet; The McCrary Sisters, The Blind Boys of Alabama, Mike Ladd, Telmary, Bonnie Raitt, Shemekia Copeland, Anthony Hamilton, Ledisi, vocals; Dirty Dozen Brass Band (13). Ordering info: concordmusicgroup.com



sounds, it's the music's shape and feel that count, not individual statements. When it works, as on the delicate poetic recital "Web Of Hope" and the well-balanced juxtaposition of liquid and jagged movements on "Resisting Entanglement," this is deeply affecting work. But there are other passages where rhythmic stasis and a boomy live recording make for rough going, and a little bit of the generously featured Ndosi's voice goes a long way. —Bill Mever

Personnel: Nicole Mitchell, flute; Mankwe Ndosi, vocals; David Boykin, tenor saxophone, bass clarinet; Renee Baker, violin; Tomeka Reid, cello; Jeff Parker, electric guitar, Joshua Abrams, bass; Avreeayl Ra, percussion; Marcus Roberts, drums. Ordering info: fperecs.com



Charles Davis For The Love Of Lori READE STREET RECORDS 1111 ****

Veteran saxophonist Charles Davis has been working for more than 50 years, and he's been a reliable sideman to leaders ranging from Dinah Washington to Archie Shepp. But there's no sign of him slowing down, even in the face of personal hardship. Two years ago, he lost his wife, and *For The Love Of Lori* is dedicated to her memory. The disc is a moving tribute and his playing is as sensitive as it is robust. This memorial for her and a couple of Davis' recently departed longtime colleagues conveys little melancholia.

The title track, which Davis composed, is the disc's emotional centerpiece, and there's no doubt that he puts everything he has into performing this lovely ballad. He exudes a rounded tone with an ideal amount of vibrato over pianist Rick Germanson's sparse chord changes. Trumpeter Joe Magnarelli answers with just as much warmth, and no notes are wasted or drawn out for excessive pathos. Another Davis-penned tribute, "KD" (for Kenny Dorham), has an equally strong saxophone-trumpet dialogue, with drummer Neil Smith subtly changing up the tempo in the background. Smith's solo during "Into The Himalayas" features a surprising approach to unexpected parts of the kit. Germanson also arranged a new version of the late Cedar Walton's "Cedar's Blues" that succinctly shows off each member's skills at aggressive tempos. While most of the disc centers around the solid postbop that has always been Davis' forte, the saxophonist stretches beyond that terrain through his new arrangement of Julian Priester's "Juliano" that highlights a more exploratory solo from trombonist Steve Davis.

For The Love Of Lori concludes with a spirited rendition of the standard "I'll Be Seeing You." The overall feeling is that a life's passing is to be celebrated more than merely mourned.

—Aaron Cohen

Ordering info: readestreetrecords.com

Intergalactic Beings: Phases Of Subduction; Cycle Of Metamorphosis; The Ooli Moves; Dripping Matter; Negotiating Identity; Web Of Hope; Fields Of Possibility; Resisting Entanglement; The Inevitable. (60:25)

For The Love Of Lori: Begues; What'll I Do?; Juliano; KD; For The Love Of Lori; Into The Himalayas; Cedar's Blues; I'll Be Seeing You. (57:36)

Personnel: Charles Davis, tenor saxophone; Steve Davis, trombone; Joe Magnarelli, trumpet; Rick Germanson, piano; David Williams, bass; Neil Smith, drums.



Andreas Varady Andreas Varady VERVE B0020893 ★★★

This Gypsy jazz guitarist was a child prodigy in his native Slovakia. Like Biréli Lagrène a generation ago, he began playing guitar at age 4 and soon came under the spell of Django Reinhardt. Varady gigged at Ronnie Scott's in London at age 13 and that same year was featured on the cover of Guitar Player magazine. Now 17, and managed by Quincy Jones, he flaunts his remarkable chops on his self-titled Stateside debut while showing the considerable influence of Wes Montgomery and George Benson along with Django.

Surrounded in the studio by a crew of consummate West Coast session pros like keyboardist Greg Phillinganes, bassist Brian Bromberg and drummer Harvey Mason, the talented teenager offers a kind of Whitman's Sampler of styles here, some more successful than others. Executive producer Jones has him reaching out to the smooth jazz market on at least a couple of tunes, including a mellow rendition of Michael Jackson's "Human Nature" and a Wes-inspired take on Steely Dan's "Do It Again." Roy Hargrove makes a nice cameo on flugelhorn on the serene ballad "Secret Garden" while Walt Fowler blows Miles-ish muted trumpet over the EDM-inspired "A Day In New York," which showcases Varady's fluid fretboard work but in a setting that will fall flat with jazz fans.

Varady's love of Reinhardt is reflected on a schmaltzy arrangement of "Nuages" (with full string section arranged by producer David Paich) and a crackling romp through "Swing 42," accompanied only by bassist Bromberg and his father, Ondrej, on rhythm guitar. Clearly there is a huge talent beneath the gloss here. Here's hoping he reveals it in a more genuine sense on the next outing. —*Bill Milkowski*

Andreas Varady: Do It Again; Come Together, Human Nature; Baby; Secret Garden; A Day In New York; Don't Stop The Music; Nuages; California Dreamin'; Let The Good Times Roll; After Seven In Beijing; Swing 42. (60-22)

Personnel: Andreas Varady, guitar; Greg Phillinganes, keyboards; Brian Bromberg, acoustic bass; Harvey Mason, Dave Weckl (6, 7, 10), drums; Paulinho da Costa, percussion; Steve Lukather (3), Aleks Sever (10), Ondrej Varady (12), guitar; Steve Pocaro (3), David Paich (3), keyboards; Jonah Nilsson, keyboards, vocals (4); Aaron Mellergärdh, drums (4); Drew Ryan Scott (4), Kevin Ross (5), Nikki Yanofsky (7), Gregory Porter (10), vocals; Henrik Linder, bass (4); Roy Hargrove, flugelhorn (5); Nathan East, bass (5); Jay Oliver, keyboards, bass, programming (6, 7, 10); Walt Fowler, trumpet (6); Michael Lang, piano (8).

Ordering info: vervemusicgroup.com

JAZZ / BY SEAN J. O'CONNELL

Art of the Trio

Andrew Downing/Jim Lewis/David Occhipinti, Bristles (Occdav 007; 60:13 ***) The average winter temperature in Toronto, Canada, hovers breezily around the teens. It takes a hearty soul to lug around an instrument in that kind of weather, rather than crawl into a cave and wait for the flowers to bloom. With just 10 strings and three valves, Andrew Downing (double bass), Jim Lewis (trumpet) and David Occhipinti (quitar) attack seasonal affective disorder head-on with a sparse landscape of brief meditations on painters like Cy Twombly and Wassily Kandinsky interspersed with a lengthier half a dozen standard ballads recorded in mid-January. Occhipinti possesses a growly Jim Hall sound that occasionally evokes a flute while Lewis embraces the spaces between. Downing is equally patient, urging the proceedings with gentle runs. This is the sound of winter, cool and mysterious, stark but beautiful. Ordering info: davidocchipinti.com

John Chin, Undercover (BJU 044; 52:48 ★★★) Pianist John Chin released his debut album in 2008 and finished his second in 2010. So it must be a frustrating experience to wait four years for that sophomore release to actually see the light of day. Chin's style falls into the Jarrett/Mehldau lineage that eschews the hard-swinging past in exchange for a more malleable and impressionistic take on the traditional piano-bass-drums setting. His hands seem to always be in constant movement, not necessarily busy but floating at all times in as many different directions as the brain will allow. A delicate take on Chaplin's "Smile" is juxtaposed with the swagger of one of three Chin originals, "If For No One," which is molded by drummer Dan Rieser's upfront ride cymbal. Throughout the album, Chin has a confident vulnerability that is broken up by welcome bluesy bursts. Hopefully it won't take as long to find out what he sounds like today. Ordering info: bjurecords.com

Organ Trio East, Chemistry (Self-Release; 67:41 ★ ★ ½) It has been said that the trombone is the most human-sounding of all instruments, but that is only if the human likes to yell. The trombone often appears to be one of the hardest instruments to convey a lot of ideas, most of them pertaining to the softer side of the sonic palette. Despite a tune called "Quietly," trombonist Jay Vonada's range prefers blasts over whispers. As the sole horn on the trio recording, Vonada has to carry a lot of weight (he also wrote five of the tunes), but organist Steve Adams has his hands full, too. He composed four of the tunes, including the brisk "Wandering," which highlights drummer Jim Schade's lithe brushwork. Unfortunately, a muddy recording quality pushes the proceedings a bit too far into the mire. The addition of another horn could add considerable depth here. Ordering info: jayvonada.net

Matana Roberts/Sam Shalabi/Nicolas Caloia, *Feldspar* (Tour De Bras 9008; 47:21 ★★★) Is there something going on in Canada that is creating bleak, percussion-less avant-gar-



de trios? Or is it simply a winter trend? This disc recorded in Montreal in December of 2011 has the sharp edges of a sheet of ice and seven song titles named after equally jagged minerals. Roberts' alto saxophone on "Spinel" evokes a deranged Paul Desmond as bassist Caloia and guitarist Shalabi generate simmering refractions of her soulful flutters. The title track builds into a wailing assault, heightened by Shalabi's percussive shudder. The juxtaposition of Roberts' more earthy humanistic tone with her Canadian compatriots' spasm-like dissonance forms a complex and difficult puzzle that occasionally becomes too complicated to suss out. Despite those sounds, silence is the prevailing uniter. Each band member is unafraid to listen and wait, filling the gaps with the sound of falling snow.

Ordering info: tourdebras.com

Michael Musillami Trio, Pride (Playscape **112613; 84:17 ★★★★)** Though this sturdily packaged two-disc set is billed as a recording with guitarist Musillami's longtime trio with bassist Joe Fonda and drummer George Schuller, there are just as many guests brought onboard. There are studio sessions that include tenor saxophonist Jimmy Greene (a pair of bleating appearances including a masterful build on the optimistically titled "Bald Yet Hip") and pianist Kris Davis, who makes attentive contributions to the trembling "Old Tea." The leader's interpretation of a wild rumpus-part of four tunes intended to soundtrack the book Where the Wild Things Are—is menacing and offers a brief glimpse of the shadowy shredder lurking just under his fingertips. The second disc features four live recordings with violinist Mark Feldman. The result is a harder swinging, seesawing sound. The band doesn't hesitate to stretch out, with Schuller maintaining a tense pulse as Fonda grips tight for a swelling undertow. DB

Ordering info: playscape-recordings.com



Renaud Penant has performed virtually in every major jazz club in Paris and New York and in various law T various lazz Festivals in Germany and Italy. He has performed with musicians like Bob anshaw, Bobby rcelli, Warren Vache, Frank Lacy, Curtis Fuller, and David Hazeltine to



This trio album called: "I Want To Be Happy" is a live recording with Renaud on drums, Steve Ash on piano and Chris Haney on bass. Catalog #201406

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more both as a sideman and as a Jeader."



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Together they have wowed the European Jazz Festivals and the New York jazz scene. "Afterglow," is named for the Devine-Ridley collaboration that is included in this album. Catalog #201408

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Caterina Zapponi Romantica MOTÉMA 146 ***1/2

Vocalist Caterina Zapponi's latest album, Romantica-produced by her husband, pianist Monty Alexander-is a loving tribute to the French and Italian songs she heard in her parents' record collection while growing up in Rome as the daughter of famed Italian screenwriter and Fellini collaborator Bernardo Zapponi and French chanteuse Françoise Rambert.

Alexander's light, impeccably swinging handiwork is everywhere. The producer brought along Bucky Pizzarelli, Frank Vignola and Yotam

Karen Mantler Business Is Bad XTRAWATT 14 ****1/2

Business may be bad, as the song goes, but this music is not just good—it's damn good. Throughout, composer-pianist Karen Mantler is back with another ode to the current times we live in. (Her last XtraWatt album was 20 years ago, but she's kept at it with multiple side projects.) In nine nifty pieces, she narrates her tales of woe in a fascinating, minimalist context. Utilizing the services of Doug Wieselman (guitar, bass clarinet) and Kato Hideki (bass) selectively, the overall sheen feels like a lullaby, even though it's kind of like a screed against the mighty forces of indifference, callousness and greed.

Truth be told, the songs aren't all that different from each other. Instead, it's that sheen that can grab you, the implication being that Business Is Bad should be fraught with incantations and diatribe, overtly expressed and in-your-face. Instead, the listener hears Business Is Bad as a long-form poem, an expanded medley, repeated over and over again-easy on the ears, heart and mind.

The inclusion of Wieselman and Hideki's instruments is frosting on the cake, astride such caustic lyrics as, "Homeless people in the park/ They get hungry after dark," or the apparently whimsical, "My magic pencil wrote this melody/ Touch it to paper and wait and see." Business Is Bad can be heard as a wake-up call or a late-night Silberstein on guitars, Martin Pizzarelli on bass and, for a couple of original compositions that close the album, Alexander's longtime bassist Hassan Shakur and drummer Kevin Kanner. The two Alexander-Zapponi compositions stand apart, islands of more mainstream jazz in a sea of vintage material. They are nicely rendered vehicles for both singer and pianist, yet sound a bit like refugees from another album.

Zapponi, a Berklee grad and former Thelonious Monk Jazz Competition finalist, is a vocalist of skill and poise; her singing here, all in Italian or French, oozes charm. Most of the songs are offered in the drum-less swing trio format of piano, guitar and bass, associated with Alexander's idol Nat "King" Cole, who is well represented here with three of his staples, "Non

Dimenticar," "Stardust" and "Que Reste-T-il De Nos Amours" (better known to American fans as "I Wish You Love"), written by the iconic French singer-songwriter Charles Trenet. A brilliant recital of Neal Hefti's "Lil' Darlin" perfectly captures Count Basie's sly swing. With the added spice of Zapponi's sexy vocal, you may conclude that resistance is futile. Allen Morrison

Romantica: J'ai Ta Main; Polvere Di Stele (Stardust); Estate; Count Basie (Lil' Darlin'); Torna A Surriento (Come Back To Sorrento); Bora Bora; Non Dimenticar; Que Reste-T-il De Nos Amours?; Fenestra Vascia; 'Na Voce, 'Na Chitarra (E'o Poco 'E Luna); Maladie D'Amour; Redis-Moi (You Can See); Vorrei (Got To Go). (48:27) Personnel: Caterina Zapponi, vocals: Monty Alexander, piano, melodica; Bucky Pizzarelli, Frank Vignola, Yotam Silberstein, Jacob Fisher quitar Martin Pizzarelli Hassan Shakur, John Lee Tomas Fonnesbaek, bass; Etienne Charles, cuatro; Kristian Jørgensen, violin; Kresten Osgood, Kevin Kanner, drums. Ordering info: motema.com



ramble.

I kept imagining what Marilyn Monroe would have done with this music. Mantler's soft-spoken singing voice reminded me of Monroe's lilting voice, laced with an undertow of longing, regret and outright disgust with the status quo of relationships. The song titles say a lot. The music says even more. This is a collection for the ages. All ages.

-John Ephland

Business Is Bad: Catch As Catch Can; My Magic Pencil (Wrote This Melody); Speak French; Wintertime; Surviving You; Business Is Bad; I Can't Afford My Lawyer; My Solo; That Damn Volcano. (45.45)

Personnel: Karen Mantler vocals harmonica piano: Doug Wieselman, guitar, bass clarinet; Kato Hideki, bass Ordering info: ecmrecords.com

Blues / BY FRANK-JOHN HADLEY

Long Time Comin'

Rick Estrin & The Nightcats, You Asked For It ... Live! (Alligator 4962; 75:39 ****) The first concert album by the post-Little Charlie Baty 'Cats, recorded last year at San Francisco's Biscuits & Blues club, stakes out the virtues of the group sound: Rick Estrin's marvelous, fully confident harmonica work and just-short-of-goofy singing of humorous or serious lyrics; guitarist Kid Andersen's forceful creative vitality; and the versatility shown by bassist-organist Lorenzo Farrell and drummer-singer J. Hansen. The curiously coifed bandleader and company hit their stride on the old crowd-pleaser "Dump That Chump." Of a dozen more tunes, most originals from Estrin, just "Clothes Line" seems somewhat forced in its vocal hijinks

Ordering info: alligator.com

John Primer & The Teardrops, You Can Make It If You Try! (Wolf 120 833; 74:05 $\star \star \star$) This session of slow blues and "lump style" shuffles recorded in Austria in the 1990s flaunts guitarist John Primer's gift for Chicago blues-he plays lead, rhythm and the bass line simultaneously and sings of the usual travails with conviction. Go to Primer's other Wolf albums like Cold Blooded Blues Man to hear him do his own songs, because here he and two fellow members of Magic Slim's band recycle gilt-edged material associated with 11 blues Olympians, including Muddy Waters ("Long Distance Call") and Robert Johnson ("Love In Vain"). Not unexpectedly, Primer doesn't come close to capturing the elemental excitement of the definitive recordings. Ordering info: allegro-music.com

Various Artists, Classic African American Songsters (Smithsonian Folkways 4011; 60:27 ★★★★) The liner notes run a maze trying to identify songsters from bluesmen, but they were indistinguishable: traveling performers of the Old South who drew on a breadth of material, everything from early jazz, ragtime and blues to minstrels, reels, folk and popular music. Charming is the choice word to describe the recordings of 16 soloists, three duos and two trios that were recorded by Folkways as far back as the 1940s and as recently as 2008. Unknowns like Bill Williams and Marvin Foddrell show enough self-possession to keep up with the greats-Leadbelly, Mississippi John Hurt, Big Bill Broonzy-and minor luminaries such as Snooks Eaglin and John Jackson. Notes on the history of each song are almost as fascinating as the music.

Ordering info: folkways.si.edu

Johnny Winter, Step Back (Megaforce 1696; 50:33 ★ ★ ★) From the 1960s till his death in July, Johnny Winter's guitar strings gave his blues and blues-rock scalding heat. Produced again by guitarist Paul Nelson (who lined up stars like Derek Trucks for 2011's *Roots*), the Texan gives as good as he gets in steamy one-song tussles with Ben Harper, Brian Setzer, Billy Gibbons, Eric



Clapton, Leslie West, Joe Bonamassa and, least, Nelson. As respites from flash-fingered guitar pyrotechnics, harmonica man Jason Ricci and the ubiquitous Dr. John step up on a track apiece. As a singer, the 70-year-old scrapes by with a passing grade. The program, including "My Babe" and "Sweet Sixteen," is strictly Blues 001.

Ordering info: megaforcerecords.com

John Hiatt, Terms Of My Surrender (New West 6315; 42:44 ****) Since turning up in the 1970s, John Hiatt has brought a blues sensibility to much of his rock music-but never as convincingly as here. Eleven new songs add to his considerable reputation as a songwriter with an affinity for melody. With an air of honest resolve, the storyteller sings in a gruff, low voice of the dashed hopes or dogged resiliency of back-alley, marginalized characters, whose circumstances merit a listener's empathy. Both the studio album and an accompanying concert disc speak to the power of his tried-and-true working band, The Combo. The best Hiatt album since 1983's Riding With The King. Plus bonus DVD Live at the Franklin Theater.

Ordering info: newwestrecords.com

B.B. King, The Life of Riley (MVD Visual 6345D DVD; 119:00 ★★★½) Though overpacked with accolades from 65 admirers (including Bono, Carlos Santana, Johnny Lang, biographer Charles Sawyer) and skimpy on riveting concert footage, director Jon Brewer has made the definitive rags-to-riches story of the supreme modern bluesman. True to his nature, in interviews, King is gracious and humble, though disinclined to discuss his faults as a husband and a father. The most involving part of the documentary concerns his life before white America woke up to his great gifts. Extras include extended interviews and his 2011 Royal Albert Hall concert. DB Ordering info: mydyisual.com

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The ongoing romance between Jazz players with what we call today classical music goes back many many years, and on the other hand, the considerable influence of Jazz and popular music on Darius Milaud, Igor Stravinsky, Manuel de Falla, Amadeo Roldan, Leonard Bernstein, Alberto Ginastera, Dimitri Shostakovich and so many other composers from the so called academic world is evident. Some of them, such as Ernesto Lecuona, Astor Piazzolla, George Gershwin and Agustin Barrios-Mangore navigate between both waters, while at the same time, interpreters such as Andre Previn, Wynton and Branford Marsalis, Eddie Daniels and Makoto Ozone step across the frontier line back and forth without much effort. "There are just two kinds of music: good and the other stuff", wisely said the great Duke Ellington.

My father was a classical saxophonist without the talent to improvise, but he loved the majestic sound of Stan Getz, the agile "clarinetism" of Benny Goodman and the elegant aggregation of the author of Sophisticated Lady. I may even dare to say that it was my old man's clear intention of inculcating me that eclectic Ellingtonian spirit by playing, on his small Silvertone portable record player, the Goodman Chamber Jazz Trio with Gene Krupa and Teddy Willson, back to back with his recorded rendition of the Mozart clarinet concerto with the Boston Symphony under Charles Munch. It seems that from all that musical variety comes the inspiration for my Blues version of the second movement of the emblematic clarinet piece, recorded in the present CD, and which I premiered with the Irakere band 40 years ago.

The Duke was an innate philosopher, who would say that fine arranging is like re-composing, and the creative arrangers on this unforgettable adventure have created an impressive work, decorating those beautiful classical and romantic melodies with the exciting rhythms and flavors of the New World.

-Paquito D'Rivera





Dexter Payne Quartet +1 Pra Vocé DEXOFON 1401 ****

Dexter Payne has played several instruments (including alto, baritone and harmonica) and in many styles (bop, blues, folk-rock and world music) in his wide-ranging career. But he is most individual as a clarinetist, and it seems that the music closest to his heart comes from Brazil. A two-year period (1995-'97) traveling throughout South America climaxed with a meeting in Brazil with the late percussionist Gaudencio Thiago de Mello, who became his informal mentor. Payne dedicates the music on this disc to de Mello.

Darren Barrett dB Quintet *Live And Direct 2014* DB STUDIOS ***1/2

Boston-based trumpeter Darren Barrett plunges into a busy, exciting album with "True," the uptempo foray that launches Live And Direct 2014, recorded at Smalls Jazz Club in New York City. The CD grips from the jump, and for 61 minutes, the energy and daring never flag. Here, Barrett leads a group of his students from the Berklee College of Music, players so accomplished and purposeful there's no gap between teacher and pupil.

The album serves up a passel of sunny, affirmative Barrett tunes spanning the brief, romantic Miles Davis homage "Mi Les," the magisterial "The King Is Among Us" and "Straight Down The Middle," the most conventional of the longer works. The front line is Barrett and his key henchman Myron Walden, an implacable and deliberate saxophone player whose solos, which dig in more than they branch out, complement and contrast with Barrett's more extroverted style. The group's bottom line is bassist Alexander Toth and his brother Anthony on drums, while pianist Takeshi Ohbayashi is the bridge, holding it all together.

The compositions are prolix, driving and animated, and while most are in the bop traditionthe front lines of the early Horace Silver quintets come to mind, as do the Eddie "Lockjaw" Davis-Johnny Griffin saxophone battles-there's some

While the clarinet was not closely associated with Brazilian music in its earlier days (did any major bossa nova record from the 1960s feature the clarinet?), Payne, Paquito D'Rivera and a few others have since shown that the instrument fits easily into the melodic music of Brazil.

Pra Vocé (which translates to "for you" in Portuguese) is a delight from start to finish. The sound of Payne's group, with clarinet, accordion, piano, guitar and drums-percussion (but no bass), is light and unique. They perform nine selections that are filled with rich melodies that are often quite joyful, particularly "Alma Brasileira" and "Doce De Coco." While most of these songs (including the Payne/de Mello collaboration "No Wolf At The Door") will be new to American jazz listeners, many are well known in Brazil

Payne's clarinet is generally the lead voice, and he is heard at both his most creative and most melodic. Although there are many fine short solos from guitarist Bill Kopper, pianist Victor Mestas Pérez and accordionist Dave Willey that always keep the melodies in mind, with drummer Raoul Rossiter adding colorful support, it is the sound of the very attractive ensembles along with the wonderful repertoire that are most memorable. -Scott Yanow

Pra Vocé: Alma Brasileira; Chorinho Pra Voce; No Wolf At The Door; Sampa; Doce De Coco; Playground; Assanhado; Conversa De Botequim; Lembrei Do Ceará. (57:40) Personnel: Dexter Payne, clarinet; Dave Willey, accordion; Bill Kopper, guitar; Victor Mestas Pérez, piano; Raoul Rossiter, drums, pandeiro Ordering info: dexofon.com



stretch, too. "The King" aspires to the spiritual, as Barrett deploys long phrases, sustained notes and harmonic ascension to craft a portrait of majesty triumphant, the band tempestuous behind him. Barrett ends his solo in full cry, opening the door to Walden's only soprano solo of the date. Tentative at first, Walden builds to full skirl, his dervish phrasing adding dimension to an exotic tune already awash with color. Dense but never airless, this date makes you wish you'd been there. -Carlo Wolff

Live And Direct 2014: True; Announcements; Yes Oh Yes; The King Is Among Us; Straight Down The Middle; Mi Les; Announce-ments 2; Creative Locomotion. (60:38)

Personnel: Darren Barrett, trumpet; Takeshi Ohbayashi, piano; Alexander Toth, bass; Anthony Toth, drums; Myron Walden, tenor, soprano saxophones.

Ordering info: darrenbarrett.com



Connie Crothers Quartet Deep Friendship NEW ARTISTS 1058 ****

The five originals on Deep Friendship are hefty expressions of post-bop that remain angular and mysterious and, at times, step outside their forms altogether, in a kind free playing. Once an important student of Lennie Tristano, Crothers' style is also reminiscent of late-'50s, early '60s Cecil Taylor. Alto saxophonist Richard Tabnik, Crother's stalwart collaborator since the early '80s, somehow manages to bring the sound and energy of Ornette Coleman and Archie Shepp, even as the band sounds contemporary and a bit more radical.

A good example of this interplay and spontaneous improvisation comes with Crothers' opening number, the quirky, labyrinthine "Ontology." A medium-tempo piece, it swings when it isn't pausing and reflecting, Tabnik's wailing alto doubling up with Crothers' busy single lines.

Recorded live in November of 2010, the CD suffers from poor recording quality (another, more conventional historical reference being Coleman's live date with pianist Paul Bley, also a quartet recording). That said, the playing throughout manages to overcome the audio aspects, due in part to the intensity and surefootedness of everyone here, including drummer Roger Mancuso (who joined Crothers in 1974 for the album Perception) and bassist Ken Filiano, musicians able to read the other two's deft moves in and out of each song's involved structures en route to extended blowing.

On Tabnik's "Linearity," Crothers' goading piano lines express a kind of alter ego to Tabnik's angular, swinging wails. Crothers' playing is restless, delicate, her fluid lines punctuated by chord clusters that evoke images of her wrists as well as fingers getting in on the action. "Deep Friendship" closes out the set, a medium-tempo waltz that reflects back on the unity of all four members, with Tabnik at the foundation. Deep Friendship itself comes across like a special home recording session, and everyone's invited. -John Ephland

Deep Friendship: Ontology; Roy's Joy; Fortuity; Linearity; Deep Friendship (54:50)

Personnel: Connie Crothers, piano; Richard Tabnik, alto saxophone; Roger Mancuso, bass; Ken Filiano, drums. Ordering info: newartistsrecords.com



The David Ullmann 8 Corduroy LITTLE SKY RECORDS 01

Regarding his new album, *Corduroy*, guitarist David Ullmann said, "My last album was about making music that was more challenging, but with *Corduroy* I just wanted to make music that I like." Ullmann's remark could describe the New York City jazz experience, where challenging music can be heard every night. But jazz as easily enjoyable as a great pop tune? That's another story, the kind that fills *Corduroy*.

A relative newcomer to New York City-he's released two previous leader projects, 2005's Hidden and 2012's Falling-Ullmann's standard technique and clean tone are practically a rarity, and a welcome one. Ullmann calls Cordurov a tribute to 1970s TV theme songs. Nothing here recalls "The Streets Of San Francisco" or "Sanford And Son," but rather the sentimental afterglow those soundtrack classics evoke. Surrounded by an exceptional octet-vibraphonist Chris Dingman, saxophonist Loren Stillman, trombonist Brian Drye, cornetist Kirk Knuffke, clarinetist Mike McGinnis, drummer Vinnie Sperrazza and bassist Gary Wang-Ullmann sets Corduroy's tone with opener "The Chase," a title that suggests Bullitt, but whose playfully ethereal mood is more contemporary European than early '70s San Francisco.

The title track sports a friendly eighth-note groove and a simple melody, one you *could* imagine as a '70s theme song. "Ocelot" increases the tension and the tempo, Sperrazza's driving cymbals and Dingman's mallet-work grounding the song's funky melodic accents while McGinnis' snorting bass clarinet solo pushes its stylistic envelope. "Champ" is as sprightly as Gregory Hines dancing tap; "You Can't Go Back" floats via Dingman's glowing vibraphone and Ullmann's lyrical solo.

Apparently, for David Ullmann, you *can* go back home again.

—Ken Micallef

Ordering info: davidullmann.com

Larry Goldings/ Peter Bernstein/ Bill Stewart Ramshackle Serenade PIROUET 3077

It's great to see a top-class band of kindred spirits keep it together over the years, particularly when it's one as ace as the trio of guitarist Peter Bernstein, organist Larry Goldings and drummer Bill Stewart. They have released a passel of albums together since the mid-'90s, with Bernstein and Goldings often listed variously as leaders for the outings-as with Bernstein's Earth Tones (Criss Cross, 1998) and a handful for Palmetto by Goldings (including the lovely Moonbird, from

1999). More recently, though, the three have shared billing, notably on the excellent *Live At Smalls* (SmallsLive, 2011).

Bernstein, Goldings and Stewart recorded their latest co-op disc, *Ramshackle Serenade*, in a Bavarian studio; it's a beauty, showcasing the trio in characteristic slow-burn mode and with clarion-clear sound. Bernstein's guitar lines are lyrically aglow, while Goldings excels in earthy undertow on the Hammond. Stewart thoroughly grooves on the kit without making a lot of noise. Among the standout originals here is the organist's scene-setter "Roach," a funky number with a solo of soulful, Grant Green-like liquidity by Bernstein. The drummer's "Blues Sway" feels like an organ-trio classic, all moody indigo and earworm hooks.

The trio's makeover of Antônio Carlos Jobim's



pining, flowing love song "Luiza" makes it seem as if the tune were written for Bernstein to sing on six strings. Goldings' chords set a shadowy tone at the start of Horace Silver's "Peace," and when the guitarist makes his entry, it's like a bright bolt of moonlight through the mist. A slinky treatment of the vintage pop standard "Sweet And Lovely" includes a sequence of quick breaks by all three players in turn, highlighted by Stewart's dynamic interjections. The whole album subtly subverts organ-trio clichés, offering not chicken-shack party stomps but instead some hip after-hours atmospherics. —Bradley Bambarger

Ramshackle Serenade: Roach; Luiza; Simple As That; Ramshackle Serenade; Mr. Meagles; Sweet And Lovely; Blue Sway; Useless Metaphor, Peace. (62:31) Personnel: Larry Goldings, Hammond organ; Peter Bernstein, quitar Bill Stewart drums.

Ordering info: pirouet.com



Corduroy: The Chase; Corduroy; Ocelot; Champ; Something You Said; You Can't Go Back; Papaya; Moving On. (53:22) **Personnel:** David Ullmann, guitar; Chris Dingman, vibes; Brian Drye, trombone; Kirk Knuffke, cornet; Mike McGinnis, clarinet, bass clarinet; Loren Stillman, saxophone; Vinnie Sperrazza, drums; Gary Wang, bass.



Joe Magnarelli *Lookin' Up!* POSI-TONE 8125 ★★★½

Trumpeter Joe Magnarelli is a stalwart master of strong, lyrical, straightahead blowing. As a busy hired gun on the New York scene, "Mags" learned that there's no time for toe-dipping. The man hits the ground running as soon as lips meet brass. No noodling here, thank you.

The trumpeter has consistently hit the bull'seye as a sideman, including extended stints with Lionel Hampton, Brother Jack McDuff and the big bands of Toshiko Akiyoshi and Harry Connick Jr. His tastefully concise playing has earned him a large discography, and he brings the same

Peter Lerner Continuation ORIGIN 82662 ***¹/₂

Chicago-based guitarist Peter Lerner makes a bold statement with the title of his new disc, suggesting a connection with jazz's storied legacy.

Lerner delivers on that declaration, especially when he goes head-to-head with pianist Willie Pickens.

As Lerner grew up in the city's Hyde Park neighborhood, he's undoubtedly been aware of Pickens for years. Along with the pianist's decades playing numerous gigs around town, he has also been a mainstay at the Hyde Park Union Church. Their empa-

thy is clear on the opener, "Willie N Me," which, like six of the nine tracks, is a Lerner composition. The piece is a quiet burner, with Lerner's determined, single-note lines played off of a few skillfully placed chords from Pickens. That sense of knowing when to fill each other's spaces runs throughout the disc, notably on the ballad closer "When Sunny Gets Blue," where Lerner's speed and Pickens' unflappability become an ideal combination.

Between these tracks, the Chicagoans on *Continuation* show how the best of the city's traditions have impacted their own work. Saxophonist Geof Bradfield's strong tone and tempo changes on "Once Upon A Chance Encounter" could have come from the late Von Freeman's playbook. authoritative force to his own discs, including this charged set, his ninth as a leader. A big plus here is Mags' own solid writing, featured on six of the 10 tracks. Much like his playing, he composes with efficiency. The heads are short, the solos focused; personal expression is key. It's a no-bluster affair.

The trumpeter has recruited a top-shelf team, featuring stellar trombonist Steve Davis, pianist Anthony Wonsey, bassist Mike Karn and drummer Jason Brown. The original tune "44" kicks the disc off with rollicking energy, highlighting Mags' fat blend with Davis. Wonsey jacks this one up a notch with wide, ringing chords beneath nimble, cascading runs that overlap the traditional with the new. "Third Set" shifts direction with a bluesy jazz waltz featuring a jubilant homerun solo by Davis. Putting their stamp on a standard, the band lends a bouncy edge to "You Go To My Head," where Karn lays down a mean walking four, socking the rhythm section into swingsynced heaven.

Although the disc is brimming with high energy, the most powerful offerings are perhaps the two ballads fueled by the warm glow of Mags' tone, including the gorgeous original "Inner Beauty" and "Darn That Dream," which opens with a poignant trumpet-piano duet. Here, Mags reminds us just how lovely an immortal melody can be. —Jeff Potter

Lookin' Up!: 44; Third Set; Inner Beauty; You Go To My Head; Blue Key; Easy Transition; Suddenly It's Spring; Miles' Mode; Darn That Dream; In Walked Lila. (55:58) Personnel: Joe Magnarelli, trumpet, flugelhorn; Steve Davis, trombone; Anthony Wonsey, piano; Mike Karn, bass; Jason Brown, drums.

Ordering info: posi-tone.com



Marlene Rosenberg's bluesy bass vamp that opens "Southside Strut" sets the pace for Lerner's upbeat single-note solo, which sounds like it's referencing George Freeman as much as Grant Green—with Pickens sounding incredibly lively. The Lerner composition "My Blues" is a tribute to the older stride piano tradition, which is still a big part of the scene in Chicago today. The guitarist had enough sense to recruit a man who has helped refine it. —Aaron Cohen

Continuation: Willie N Me; Once Upon A Chance Encounter; Southside Strut; Amazon; Jean De Fleur; La Mesha; Funkdat; My Blues; When Sunny Gets Blue. (79:56)

Personnel: Peter Lener, guitar; Willie Pickens, piano; Marlene Rosenberg, bass; Charles Heath IV, drums; Geof Bradfield, tenor saxophone, alto saxophone, flute; Victor Garcia, flugelhorn; Andy Baker, trombone; Joe Rendon, percussion. Ordering info: origin-records.com



Andrew Rathbun Quartet Numbers & Letters STEEPLECHASE 31781 ★★★½

Reedman Andrew Rathbun's recording dates dependably rhapsodic, songful, rational—each have plausible logic and worked-out thematics. The genial Toronto-born, New York-based saxophonist sounds like he's moving with grace and joy into middle age, likely parenting kids to judge by tune titles. He pleads with firmness in a clear tenor tone, cruising headlong like Boston influences Jerry Bergonzi and George Garzone ("Sculpy"), or casts a pristine singing soprano line over "Tears And Fears," a gently skipping waltz.

Rathbun continues his steady flow of carefully hewn, odd-metered charts with assuring intimacy, while often flirting with wider aesthetic disciplines. He's dabbled tellingly with sculpture, poetry, meteorology, celebrated author Margaret Atwood and pianist Glenn Gould; here "Pencil And Paper" draws a sheaf of tempos and moods into a canny babel of fonts, doodles and orthographic games. Uptempo tracks like "Bad Call," "Playpen" and "Swing Set" come on rational, mature and sweet-natured, with uneasy grooving over a solid drive. "Crawl Out" hits a dramatic high: It's a rolling waltz that opens onto solos for bass, rattling battery and ripe altissimo tenor. All stop for Phil Markowitz's piano-rubato a cappella that builds and roars into the finish.

The balladry is, by contrast, a little bloodless and sere, except "Sleep Please," where Rathbun's soprano warmly conjures John Surman's poetic muse. Top-notch sidemen read with acumen and play with strong feeling on Rathbun's meticulous, introspective material, achieving well-integrated, intuitive ensembles. Guest drummer Bill Stewart proves adept at sussing out appropriate gestures and timely details, like brisk accents and taut mini-rolls, and bassist Jay Anderson runs in the money all the way. Rathbun's longtime co-producer and trumpet sideman Taylor Haskins makes brief statements on ballad tracks deep in the set. —*Fred Bouchard*

Numbers & Letters: Bad Call; Tears And Fears; Playpen; Pencil And Paper; Crawl Out; Sleep Please; Swing Set; Counterpoint; Sculpy; Again?; Etude. (70:34)

Personnel: Rathbun, reeds, vocals (8); Phil Markowitz, piano; Jay Anderson, bass; Bill Stewart, drums; Taylor Haskins, trumpet (8, 10). Ordering info: <u>steeplechase.dk</u>



Jeff Colella/Putter Smith Lotus Blossom

AMERICAN JAZZ INSTITUTE/CAPRI 77002

After putting on *Lotus Blossom*, it will only take a few moments before most seasoned listeners will think of Bill Evans. Although he passed away more than three decades ago, Evans is still one of the most influential of all jazz musicians today, particularly on the playing of many acoustic pianists. His use of dynamics, space and subtlety, his democratic way of interacting with his bassists, and his harmonically sophisticated chord voicings can all be heard in the playing of pianist Jeff Colella and bassist Putter Smith on this duo disc.

Colella and Smith have performed together many times in the Los Angeles area during the past couple of decades, and they think along similar musical lines. The pianist has worked with many singers (including Jack Jones, Lou Rawls, Anita O'Day, Sheila Jordan and Diane Schuur) and is a particularly tasteful and successful accompanist, as can be heard whenever he plays behind the bass solos. Smith has also worked with quite a few singers and instrumentalists in Southern California, so he is used to adapting his style to whatever musical situation in which he finds himself.

Throughout *Lotus Blossom*, the music is quite restrained, the tempos are generally slow ("All Blues" is one of the few selections taken at even a slow-medium tempo), and the musicians not only make every note count but every sound. The bass statements are a natural extension of the piano solos.

Only three of the eight songs are from the repertoire of the Bill Evans Trio, and there is one original apiece by Colella, Smith and Larry Koonse, who also penned the liner notes. The playing is exquisite and atmospheric throughout, without a single misstep or moment of hesitation. Playing in this idiom is very natural for Colella and Smith, and they do not consciously copy Evans. Still, the set would have benefitted from a bit of mood and tempo variation. Since the shadow of Evans is felt throughout the date, *Lotus Blossom* will be of greatest interest to lovers of Evans' style. —*Scott Yanow*

Lotus Blossom: Desert Passes; Time Remembered; The Very Thought Of You; All Blues; Candle; You Must Believe In Spring; Gone Too Soon; Lotus Blossom. (49:40)

Personnel: Jeff Colella, piano; Putter Smith, bass. Ordering info: caprirecords.com

Dana Robbins Dana Robbins SELF-RELEASE ★★★½

The name Dana Robbins may not be familiar to you, but it's almost certain you've heard her burnished work on saxophone, flute and piccolo on other artists' albums. She's currently touring in the bands of Aretha Franklin and Delbert McClinton, but she's also put in stints with John Mayall, Barry Manilow and Steve Cropper. The Detroit-born, Nashville-based artist is also an in-demand session player in her chosen hometown. On her second album, an A-list of Nashville session players, as well as the core of the

Delbert McClinton Band, lend able support to her forays into the soul, blues, jazz, funk, r&b and downhome country music.

She takes a laid-back approach to her cover of the King Curtis standard "Soul Twist," playing short propulsive bursts that complement Kevin McKendree's organ, before launching into a mellow, playful solo. Her playing is more forceful and free-flowing on Buddy Miles' "Them Changes," blowing long sustained notes and intricate yakety-sax curlicues that ride the driving funk-rock backbeat supplied by drummer Tom Hambridge.

Delbert McClinton and former Wet Willie frontman Jimmy Hall contribute lead vocals to the r&b tunes that make up the album's core. "Party On The Ocean" is a celebration of excess, featuring Hall's rowdy vocals and Robbins' blazing sax accents. McClinton takes lead vocal duties on the simmering love song "Hardest Part," with Robbins' smoky tenor intensifying the song's pas-



sionate feel. Robbins opens "Pullin' The Strings," a lament that replicates the feel of a dive bar at 3 in the morning, with a muted, hopeless solo that sets off McClinton's over-the-top delivery of the desperate lyric.

The album closes with Robbins' debut as a lead vocalist. She turns in a performance full of understated yearning on her own composition "Right As Rain." She has a pleasing voice, but the song doesn't really take off until her sax adds its fervent tone to Tim McDonald's churchy organ and the soaring background vocals of Vickie Carrico and Etta Britt. —J. Poet

Dana Robbins: Say It Again; Soul Twist; Hardest Part; Interlude; Make It A Double; Party On The Ocean; Swingin' Alley; Pullin' The Strings; Bless Your Heart; Them Changes; Right As Rain. (43:47) **Personnel:** Dana Robbins, vocals, tenor, baritone sax; Kevin McKendree, B-3 organ; Rob McNelly, guitar; David Santos, bass; Tom Hambridge, drums, percussion; Delbert McClinton, vocals; Bob Britt, guitar; Mike Joyce, bass; Lynn Williams, drums; Tim McDonald, piano; Jimmy Hall, vocals; Quentin Ware, trumpet; Etta Britt, backing vocals; Vickie Carrico, backing vocals.

Ordering info: danarobbins.com



Beyond / BY JENNIFER ODELL

Spheres of Influence

Debbie Davis and The Mesmerizers, Linger 'Til Dawn (Debbie Davis Music; 50:46 *******¹/₂) Crescent City vocalist and ukulelist Debbie Davis tackles a range of classics on her second solo release, finding common ground between Great American Songbook standards and iconic 20th-century rock tunes by Led Zeppelin, The Velvet Underground and The Kinks. Her tone is lucid and bright throughout, even as she mixes hushed restraint with an athletic vocal workout on "Skylark." When Davis strips down "D'yer Ma'ker" to the

lilting essentials it shares with '50s-era pop, she wraps coyly phrased lyrics around Alex McMurray's rocksteady-infused fretwork. On the soulful "I Wanna Be Like You," she stands back, letting sousaphonist Matt Perrine's agility and Josh Paxton's fluency in New Orleans piano take center stage. The result is as balanced and compelling as any of this group's live sets on New Orleans' Frenchmen Street, without being muddied by a live recording's potential pitfalls.

Ordering info: debbiedavismusic.com

Meshell Ndegeocello, Comet, Come To Me (Naïve 831112; 46:17 ★ ★ ★ ★) Meshell Ndegeocello's last two albums saw the ethereal singer and bassist open up her sphere of influence, taking cues from outside the sui generis style that's defined her work since the early '90s. Here, she returns to her sweet spot on a dub-ensconced riff on the varied faces of love. Broken and reconstructed soundscapes and layers of otherworldly electronics figure prominently, often mirrored by lyrics that imply a similar lack of solid ground. The Whodini throwback "Friends"—embellished by Amp Fiddler's synth bass—opens up Ndegeocello's voice, emphasizing a raw vulnerability. Wobbly horn samples underscore the dark and unsteady protagonist's plight on "Forget My Name." The title track's rock-meets-reggae lilt and percussive, patterned vocals underscore an ephemeral beauty that persists from start to finish.

Ordering info: naïve.fr

Brownout, Brownout Presents Brown Sabbath (Ubiquity Recordings; 41:57 ★ ★ ★) Austin-based Latin psych-funk nonet Brownout, which also performs as Grupo Fantsma, gets yet another makeover—in the form of a funky, salsified Black Sabbath cover band that manages not to sacrifice originality for strident conceptualism. Instead, tripped out rhythms and psychedelic, Santana-esque solos help transform classic metal jams into new entities. Growling horns shoot the melody of "Iron Man," while a brassy wall of unison Afrobeat heft replaces Tony lommi and Geezer Butler's grinding guitar and bass squall with a more textured sound on "N.I.B." At times, Black Angels singer Alex Maas' take on Ozzy Osbourne



is a bit too close for comfort—though given the project's concept, nothing's too over-the-top. **Ordering info: ubiguityrecords.com**

The Roots, ... And Then You Shoot Your Cousin (Def Jam 002075402; 33:22 ★★★★) Minor keys, bent notes and an air of hopelessness pervade this grim but stunning concept album from drummer Ahmir "Questlove" Thompson, rapper Tariq "Black Thought" Trotter and the pair's relentlessly daring collective of band members and special guests. Thompson has called the disc a satirical "analysis of some of the stereotypes perpetuated in not only the hip-hop community, but in the community," referencing a larger framework for the pernicious greed, fear and violence that play out in its rhymes and mournful choruses. Juxtaposed against these melancholic elements are addictive grooves ("Black Rock"), ghostly clips of Nina Simone and Mary Lou Williams' voices, waves of rich melody ("Tomorrow," "The Dark (Trinity)") and a final, lyrical note of uplift that's easy to cling to-until, like the KRS-1 reference in the title implies, you realize good and bad have a nasty habit of masquerading as one another.

Ordering info: defjam.com

Mike Dillon, Band Of Outsiders (Royal Potato Family 1405; 42:24 ***) A frequent cohort of Garage a Trois and Critters Buggin', vibraphonist and percussionist Mike Dillon is coming into his own as a leader, a context in which his only rule seems to be that there are no rules. With the charismatic Carly Meyers at his side on trombone, Dillon thrashes his way through a handful of gritty, hardcore-inspired quickies before settling into the album's apex, which kicks off with the crunching punk-ska beat of "Hero The Burro," sails into a buoyant and vibes-forward jaunt on "Great Lakes Tuna," then revels in spacey beeps and atmospheric trombone wails on "Missing." Dillon focuses his energy on guttural spoken-word rhymes that have a Primus-like way of straddling humor and oddball seriousness. While the raps mostly work, things really cook when Dillon and Mevers stretch out on their instruments, a tact better represented by their live shows than this studio session.

Ordering info: royalpotatofamily.com



Trio 3 & Vijay Iyer Wiring INTAKT 233 ****

Many of jazz's elder statesmen tend to retreat into well-earned comfort zones as they reach the twilight of their careers—they do what they do with consummate skill and professionalism, but they often lack the hunger to push their music forward. That's not intended to be a criticism, but I tend to look elsewhere for music that will light a fuse.

There's an awful lot of history carried by alto saxophonist Oliver Lake, bassist Reggie Workman and drummer Andrew Cyrille, and they certainly would be warranted in kicking back if they were so inclined. But since working together as Trio 3, which formed in 1986, they've demonstrated not only a continued excellence, but an ongoing curiosity and fire. While they've got plenty of ideas and spark on their own, they've employed an ingenious modus operandi to inject new energy and material into most outings: Since partnering with Switzerland's Intakt label about a decade ago, they've made a series of outstanding recordings with guest pianists, including Irène Schweizer, Geri Allen and Jason Moran.

Wiring, with Vijay Iyer, is the latest of those collaborations, and it's as superb as anything in the band's growing discography. As usual, the effort is well integrated with compositions from all involved parties, including one sharp group improvisation ("Rosmarie"). Iyer brings the brisk, post-bop opener, "The Prowl," as well as the ambitious, three-part "Suite For Trayvon (And Thousands More)," a brooding, shape-shifting meditation that's imbued with palpable tension, paranoia and fury provoked by injustice. Lake's title track bristles with a different sort of tension—looseness on the verge of disintegration, albeit a dissolution that never occurs.

Iyer connects with the group in a substantive way; there's nothing tentative or overly polite, even when they tackle Curtis Clark's soulful "Chiara," a luminescent ballad stripped of any hollow sentiment. —Peter Margasak

Wiring: The Prowl; Synapse II; Willow Song; Shave; Rosmarie; Suite For Trayvon (And Thousands More), I. Slimm, II. Fallacies, III. Adagio; Wiring; Chiara; Tribute To Bu. (69:55)

Personnel: Oliver Lake, alto saxophone; Vijay Iyer, piano; Reggie Workman, bass; Andrew Cyrille, drums. Ordering info: intactrec.ch



Juan Pastor Chinchano EARS & EYES RECORDS 14-023 ****

Growing up within a musical family in Lima, Juan Pastor's blood flowed with the folkloric rhythms of Peru. After becoming thunderstruck with jazz, the drummer-percussionist-composer moved to Chicago in pursuit of greater resources and quickly became a busy figure on the local scene. When forming his own band, Chinchano, Pastor artfully tapped his homeland roots, wedding them to contemporary acoustic jazz with splendid results. On this fine debut disc, Pastor proves not only his multi-percussion prowess but impressive writing skills as well.

The tunes feature continuously evolving structures and shimmering harmonies fueled by joyous Peruvian grooves not commonly encountered by Northern ears. These specific native rhythms and styles include Peruvian *festejo*, as heard on the ecstatic, head-spinning highlight "Tiene Picante," *landó*, as featured on the slow and sensual "Negra Presuntuosa," and the ancient Andean rhythm *huayno*, which lends a delightful swinging lope to "Chakana."

Central to the quintet—which features some of Chicago's finest young talents in pianist Stu Mindeman, trumpeter Marquis Hill, alto saxophonist Rich Moore and upright bassist Jorge Roeder—is Pastor's multi-percussion setup. He's a swinging, sensitive kit player, but the disc's rhythmic centerpiece is the distinct grooves he conjures when seated upon his cajon. In close proximity to the cajon are congas, cymbals, cowbell and hi-hat, which Pastor simultaneously integrates into a seamless one-man percussion section.

The bass-cajon duet "Andino" serves as a fitting finale. Despite the stripped-down format, the track encapsulates the joyous folkloric heart, inspired improvisational spirit and full-circle journey that makes Pastor's music so genuine.

—Jeff Potter

Chinchano: Fina Estampa; Chakana; En Otro Talvez; Negra Presuntuosa; Lucia; Tiene Picante; Avellana; Amigo Stu; Andino. (48:41) Personnel: Juan Pastor; drums, percussion; Jorge Roeder, upright bass; Stu Mindeman, piano, percussion; Rich Moore alto saxophone, clarinet; Marquis Hill, trumpet; Paul Mutzabaugh, Hammond B-3 organ (5). Ordering info: earsandeyesrecords.com



Jason Ajemian Folklords DELMARK 5016 ***1/2

From the almost pastoral quiet that opens Jason Ajemian's new work, it is obvious that this will not be a conventional jazz record. It takes its cues from both the abstract and free work of Sun Ra and the Arkestra, the rhythmic and melodic leaps of Thelonious Monk, the passion of Mingus and the continuous spacefunk of 1970s Miles Davis. But it is much more than that. This record is dreamlike and hypnotic. Rumbling basses and scratchy string guitar lines come forward and recede like dub reggae. Spoken-word phrases float over the music. Sometimes the music works toward pure sound and noise, and then comes back to simple and pretty melodies. The compositions have their own pace and ebb and flow according to their own logic.

On the opening "Ask Mr. Blount Now Suite," the entire band rumbles and plays as if trying to combine the roar of the Arkestra with the unexpected intervals of Monk, making the sound of satellites spinning as the vocals sing the same. Later the band stays distinctly on the ground with the heavy, tribal rhythms of "Punk The Blues." "Material Girls" echoes both those songs in its feverish and frenzied passages, where the soloing of the alto sax, guitar and electronics all run together.

The album is rooted in other modern styles besides jazz, but there are jazz harmonies and improvisation within. *Folklords* does not always flow or connect on a conscious level, so the listener has to engage a little more than usual to hear it, to understand it and to enjoy it.

-David Kunian

Folklords: Ask Mr. Blount Now Suite (Ask Me Now, Ask Mr. Blount Now, Satellites Are Spinning): Orange Is The Color Of The Sun, Then Blue Sky Suite (Prelude To The Sun, Orange Was The Color Of Her Dress, Then Blue Silk, Fables Of Faubus, Portraity: Material Girls; Punk The Blues; Freedom Is A Trail of Tears. (73:25) **Personnel:** Jason Ajemian, bass, vocals, electronics; Kid Bliss aka That Young Astronaut, alto sax, vibrolux; Owen Stewart-Robertson, guitar, electronics, vocals; Jason Nazary, drums. Ordering Info: <u>delmark.com</u>



USA October tour

Truckee * Soquel * Oakland * Portland *Seattle * Albuquerque Colorado Springs * Lakeside * New York * Buffalo * Des Moines Charlottesville * Miami More information on www.ericvloeimans.nl

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Audio One An International Report AUDIOGRAPHIC RECORDS 001 ****

Audio One The Midwest School AUDIOGRAPHIC RECORDS 002

Ken Vandermark's Audio One is the newest of his 16 active projects, but the 10-piece ensemble is founded upon a web of relationships between the assembled players that spans over 20 years, and it owes its origin to a commission to explore music older than that. Its genesis was a series of concerts in Chicago that showcased his arrangements of inspirational free-jazz compositions-first those of Joe McPhee, and subsequently '70s-vintage pieces by members of the Chicago-based Association for the Advancement of Creative Musicians and St. Louis' Black Artists Group. After years of having to travel overseas to work with the half-European Resonance Ensemble when he wanted to lead a big band, Vandermark knew better than to let this one go. In early 2014 he added some of his own tunes to the repertoire and recorded the whole book during a weekend stand at the Green Mill. To inaugurate his new label, Audiographic Records, he is now simultaneously releasing one CD of covers and one CD of his compositions.

The original versions of the pieces on The

Robin Eubanks + Mental Images Klassik Rock, Vol. 1 ARTIST SHARE 0129

★★¹⁄₂

Reshaping the Black Rock Coalition aesthetic through improvisation and modern effects hardware, trombonist Robin Eubanks creates "klassik rock" that is both forward-thinking and stuck in yesteryear. On one hand it's thrilling to hear Living Colour's

Corey Glover singing Sly Stone's "Thank You (Falettinme Be Mice Elf Agin)" over a guitar-scorched, madly displaced drum beat embellished by a witty brass arrangement. Led Zeppelin's "Kashmir" receives a similarly clever treatment, brother Kevin Eubanks blasting sci-fi effects on guitar throughout Robin's solo, before the track shifts into Afro-Cuban terrain. Jimi Hendrix's "Fire" bolts out of the gate like some CGI monster, quickly devolving into solo overload: Kevin wrestling with his spewing Eddie Van Halen arsenal; Robin soloing through a wah-wah pedal. "Bahian Parade" thankfully shifts the focus to a Carnival-like groove, then it's back to more hard rock for the time-twisting "Shifting Centers." Unwilling to leave worse-enough alone for "United Vision," Eubanks and crew resuscitate the wah-wah pedal, slap bass and hoarse-vocal shout-outs (Kuumba Frank Lacy). Had enough? No? "Ostinato" revisits smooth jazz for 8 torpid minutes; "The Ocean" dumps off more wah-wah-treated Zeppelin riffs; and "Between The Lines" follows electric bass and drum solos over an Afro-Cuban groove. -Ken Micallef

Klassik Rock, Vol. 1: Thank You; Kashmir; Fire; Bahian Parade; Shifting Centers; United Vision; Ostinato; The Ocean; Between The Lines. (63:00)

Personnel: Robin Eubanks, trombone, electric trombone, keyboards, percussion pads, vocals; Kevin Eubanks, guitar; Corey Glover, Kuumba Frank Lacy, vocals; Duane Eubanks, trumpet; Antonio Hart, alto saxophone; Mike King, Kirs Bowers, keyboards; Boris Kozlov, bass; Nate Smith, Billy Kilson, drums; David Silliman, Daniel Sadownick, percussion.

Ordering info: robineubanks.com



Midwest School set an intimidatingly high bar to clear. Julius Hemphill's "The Hard Blues" and the Art Ensemble Of Chicago's "Theme For Yoyo" are life-affirming, prescient combinations of post-Ornette Coleman jazz and gutbucket r&b; Anthony Braxton's "6C" does something similar for marching band music; and the last two tunes, one each by Hemphill and Air, are masterpieces of highly charged trio interaction.

Vandermark's treatments generally adhere to the originals' structures, but transcend them by reveling in bigness. The four reeds set up bracingly dense walls of sound, the rhythm section achieves a locomotive velocity and Jason Adasiewicz's vibes generate cloudy sonorities that elevate the music's ceiling straight through the roof. But in the midst of all the massiveness, there is also plenty of nuance and space.

Despite its title, An International Report feels like a homecoming. Vandermark has done the bulk of his work abroad in recent years, and you can hear evidence of it in the Ethiopian tinge to the album's most jubilant moments. But not only has he assembled this band entirely from people who either live in Chicago or spend a lot of time here, he has provided it with compositions that evidence the Chicago scene's gift for mixed modalities. Muscular horn charts open up into spacious, meter-free percussion discussions or quietly buoyant showcases for a single soloist, each change negotiated with a fluidity that comes from long-standing bonds of familiarity and empathy. There's so much saxophone fortitude on hand that it is the non-reeds who really stand out-Berman and Paulson by virtue of the delicacy of their statements, and Bishop by the fluidity of his. Hopefully this is one band that Vandermark will find a way to keep going.

-Bill Meyer

An International Report: Encyclopedia Of A Horse; Two Way Street; Atlas Of Madness; Vivre Sa Vie; The Floor. (66:59)

The Midwest School: C; The Hard Blues/Skin 1; 6C; Keep Right On Playing Through The Mirror Over The Water; Theme De Yoyo. (54:57)

Personnel: Jason Adasiewicz, vibraphone; Jeb Bishop, trombone; Josh Berman, cornet; Tim Daisy, drums; Nick Macri, acoustic and electric bass; Nick Mazzarella, alto saxophone; Jen Paulson, viola; Dave Rempis, saxophones, Ken Vandermark, Mars Williams, reeds. Ordering info: audiographicrecords.com



Ask Me Tomorrow. George Colligan's 25th leader CD was recorded as a demo to convince promoters to book the pianist's new trio with bassist Linda Oh and drummer Ted Poor after a successful (musically, if not financially) gig at New York's Cornelia Street Café. Like that under-attended performance,



the session did little to generate attention for the trio, but it proved to be such a strong recording that Colligan decided to release it, which may give a few of those promoters cause to rethink their initial rejections. Like Colligan's previous CD, *The Endless Mysteries* (Origin), the new disc is a textbook example of piano-trio playing crafted by a trio with very little experience actually playing together. The three fuse together into a taut and empathetic unit that spotlights the leader's uncanny ability to react and complement his collaborators. Just check out Colligan's comping alone on "Two Notes Four Chords," a shadowy blues where his every gesture seems to spring organically from Oh's captivating solo. She seems to weave a story in her solo that Colligan picks up and runs with in his own intricate lines. Colligan's choices almost always seem a perfect fit for the moment, though closer "Jet Blue" jars somewhat, a sudden turn to frantic freedom with Colligan switching to a blustery pocket trumpet.

—Shaun Brady

Ask Me Tomorrow: Ask Me Tomorrow; Two Notes Four Chords; Prague; Return To Copenhagen; Insistent Linda; Jesper's Summer House; Cathexis; Jet Blue. (53:42) Personnel: George Colligan, piano, trumpet; Linda Oh, bass; Ted Poor, drums. Ordering info: steeplechase.dk



Historical / BY KIRK SILSBEE

The Bop Wars

Like every other American institution during World War II, the big bands reacted to the chaotic changes taking place all around them. Established sidemen were drafted, leaving holes to be filled. Many a youngster came of age when desperate bandleaders need-

ed players. A novice quickly sharpened his reading, ensemble blending and general professionalism in those traveling musical boot camps.

Audiences wanted to dance, but young players wanted extended solo space, faster tempos, exotic chords and the chance to test their mettle next to veterans. By the late 1940s, bebop became an issue to bandleaders. How to handle the new music? Woody Herman and Charlie Barnet incorporated bop and unleashed their young lions, while Count Basie stuck to swing-rooted blues.

The Duke Ellington Treasury Shows Vol. 18 (Storyville 903 9018; 74:40/74:26 ★ ★ ½) is the latest in the comprehensive Ducal broadcast reissue series. Made up of air shots from around the country in '44 and '46, here Ellington responds to the era in interesting ways. At one point he had a seven-man trumpet section, including the young high-note man Cat Anderson. Duke could still rely on his stalwarts Rex Stewart, Joe Nanton (in the '44 edition), Ray Nance, Lawrence Brown, Johnny Hodges, Otto Hardwick, Harry Carney and Sonny Greer to retain the tonal identity of the band. Somewhat outside tunes like "San Fernando Valley" and "On The Alamo" remind us that Duke had commercial constraints.

Tenor saxophonist Ben Webster's departure left a hole; Skippy Williams and Al Sears had none of the compelling qualities that made "Cottontail" a jazz standard. With Sears, Duke could tacitly fill a seat with a subpar soloist if he had to. On the other hand, baritone-tenor singer Al Hibbler, reedmen Jimmy Hamilton and Russell Procope, and bassist Oscar Pettiford offered exciting opportunities for feature numbers. Hamilton's lead on "Poinciana" portends the profuse "Perfume Suite" of the early '50s.

Ordering info: storyvillerecords.com

Vibraphonist Lionel Hampton's orchestra was a hot swing band in 1940. A decade later, Wardell Gray pleaded with Art Farmer not to join the band, known for musical exhibitionism. Hampton and his orchestra's **That's My Desire: 1947–1948 (Doctor Jazz 012; 79:07 * **1/2)** collects previously unissued broadcasts. It's a transitional edition, which mostly showcased the leader's playing. Though it had youngbloods like trumpeter Jimmy Nottingham, trombonist Britt Woodman, altoist Bobby Plater, guitarist Wes Montgomery and bassist Charles Mingus, the book was geared to danceable swing and boogie fare. An underutilized five-man trumpet section



hit the odd Stravinsky-like chord, and the tempos usually settled into 2/4 or 4/4 for Hamp's predictable quarter-note workouts.

He used space and his sustain pedal well on ballads like "Midnight Sun," but the uncredited "Loneliness" (with its bolero beat and exotic horn voicings) makes Hamp sound outmoded. (The tune is probably an early version of Mingus' "Story Of Love.") "Red Top," however, positions the band as a stronghold of early rhythm and blues. Ordering info: doctorjazz.nl

Ex-Herman bassist Chubby Jackson led some very good, though short-lived bop units. **Ooh, What An Outfit! NYC 1949 (Uptown 2775-76; 67:08/59:46** ★★★★½) collects lots of Jackson-related material of that year (including the four Columbia sides), much of it featuring the great drummer-composer Tiny Kahn. Royal Roost broadcasts are rich with Kahn's tunes and charts. The talented young band has trumpeter Al Porcino, alto saxophonist Frank Socolow, vibraphonist Teddy Charles, pianist Gene DiNovi and singer Paula Castle—a good Sarah Vaughan acolyte.

The band's on fire for flag-wavers like "Father Knickerbopper," "Lemon Drop" and "Boomsie." Kahn's kicking drums show the style genesis of Mel Lewis and Jeff Hamilton. Excellent sides by a Gene Roland studio group boast saxophonists Al Cohn, Stan Getz, Zoot Sims and Gerry Mulligan (without Jackson but anchored by Kahn). Six sides of Jackson's great small band with Conte Candoli, Socolow, Terry Gibbs and Lou Levy uphold its place as one of the best bop crews. Like the big band, it died from lack of work.

Ordering info: uptownrecords.net

The bop wars had been forgotten when Johnny Hodges With Billy Strayhorn And The Orchestra (Harmonia Mundi/APO 8452; 41:24 ★★★★) was cut in 1961. The alto saxophone icon is in the company of the Ellington orchestra (with Jimmy Jones on piano) for a program of Hodges features—some dating back to the '30s. Strayhorn arranged and conducted, emphasizing silky brass and reed textures, rather than Duke's bold colors. It was an easy date: The tunes were familiar, tempos almost uniformly slow, and Lawrence Brown's trombone is the main alternate soloist. But that creamy alto luxuriates amid the sensual orchestrations. Skimpy playing time can't diminish the indelible Hodges masterv. DR

Ordering info: store.hmusa.com

"Mr. Carvin is one of Jazz's finest drummers, someone who can compress his sound down to a whistle or spread it out like a building collapsing." PETER WATRODS, NEW YORK TIMES

michael carvin experience flash forwar



Having played with many of the jazz giants in his impressive career (Dizzy Gillespie, Dexter Gordon, Freddie Hubbard & more), master drummer Michael Carvin taps into a new generation of young, international talent to form his quartet, Michael Carvin Experience. Carvin, who has taught a veritable "who's who" of drummers (Camille Gainer-Jones, EJ Strickland, Billy Martin & more), brings his vast experience to put his unique fingerprint on iconic songs on FLASH FORWARD, an album of jazz classics.

Yayoi Ikawa piano, Keith Loftis sax, and Jansen Cinco bass

WITH



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Jemeel Moondoc The Zookeeper's House RELATIVE PITCH 1026 ***1/2

The 63-year-old, Chicago-born alto saxophonist Jemeel Moondoc has been keeping the faith in a post-free-jazz mindset for many years, working with bassist William Parker and others on the adventuresome avant-jazz fringes. He continues his progression with *The Zookeeper's House*, the first album under his name since two live albums in 2003—*Live In Paris* and *Jus Grew Orchestra: Live At The Vision Festival.* The new five-track set, with different groupings and musical angles, captures a distinctly live vibrancy and in-the-moment vulnerability in the studio.

Simon Toldam Orkester STORK Bells Of Sunday

The young Danish pianist Simon Toldam has emerged as one of the most impressive figures on the bustling Scandinavian improvised music scene in recent years, leading an excellent trio and playing in some important groups, including the first-ever trio led by Dutch drummer Han Bennink (alongside Belgian reedist Joachim Badenhorst). But the second album by STORK (a contraction of Toldam's initials with the misleading "orkester," which is, in fact, a sextet) suggests his strongest gifts might be as a composer and bandleader.

There are a few short, spiky themes around which his excellent band engages in chaotic, multi-linear improvisation, but the best material features neatly calibrated use of his skilled collaborators. On "Ind I Väggen," for example, Toldam deploys gorgeous Mingus-like voicings over a crawling tempo, with luxurious glissandos helping along a garrulous, bluesy trombone solo by Mads Hyhne before the leader drops his own spartan, lurching solo of internal tinkering and glassy runs. As graceful and sensual as that tune is, the aptly titled "Angst: Ét Stykke Musik For Sekstet" utterly turns the tables: a masterfully articulated expression of anxiety and tension crowned by a darting, tart-tones alto saxophone solo from Sture Ericson.

On the opening, title track, Moondoc is joined by sensitive foil Matthew Shipp on piano, bassist Hilliard Greene and drummer Newman Taylor Baker, laying out the rumbling ruminations for Moondoc's six-note, Albert Ayler-esque theme, played with brittle fervor by the saxophonist. Structure yields to abandon, and Moondoc's toothy, sharp-toned bursts, angular fragments and sense of space alight, with the empathetic help of his allies. On "Little Blue Elvira," a kind of ambling, slop-happy horn trio—with trumpeter Roy Campbell Jr. (who died a few months after this session, and to whom the album is dedicated) and trombonist Steve Swell joining the leader in unison—conjures up a Mingus vibe.

Loose essences of Coltrane (or the Coltranes) are worked into the album's fabric with Alice Coltrane's "Ptah, The El Daoud," another chordless setting with Swell and Campbell, and the aptly named "One For Monk & Trane." "For The Love Of Cindy," with only drums, bass and the saxophonist's poetically embracing space, ends the album on an airy note, with a bittersweet ambience vaguely redolent of Ornette Coleman's "Lonely Woman," but less lonely. With *The Zookeeper's House*, Moondoc returns—and continues—a bit deeper and wiser. —Josef Woodard

The Zookeeper's House: The Zookeeper's House; Little Blue Elvira; Ptah, The El Daoud; One For Monk & Trane; For The Love Of Cindy. (50:43)

Personnel: Jemeel Moondoc, alto saxophone; Matthew Shipp, piano; Roy Campbell Jr., trumpet; Steve Swell, trombone; Hilliard Greene, bass; Newman Taylor, drums. Ordering info: relativepitchrecords.com



The album's most beautiful selection is "Æg Lagt Af Æg," a processional ballad with churchy overtones that seems to hover with its shimmering melody. On the other hand, the loosey-goosey "Old I Hovedelt" steamrolls with an Atomic-like post-bop groove, while "Drops Of Silence" is marked by pointillistic splatter, but not a touch of silence. There are lots of ideas on the table here, and they're presented with great poise and precision. Toldam isn't one to watch—he's already here. —Peter Margasak

Bells Of Sunday: Før Angsten; Ind I Väggen; Angst: Ét Stykke Musik For Sekstet; Æg Lagt Af Æg; Ild I Hovedet; Bells Of Sunday; Røg; Drops Of Silence; Rift Igen; Kolibri Fantasi. (47:56) Personnel: Jimmy Nyborg, trumpet; Sture Ericson, alto saxophone, bass clarinet; Mads Hyhne, trombone; Nils Davidsen, bass; Peter Bruun, drums; Simon Toldam, piano. Ordering info: IlKmusic.com



Walt Weiskopf Overdrive POSI-TONE 8126 ***

On *Overdrive*, tenor saxophonist Walt Weiskopf announces his presence with a three-note rhythmic figure on the same pitch, giving each note enough weight and drive to encapsulate his outlook for "The Path Is Narrow" and the entire disc as a whole.

That short figure, which repeats four times, gives way to a behind-the-beat, easygoing melody that in turn moves to a frenetic solo section. Weiskopf is then off, easily sliding up and down the horn, maintaining his deep, reedy, but impressively brilliant and bright sound even in the upper register. All the while, his rhythm section keeps pace, letting Weiskopf push out as many technically flawless musical ideas as his fingers can find.

Weiskopf composed nine of the 10 tunes on *Overdrive*, and the majority of them center around the equivalent of musical tongue-twisters, with melodies flowing this way and that, branching out left and right, at a quick tempo. The tunes are etude-like in their demands, but stand out for their musicality. Weiskopf pairs these melodies with equally spellbinding solos, giving equal opportunity to his bandmates—vibraphonist Behn Gillece, guitarist Yotam Silberstein, pianist Peter Zak, bassist David Wong and drummer Donald Edwards—and each of them turn in admirable improvisations.

The tenor dials down the tempo for two tunes—"Jewel And A Flower" and "Waltz For Dad"—and proves that his tenacious approach to jazz doesn't wane when the tempo slows down. Michel Legrand's sultry "What Are You Doing The Rest Of Your Life?" is given a bit more urgency than the original—which draws its power from syrupy, liquid vocal lines—but in the end, this cover comes off as a slight blemish on an otherwise formidable album. —Jon Ross

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Overdrive: The Path Is Narrow; Like Mike; Jewel And A Flower; Night Vision; Overdrive; Waltz For Dad; Four Horsemen; Midwinter Night's Dream; What Are You Doing The Rest Of Your Life?; No Biz. (50:36)

Personnel: Walt Weiskopf, tenor; Behn Gillece, vibraphone; Yotam Silberstein, guitar; Peter Zak, piano; David Wong, bass; Donald Edwards, drums. Ordering info: post-tone.com

Led Bib The People In Your Neighbourhood CUNEIFORM RUNE 378

Led Bib The Good Egg CUNEIFORM RUNE 379

When American drummer Mark Holub put together a band as a graduation project while a student at Middlesex University in North London, little did he know that he would one day celebrate the group's 10th anniversary. And he does it with a bang on two new recordings.

The People In Your Neighborhood is Led Bib's fifth studio album. Whether they capped their first 10 years with their best album yet is open for debate, but it definitely harbors the most memorable tunes. Moreover, the band has lost none of its ability to muster energy to create a joyous ruckus. In some ways, Led Bib is your typical modern jazz outfit with a rock edge. What makes it different are the instrumentation and the idiosyncrasies of the musicians.

The front line consists of two alto sax players, Pete Grogan and Chris Williams, who play catand-mouse, reach for new heights of unbridled lyricism and seem to have an inexhaustible supply of melodies and countermelodies. Pianist

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Toby McLaren is another major asset; he's one of the rare keyboardists today with a fresh and distinctive approach to the Fender Rhodes. Finally, Liran Donin's pummeling fat bass combined with Holub's vivacious, thunderous yet agile drumming provide the necessary momentum and allow for a constant ebb and flow.

Indeed, Led Bib has gained in maturity, the demonstration being how they also excel when they drop the intensity a few notches. The introduction of "Angry Waters (Lost To Sea)" is cast in a gorgeous mournful beauty, while the introspective middle section of "Recycling Saga" is one more evidence of the strength of their softer side; clearly, the band's abilities extend well beyond fierce abandon, a powerful drive or melodic hooks.

During the six months leading up to the recording sessions, Holub and company had the opportunity to road-test the material. This is documented on The Good Egg, a limited-edition LP that includes three tunes from the new album and one piece from their previous opus, Bring Your Own (Cuneiform). Most of the compositions are culled from the second of two sold-out nights at the Vortex, one of the British capital's prime jazz venues. The vividly captured live versions have the same structure and framework as the studio takes, but the improvisational parts offer different ideas and backdrops. In addition, the soloists do not really stretch out more than they already do on the other recordings. The one excep-

tion is "Imperial Green," where McLaren gets to display much of his wizardry and which concludes with a return to the main theme instead of remaining open-ended. And it's just as riveting. —Alain Drouot

 The People In Your Neighborhood: New Teles; Giant Bean; Angry Waters (Lost To Sea); This Roofus; Recycling Saga; Plastic Lighthouse; Tastes So Central; Imperial Green; Curly Kale; At The Ant Farm; Orphan Elephants. (72:28)
 The Good Egg: Giant Bean; Recycling Saga; Shapes And Sizes; Imperial Green. (33:59)
 Personnel: Mark Holub, drums; Liran Donin, bass; Toby McLaren, keyboards; Pete Grogan, Chris Williams, alto sax.

Reyboards; Pete Grogan, Chris Williams, alto sax. Ordering info: <u>cuneiformrecords.com</u>

Darius Jones/ Matthew Shipp Cosmic Lieder: The Darkseid Recital AUM FIDELITY 088

Matthew Shipp has an affinity for uncompromisingly powerful saxophonists; consider his work with Sabir Mateen, Evan Parker, Ivo Perelman and, of course, the late David S. Ware. While Darius Jones is of an earlier generation than those



players, this is no mentor-elder encounter. Shipp has found in Jones a musician whose facility with classical forms, dynamic range and inventiveness in the moment match his own. Take "2,327,694,748," for example. The changes in tone, from blue rumination to bold debate to conciliatory pleas, come as fast as the shifts in pace and meter. Not only is Jones with Shipp every step of the way, it feels like the music speaks his mind as much as the pianist's. There's something symbiotic about their shared use of extended techniques and their juxtapositions of bold melodies and intricate constructions with avalanche-like pure-sound onslaughts. But part of what makes these two musicians so compatible is Jones' singularity. His instincts for where to place individual notes and how to distress them cannot be reduced to a list of antecedent influences. He is, like Shipp's other saxophone-wielding partners, his own man. —*Bill Meyer*

Cosmic Lieder: The Darkseid Recital: Celestial Fountain; 2,327,694,748; Granny Goodness; Gardens Of Yvaroth; Lord Of Woe; Life Equation; Sepulchre Of Mandrakk; Divine Engine; Novu's Final Gift. (45:20) Personnel: Darius Jones, alto saxophone; Matthew Shipp, piano.

Ordering info: aumfidelity.com

The debut CD from Mitch Haupers Invisible Cities: Original Jazz & Chamber Music featuring Bob Mintzer, Peter Erskine, Darek Oles, Alan Pasqua, Russell Ferrante, Jimmy Haslip

"Finesse, sophistication and an understated elegance makes Invisible Cities a triumph!" - Brent Black (Citical Jazz)

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Peter Epstein Quartet Polarities SONGLINES 1807

From the first out-of-tempo double-stopped bass drone and loose unison moan by alto sax and trumpet, you know you're not in mainstream bebop-land any more. Saxophonist Peter Epstein, a former New Yorker who now runs the jazz studies program at the University of Nevada, Reno, writes the kind of pieces that could as easily be called structured improvisations as compositions. Which isn't to say that there aren't attractive themes throughout this CD, the kind of forms that serve as armatures for free exploration.

"Tiny Expanding Universe" enters on a bass

Reggie Watkins One For Miles, One For Maynard CORONA MUSIC 70650

On his second disc as a leader, Pittsburghbased trombonist Reggie Watkins takes a literal interpretation of the album's title, *One For Miles, One For Maynard*, paying tribute to the musicians with one tune each early on in the eight-tune recording. Using a core group of local players as his rhythm section, the alum of Maynard Ferguson's Big Bop Nouveau also picked some out-of-town guests to beef up his horn section.

Davis' "Shhh," which is one half of 1969's In A Silent Way, is compressed down by about 13 minutes and given a vibrant but restrained Latin feel. Vibes replace the original tune's atmospheric, bell-like guitar effects, and the tempo is brought up a few notches by a laidback but driving percussion section. Watkins' open, spread-out tone is pensive, but he focuses the drifting sound Davis employs on the original with great purpose.

"Chala Nata," the Indian-tinged tune from Ferguson's *M.F. Horn, Volume 1*, is updated with a few turntable screeches and scratches and a funkier, more immediate accompaniment. Saxophonists Matt Parker and Rick Matt on soprano and tenor, respectively, churn out concise, busy solos, adding to the immediacy of the uptempo sections. solo, then settles into a loose groove, opens into free counterpoint between alto sax and trumpet, and expands for an ardent, minor-tinged theme. Fortunately, Epstein is with people who know how to play this stuff. Bassist Sam Minaie and drummer Mark Ferber are descended from that school of intuitive rhythm teams whose defining masters were probably Charlie Haden and Paul Motian: They know how to make the beat felt without stating it. And trumpeter Ralph Alessi is Epstein's match in fashioning varied lines that coil and relax over those rhythms with flowing eloquence.

The band understands simple things, like how to make an entrance. After one of Epstein's notestuffed frenzies ("Forever Now"), Alessi enters with soft, warbling whole notes. Meanwhile, thanks to Minaie and Ferber, that through-line rhythmic pulse never goes slack. There are also more conventional pleasures to be had here the driving 10/8 folkloric groove of "Email From Nigeria," the sprightly soprano-trumpet theme of "Hurtle" and the pervasive bebop phrasing throughout.

The album could actually use more of those tight, peppy song forms. And yet, every moment of this CD is thoroughly engaging. That's not an easy thing to do when you're singing your songs in the land of the free. -Jon Garelick

Polarities: Polarity; Tiny Expanding Universe; Forever Now; Old Yarn; Email From Nigeria; Aholdu; Constance; Hurtle; Stillness. (65:43)

Personnel: Peter Epstein, alto, soprano saxophones; Ralph Alessi, trumpet, cornet; Sam Minaie, bass; Mark Ferber, drums. Ordering info: songlines.com



Surrounding these tunes, and a cover of McCoy Tyner's "Contemplation," Watkins packs in three originals and two compositions by Parker, all of them stylistically different but in the medium-to-uptempo range. The ensemble doesn't shy away from slower tempos—many of the wide-ranging tunes encompass multiple shifts in feel—but it's not something Watkins highlights. He seems at his best in the medium-to-fast range. —Jon Ross

One For Miles, One For Maynard: Shhh; Expecting You; Chala Nata; Contemplation; Sound Judgment; I Can't Help It; Full Sun; Hurdles. (44:20)

Personnel: Reggie Watkins, trombone; Matt Parker, Rick Matt, saxophones; Steve Hawk, Ian Gordon, trumpets; Howard Alexander III, piano; Jeff Grubbs, bass; David Throckmorton, drums; Carmelo Torres, percussion; Craig Arlet, guitar; Josh Moore, keyboards, programming.

Ordering info: reggiewatkinsmusic.com



Helio Parallax Helio Parallax M.O.D. TECHNOLOGIES 0014

There's a slippery, slithering slope that blends a jazz aesthetic with pop, rock, funk, hip-hop and reggae. Helio Parallax envelopes itself within this slope with distractingly pleasant results. The trio of multi-instrumentalists Takuya Nakamura, Josh Werner and Marihito Ayabe are joined by special guests throughout this disc of mostly instrumental music, though there are some tracks, like the delicate rocker "Strange Dream," featuring the loquacious, slightly otherworldly vocals of Dustan Louque.

Everything is inundated with some dicey reverb and an overall swimming sound mix courtesy of Bill Laswell. One could listen to this CD as background music for a mind trip, or turn it on up and dance along. Check out "Kilgore Trout Dub" for an insistent backbeat and swirling recurrences that include unavoidable but very welcomed drumming.

The disc is an assortment of 12 originals by the trio, every tune laced with attitude, sometimes a tad tired or overwrought, but mostly filled with enough unpredictability to keep you listening for more unexpected musical variety. "Frank's Lament," for instance, could be all about Ol' Blues Eyes. Nakamura's plangent, wailing trumpet tone is bluesy and lament-like even as the song cradles itself around a slow-rocking groove. (Frank goes strolling.)

With all the programming onboard, Helio Parallax could be considered an ambient adventure. And yet, with all the swizzle sonic sticks splayed throughout, it's more ear candy than something to be mesmerized by. If you love electronics smartly produced and played, Helio Parallax is likely to please your sonically driven musical palette, not to mention your mysterious, delicious soul. *—John Ephland*

Helio Parallax: Helio Parallax; Strange Dream; Another Broken Human; Kilgore Trout Dub; Soft Blind Pony Ride; Speed Of Life; Frank's Lament; Noctume For Secret Planets; After The Flood; Happy Helio; City Of Glass; New Planet, Old Sun. (60:08)

Personnel: Takuya Nakamura, trumpet, organ, programming, horn arrangements; Josh Werner, bass, double bass, piano, guitar, programming, keys, vocals; Marihito Ayabe, dubbing mixing, programming; Bianca Casady, Dustan Louque, Jahdan Blakkamoore, vocals; Doug Wieselman, Troy Simms, saxophones; Yoshio Kobayashi, Gintas Janusonis, drums; Raja Kassis, guitar; Namiko Ishikawa, backing vocals; Bill Laswell, dubbing.

Ordering info: mod-technologies.com

Books / BY GEOFFREY HIMES

Restless Curiosity

Like most modern memoirs by musicians, Herbie Hancock's **Possibilities** (Viking) has the feel of someone sitting down with a tape recorder and telling old anecdotes, leaving it to someone else to stitch it all together into a coherent life story. In this case, that someone else is Lisa Dickey, whose name appears in much smaller type on the cover. While a majority of the anecdotes are entertaining, the stitches have the boilerplate dullness of a press-release biography.

As a result, *Possibilities* has few visual cues, little literary style and no narrative momentum. It's as if a writer like myself had gone beyond his area of competence and had recorded a jazz-piano album. This does not mean that the book is without value, for Hancock does one thing very well: He is able to explain musical concepts in clear, non-technical language.

In the second chapter, for example, he explains how he grew up as a classical-pi-

ano prodigy and doo-wop fan in Chicago, only to get curious about jazz in high school. His explanation of how he taught himself improvisation by obsessively listening to George Shearing records, transcribing them, mimicking them and finally inventing his own variations makes this murky, mysterious subject surprisingly lucid.

In the next chapter, Hancock describes how he wrote his most famous tune, "Watermelon Man," after he had moved to New York in 1961 to join Donald Byrd's band. Instead of talking about chord progressions and dotted notes, he talks about the remembered rhythms of a horse-drawn produce wagon in Chicago, the melody of the vendor's cries and how he translated them into music. His later description of writing "Maiden Voyage" is just as clear and intriguing. The tune started out as a TV jingle, set to an improvised rhythm from another song's coda and completed by an unresolved, circular chord progression.

In the fifth chapter Hancock joins the Miles Davis Quintet and struggles to decipher Davis' notoriously cryptic instructions. One night the trumpeter tells his young pianist, "Don't play the butter notes." "I had no idea what he meant," Hancock writes, "but I knew that if he'd bothered to say it, it was important. ... Butter could refer to something easy, obvious. ... Harmonically, the most obvious notes in a chord are the third and the seventh. ... What if I left out the third and the seventh? Just didn't play them at all?" He had to try out this new approach on the bandstand because the quintet didn't rehearse and after some early stumbles came up with new, more open voicings that changed the group's direction.

After leaving Davis in 1968, the keyboardist founded the Herbie Hancock Sextet (aka Mwandishi), which recorded four albums. It was one



HERBIE HANCOCK

POSSIBILITIES

TH LISA DICKEY

of the more interesting jazz-rock bands of the era, but when that lineup broke up, he writes, "I didn't want to make a record that combined jazz and funk—I wanted pure funk." That's an honest description of the Head Hunters, but Hancock then hedges his bets and declares it was actually "a jazz-funk fusion band." Assessed by the high standards of such instrumental r&b groups as Booker T. & The MGs and The Meters, the Head Hunters were a genuine success. By the not-superior-but-different standards of instrumental jazz, not so much. By insisting on the "jazz" label, Hancock reveals that he hadn't really lost the "musical snobbery" he claims to have overcome in 1973.

The big reveal in this autobiography is a hitherto unknown bout with crack addiction and rehab in 1999. For the most part, though, Hancock downplays the sex and drug stories that publishers demand from celebrity memoirs. If only he'd been as reticent about his spiritual beliefs. Some discussion of the keyboardist's Buddhist beliefs are necessary to tell his life story, for the religion did play a role in many of his life's key decisions. But Hancock goes overboard on the subject until he sounds like a country singer proselytizing about his born-again Christianity.

Hancock is such a gifted pianist that he could have stayed safely inside the jazz mainstream and enjoyed growing into a legend. Instead his restless curiosity prodded him to constantly try something new. Some of those experiments hit home runs and some produced strikeouts (his batting average, while admirable, is not as high as he implies in the book). While *Possibilities* fails to pull this all together into a compelling story, the book does from time to time pull back the curtain on the creative process.

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Where to Study Jazz 2015

JAZZ THRIVES AT PORTLAND STATE UNIVERSITY

INSIDE

FIND YOUR FIT-207 SCHOOL LISTINGS!

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



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

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

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

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

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

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

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

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

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By Matt McCall CHORS CHORS CHOR <thCHOR</th> <thCHOR</th> CHOR <thCHOR</t

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

"There are students who will thrive in a school of 50,000, and there are students who will just be totally lost in the dark," Carraher said. "You have to weigh the personality of the student and how are they going to function ... and how good of an education they are going to get. With a lot of the New York schools, it's a totally different experience from the Boston schools, the New England schools. It's a building downtown: *That's* school. Some students are expecting a college experience with a [large] campus and football games and all that stuff, but it doesn't really work that way. You just have to figure out what's best for each individual student."

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

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

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

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

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

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

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

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

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



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

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

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

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



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

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

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

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

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

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

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

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



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

Cali School of Music, Montclair State University Montclair, New Jersey

Student Body: 450 music majors; 30 jazz majors.

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



Castleton State College Castleton, Vermont

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

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

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

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

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

The Collective School of Music New York, New York

	Student Body:	Approximately 275 total students, 75 full-time, 200-plus part-time.
	Tuition:	Two-Year Diploma Program: \$60,500; Six-Semester Diploma Program: \$47,500; Six-Semester Certificate Program: \$45,000; Two- Semester Certificate Program: \$18,700; Two-Semester Prep Program: \$14,300; Single Semester Elective Program: \$7,150; Advanced Performance Program: \$9,570; Advanced Independent Study: \$4,620.
	Jazz Degrees:	None.
II	Faculty:	lan 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, Kim Plainfield, Jason Gianni, Noriko Tomikawa, Sean Conly, Irio O'Farrill, Leo Traversa, Nate Radley, Frank Gravis, Fred Klatz.
	Alumni:	Billy Martin, Will Calhoun.
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	divisions. Contact Admissions Director John Castellano, johnc@	Student Body: Approximately 125 students in the Louis Armstrong Jazz		Tuition:	Undergraduate: \$37,256/year; Graduate: \$1,267/credit.
	thecollective.edu.		Performance Program.	Jazz Degrees:	Bachelor of Music with jazz
Apply by:	July 1.	Tuition:	\$46,846 per year.		emphasis, Master of Music with jazz emphasis.
Contact:	John Castellano, (212) 741-0091, johnc@thecollective.edu.	Jazz Degrees:	Music Major, Jazz Studies special concentration.	Faculty:	Michael Tomaro, Sean Jones, Joe Negri, Ronald E. Bickel, Maureen
The (Albany	College of Saint Rose /, New York	Faculty:	Paul Bollenback, Christine Correa, David Gibson, Brad Jones, Ole Mathisen, Tony Moreno, Don Sickler, Leo Traversa, Victor Lin.		Budway, Jeff Bush, Kenneth Karsh, Mark Koch, Jeffrey Mangone, Leonard Rodgers, R.J. Zimmerman.
Student Body:	300 music majors.		Bruce Barth, Andy Milne, Amir	Alumni:	Marty Ashby, Jay Ashby, Mauree
Tuition:	\$28,036.		ElSaffar, Ugonna Okegwo, Vince Cherico, Adriano Dos Santos.		Budway, Sammy Nestico.
Jazz Degrees:	Bachelor of Science in Music	Alumni:	Cameron Brown, Peter Cincotti.	Jazz Bands:	Big band and 10 combos.
	Industry, minor in Jazz Performance.		Combos, Big Band, Afro-Latin Ensemble, Free-Jazz Ensemble.	Auditions:	Oct. 17, Nov. 14, Dec. 5, Jan. 9, Jan. 23, Feb. 6, Feb. 20, March 13 March 20.
Faculty:	Cliff Brucker, Paul Evoskevich, Matthew Finck. Andrew Lee.		Vocal Jazz Ensemble.	Financial Aid:	(412) 396-6607, faoffice@dug.ed
	Sean McClowry, Mary Anne Nelson, Marta Waterman.	Auditions:	Beginning of the fall semester after acceptance to Columbia College	Scholarships:	Talent-based and academic scholarships available.
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	musicians ensembles, vocal jazz	Financial Aid:			
Auditions:	Required.	Scholarships:	None.	Contact:	Troy Centofanto, director of music admissions.
Financial Aid:	Merit- and talent-based available.	Apply by:	Early decision: early November; Regular decision: early January.		(412) 396-5064,
Apply By:	Applicants must audition before	Contact:			musicadmissions@duq.edu.



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JAZZ THEORY James Burton III

JAZZ HISTORY Phil Schaap Kenny Washington

JAZZ PIANO FOR NON-PIANISTS Xavier Davis Frank Kimbrough

Eastman School of Music Rochester, New York			
Student Body:	Approximately 50.	Student I	
Tuition:	Undergraduate: \$46,150; Graduate: \$1,425.	Tuition: Jazz Degi	
Jazz Degrees:	Bachelor of Music, Master of Music, Doctorate of Music.	Jur Peg	
Faculty:	Harold Danko, Bill Dobbins, Jeff Campbell, Clay Jenkins. Mady Kellogge, Charles Pillow		

Mark Kellogg, Charles Pillow, Dave Rivello, Dariusz Terefenko Rich Thompson, Bob Sneider. Alumni: Ron Carter, Maria Schneider, Steve Gadd, Tony Levin, John Hollenbeck, Walt Weiskopf.

Jazz Bands: Eastman Jazz Ensemble, New Jazz Ensemble, Jazz Lab Band, Chamber Jazz, Studio Orchestra, eight Jazz Performance Workshops, Film Scoring, Contemporary Media. Auditions: Jan. 30; Fridays in February.

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scharles@esm.rochester.edu.

Five Towns College Dix Hills, New York

	Student Body:	752 undergraduate students.
	Tuition:	\$10,500/semester
f v, nko,	Jazz Degrees:	Bachelor of Music in Jazz/ Commercial Music Performance with concentrations in Audio Recording Technology, Music Business, Music History, Composition & Songwriting, Musical Theatre and Performance.
er.	Faculty:	98 instructors.
r,	Alumni:	Tito Puente, Adam Levine.
nn w nd, estra,	Jazz Bands:	Jazz Ensemble, Jazz Orchestra, Swing Band, Vocal Jazz, Barbershop Harmony (men and women), Cabaret TV Workshop and American Songbook.
rkshops, / Media.	Auditions:	Consist of preparing two pieces of music with contrasting styles. The sheet music for both pieces must be brought with the applicant. Audition will also include sight- reading or sight-singing, and applicants will be tested on ear- training. ftc.edu.
440; u.	Financial Aid:	(631) 656-2164, FinancialAid@ftc.edu.
	Scholarships:	Merit-, talent-, activities- and need-

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

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

George Mason University Fairfax, Virginia

Contact:

Student Body:	33,000 total; 250 undergraduate music students, 90 graduate.
Tuition:	Undergraduate, in-state: \$5,100/ semester; out-of-state: \$15,000/ semester; Graduate: in-state: \$517.25/credit; out-of-state: \$1,233.25/credit.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Minor in Jazz Studies.
Faculty:	Jim Carroll, Dr. Darden Purcell, Wade Beach, Dr. Tyler Kuebler, Kenny Rittenhouse, Matt Niess, Glenn Dewey, Joe McCarthy, Harold Summey, Dr. Shawn Purcell, Rick Whitehead, Victor Provost, Anthony Maiello.
Alumni:	Victor Provost, Rick Parrell.
Jazz Bands:	Jazz Ensemble, Jazz Workshop, Combos, Afro-Cuban Ensemble, Traditional Jazz Ensemble, Steel Pan Ensemble, Jazz Vocal Ensemble.
Auditions:	Nov. 8, Dec. 6, Jan. 31, Feb. 14, Feb. 28 (graduate students), March 6 (transfer students). music.gmu.edu.

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Aid:	Available.	financialaid.gmu.edu.

Scholarships: Merit-based available, (703) 993-1380.

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

The Hartt School, University of Hartford West Hartford, Connecticut

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

Howard University

Washington, D.C.

- Student Body: Approximately 9,000. Tuition: \$19.000.
- Jazz Degrees: Bachelor of Music: Jazz and Classical; Bachelor of Music with Electives in Business: Jazz and Classical; Music Therapy and Music Therapy with Jazz Minor; Music Technology with Jazz Minor; Composition; Music Education; Master of Music (Jazz and Classical); Master of Music Education.
- Faculty: Bert Cross II, Cyrus Chestnut, Valerie Eichelberger, Fred Irby III, Sais Kamalidiin, Gerry Kunkel, Connaitre Miller, Steve Novosel, Chris Royal, Will Smith, Harold Summey, Charlie Young.
- Alumni: Geri Allen, Benny Golson, Raymond Angry, Andrew White, Roberta Flack, Donnie Hathaway, Harold Wheeler.
- Jazz Bands: Howard University Jazz Ensemble (HUJE); Afro Blue (large vocal jazz ensemble); HU Jazztet (combo); Blue Note (small vocal jazz group); SaaSy (all female vocal jazz ensemble).

Auditions: coas.howard.edu/music.

- Financial Aid: howard.edu
- Scholarships: Need- and merit-based available.
- Apply by: Early Action, Nov. 15, 2014; Feb. 15, 2015. Contact: Connaitre Miller (vocal), conmiller@ howard.edu; Fred Irby
 - (instrumental), firby@howard.edu.

Ithaca College School of Music Ithaca, New York

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

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

The Johns Hopkins University, Peabody Conservatory Baltimore, Maryland

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

ian.sims@jhu.edu.

The Juilliard School New York, New York

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



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February 28, 2015 (MM & DMA only)

March 6, 2015 (Transfer only)



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Kutztown University Kutztown, Pennsylvania

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

Long Island University – **Brooklyn Campus** Brooklyn, New York

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

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

Manhattan School of Music New York, New York

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

	Jazz Band, MSM Chamber Jazz Ensemble, 23 Combos.
Auditions:	Feb. 27–March 6.
Financial Aid:	Available. msmnyc.edu.
Scholarships:	Available. msmnyc.edu.
Apply by:	Dec. 1.
Contact:	Christan Cassidy, (917) 493-4436, admission@msmnyc.edu.

New England Conservatory

Boston, Massachusetts

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



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Jazz Bands:	NEC Jazz Orchestra, NEC Jazz Composers Workshop Orchestra, 30 small ensembles.
Auditions:	Pre-screening and live audition. necmusic.edu/apply-nec/ audition/jazz.
Financial Aid:	Based on need as determined by the FAFSA form. Contact Financial Aid, (617) 585-1110, finaid@ necmusic.edu.
Scholarships:	Merit- and need-based available.
Apply by:	Dec. 1.
Contact:	Timothy Lienhard, (617) 585-1105, timothy.lienhard@necmusic.edu.

New Jersey City Univers Jersey City, New Jersey

Student Body:	8,368.
Tuition:	Undergraduate, in-state: \$3,852.45, out-of-state: \$9,712.50 per semester.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Master of Music in Woodwind Doubling.
Faculty:	Walt Weiskopf, Allen Farnham, Bob Malach, Tim Horner, Roseanna Vitro, Andy Eulau, Richie Vitale, Mark Sherman, Bill Kirchner, Jason Teborek, Joel Weiskopf.
Alumni:	Richie DeRosa, Freddie Hendrix.
Jazz Bands:	Yes.
Financial aid:	Available. njcu.edu/Financing_Your_ Education.aspx.
Scholarships:	njcu.edu/NJCU_Scholarships.aspx.
Apply by:	April 1.
Contact:	Paul Robertson, probertson@njcu.edu.

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

		Audi
Student Body:	250.	
Tuition:	\$40,000.	
Jazz Degrees:	Bachelor of Fine Arts in Jazz and Contemporary Music.	Jazz I
Faculty:	Reggie Workman, Jane Ira Bloom, Richard Harper, Chris Stover, Rory Stuart.	
Alumni:	Brad Mehldau, Peter Bernstein, Robert Glasper, Jamire Williams, Avishai Cohen, Jose James, Marcus Strickland, E.J. Strickland.	Alum Finar
Jazz Bands:	52.	Schol
Auditions:	Live auditions take place in New York, Paris and Tel Aviv. Recorded auditions are also accepted.	
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Scholarships:	Audition-based merit scholarships.
Apply by:	Jan. 1.
Contact:	Kevin Smith, (212) 229-5150, jazzadm@newschool.edu.

New York Jazz Academy New York, New York

Student Body:	400.
Tuition:	\$2,000-\$10,000 per year.
Jazz Degrees:	None.
Faculty:	Javier Arau, Carolyn Leonhart, Wayne Escoffery, Tom Dempsey, Aaron Scott, Michael Webster.
Jazz Bands:	Big bands, small ensembles, vocal programs and more.
Auditions:	Required for select programs.
Financial Aid:	Available.
Scholarships:	Tuition subsidies are available.
Apply by:	Rolling admissions.
Contact:	Marcela Peñalva, (718) 426-0633, nyja@nyjazzacademy.com.

New York University New York, New York

	Student Body:	140 jazz students.
	Tuition:	Undergraduate: \$44,848; Graduate: \$1,479/credit.
	Jazz Degrees:	Bachelor of Music in Music Performance: Jazz Studies, Master of Music in Instrumental Performance: Jazz Studies, Doctorate in Music Performance and Composition.
_	Faculty:	Chris Potter, Joe Lovano, Mark Turner, Lenny Pickett, Ralph Lalama, Rich Perry, Kenny Werner, Jean Michel Pilc, Don Friedman, Gil Goldstein, Andy Milne, Rich Shemaria, Ralph Alessi, Michael Rodriguez, Elliot Mason, Alan Ferber, Stefon Harris, Billy Drummond, Dafnis Prieto, Tony Moreno, Brad Shepik, Peter Bernstein, Wayne Krantz, Martin Wind, Mike Richmond.
	Auditions:	In-person undergraduate auditions, online or video auditions for undergraduate and graduate programs.
	Jazz Bands:	40-plus small groups, Jazz Orchestra, Repertoire Big Band, Brazilian Ensemble, World Percussion Ensemble, Jazz Composers Ensemble.
	Alumni:	Wayne Shorter, Brian Lynch, Todd Coolman, Martin Wind.
	Financial Aid:	(212) 998-4444, financial.aid@nyu.edu.
	Scholarships:	Office of Undergraduate Admissions, (212) 998-4500; Office of Graduate Admissions, (212) 998-5030.
	Apply by:	Bachelor's: Jan. 1 (early decision I: Nov. 1, early decision II: Jan. 1).

Master's: Jan. 6. Ph.D.: Dec. 15.

Contact: Dr. David Schroeder, director of NYU Steinhardt Jazz Studies, (212) 998-5446, ds38@nyu.edu; steinhardt.nyu.edu/nyu-jazz11.

Princeton University Princeton, New Jersey

Student Body:	40 jazz students
Tuition:	\$58,965.
Jazz Degrees:	Bachelor of Arts in Music, Certificate in Jazz Studies, Certificate in Musical Performance concentration in jazz.
Faculty:	Dr. Anthony Branker, Ralph Bowen, Jim Ridl, Kenny Davis, Michael Cochrane, Bruce Arnold, Brian Glassman, Vince Ector, Trineice Robinson-Martin.
Alumni:	Stanley Jordan, Scott DeVeaux, Barry Miles, Terry Silverlight.
Jazz Bands:	Concert Jazz Ensemble, Jazz Composers Collective, Jazz Vocal Collective, Crossing Borders Improvisational Music Ensemble, Free to Be Ensemble, Freddie Hubbard Ensemble, Funk/Fusion Ensemble, Standard Deviation Ensemble, Sonny Rollins Ensemble, Monk/Mingus Ensemble, Herbie Hancock Ensemble, Joe Henderson Ensemble, Sounds of Brazil Ensemble.
Auditions:	Supplemental CD in support of application.
Financial Aid:	Available. (609) 258-3330.
Scholarships:	Available. No separate audition or application. Contact financial aid office.
Apply by:	Jan. 1.
Contact:	Greg Smith, (609) 258- 6078, gsmith@princeton.edu

Purchase College Purchase, New York

Student Body:	80 (60 undergrad).
Tuition:	Undergraduate, in-state: \$3,085 per semester; out-of-state: \$7,910 per semester; Graduate, in-state: \$5,185; out of state: \$10,095.
Jazz Degrees:	Bachelor of Music, Master of Music.
Faculty:	Pete Malinverni, Kevin Hays, David Hazeltine, Andy LaVerne, Todd Coolman, Doug Weiss, Richie Morales, John Riley, Kenny Washington, John Abercrombie, Doug Munro, Vic Juris, Jon Faddis, Eric Alexander, Ralph Lalama, Gary Smulyan, Tim Albright, Alexis Cole, Charles Blenzig, David DeJesus.
Alumni:	Cyrille Aimée, Jon Gordon, Bobby Avey, Spike Wilner.
Jazz Bands:	Jazz Orchestra, Latin Jazz Orchestra, 15 small combos.
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		Faculty

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Student Body:	Approximately 75 students.
Tuition cost:	Undergraduate, in-state: \$385/credit hour, out-of-state: \$745/credit.
Jazz Degrees:	Master of Music in Jazz Studies.
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Alumni:	Antonio Hart, Arturo O'Farrill, Darren Barrett, Conrad Herwig



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Scholarships:	Rarely, will be decided by the committee after the audition.
Apply by:	Michael.mossman@qc.cuny.edu.
Contact:	Professor Michael Mossman, Michael.mossman@qc.cuny.edu.

Rowan University

Glassboro, New Jersey

Student Body:	25 students.
Tuition:	Undergraduate, in-state: \$6,308, out-of-state: \$8,515.
Jazz Degrees:	Undergraduate in Jazz Performance, Undergraduate in Education with a Jazz Emphasis and Graduate in Jazz Performance.
Faculty:	Denis DiBlasio, George Rabbai, Douglas Mapp, Tom Giacobetti, Dean Schneider.
Jazz Bands:	Jazz Band, Lab Band (non-traditional instrumentation), various small groups.
Auditions:	rowan.edu/colleges/cpa/ music/auditions/.
Aid:	rowan.edu/provost/financialaid/.
Scholarships:	Need- and merit-based. Contact applebywineberg@rowan.edu.
Apply by:	Contact Rowan University Undergraduate Admissions.
Contact:	Denis DiBlasio, Diblasio@rowan. edu, (856) 256-4500 ext. 3528.

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

Student Body: 60 Jazz majors, undergraduate

	and graduate.
Tultion:	Estimated Costs: Undergraduate Resident Commuter: \$13,499; Undergraduate Resident On- Campus: \$25,077; Undergraduate Non-Resident Commuter: \$27,523; Undergraduate Non-Resident On-Campus: \$39,101; Graduate Resident Commuter: \$17,546; Graduate Resident On-Campus: \$32,546; Graduate Non-Resident Commuter: \$28,404; Graduate Non-Resident On-Campus: \$42,404.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Bachelor of Music in Jazz Studies and Music Education, Master of Music in Jazz Studies.
Faculty:	Ralph Bowen, Conrad Herwig, Victor Lewis, Vic Juris, Kenny Davis, Joe Magnarelli, Eddie Palmieri, Fred Hersch, Bill O'Connell, Robby

Ameen, Stefon Harris, Mark Gross.

- Terence Blanchard, Terell Stafford, Alumni: Orrin Evans, Ralph Peterson Jr., Yoron Israel, Adam Cruz, Steve Nelson, Kuumba Frank Lacy, Johnathon Blake, Rudy Royston.
- Three large ensembles, four Jazz Bands: themed semi-large ensembles, and nine chamber ensembles including Jazz Ensemble I, the RU Mingus Ensemble, the RU Afro Caribbean Ensemble. Chamber Jazz I, RU Scarlet Knight Jazz Trombones. RU Jazz Guitars.
- Students are evaluated in sight-Auditions: reading, improvisation and overall performance/musicianship. Auditions typically include tests in general chord, scale and theory knowledge as well. Auditions primarily take place in February for the fall enrollment.
- Available in the form of Loans, Financial Aid: Grants and Federal Work Study. Eligibility is determined by the Office of Financial Aid and the students Estimated Family Contribution as indicated on their FAFSA. Visit studentaid.rutgers.edu.
- Artistic awards from the music Scholarships: department and merit-based awards (combination award for academic and artistic talent) from the university. Visit masongross. rutgers.edu/admissions/tuitionand-financial-aid. Contact admissions@masongross.rutgers.

edu or pbarbarite@mason gross.rutgers.edu.

- Recommended priority deadline Apply by: for all applicants is Dec. 1. Deadline for first-year students: Dec. 1. Deadline for transfer and graduate students: Feb. 1.
- Mandy Feiler, Director of Contact: Admissions, Mason Gross School of the Arts. Marc Stasio, Jazz Department Administration. Peggy Barbarite, Music Department Admissions and Scholarship Coordinator, admissions@ masongross.rutgers.edu or (848) 932-9360.

Rutgers University at Newark Newark, New Jersev

Student Body:	25 jazz students.
Tuition:	Undergraduate in-state: \$600/credit; out-of-state: \$900/credit.
Jazz Degrees:	Master's in Jazz History and Research.
Faculty:	Lewis Porter, Henry Martin
Alumni:	Vincent Gardner, Rhoda Scott, Melba Joyce.
Jazz Bands:	Enrollment in bands at nearby schools.
Auditions:	No in-person auditions. MP3s required.
Financial Aid:	Loans and work-study available.

	gradstudy.rutgers.edu.
Scholarships:	Scholarships and teaching positions.
Apply by:	Rolling admissions. Contact Jennifer Nyeste, nyeste@ugadm.rutgers.edu.
Contact:	Professor Lewis Porter, Iporter@andromeda.rutgers.edu.

Shepherd University Shepherdstown, West Virginia

1 200 (total university)
4,300 (total university), 120 (music department).
In-state: \$7,893, out-of-state: \$12,685.
Bachelor of Arts in music, with concentrations in Music Theater, Performance and Composition, Bachelor of Music Education.
Dr. Kurtis Adams, Dr. Mark Andrew Cook, Kevin Pace, Ronnie Shaw.
Two big bands, three to four combos.
shepherd.edu/musicweb/audition_ requirements.html.
Available. shepherd.edu/faoweb/.
Merit-based music scholarships are available.
March 1.
Dr. Kurtis Adams, (304) 876-5126, kadams02@shepherd.edu.

NOVEMBER 3RD

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

NOVEMBER 17TH

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

MARCH 23RD Great Performers Series: Behn Gillece, Vibraphone

Ingalls Recital Hall, Room 101 7:30 p.m. Free Admission Walt Weiskopf

APRIL 13TH

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

The Caroline L. Guarini Department of Music, Dance and Theatre

New Jersey City University 2039 John F. Kennedy Blvd Jersey City, NJ 07305 njcu.edu/mdt

AZZ EVENTS



Skidmore Jazz Institute Saratoga Springs, New York

Student Body:	70–80 students.	Facul
Tuition:	Tuition, room and board: \$2,619.	Alum
Jazz Degrees:	Undergraduate credit available.	
Faculty:	Paul Bollenback, James Burton III, Bill Cunliffe, Michael Dease, Jimmy Greene, Antonio Hart, Dennis Mackrel, Adam Moezinia, Mike Rodriguez, Doug Weiss, David Wong, Todd Coolman.	Jazz E Audit
Alumni:	Kendrick Scott, Jonathan Batiste,	Finan
	Christian Scott, Troy "Trombone Shorty" Andrews, Myron Walden.	Schol
Jazz Bands:	Combos.	Apply
Auditions:	skidmore.edu/summer jazz/apply.php.	Conta
Financial Aid:	Available. Contact Wendy Kercull, 518-580-5546 or wkercull@skidmore.edu.	SU Nev
Scholarships:	Available. Contact Mary Solomons, (518) 580-5671.	Stude
Apply by:	March 15.	Tuitio
Contact:	Wendy Kercull, 518-580-5546, wkercull@skidmore.edu.	Facul

SUNY Fredonia Fredonia, New York

Student Body: 60 jazz studies students. Undergraduate, in-state: Tuition:

	\$7,400, out-of-state: \$16,850.
Jazz Degrees:	Jazz Secondary at this time.
Faculty:	Bruce Johnstone, John Bacon, Linda Phillips, Harry Jacobson.
Alumni:	Don Menza, Joe Magnarelli, Bob McChesney, Gary Keller, Bill Heller.
Jazz Bands:	Two curricular big bands, Latin big bands, Jazz Strings, two student-run big bands, Vocal Jazz Ensemble.
Auditions:	Jazz Ensemble auditions held first week of the semester.
Financial Aid:	Available. FAFSA required.
Scholarships:	Available.
Apply by:	March 1.
Contact:	Dr. Barry Kilpatrick, (716) 673-4635, barry.kilpatrick@fredonia.edu.

JNY New Paltz

w Paltz, New York

Student Body:	170 music majors, 30 music minors.
Tuition:	newpaltz.edu/student_ accounts/tuition.cfm.
Faculty:	Mark Dziuba, Vincent Martucci, John Menegon, Teri Roiger, Jeff Siegel, Rebecca Coupe Franks. Jazz
Degrees:	Bachelor of Arts degree in Music with a concentration in Jazz Performance, Bachelor of Science degree in Music with a concentration in Jazz Performance, and a Bachelor of

concentration in Contemporary Music Studies. Chamber Jazz Ensembles, lazz Rands Vocal Jazz Ensembles. Provided by the department every Auditions: fall, spring and summer. Applicants to the music program must complete an audition. Before auditioning for the program, students must first be accepted by the university through Undergraduate Admissions. Visit newpaltz.edu/admissions/. Once the application for admissions has been received, apply for a music audition at newpaltz.edu/music/ admissions.html. newpaltz.edu/financialaid/. Finacial Aid: newpaltz.edu/financialaid/ Scholarships: foundation.html. Varies. For Admissions, visit Apply by: newpaltz.edu/admissions/. For Music, visit newpaltz.edu/music/

Science degree in Music with a

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

The Crane School of Music, **SUNY Potsdam** Potsdam, New York

Student Body: 550 music students.

STUDY JAZZ AT UMassAmherst



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

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

AUDITIONS FOR 2015 ADMISSION Early Action, Spring & Fall: November 22, 2014 Rugular Action, Fall:

January 16 & 17, 2015; February 14, 2015

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

Tuition:	In-state: \$6,170,		Education, Bachelor of Music		\$15,042, out-of-state: \$25,678.
	out-of-state: \$15,320.		in Music Industry, Bachelor of Music in Performance. Bachelor	Jazz Degrees:	Bachelor of Music in Jazz
Jazz Degrees:	Students in any music degree program can opt to		of Music in Sound Recording Technology) or any non-music		Instrumental Performance, Jazz Voice Performance, Jazz
	include a Jazz Minor.		major on the Syracuse		Composition/Arranging, Music Education with Jazz Component,
Faculty:	Over 70 music faculty, Dr. Bret Zvacek, Professor		University campus.		Music Therapy with Jazz
	of Jazz Studies.	Faculty:	John Coggiola, Jeff Welcher,		Component.
Jazz Bands:	Jazz Ensemble, Jazz Band, small jazz groups.		Steve Frank, Jeff Stockham, Mike Dubaniewicz, Joe Columbo,	Faculty:	Terell Stafford, Norm David, Greg Kettinger, Dan Monaghan, Joanna
Alumni:	Renée Fleming, Stephanie Blythe.		Rick Balestra, Rick Montalbano, Bill DiCosimo, Darryl Pugh,		Pascale, Bruce Barth, Mike Frank,
Auditions:	Required. On-campus		Josh Dekaney.		Tom Lawton, Josh Richman, Elio Villafranca, Mike Boone, Madison
Additions.	admission dates: Dec. 13, Jan. 24, Feb. 7, March 14. potsdam.edu/	Alumni:	Joyce DiCamillo, Andy Fusco, Billy VanDuzor, Allen Ward.		Rast, Craig Ebner, Ed Flanagan, Greg Kettinger.
	academics/Crane/admissions.	Jazz Bands:	Various instrumental and vocal jazz	Alumni:	Luke Brandon, Danny Janklow,
Financial Aid:	Available.		ensembles and combos.		Joe McDonough, Joanna Pascale.
Scholarships:	Merit- and need-based available.	Auditions:	vpa.syr.edu/prospective-students.	Jazz Bands:	Fusion Ensemble, Jazz Brass Band,
Apply by:	potsdam.edu.	Financial Aid:	Available to all Syracuse University students, (315) 443-1513.		Jazz Guitar Ensemble, Jazz Lab Band, Jazz Percussion Ensemble,
Contact:	Dr. David Heuser, Associate Dean, crane@potsdam.edu.	Scholarships:	Available to all Syracuse University students, (315) 443-1513.		Jazz Vocal Ensemble, New Music Ensemble by Temple Jazz Composers, Temple Jazz Ensemble,
	se University,	Apply by:	Early decision, Nov. 15; Regular decision, Jan. 1.		Temple University Big Band, JazzBand Number Three, various
	School of Music	Contact:	Amy Mertz (Setnor Admissions);		small jazz ensembles.
Syracuse,	New York		John Coggiola, Colleen Reynolds (Jazz Studies), music@syr.edu.	Auditions:	temple.edu/boyer/admissions/ index.asp.
Student Body:	330 Setnor students, 75 Jazz students (music and non-			Financial Aid:	Need- and merit-based available.
	music majors).		ple University		Visit temple.edu/boyer/admissions/ index.asp.
Tuition:	\$40,000.	Philad	elphia, Pennsylvania	Scholarships:	Music and academic scholarships
Jazz Degrees:	Jazz minor, in conjunction with any music major (Bachelor of Art	Student Body:	750 Boyer College of Music and Dance students.		available. Visit temple.edu/boyer/ admissions/index.asp.
	in Music Bachelor of Music in				Maurala 1

Apply by: March 1.

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in Music, Bachelor of Music in

Composition, Bachelor of Music in

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RICHMOND, VIRGINIA



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

Towson University Towson, Maryland

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

University of the Arts Philadelphia, Pennsylvania

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

University of Connecticut Storrs, Connecticut

Student Body:	200 music students, approximately 10 jazz majors.
Tuition:	Undergraduate, in-state: \$9,858, out-of-state: \$30,038.
Jazz Degrees:	Bachelor of Art with Jazz Studies emphasis.
Faculty:	Earl MacDonald, John Mastroianni, Gregg August, Doug Maher, EJ Strickland, Ingrid Jensen, Tim Albright.
Jazz Bands:	UCONN Jazz Ensemble (10-piece), Jazz Lab Band (big band), combos.
Alumni:	Brian Charette, Bill Longo, Gary Versace.
Auditions:	Dec. 6, Jan. 24, Jan. 31, Feb. 7.
Financial Aid:	financialaid.uconn.edu.
Scholarships:	admissions.uconn.edu/content/scholarships.
Apply by:	Jan. 15.
Contact:	Earl MacDonald, Director of Jazz Studies, music@uconn.edu.

University of Maine at Augusta Augusta, Maine

Student Body:	5,000 total, 55 in music program.
Tuition:	Approximately \$7,500.
Jazz Degrees:	Bachelor of Music with four concentrations: Performance, Music Education, Sonic Arts and Composition, Audio Recording; Associate of Science in Jazz and Contemporary Music.
Faculty:	Dr. Richard Nelson, William Moseley, David Wells, Steve Grover, Marcia Gallagher, Pam Jenkins, Anita Jerosch, Andres Espinoza, Gary Clancy, Scott Hughes, Matt Fogg, Greg Loughman, Trond Saeverud, Timothy Johnson, Sean Morin, Noah Cole.
Alumni:	Marc Ribot, Suzanne Dean, Will Bartlett, Terry Eisen, Chris Neville.
Jazz Bands:	14 total including Large Jazz Ensemble, Jazz Combos, Latin Jazz Ensemble, Fusion Ensemble, Vocal Ensembles, Freshman Ensemble, Contemporary Sounds Ensemble, Prog Rock Ensemble, Sonic Explorations.
Auditions:	uma.edu/jazz.
Financial Aid:	Available. umafa@maine.edu.
Scholarships:	Need- and merit-based available. Contact Anita Jerosch, Program Coordinator, anitaann.jerosch@ maine.edu.
Apply by:	Rolling admissions.
Contact:	Anita Jerosch, anitaann.jerosch@ maine.edu.

University of Maryland School of Music College Park, Maryland

Student Body:	250 undergrad music students.
Tuition:	Undergraduate, in-state: \$9,161, out-of-state: \$28,348.







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Master classes and access to a variety of performance opportunities



Jazz Degrees:	Bachelor of Music in Jazz, Bachelor of Art in Jazz, Master of Music in Jazz.
Faculty:	Approximately 100 total, including Chris Vadala, Chuck Redd, Tom Baldwin.
Jazz Bands:	Jazz Ensemble, Jazz Lab Band, Jazz Band and several jazz combos.
Alumni:	Steve Fidyk, Jon Ozment, Kevin Pace, Russell Wilson.
Auditions:	All students must apply to the School of Music and the University of Maryland. Regular auditions are in January.
Financial Aid:	Need-based aid available through the Financial Aid Office.
Scholarships:	All students who audition are automatically considered for merit-based scholarship.
Apply by:	Nov. 1 for undergraduates; Dec. 1 for graduate students.
Contact:	Jenny Lang, (301) 405-8435, musicadmissions@umd.edu.

University of Massachusetts, Amherst Amherst, Massachusetts

Student Body:	346 music students, 40 jazz majors.
Tuition:	Undergraduate, in-state tuition, fees, room and board: \$23,697; out-of-state tuition, fees, room and board: \$38,413.
Jazz Degrees:	Bachelor of Music in Jazz Performance, Master of Music in Jazz Composition & Arranging.
Faculty:	Jeffrey W. Holmes, Felipe Salles, Catherine Jensen-Hole, Thomas Giampietro, Salvatore Macchia, Bob Ferrier.
Jazz Bands:	Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Vocal Jazz Ensemble, Jazz Lab Ensembles and numerous chamber groups.
Auditions:	Early Action for Spring and Fall: Nov. 22. Regular action for Fall, Jan. 16–17, Feb.14.
Financial Aid:	Contact John Huling, jhuling@ music.umass.edu, (413) 545-6048.
Scholarships:	Need- and merit-based. Contact John Huling, jhuling@music. umass.edu, (413) 545-6048.
Apply by:	Early Action: Nov. 22, Regular Action: Jan. 16–17, Feb. 14.
Contact:	Director of Jazz Studies: Professor Jeffrey W. Holmes, jwholmes@ music.umass.edu, (413) 545-6046 or (413) 545-2227.

University of Massachusetts at Lowell Lowell, Massachusetts

Student Body:	16,000 total, 400 music majors.
Tuition:	Undergraduate, in-state: \$12,097, out-of-state: \$26,146.

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Apply by:		Feb. 15.	Wester	n Connecticut	
	Scholarships:	Need- and merit-based.			
	Financial Aid:	uml.edu/financialaid.	Contact:	Nicole Kemp, nkemp@wcupa.	
	Auditions:	Required, visit uml.edu/music.	Apply by:	Rolling admissions.	
		Ensembles, Studio Orchestra.	Scholarships:	Some available.	
	Jazz Bands:	12 including Jazz Rock Big Band, small jazz ensembles, two Jazz Lab	Financial Aid:	Available.	
	Faculty:	15 full-time, 45 adjunct.	Jazz Bands:	Two big bands, Latin Jazz Ensemble, four combos.	
	Jazz Degrees:	Bachelor of Music in Sound Recording Technology.		Peter Paulsen, Gregory Riley, John Swana.	

University of Pittsburgh Pittsburgh, Pennsylvania

Student Body:	28,769.
Tuition:	Undergraduate, in-state: \$16,872, out-of-state: \$26,268; Graduate, in-state: \$19,964, out-of-state: \$33,960.
Jazz Degrees:	Bachelor of Arts, Master of Arts and Ph.D. with concentration in Jazz Studies.
Faculty:	Nathan Davis.
Jazz Bands:	Pitt Jazz Ensemble.
Financial Aid:	Available.
Scholarships:	Available.
Apply by:	Rolling admissions.
Contact:	music.pitt.edu.

University of Rhode Island Kingston, Rhode Island

Student Body:	160 Music Majors and Minors.
Tuition:	Undergraduate, in-state: \$10,878, out-of-state: \$26,444.
Faculty:	Jared Sims, Mark Berney, Eric Hofbauer, Dave Zinno, Steve Langone, Joe Parillo.
Jazz Degrees:	Bachelor of Music in Jazz Performance, Bachelor of Arts in Jazz Studies, Jazz Minor.
Auditions:	Go to uri.edu/music.
Financial Aid:	Available. Go to uri.edu/es/ students/finance/info.html.
Scholarships:	Available. Merit-based.
Apply by:	Dec. 1 for University Scholarship Consideration.
Contact:	Amy Botello, (401) 874-2431, abotello@mail.uri.edu.

West Chester University of Pennsylvania West Chester, Pennsylvania

Student Body:	Approximately 14,000.
Tuition:	\$3,300 per semester.
Jazz Degrees:	Bachelor of Music in Jazz Performance, Jazz Minor.
Faculty:	David Cullen, Chris Hanning, Marc Jacoby, Terry Klinefelter,

tin Jazz mbos. S. mp@wcupa.edu.

ut **Danbury, Connecticut**

Student Body:	Approximately 5,000 undergraduates, 215 music majors, 30 jazz majors.
Tuition:	Undergraduate, in-state: \$10,461; NE Regional: \$12,761; out-of-state: \$22,196.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Bachelor of Music in Audio and Music Production, Bachelor of Science in Music Education with jazz concentration, Bachelor of Arts in Music with jazz concentration.
Faculty:	Jamie Begian, Jimmy Greene, Dave Scott, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Peter Tomlinson, David Ruffels, Chris DeAngelis, Jeff Siegel.
Jazz Bands:	Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble and 10 jazz combos each semester.
Auditions:	Auditions held December through March. Visit wcsu.edu/music.
Financial Aid:	Available, contact Melissa Stephens Director of Financial Aid and Student Employment, stephensm@wcsu.edu or wcsufinancialaid@wcsu.edu, (203) 837-8580.
Scholarships:	Talent- and need-based, contact Jamie Begian, begianj@wcsu.edu, (203) 837-8637.
Apply by:	Dec. 1 for scholarship consideration; March 15 for regular decision.
Contact:	Debbie Pontelandolfo and Jamie Begian: pontelandolfod@wcsu. edu, (203) 837-8350; begianj@ wcsu.edu, (203) 837-8637.
	eld State University I, Massachusetts
Student Body:	5,368 students.

Undergraduate, in-state: \$970 plus

Student Program: \$1,455 plus fees;

Bachelor of Arts in Music with a concentration in Jazz Studies. Dr. Edward Orgill, James Argiro,

Dr. Peter Coutsouridis, Ted Levine, Tim Atherton, Steve Sonntag,

fees; New England Regional

out-of-state/international: \$7,050 plus fees.

WSU Big Band, Small Jazz

Jeff Dostal.

Tuition:

Jazz Degrees:

Faculty:

Jazz Bands:

	Ensemble, Vocal Jazz Ensemble.
Auditions:	westfield.ma.edu/dept/music/ auditioninfo.htm.
Financial Aid:	(413) 572-5218, financialaid@ westfield.ma.edu.
Scholarships:	Available for incoming music majors, or through the College Foundation. Contact Brent Bean, bb@westfield.ma.edu.
Apply by:	March 1.
Contact Name:	Dr. Karen LaVoie, Chair, (413) 572-

William Paterson University Wayne, New Jersey

5356, klavoie@westfield.ma.edu.

Student Body:	65 undergrad jazz majors, 18 graduate students.
Tuition:	Undergraduate, in-state (including fees): \$11,918/year; out-of-state (including fees): \$19,458/year; Graduate in-state (including fees): \$11,806/year; out-of-state (including fees): \$18,304/year.
Jazz Degrees:	Undergraduate Degrees: Bachelor of Music in Jazz Studies with concentrations in Performance, Sound Engineering Arts, Music Management, Music Education and Jazz/Classical Performance. Graduate Degrees: Master of Music in Jazz Studies with tracks in Performance and Composition/ Arranging.
Faculty:	David Demsey, Tim Newman, Pete McGuinness, Jim McNeely, Cecil Bridgewater, Harold Mabern, Armen Donelian, Janet Reeves, James Weidman, Vincent Herring, Rich Perry, Gene Bertoncini, Steve LaSpina, Marcus McLaurine, Horacee Arnold, Bill Goodwin, Kevin Norton, John Mosca, Bill Mobley, David Rogers, Nancy Marano, Chico Mendoza.
Alumni:	Carl Allen, Bill Stewart, Tyshawn Sorey, Eric Alexander, Tony Malaby.
Jazz Bands:	24 small jazz groups from trios to septets, Jazz Orchestra, Latin Jazz Ensemble, Jazz Vocal Workshop.
Auditions:	Online file upload only. Requirements vary per instrument and concentration, visit wpunj.edu/ coac/departments/music/audition.
Financial Aid:	Available for undergrads. Visit wpunj.edu/admissions or contact (973) 720-2901. Full tuition graduate assistantships available.
Scholarships:	For undergrads: Major academic and talent scholarships available; most jazz students receive scholarship awards. Graduates: full tuition graduate assistantships available; 80 percent of grads receive assistantships.
Apply by:	Feb. 1, 2015.
Contact:	David Demsey, musicadmissions@ wpunj.edu; Music Admissions phone: (973) 720-3466; wpunj.

edu/coac/departments/music/

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SOUTH

Belmont University Nashville, Tennessee

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

East Carolina University Greenville, North Carolina

		F
Student Body:	27,000 total, 350 in the School of Music, 40 in the jazz program.	S
Tuition:	Undergraduate, in-state: \$5,869, out-of-state: \$19,683.	Ċ
Jazz Degrees:	Bachelor of Music in Music performance with emphasis in Jazz (Instrumental and Vocal tracks).	I
Jazz Bands:	ECU Jazz Ensembles A and B.	
Faculty:	Jeff Bair, Carroll V. Dashiell Jr., Ryan Hansler, Scott Sawyer, Dan Davis.	S
Auditions:	School of Music auditions Dec. 6, Jan. 24, Feb. 14, Feb. 28 and March 21. Live audition is strongly recommended. CDs are accepted.	T
Financial aid:	ecu.edu/financial.	J
Scholarships:	Available. Music scholarships awarded on the basis of performance ability and potential displayed at the time of audition.	F
Apply by:	Freshman strongly encouraged to apply to the university by March 1. Transfer students must submit their university admissions materials by April 1. Separate applications with the School of Music and the University Admissions Office are required.	۶ ۱



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

Florida International University Miami, Florida

Contact:

Student Body:	Approximately 35 jazz majors.
Tuition:	fiu.edu.
Jazz Degrees:	Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance.
Faculty:	Gary Campbell, Mike Orta, Jamie Ousley, Rodolfo Zuniga.
Jazz Bands:	Big Band, Latin Jazz Ensemble, Jazz Combos, Jazz Vocal Ensemble.
Auditions:	music.fiu.edu/programs/ jazz/index.html.
Financial Aid:	fiu.edu.
Scholarships:	Available.
Apply by:	Aug. 1.
Contact:	music.fiu.edu or gary.campbell@fiu.edu.

Florida State University Tallahassee, Florida

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

or call (850) 644-0539.

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

Furman University Greenville, South Carolina

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

Georgia Regents University Augusta, Georgia

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

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

Apply by:	gru.edu/admissions/.
Contact:	Dr. Robert Foster, (706) 737-1453, rfoster@gru.edu.
	nostere grateaa.

Georgia State University Atlanta, Georgia

Student Body:	31,000 students; 500 music majors.
Tuition:	Undergraduate, in-state: \$4,000, out-of-state: \$13,000. sfs.gsu.edu/ tuition-fees/what-it-costs/tuition- and-fees. In-state tuition waivers are available.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Masters of Music in Jazz Studies.
Faculty:	Gordon Vernick, Kevin Bales, Mace Hibbard, Wes Funderburk, Robert Dickson, Justin Varnes, Dave Frackenpohl.
Jazz Bands:	Two big bands, eight jazz combos.
Auditions:	http://tiny.cc/ GSUSOM_UGRequirements.
Financial Aid:	tiny.cc/GSUSOM_UGRe.
Scholarships:	tiny.cc/GSUSOM_Scholarships.
Apply by:	admissions.gsu.edu/ how-do-i-apply/deadlines/.
Contact:	David Smart, (404) 413-5955, smart@gsu.edu; or Dr. Gordon Vernick, (404) 413-5922, gvernick@gsu.edu.

Jacksonville University Jacksonville, Florida

Student Body:	Approximately 3,500.	
Tuition:	\$31,370.	
Jazz Degrees:	Bachelor of Art in Music with a Jazz Emphasis, Bachelor of Music in Music Performance, Bachelor of Music in Music Education.	
Faculty:	John Ricci, Gary Starling, Scott Giddens, Billy Thornton, Ricky Kirkland.	
Jazz Bands:	Three levels of Jazz Chamber Ensembles.	
Auditions:	Two contrasting standard forms and tempos, such as "Billie's Bounce," "Oleo," "Tune-Up" and "All The Things You Are." Performance of melody and improvisation expected.	
Financial Aid:	Available. Financial aid office: (800) 558-3467.	
Scholarships:	Up to full-tuition discounting available, merit and talent combined. (904) 256-7000.	
Apply by:	Open enrollment.	
Contact:	John Ricci, (904) 256-7457, jricci@ju.edu.	
Lovola University–New		

Loyola University–New Orleans New Orleans, Louisiana

Student Body:	Undergraduate: 3,010 total, College of Music & Fine Arts: 641, Jazz Program: 23.
Tuition:	Undergraduate in-state/out-of- state tuition for academic year: \$35,504, required fees academic year: \$1,106, room and board \$12,660.
Jazz Degrees:	Bachelor of Music in Jazz Studies.
Faculty:	Gordon Towell, Nick Volz, Tony Dagradi, Don Vappie, Wayne Maureau, John Vidacovich, Matt Lemmler, John Mahoney.
Jazz Bands:	Three big bands, four or five combos.
Auditions:	Dec. 6, Jan. 17, Feb. 28. cmfa.loyno.edu/auditions.
Financial Aid:	Available. Email: finaid@loyno.edu, loyno.edu/financialaid/.
Scholarships:	Available. Email: finaid@loyno.edu, loyno.edu/financialaid/.
Apply by:	Rolling, Priority scholarship date: Dec. 1.
Contact:	admit@loyno.edu.

Miami-Dade College, Wolfson Campus Miami, Florida

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

UNIVERSITY OF NORTH FLORIDA JAZZ STUDIES PROGRAM



2014-15 Audition Dates

FALL DATE

Friday Oct. 24, 2014

SPRING DATES

Friday Jan. 23, 2015

Friday Feb. 13, 2015

Saturday Mar. 14, 2015

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

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Jazz Studies Faculty

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

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

Middle Tennessee State University Murfreesboro, Tennessee

jazzatwolfsonpresents.

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

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txstate.edu/jazzstudies

North Carolina Central University Durham, North Carolina

Student Body:	6,658 total, 39 Jazz Studies Undergraduates, 21 Jazz Studies Graduate Students.
Tuition:	Undergraduate, in-state: \$9,219 per semester with room & board, out-of-state: \$14,296 per semester with room and board; Graduate, in-state: \$2,167 per semester— tuition only, out-of-state \$7,992 per semester—tuition only.
Jazz Degrees:	Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance and Composition.
Faculty:	Ira Wiggins, Baron Tymas, Robert Trowers, Ed Paolantonio, Aaron Hill, Thomas Taylor, Albert Strong, Damon Brown, Arnold George, Lenora Zenzalai Helm, Artist- in-Residence Branford Marsalis, Artist-in-Residence Joey Calderazzo.
Jazz Bands:	Big Bands I & II, Combos I–IV; Vocal Jazz Combo, Vocal Jazz Ensemble, Guitar Ensemble.
Auditions:	Oct. 17, Nov. 16, Feb. 20, March 20, April 17. See Dept. of Music website for requirements.
Einancial Aid:	Ira Wiggins, Baron Tymas

Financial Aid: Ira Wiggins, Baron Tymas,

	(919) 530-7214, iwiggins@nccu.edu.
Scholarships:	Clara Hafler, (919) 530-7651, chafler@nccu.edu.
Applications:	Nov. 1, 2014 (Spring 2015 admission); April 1, 2015 (Fall 2015 admission).
Contact:	Ira Wiggins, iwiggins@nccu.edu.

Northern Kentucky University **Highland Heights, Kentucky**

Student Body:	16,000 students, 140 in music school, 26 in jazz department.
Tuition:	Undergraduate, in-state: \$8,376, out-of-state: \$16,464.
Jazz Degrees:	Bachelor of Music in Performance with a Jazz Studies Emphasis.
Faculty:	William Brian Hogg, John Zappa, Dr. Randy Pennington, Phillip Burkhead, Ted Karas, William Jackson, Dan Dorff, Pablo Benavides, Chris Barrick, Max Gise.
Jazz Bands:	Large jazz ensemble, chamber jazz ensemble, four jazz combos, two Latin jazz combos, one vocal jazz ensemble, two r&b combos.
Auditions:	Visit artscience.nku.edu/ departments/music.
Financial Aid:	Academic scholarship info can be found at nku.edu.
Scholarships:	Merit-based music scholarships

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for more information, contact Mike Tracy: miketracy@louisville.edu louisville.edu/music/jazz





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are awarded through the audition process. July 1. Apply by: William Brian Hogg, Contact: (859) 572-5885.

Oklahoma State University Stillwater, Oklahoma

Student Body:	25,939.
Tuition:	Undergraduate, in-state: \$4,425, out-of-state: \$17,010.
Jazz Degrees:	Bachelor of Arts in Music, Bachelor of Music in Elective Studies in Business, Bachelor of Music in Performance, Bachelor of Music in Music Education—Instrumental and Vocal.
Faculty:	Dr. Ryan Gardner, Paul Compton, Dr. Benjamin Lorenzo, Dr. Jeffrey Loeffert, Dr. Igor Karaca, Todd Malicoate.
Jazz Bands:	Two Jazz Ensembles, one Lab Band, two combos, one vocal ensemble.
Alumni:	Garth Brooks, Sarah Coburn.
Auditions:	Admission auditions for majors take place between January and March 2015. Placement auditions occur in the Fall.
Financial Aid:	Available. (405) 744-6604.
Scholarships:	Need- and merit-based available. For need and academic scholarship questions, contact Financial Aid. For merit-based music auditions, contact OSU Bands, (405) 744-6135.
Apply by:	Priority deadline for scholarships is Feb. 1, 2015. Final consideration for scholarships is July 1, 2015.
Contact:	Dr. Ryan Gardner, (405) 744-8991, ryan.gardner@okstate.edu.

Shenandoah Conservatory Winchester, Virginia

Student Body:	4,003 students.
Tuition:	\$28,298.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Bachelor of Music in Music Production and Recording Technology, Bachelor of Music in Music Therapy, Jazz track in Music Education.
Faculty:	Alan Baylock, Craig Fraedrich, Matt Niess, Tyler Kuebler, Robert Larson, Rick Whitehead, Alphonso Young, Donovan Stokes.
Jazz Bands:	Jazz ensemble, three to five combos.
Auditions:	su.edu.
Financial Aid:	Available. Contact (540) 665-4538, finaid@su.edu.
Scholarships:	Need- and merit-based available.
Apply by:	Rolling admissions.
Contact:	Robert Larson, (540) 665-4557, rlarson@su.edu.
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Jazz Faculty

Shelly Berg, piano, dean Martin Bejerano, piano Chuck Bergeron, bass, ensembles Richie Bravo, percussion, Atro-Cuban Donald Coffman, bass

- John Daversa, department chair, Frost Concert Jazz Band
- Alberto de la Reguera, Afro-Cuban, Frost Salsa Orchestra
- John Hart, guitar, ensembles Stephen Guerra, arranging, composition, Frost Studio Jazz Band Gary Keller, saxophone improvisation

Rachel Lebon, voice, vocal health

Gary Lindsay, studio jazz writing, composition, technology Dante Luciani, trombone Brian Lynch, trumpet, ensembles Nicky Orta, bass

- Kate Reid, voice, Frost Jazz Vocal 1 Ensemble Stephen Rucker, drum set.
- Funk Fusion Ensemble Daniel Strange, piano, ear training

John Yarling, drums, ensembles Nicole Yarling, voice, ensembles

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- Jan. 17, Jan. 31, Feb. 21 and Feb. 28. Auditions: Visit music.tcu.edu.

Texas Christian University Fort Worth, Texas

- Financial Aid: Available. tcu.edu.
- Need- and merit-based available. Scholarships:
- Feb. 15. Apply by:

Tuition:

Joe Eckert, Director of Jazz Studies, Contact: (817) 257-5576, j.eckert@tcu.edu.

Texas Southern University Houston, Texas

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

Texas State University San Marcos, Texas

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

Texas Tech University Lubbock, Texas

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

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

Jazz Degrees:	Undergraduate Jazz Certificate, Master's in Jazz Performance.
Faculty:	More than 50 music faculty.
Alumni:	Arlington Julius Jones.
Jazz Bands:	Jazz I, Jazz II, combos.
Auditions:	music.ttu.edu.
Financial Aid:	Contact (806) 742-2270.
Scholarships:	Available.
Apply by:	Auditions in February.
Contact:	music.ttu.edu.

Tulane University New Orleans, Louisiana

Student Body:	6,500 undergraduates.
Tuition:	\$46,930.
Jazz Degrees:	Bachelor of Fine Art in Jazz Studies, Bachelor of Art in Music, Bachelor of Art in Musical Cultures of the Gulf South.
Faculty:	John Dobry, Jim Markway, Jesse McBride, Matt Sakakeeny, Doug Walsh, Delfeayo Marsalis.
Jazz Bands:	Big band, five to seven combos.
Auditions:	Optional during application process to Tulane, Bachelor of Fine Arts auditions held during sophomore year after participation in the program. Classes, lessons and combo auditions are open to all Tulane students.
Financial Aid:	Available. afarrier@tulane.edu.
Scholarships:	Merit- and need-based available. Contact afarrier@tulane.edu.
Apply by:	Nov. 15 (Early Action, Single Choice Early Action), Jan. 15 (Regular Decision).
Contact:	Andrew Farrier, afarrier@tulane.edu.

University of Alabama Tuscaloosa, Alabama

Student Body:	More than 350 music majors, 20 Bachelor of Music in Jazz majors, one Master of Music in Arranging major.
Tuition:	Undergraduate, in-state: \$12,030 including fees, out-of-state, \$18,905 including fees.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Music in Arranging.
Faculty:	Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Jon Whitaker, Eric Yates, Andrew Dewar, Rob Alley, Matt Wiley, Tim Feeney.
Jazz Bands:	UA Jazz Ensemble, UA Two O' Clock Jazz Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides, UA Jazz Combo.
Auditions:	Call (205) 348-7112, (205) 348-

6333; visit jazz.ua.edu, music. ua.edu or music.ua.edu/

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

Financial Aid:	Available, contact Laurie Smith at (205) 348-7112 or lesmith@music.ua.edu.
Scholarships:	Merit-based scholarships available. Contact Laurie Smith at (205) 348- 7112 or lesmith@music.ua.edu.
Apply by:	Rolling admissions.
Contact:	Chris Kozak, ckozak@music.ua.edu, (205) 348-6333.

University of Central Florida Orlando, Florida

Student Body:	60,000 at the university, 400 in the music program, 40 in the jazz program.
Tuition:	Undergraduate, in-state: \$3,396/16 credit hours; out-of-state: \$11,982/16 credit hours.
Faculty:	Jeff Rupert, Marty Morell, Richard Drexler, Per Danielsson, Bobby Koelble, Michael Wilkinson, Dan Miller. Visiting guest artists: John Almeida, George Weremchuk.
Jazz Degrees:	Bachelor in Music in jazz studies. Master of Arts in jazz, Master of Arts in composition.
Jazz Bands:	Eight ensembles.
Auditions:	Visit music.cah.ucf.edu/ admissionauditions.php.
Financial Aid:	Available. finaid.ucf.edu/.
Scholarships:	Merit- and need-based available. John Parker, (407) 823-2869.
Apply by:	July 15. Recommend making applications starting Oct. 15.
Contact:	Jeff Rupert, (407) 823-5411, jeffrupert@ucf.edu.

University of Central Oklahoma **Oklahoma City, Oklahoma**

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

- Undergrad, in-state: \$181.23/ Tuition: hour, out-of-state: \$451.73/hour; Graduate, in-state: \$230.90/hour, out-of-state: \$542/hour.
- Jazz Degrees: Bachelor of Art in Performance. minor in jazz studies, Master of Music in Jazz Studies, Performance or Music Production emphasis.

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

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

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Apply by:	Aug. 1 for Fall, Dec. 1 for Spring.		
Contact:	Brian Gorrell, Director of Jazz Studies, ucojazzlab.com, (405) 359-7989, bgorrell@uco.edu.	Jame	ersity ey Ael Studi

University of Georgia, Hodgson School of Music Athens, Georgia

Student Body:	34,536 total, 500 music students.
Tuition cost:	Undergraduate, in-state: \$10,836, out-of-state: \$29,046.
Faculty:	David D'Angelo.
Jazz Degrees:	Jazz Minor for non-music majors
Jazz Bands:	Two big bands, combos.
Auditions:	music.uga.edu.
Financial Aid:	osfa.uga.edu/index.html.
Scholarships:	admissions.uga.edu/article/ scholarships-at-uga.html.
Apply by:	Early Action, Oct. 15, Regular Decision, Jan. 15.
Contact:	David D'Angelo, ddangelo@uga.edu.

University of Kentucky Lexington, Kentucky

Student Body:	25,000 total.
Tuition:	Undergrad, in-state: \$7,500; out-of-state: \$18,000.
Jazz Degrees:	No degree, classes only.
Faculty:	Miles Osland, Raleigh Dailey.
Jazz Bands:	Two jazz bands, four combos.

Financial Aid:	Available. Contact Miles Osland, (859) 257-8173.
Scholarships:	Merit-based available.
Apply by:	Feb. 1.
Contact:	Miles Osland, (859) 257-8173.

of Louisville, bersold es Program Louisville, Kentucky

Student Body: Approximately 24,000. Tuition: Undergraduate, in-state \$10,237, out-of-state \$24,819/year. Master of Music in Jazz Jazz Degrees: Performance, Master of Music in Jazz Composition/Arranging, Bachelor of Music in Jazz Performance, Bachelor of Music in Education with a Jazz Track, Bachelor of Music in Music Therapy with a Jazz Track, Bachelor of Art with Jazz Emphasis. John La Barbera, Mike Tracy, Jerry Faculty: Tolson, Ansyn Banks, Chris Fitzgerald, Craig Wagner, Mike Hyman, Tyrone Wheeler. Delfeayo Marsalis, Jim Lewis. Alumni: Jazz Ensemble I, Jazz Ensemble Jazz Bands: II, Jazz Repertoire Ensembles (Hard Bop, Contemporary, Brazilian), International Jazz Quartet, five to six combos. Jan. 24, Feb. 14 and Feb. 21. Auditions: louisville.edu/financialaid. Financial Aid: Need-, merit- and talent-based Scholarships: available. louisville.edu/ admissions/aid and louisville.edu/ music/applv/undergraduate/ scholarships, louisville.edu/music/

apply/graduate/scholarships.



Apply by:	Feb. 15 priority deadline.
Contact:	Laura Angermeier, (502) 852-1623, laura.angermeier@louisville.edu.

University of Memphis, Scheidt School of Music Memphis, Tennessee

Student Body:	23,000 total, approximately 700 music students.
Tuition:	In-state: \$16,854, room & board: \$9,265, books/supplies: \$1,912, transportation: \$2,305, out-of-state: \$38,726, room & board: \$9,265, books/supplies: \$1,912, transportation: \$2,305.
Jazz Degrees:	Bachelor of Music in Jazz Studies (Performance, Composition), Master of Music in Jazz Studies (Performance, Composition).
Faculty:	Tim Goodwin, Jack Cooper, Joyce Cobb, David Spencer, John Mueller, Sam Shoup, Joe Restivo, Mike Assad, Tom Lenardo, Gerald Stephens.
Alumni:	Mulgrew Miller, James Williams.
Jazz Bands:	Two jazz orchestras, 7–10 combos, two vocal jazz groups.
Auditions:	memphis.edu/music/future/ auditionreq.php.
Financial Aid:	memphis.edu/financialaid/.
Scholarships:	memphis.edu/scholarships/.
Contact:	Dr. Jack T. Cooper, jcooper1@memphis.edu.

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

Student Body: Approximately 730 music students.

Tuition:	Undergraduate: \$43,040 for nine hours; graduate: \$32,220 for nine hours.
Jazz Degrees:	Bachelor of Music in Studio Music and Jazz, Master of Music in Jazz Performance, Master of Music in Jazz Pedagogy, Master of Music in Studio Jazz Writing, Doctorate of Musical Arts in Jazz Composition, Doctorate of Musical Arts in Jazz Performance.
Faculty:	Shelton Berg, John Daversa, Kate Reid, Don Coffman, Chuck Bergeron, John Hart, Steve Rucker, Martin Bejerano, Dante Luciani, Brian Lynch, Gary Keller, Gary Lindsay.
Alumni:	Paul Bollenback, Mark Egan, Danny Gottlieb, Bruce Hornsby, Jonathan Kreisberg.
Jazz Bands:	Frost Concert Jazz Band, Studio Jazz Band, Small Jazz Ensembles, Jazz Band II, Jazz Saxophone Ensemble, Jazz Guitar Ensemble, Monk/Mingus Ensemble, Bebop Ensemble, Horace Silver Ensemble, Jazz Vocal Ensembles I, II, III.

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

University of New Orleans New Orleans, Louisiana

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

University of North Carolina at Asheville Asheville, North Carolina

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

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

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

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

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

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

University of North Carolina at Wilmington Wilmington, North Carolina

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Student Body:	100 music majors.	
Tuition:	Undergraduate, in-state: \$3,172; out-of-state: \$9,240.	
Jazz Degrees:	Bachelor of Art in Music, Jazz and Commercial Music Option.	
Faculty:	Frank Bongiorno, Jerald Shynett, Bob Russell, Michael D'Angelo, Andy Whittington, Jason Foureman.	
Jazz Bands:	Big bands, combos, Jazz Guitar Ensemble.	
Auditions:	uncw.edu/music/admissions/ admissions-audition.html.	
Financial Aid:	Contact financial aid office, (910) 962-3177 or visit uncw.edu/finaid.	
Scholarships:	Cape Fear Jazz Scholarships, Department of Music Scholarships.	
Apply by:	March 24.	
Contact:	Dr. Frank Bongiorno, (910) 962-3395; bongiornof@ uncw.edu; uncw.edu/music.	

University of North Florida Jacksonville, Florida

Student I	Body:	16,252 total.	
Tuition:		Undergraduate, in-state: \$6,353, out-of-state: \$20,756. For graduate tuition, visit unf.edu/tuition/.	J
Jazz Degi	rees:	Bachelor of Music in Jazz Studies, Master of Music in Performance: Jazz Studies Concentration	
Faculty:		Lynne Arriale, Todd DelGiudice, Marc Dickman, Danny Gottlieb, Barry Greene, Clarence Hines, Dennis Marks, J.B. Scott.	F
Alumni:		Vincent Gardner, Marcus Printup.	s
Jazz Band	ds:	Three jazz ensembles and a variety of combos.	
Audition	S:	Call the UNF Music Flagship Program office, (904) 620-2960, to schedule an audition. Audition dates can be found at unf.edu/ coas/music/Auditions.aspx.	J
Financial	Aid:	Apply by Oct. 31. unf.edu/onestop/finaid/.	C
Scholarsh	nips:	Merit-based music scholarships are available and awarded by audition only. Apply early and audition for consideration.	
Apply by:		Applications are reviewed on a rolling basis until June 2015.	5
Contact:		Lois Scott, (904) 620-2960, lscott@unf.edu.	1

University of North Texas Denton, Texas

Student Body:	250 jazz studies majors.
Tuition:	Undergraduate, in-state: \$10,000, out-of-state: \$20,500; Graduate, in-state: \$7,200, out-of-state: \$13,700. Amounts are approximate For detailed information, visit essc.unt.edu/saucs/tuition-and- fees.html and music.unt.edu/ admissions/cost-of-attendance.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Doctor of Musical Arts in Performance with local concentration in Jazz Studies.
Faculty:	Professors Jennifer Barnes, Tony Baker, Richard DeRosa, Fred Hamilton, Stefan Karlsson, Brad Leali, John Murphy, Lynn Seaton, Ed Soph, Mike Steinel; Lecturers José Aponte, Rodney Booth, Rosana Eckert, Jay Saunders.
Alumni:	Norah Jones, Ari Hoenig, Jeff Coffin, Frank Greene, Tony Scherr, Keith Carlock, Jim Rotondi, Conrad Herwig, Tim Miller, David Weiss.
Jazz Bands:	Nine big bands, 25 small groups, four vocal jazz ensembles, two guitar ensembles, jazz repertory ensemble, contemporary jazz ensemble, Latin jazz ensemble, trombone ensemble.
Auditions:	On-campus and by recording. jazz.unt.edu and music.unt.edu.
Financial Aid:	Available. jazz.unt.edu and music.unt.edu.
Scholarships:	Available: jazz.unt.edu and music. unt.edu. With a UNT scholarship of \$1,000 or more, out-of-state students pay in-state tuition.
Apply by:	For full consideration, first Monday in December 2014; applications accepted after that date. music. unt.edu for more information.
Contact:	John Murphy, Chair, Division of Jazz Studies, jazz@unt.edu; jazz. unt.edu, (940) 565-3743.

Tampa, Florida

Student Body:	41,344 total, approximately 40 Jazz Studies majors.
Tuition:	Undergraduate, in-state: \$5,800, out-of-state: \$14,990.
Jazz Degrees:	Bachelor of Music in Jazz

Studies, Master of Music in Jazz Studies with concentrations in Jazz Performance and Jazz Composition.
Jack Wilkins, Chuck Owen, Tom Brantley, LaRue Nickelson, Ian Goodman, Dr. Jay Coble, Valerie Gillespie.
Corey Christiansen, Barry Greene.
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music.arts.usf.edu.
music.arts.usf.edu.
Jan. 1, final scholarship audition date in February.

music.arts.usf.edu. Contact: University of Tennessee Knoxville, Tennessee

Student Body:	28,000 total; 450 music majors; 50 jazz majors.
Tuition:	Undergraduate, in-state: \$12,011, out-of-state: \$26,061; Graduate, in- state: \$10,944, out-of-state: \$29,432. Visit utk.edu.
Jazz Degrees:	Bachelor of Music in Studio Music and Jazz; Master of Music in Jazz Studies.
Faculty:	Mark Boling, Donald Brown, Gregory Tardy, Keith Brown, Rusty Holloway, Vance Thompson.
Jazz Bands:	12 small jazz ensembles, big band, studio orchestra.
Auditions:	Undergraduate: Feb. 14 and Feb. 21. Register for auditions online. Live audition required. Jazz audition requirements at music.utk.edu/jazz/ jazzaudition.html.
Financial Aid:	Available. finaid.utk.edu/ apply/costs.shtml.
Scholarships:	Jerry Coker Endowed Scholarship and other designated jazz scholarships.
Apply by:	Dec. 1.
Contact:	Lori Thomas Brown, Ithoma16@utk.edu.

University of Texas at Arlington Arlington, Texas

Student body:	38,000 total.
Tuition:	Approximately \$4,500

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

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

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

Student Body: 25 students.

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

West Virginia University

s. Morgantown, West Virginia

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

Xavier University of Louisiana New Orleans, Louisiana

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

So, after teens are actively playing gigs, how do they develop a repertoire? Building and maintaining a repertoire means a lot more than buying a fakebook, says Secard, who firmly believes in teaching the Colburn ensembles by ear.

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

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

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

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

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

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

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

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

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

MIDWEST

Augustana College Rock Island, Illinois

Student Body:	2,500 students.
Tuition:	\$37,256.
Jazz Degrees:	Jazz minor.
Faculty:	Joe Ott, Steve Grismore, James Dreier.
Jazz Bands:	Big band and several combos.
Auditions:	There is no audition for admission into the music program or degrees.
Financial Aid:	Available.
Scholarships:	Available.
Apply by:	Rolling.
Contact:	Margaret Ellis, margaretellis@augustana.edu.

Benedictine University Lisle, Illinois

Jazz Band:

Jazz ensemble, vocal jazz

ensemble and several combos.

Student Body:	15 students.
Tuition:	Visit ben.edu.
Jazz Degrees:	None.
Faculty:	John Moulder, Patrick Infusino, Darwin Noguera.
Jazz Bands:	One jazz band.
Auditions:	Visit ben.edu.
Financial Aid:	Available.
Scholarships:	Available.
Apply by:	Visit ben.edu.
Contact:	Visit ben.edu.

Bowling Green State University Bowling Green, Ohio

Student Body:	19,000 total, 500 in the College of Musical Arts.	Auditions:	On-campus auditions take place Jan. 23, Jan. 30, Feb. 13, Feb. 20, and Feb. 27. For jazz majors,
Tuition:	Undergraduate, in-state: \$18,850, out-of-state: \$26,158; graduate, in-state: \$9,160,		a classical audition and jazz audition are required. Visit butler. edu/music for audition requirements.
	out-of-state: \$14,650.	Financial Aid:	Available. Contact (317) 940-8200 or finaid@butler.edu.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance. Also offer a jazz minor.	Scholarships:	Merit-based and audition-based scholarships available. Audition award scholarships vary based on
Faculty:	bgsu.edu/colleges/music/directory/.		performance ability and departmental needs.
Alumni:	Tim Hagans, Rich Perry.	Apply by:	Early Action: Nov. 1,
Jazz Bands:	Two Lab Bands, small groups formed to accommodate	Арріу Бу.	Regular Decision: Feb. 1.
	interested students.	Contact:	Kristin Flodder (317) 940-9065, music@butler.edu.
Auditions:	bgsu.edu/music.		music@butier.edu.
Financial Aid:	Available. bgsu.edu/music.	~	
Scholarships:	Academic and music scholarships	Capita	I University _{Is, Ohio}



	available. bgsu.edu/music.	Student Body:	3,000 total.
Apply by:	April 6 (undergraduate).	Tuition:	\$30,000/year.
Contact:	David Bixler, Director of Jazz Activities and Assistant Professor of Jazz Saxophone, (419) 372-2181, dbixler@bgsu.edu.	Jazz Degrees:	Bachelor of Music in Jazz Studies; Music Technology; Music Industry; Music Marketing; Master of Music in Music Education emphasis in Jazz Studies
Butle	er University		(summers-only program).
Indianapolis, Indiana		Faculty:	Dr. Lou Fischer, Rob Parton, Stan Smith, Robert Breithaupt, Dr. Michael Cox, Roger Hines.
Student Body:	4,270 undergraduates, 200 music students.	Jazz Bands:	Big Band, Jazz Consort, MIDI Band,
Tuition:	Undergraduate, \$34,750.		Fusion Band, Rock Ensemble, Savoy Nonet, Vanguard Birdland,
Faculty:	Matt Pivec, Gary Walters, Sandy		Beginning Combo.
	Williams, Jesse Wittman, Jon Crabiel, Jared Rodin, Allen Miller,	Financial Aid:	capital.edu/finaid/.
	Steve Allee, Kenny Phelps.	Scholarships:	capital.edu/scholarships/.
Jazz Degrees:	Bachelor of Music in Jazz Studies,	Apply by:	Rolling admissions.
	Jazz Studies Emphasis, Jazz Studies Minor.	Contact:	Susanna Mayo, smayo@capital.edu.

Cardinal Stritch University Milwaukee, Wisconsin

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

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Chicag	mbia College Chicago o, Illinois
Student Body:	650 music students:

200 Contemporary Urban and Popular (CUP) and Jazz majors. Tuition: \$22.884.

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

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

- Alumni: Aaron Koppel, Sarah Marie Young, Larry Bowen, Martez Rucker, Sam Trump, Sam Cerniglia, Jonathan McReynolds.
- Jazz Bands: Columbia College Jazz Ensemble; eight Jazz Combos; Vocal Jazz Ensemble; Jazz Guitar Ensemble; Latin Jazz Ensemble; Pop/Jazz Fusion Ensemble; Pop Horn Section; Blues Ensemble; Classical Guitar Ensemble; Gospel Choir; Groove Band; Jazz/Pop Choir; Percussion Ensemble; Pop Orchestra; Pop/Rock Ensemble; R&B Ensemble; Recording and

Auditions are by appointment Auditions: only, and will be held Nov. 3-7, and also on Feb. 7. Check colum.edu/music for audition guidelines and requirements. Contact mblinn@colum.edu. Financial Aid is available. Aid: Toll-free consultation line: (866) 705-0200, 8 a.m.-5 p.m., Mon.-Fri. Student Financial Services Lobby: 9 a.m.-5 p.m., Mon.-Fri., Suite 303, 600 S. Michigan Ave., Chicago, IL 60605. Also, use the online Virtual Scholarships. Both need-based and merit-based scholarships are available. Students who apply to and are accepted to Columbia College Chicago are eligible to receive scholarships based upon uploaded samples of their musical work and live audition. Contact mblinn@colum.edu or bberends@ colum.edu for details.

Performance Ensemble.

Apply by: May 1.

Contact: Mary Blinn, mblinn@colum.edu.

Cuyahoga Community College ^{Cleveland, Ohio}

Student Body: 35 full-time Transfer Students. Tuition: tri-c.edu.

Jazz Degrees:	Associate of Arts Degree with transfer/articulation with Berklee College of Music, Boston Demetrius Steinmetz, Paul Samuels.
Faculty:	Steve Enos, Ernie Krivda, Dave Sterner, Sam Blakeslee, Joe Hunter, Jackie Warren, Dan Wilson, Brian Kozak.
Alumni:	Sean Jones, Jerome Jennings, Dominick Farinacci, Curtis Taylor, Aaron Kleinstub.
Jazz Bands:	Jazz Workshop, Pop/Rock, Brazilian, Big Band, Jazz Vocal, Gospel.
Auditions:	Contact stephen.enos@tri-c.edu.
Financial Aid:	Available.
Scholarships:	Available.
Apply by:	June 30.
Contact:	Steve Enos, Director, Tri-C Jazz Studies Program, stephen.enos@ tri-c.edu, (216) 987-4256.

DePaul University Chicago, Illinois

Student Body:	390.
Tuition:	\$35,470 undergraduate, \$18,840 graduate, \$14,130 performance certificate.
Faculty:	Dana Hall, Bob Lark, Thomas Matta, Dennis Carroll, Ron Perrillo.
Jazz Degrees:	Bachelor of Music in Jazz Studies,

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Jazz Studies Faculty

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

Kirk Garrison, trumpet Gerhard Guter, jazz

arranging, jazz history Ken Haebich, bass, combo

Susan Moninger, vocal ensemble

Mike Pinto, guitar ensemble, guitar, combo

Frank Portolese, guitar, jazz fundamentals, combo

Bob Rummage, drums, combo

Mark Streder, piano, combo, MIDI **Recent Guest Artists**

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For audition information, contact

Gayle Bisesi at music.admission@ elmhurst.edu

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Jazz Bands:	Three big bands, 13 combos.
Alumni:	Rudresh Mahanthappa, Orbert Davis, Brian Culbertson, Matt Ulery.
Auditions:	In-person auditions each weekend in February, music.depaul.edu for more info.
Financial Aid:	Contact Ross Beacraft, musicadmissions@depaul.edu.

Scholarships:	Contact Ross Beacraft,
	musicadmissions@depaul.edu.

nd	Elm Elmh	hurst College ^{urst,} Illinois
	Contact:	Ross Beacraft, (773) 325-7444, musicadmissions@depaul.edu
	Apply by:	Dec. 1.

Student Body:	2,400 total.
Tuition:	\$33,700.
Jazz Degrees:	Bachelor of Music in Jazz Studies.
Faculty:	Doug Beach, Mark Colby, Tom Garling, Kirk Garrison, Bob Rummage, Frank Portolese,

	Mike Pinto, Ken Haebich, Susan Moninger, Gayle Bisesi, Gerhard Guter.
Alumni:	Fred Gretsch, Kris Myers, Chris Siebold, William Malpede.
Jazz Bands:	Two big bands, 10 combos, two vocal jazz ensembles, two guitar ensembles.
Auditions:	Scheduled dates or by appointment.
Financial Aid:	Available.
Scholarships:	Talent-based available.
Apply by:	May 1.
Contact:	Gayle Bisesi, (630) 617-3524, gayle.bisesi@elmhurst.edu.

Indiana University Jacobs School of Music Bloomington, Indiana

Student Body:	75 jazz students; 1,600 music students: 850 graduate, 750 undergraduate.
Tuition:	Undergraduate, in-state: \$10,208, out-of-state: \$32,350; Graduate, in- state: \$551/credit hour, out- of-state: \$1,651/credit hour, in addition to program fees. Source music.indiana.edu/admissions/ tuition/index.shtml.
Jazz Degrees:	Bachelor and Master of Music in Jazz Studies, Bachelor of Science in Music/Outside Field. Undergraduate and Graduate minor in Jazz Studies.
Faculty:	Jeremy Allen, David Baker, Luke Gillespie, Pat Harbison, Steve Houghton, Darmon Meader, Michael Spiro, Dave Stryker, Joey Tartell, Wayne Wallace, Brent Wallarab, Tom Walsh, Ly Wilder, Steve Zegree.
Alumni:	Jamey Aebersold, Eric Alexander, Chris Botti, Randy Brecker, Peter Erskine, John Clayton, Robert Hurst, Shawn Pelton, Jim Beard, Ralph Bowen, Jeff Hamilton, Scott Wendholt, Alan Pasqua.
Jazz Bands:	Three big bands; Latin jazz Eensemble; two vocal jazz ensembles, several combos.
Auditions:	Three annual audition weekends; recordings accepted by the application deadline. Pre-screening audition may be necessary. Requirements vary per instrument. music.indiana.edu/admissions.
Aid:	Available. Contact Office of Student Financial Assistance, indiana.edu/~sfa.
Scholarships:	Available. All undergraduate applicants to the Jacobs School of Music are automatically considered for merit-based financial aid based on their audition, portfolio or interview results. Visit music. indiana.edu/admissions/tuition for details. Limited number of merit-based scholarships and

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North Central College 30 N. Brainard Street Naperville, IL 60540

Freshman Visit Days:

Monday, November 10, 2014 Monday, January 19, 2015 Monday, February 16, 2015 Friday, March 6, 2015

Transfer Visit Days: Saturday, November 15, 2014 Saturday, January 31, 2015

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



в U Т L E R U Π Е R S Ι Т Y Ν S M S U Н L F Ι C 0 0 0 С

Butler University is located in the heart of one of America's great jazz cities-Indianapolis. Our city has produced some of the greatest jazz musicians in the world including Wes Montgomery, J.J. Johnson, and Freddie Hubbard. To a great extent, the city of Indianapolis is our "campus" and its master jazz musicians our "professors."





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Relay Missouri: 1-800-735-2966 (TTY) UMXC is an equal opportunity/affirmative action institution. assistantships available for graduate students. Contact Office of Music Admissions, musicadm@ indiana.edu.

Apply by:	Nov. 1, undergraduate; Dec. 1, graduate.
Contact:	Espen Jensen, Music Admissions, (812) 855-7998, musicadm@ indiana.edu; Jazz Studies, (812) 855-7560, jazz@indiana.edu; music.indiana.edu/jazz.

Kansas City Kansas Community College Kansas City, Kansas

Student Body:	75 jazz majors.
Tuition:	Undergraduate, in-state: \$80/ credit, out-of-state: \$100/credit.
Jazz Degrees:	Associate of Arts in Jazz Studies.
Faculty:	Jim Mair, John Stafford, Rod Fleeman, Bram Wijnands, Jurgen Welge, Mike Ning, Steve Molloy, Brett Jackson.
Alumni:	Bobby Watson, Lisa Henry, Wayne Hawkins, John Cushon, Chris Hazelton, Nick Rowland.
Jazz Bands:	Big Band, Little Big Band, three combos, two jazz choirs.
Audition:	Contact Jim Mair, (913) 288-7149, kcjazz@kckcc.edu.
Financial Aid:	Available.
Scholarships:	Full- and half-scholarships available, both need- and merit- based for majors and non-majors.
Apply by:	April 15.
Contact:	Jim Mair, Director of Jazz Studies, (913) 288-7149, kcjazz@kckcc.edu.

Lawrence University Appleton, Wisconsin

Student Body:	1,425 total.
Tuition:	\$40,926.
Jazz Degrees:	Bachelor of Music in Performance with Emphasis in Jazz, Bachelor of Music in Theory/Composition with Emphasis in Jazz.
Faculty:	Fred Sturm, José Encarnacion, Bill Carrothers, Mark Urness, Patty Darling, Dane Richeson, John Daniel, Nick Keelan, Marty Erickson, Steve Peplin, Janet Planet, Larry Darling.
Alumni:	John Harmon, Fred Sturm, Patty Darling, Matt Turner, Kurt Dietrich, John Carlson, Rob Hudson, Bruce Wermuth, Laura Caviani, Matt Buchman, Marty Robinson, Javier Arau, Mary Louise Knutson.
Jazz Bands:	Lawrence University Jazz Ensemble, Lawrence Jazz Band, Lawrence Jazz Workshop, six Lawrence Jazz Small Groups, IGLU (Improvisation Group of Lawrence University).
Financial aid:	lawrence.edu/info/offices/

	lawrence edu/admissions		Jazz, Hornheads, Jazz Beginning,	Alumni:	William David Brohn, Tage Larsen,	
Scholarships:			Jazz Two, Jazz Three, New Orleans Brass Band.		Clare Fischer, David Maslanka, Ben Williams.	
Apply by:	lawrence.edu/admissions	Auditions:	Audition videos and detailed	Auditions:	See music.msu.edu/admissions	
	/apply/conservatory.		requirements can be found at mcnallysmith.edu/admissions/	Financial Aid:	Available. admissions@music. msu.edu.	
Contact:	Paris Brown, Director of Conservatory Admissions, phone: (920) 832-6993, fax: (920) 832-	Financial Aid:	auditions. Scholarships, grants, student employment available. Contact	Scholarships:	Available. admissions@music. msu.edu.	
	6782, paris.d.brown @lawrence.edu.		inancialaid@mcnallysmith.edu.	Apply by:	Dec. 1.	
McNally Smith College of Music St. Paul, Minnesota		Scholarships:	Merit-based and need-based available. Contact scholarships@ mcnallysmith.edu.	Contact:	Director of Admissions Benjamin Ebener, (517) 355-2140 or admissions@music.msu.edu.	
		Apply by:	Feb.1 Priority Application Deadline.	Millikin University Decatur, Illinois		
		Contact:	Matt Edlund, Director of Admissions, (800) 594-9500, admissions@mcnallysmith.edu.			
Tuition:	\$24,310.			Student Body:	Approximately 2,300.	
Jazz Degrees:	Master's in Music Performance,	Michigan State University East Lansing, Michigan		Tuition:	\$28.644.	
Associate of in Music Per	Bachelor's in Music Performance, Associate of Applied Science			Faculty:	Randall Reyman, Perry Rask.	
	in Music Performance, Music Performance Diploma.				Bachelor of Music in Music	
		Student Body:	600 total.		Business, Commercial Music, Music Education and Performance.	
Faculty:	Pete Whitman, Scott Agster, Dave Jensen, Charles Lazarus, Randy Sabien, Charlie Christenson, Judy Donaghy, Gordy Knudtson,	Tuition:	Undergraduate, in-state: \$13,800, out-of-state: \$35,500.	Jazz Bands:	Two big bands, five combos.	
		Jazz Degrees:	Bachelor of Music and Master of Music	Auditions:	Nov. 11, Jan. 19, Feb. 16, March 6, March 28, April 10.	
	David Stanoch, Sean Turner, Joe Elliot, Bobby Stanton, Eva Beneke, Jeff Bailey, Adi Yeshaya.	Faculty:	Director Rodney Whitaker, Etienne Charles, Michael Dease, Randy	Financial Aid:	millikin.edu/financialaid/Pages/ default.aspx.	

Cory Wong, Petar Janjic, Alumni: Dan Comerchero, Brent Paschke.

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Millikin University.

June 1.

Scholarships:

Apply by:

Gary Bartz Peter Dominguez **Robin Eubanks Bobby Ferrazza** Jamey Haddad **Billy Hart** Dennis Reynolds **Paul Samuels** Dan Wall

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

OBERLIN

Jay Ashby

Faculty:

Contact:	Randall Reyman, (217) 424-6319, rreyman@millikin.edu.		K F
	nesota State ersity Moorhead	Jazz Band:	B Ja C
	iead, Minnesota	Auditions:	S [:] (g
Student Body:	160 music majors.		0 Y
Tuition:	mnstate.edu/admissions/ tuitionandfees.aspx.	Financial Aid:	'n
Jazz Degrees:	Bachelor of Music in Jazz Studies.	Scholarships:	m

Dr. Allen Carter, Dr. Michael J.

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

- Big Band, Jazz Combos, Vocal lazz, Jazz Guitar Ensemble, Commercial Music Ensemble.
- Students may audition on campus generally in February each year), or digitally via CD or via ouTube video.
- nnstate.edu/financialaid/.
 - mnstate.edu/financialaid/ scholarships/ or mnstate.edu/ music/talentscholarships.

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Apply by:	mnstate.edu/admissions/.
Contact:	Dr. Allen Carter, carter@mnstate. edu, or Dr. Michael J. Krajewski,

michael.krajewski@mnstate.edu.

North Central College Naperville, Illinois

Student Body:	2,800 undergraduate and 250 graduate.
Tuition:	\$32,433.
Jazz Degrees:	Jazz Studies.
Faculty:	Jack Mouse, Janice Borla, Joel Adams, Jim Cox, Art Davis, John McLean, Mitch Paliga, Bradley Stirtz, Chris White.
Jazz Bands:	Jazz Combo, Chamber Jazz, Vocal Jazz Ensemble.
Auditions:	Vocal and instrumental jazz auditions. There are programs in the fall and winter.
Financial Aid:	Available. Contact the Office of Admissions, (630) 637-5800.
Scholarships:	Merit- and need-based scholarships available. Contact the Office of Admissions, (630) 637-5800.
Apply by:	Rolling admission.
Contact:	Office of Admission, admissions@noctrl.edu.

Northern Illinois University DeKalb, Illinois

Student Body:300 music students.Tuition:Undergraduate, in-state: \$11,800, out-of-state: \$21,000.Faculty:Reggie Thomas, Geof Bradfield, Art Davis, Tom Garling, Fareed Haque, Willie Pickens, Marlene Rosenberg, Kelly Sill, Rodrigo Villanueva, Robert Chappell, Rich Holly.Jazz Degrees:Bachelor of Music in Jazz Studies Performance, Bachelor of Music in Music Education, Bachelor of Music in Jazz Studies.Jazz Bands:NIU Jazz Ensemble, Jazz Lab Band, University Jazz Band/6–10 Jazz Combos.Alumni:Marquis Hill, Greg Ward, Nicole Mitchell, Rob Parton.Auditions:Held in February, niu.edu/music.Financial Aid:Available through NIU Office of Financial Aid.Scholarships:Music scholarships are talent-based.		
 \$11,800, out-of-state: \$21,000. Faculty: Reggie Thomas, Geof Bradfield, Art Davis, Tom Garling, Fareed Haque, Willie Pickens, Marlene Rosenberg, Kelly Sill, Rodrigo Villanueva, Robert Chappell, Rich Holly. Jazz Degrees: Bachelor of Music in Jazz Studies Performance, Bachelor of Music in Music Education, Bachelor of Music in Jazz Studies. Jazz Bands: NIU Jazz Ensemble, Jazz Lab Band, University Jazz Band/6–10 Jazz Combos. Alumni: Marquis Hill, Greg Ward, Nicole Mitchell, Rob Parton. Auditions: Held in February, niu.edu/music. Financial Aid: Available through NIU Office of Financial Aid. Scholarships: Music scholarships are 	Student Body:	300 music students.
 Art Davis, Tom Garling, Fareed Haque, Willie Pickens, Marlene Rosenberg, Kelly Sill, Rodrigo Villanueva, Robert Chappell, Rich Holly. Jazz Degrees: Bachelor of Music in Jazz Studies Performance, Bachelor of Music in Music Education, Bachelor of Music in Jazz Studies Performance, Master of Music in Jazz Studies. Jazz Bands: NIU Jazz Ensemble, Jazz Lab Band, University Jazz Band/6–10 Jazz Combos. Alumni: Marquis Hill, Greg Ward, Nicole Mitchell, Rob Parton. Auditions: Held in February, niu.edu/music. Financial Aid: Available through NIU Office of Financial Aid. Scholarships: Music scholarships are 	Tuition:	
Performance, Bachelor of Music in Music Education, Bachelor of Music in Jazz Studies Performance, Master of Music in Jazz Studies. Jazz Bands: NIU Jazz Ensemble, Jazz Lab Band, University Jazz Band/6–10 Jazz Combos. Alumni: Marquis Hill, Greg Ward, Nicole Mitchell, Rob Parton. Auditions: Held in February, niu.edu/music. Financial Aid: Available through NIU Office of Financial Aid. Scholarships: Music scholarships are	Faculty:	Art Davis, Tom Garling, Fareed Haque, Willie Pickens, Marlene Rosenberg, Kelly Sill, Rodrigo Villanueva, Robert Chappell,
University Jazz Band/6–10 Jazz Combos.Alumni:Marquis Hill, Greg Ward, Nicole Mitchell, Rob Parton.Auditions:Held in February, niu.edu/music.Financial Aid:Available through NIU Office of Financial Aid.Scholarships:Music scholarships are	Jazz Degrees:	Performance, Bachelor of Music in Music Education, Bachelor of Music in Jazz Studies Performance,
Nicole Mitchell, Rob Parton. Auditions: Held in February, niu.edu/music. Financial Aid: Available through NIU Office of Financial Aid. Scholarships: Music scholarships are	Jazz Bands:	University Jazz Band/6–10
Financial Aid: Available through NIU Office of Financial Aid. Scholarships: Music scholarships are	Alumni:	
of Financial Aid. Scholarships: Music scholarships are	Auditions:	Held in February, niu.edu/music.
	Financial Aid:	
	Scholarships:	
Apply by: Feb. 21.	Apply by:	Feb. 21.

Northwestern University **Evanston**, Illinois

Student body: 620 undergraduate and graduate. Tuition Cost: \$46,836, not including

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

Oberlin College Oberlin, Ohio

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

small jazz ensembles made up

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

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

The Ohio State University Columbus, Ohio

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



Ellen Rowe, Chair Andrew Bishop Vincent Chandler Sean Dobbins Michael Gould Benny Green Marion Hayden Robert Hurst Mark Kirschenmann Cary Kocher William Lucas Miles Okazaki Edward W. Sarath Martha Travers Dennis Wilson

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

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

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

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

Ohio University Athens, Ohio

Student Body Tuition:	250 in School of Music. Approximately \$10,500.	Jazz Bands:	Latin Jazz Ensemble, nonet, New Deal Vocal Ensemble and many combos.	Jazz Degrees:	Bache Indus Music
Jazz Degrees:		Auditions:	Audition repertoire is on our website, roosevelt.edu/CCPA, All	Faculty:	A. Erio Pauls
Faculty:	Rodger Braun, John Horne, Matthew James, Sean Parsons, Richard Wetzel.		applicants are encouraged to perform a live audition in Chicago. Auditions are scheduled from		Knuts Dan [
Jazz Bands:	Jazz Ensembles I and II, two jazz combos, Jazz		mid-January through the end of February each year. Applicants who are not able to make it to	Jazz Bands: Auditions:	Jazz E Work Febru
Auditions:	Percussion Ensemble. Entrance auditions are in		Chicago for an audition may submit their audition online;	Auditions: Financial Aid:	(507)

Financial Aid:

Scholarships:

Apply by:

Contact:

Tuition:

Jazz Degrees:

January and February.

Contact (740) 593-4244.

ohio.edu/finearts/music.

jamesm1@ohio.edu.

College of Performing Arts

Roosevelt University, Chicago

Feb. 1.

Chicago, Illinois

Student Body: 500 total.

\$34,115.

Jason Smith, smithj10@ohio.edu.

Matthew James, (740) 593-4244,

Bachelor of Music in Jazz, Bachelor

of Music in Contemporary Music.

Victor Garcia, Scott Mason, John

Moulder. Jeff Morrow. Jim

Trompeter, Paul Wertico.

See roosevelt.edu/CCPA.

contact CCPA for instructions.

Financial Aid:	Available.
Scholarships:	All admitted applicants, regardless of financial need, are considered for merit scholarships based on their audition and musicianship.
Apply by:	Priority application deadline: Jan. 15.
Contact:	Patrick Zylka, Assistant Dean for Enrollment and Student Services, (312) 341-6735, music@roosevelt.edu.

Saint Mary's University of Minnesota

Winona, Minnesota

Student Body:	Approximately 1,200 total undergraduates, 40 music majors.
Tuition:	Approximately \$29,790 tuition and fees, \$7,800 room and board.
Jazz Degrees:	Bachelor of Music in Music Industry; Music Performance; Music Education.
Faculty:	A. Eric Heukeshoven, Dr. John Paulson, Brett Huus, James Knutson, Denny McGuire, Dan Driessen.
Jazz Bands:	Jazz Ensemble, Jazz Combo One, Workshop Jazz Combos.
Auditions:	February 2015. smumn.edu/music.
Financial Aid:	(507) 457-1437.

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Carlos Henriquez, jazz bass Willie Jones III, jazz drums Jeremy Kahn, jazz piano Bradley Mason, jazz trumpet Elliot Mason, jazz trombone

John P. Moulder, jazz guitar

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www.interlochen.org

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

Student Body:	14,000 students.
Tuition:	\$4,625.45/semester (in-state), \$9,836.45/semester (out-of-state).
Jazz Degrees:	Bachelor of Music in Jazz Performance, Master of Music in Performance (jazz emphasis), Bachelor of Arts in Music (jazz emphasis), Bachelor of Music in Music Business.
Faculty:	Rick Haydon, Jason Swagler, Peter Martin, Brett Stamps, Zeb Briskovich, Miles Vandiver.
Jazz Bands:	Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Vocal Jazz Ensemble, Jazz Combos.
Auditions:	Contact Rick Haydon, rhaydon@siue.edu.
Financial Aid:	Visit siue/financialaid or call (618) 650-3880.
Scholarships:	Contact (618) 650-3900.
Apply by:	Dec. 1.
Contact:	Rick Haydon, (618) 650-3900, rhaydon@siue.edu.
St. Ola Northfiel	f College d, Minnesota
Student Body:	3,100 total.
Tuition:	\$41,700.
Jazz Degrees:	Bachelor of Arts in Music, Bachelor of Music in Performance.
Faculty:	Dave Hagedorn, Laura Caviani, Phil Hey.
Alumni:	Dan Cavanagh, Ben Baker.
Jazz Bands:	Three big bands, combos.
Auditions:	wp.stolaf.edu/musicadm/.
Financial Aid:	wp.stolaf.edu/financialaid/.
Scholarships:	wp.stolaf.edu/musicadm/.
Apply by:	Dec. 15.

Contact: Mary Hakes. Music Admissions Coordinator, music@stolaf. edu, (507) 786-3297.

University of Akron Akron, Ohio

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

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

University of Central Missouri Warrensburg, Missouri

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

University of Cincinnati College, Conservatory of Music Cincinnati, Ohio

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





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-Kenny Werner







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University of Illinois at **Urbana-Champaign** Urbana-Champaign, Illinois

Student Body:	43,000 total. 800 music students, 400 undergraduate, 400 graduate, 70 in the jazz program.
Tuition:	osfa.uiuc.edu.
Jazz Degrees:	Bachelor of Music, Bachelor of Music Education with a specialization in Jazz Studies, Master of Music in Jazz Performance, Artist Diploma, Doctorate of Musical Arts in Jazz Performance.
Faculty:	Ron Bridgewater, Tito Carrillo, Larry Gray, Joan Hickey, Chip McNeil (division chair), Jim Pugh, Joel Spencer, Chip Stephens, Glenn Wilson.
Alumni:	Cecil Bridgewater, Jim McNeely.
Jazz Bands:	Four Jazz Bands, 10 Jazz Combos, Jazz Guitar Ensemble, Jazz Saxophone Ensemble, Jazz Trombone Ensemble, Latin Jazz Ensemble, Student-Faculty Jazz Ensemble, and two Vocal Jazz Ensembles.
Auditions:	Undergraduate, go.illinois.edu/ musicundergrad; Graduate, go. illinois.edu/musicgrad.
Financial Aid:	Available. osfa.uiuc.edu.
Scholarships:	Need-based and merit- based available. music.illinois.edu/ prospective-students/financial-aid.
Apply by:	Jan. 2 for Undergraduate, Dec. 1 for Graduate.
Contact:	Music Admissions Office, (217) 244-7899, musicadmissions@illinois.edu.
University of Iowa Iowa City, Iowa	

Student Body: 30,000 students.	
Tuition: Undergraduate, in \$8,061, out-of-stat	
Jazz Degrees: Jazz Emphasis for of Music, Jazz Trac Master of Arts in M	k for
Faculty: John Rapson, Dam	nani Phillips,

	Brent Sandy, Steve Grismore, James Dreier.
Jazz Bands:	Three big bands, Latin Jazz Ensemble, World Beat Ensemble, 6–8 combos.
Alumni:	David Sanborn, All Jarreau, Chris Merz, John DeSalme, Tony Nalker.
Auditions:	Screening by email, on-campus auditions for scholarships and teaching assistants.
Financial Aid:	uiowa.edu/financial-aid.
Scholarships:	Available. Undergraduate music scholarships determined by audition before March 1. admissions.uiowa.edu/finances/ scholarships-first-year-students. Four teaching assistantships are available to students accepted into the Jazz Track of the Master of Art in Music.
Apply by:	March 1.
Contact:	John Rapson (319) 936-7716,

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

University of Kansas Lawrence, Kansas

Student Body:	600 music majors, 15–20 jazz majors.
Tuition:	Undergraduate, in-state; \$9,225, out-of-state: \$23,991.
Jazz Degrees:	Bachelor of Arts in Jazz Studies, Master of Music in Composition, Jazz Emphasis.
Faculty:	Dan Gailey, Matt Otto, Danny Embrey, Jeff Harshbarger, Brandon Draper, Steve Leisring, Michael Davidson, Vince Gnojek.
Alumni:	Gary Foster, Ron McCurdy, Bill Bergman, Kerry Marsh, Paul Haar, Jeff Harshbarger.
Jazz Bands:	Three big bands, six combos, vocal jazz ensemble.
Auditions:	music.ku.edu/applyaudition.
Financial Aid:	Available. affordability.ku.edu.
Scholarships:	Merit-based scholarships available, Leslie Jabara, LJabara@ku.edu, (785) 864-9751.
Apply by:	Priority deadline is Nov. 1, Scholarship application deadline is Feb. 1.
Contact:	Dan Gailey, DGailey@ku.edu, (785) 864-4389.

University of Michigan Ann Arbor, Michigan

Student Body:	More than 40,000 total, 1,100 music, theatre and dance students in the school of music, 65 jazz students.
Tuition:	Undergrad, in-state: \$26,000, out-of state: \$53,000; Graduate, in-state: \$38,000, out-of-state: \$58,000.
Jazz Degrees:	Bachelor of Fine Arts in Jazz Studies, Bachelor of Fine Arts

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- Master of Music in Jazz Pedagogy
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Benny Green, Robert Hurst, Andrew Bishop, Michael Gould,
Dennis Wilson, Ed Sarath, Ellen

Faculty:

Alumni:

Financi

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

Jazz Bands: Three Jazz Ensembles, Seven Combos, Latin Jazz Ensemble, Creative Arts Orchestra, Digital Music Ensemble, Gamelan Orchestra. Auditions: music.umich.edu/

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	prospective_students/
	admissions/ug/auditions.
ial Aid:	Available. Contact Laura Hoffman,

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

Apply by: Dec. 1. Contact: Thomas Crespo, crespotr@umich.edu.

University of Missouri at Columbia Columbia, Missouri

Student Body:	34,748 total, approximately 100 jazz students.
Tuition:	Undergraduate, 14 hours in-state: \$10,286, 14 hours out-of-state: \$24,312; Graduate, 8 hours in-state: \$6,548, 8 hours out-of-state: \$15,554.
Jazz Degrees:	Master of Music in Jazz Performance and Pedagogy, Gradate Certificate in Jazz Studies, Certificate in Jazz Studies, Minor in Jazz Studies.
Faculty:	Arthur White, Tom Andes, Allen Beeson, Kevin Gianino, Sean Hennessy, Kevin Hennessy, Michael Budds.
Alumni:	Allen Beeson, Mike Metheny, Tim Aubuchon, Jim Widner.
Jazz Bands:	Concert Jazz Band, Studio Jazz Band, Creative improvisation Ensemble, 10 Combos.
Auditions:	music.missouri.edu for further information.
Financial Aid:	financialaid.missouri.edu.
Scholarships:	financialaid.missouri.edu.
Apply by:	Dec. 1.
Contact:	John Slish, (573) 882-4471, music@missouri.edu.

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Graduate audi

University of Missouri, Kansas City Kansas City, Missouri

Student Body:	500 Conservatory majors.
Tuition:	Undergraduate, in-state: \$10,000, out-of-state: \$23,000. Amounts are approximate.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Arts in Music with a concentration in jazz.
Faculty:	Eight, including Bobby Watson, Dan Thomas.
Jazz Bands:	Two big bands, multiple combos.
Auditions:	See conservatory.umkc.edu.
Financial Aid:	Federal and State aid is available based on need.
Scholarships:	Conservatory Merit Awards, competitive awards based on talent.
Apply by:	Dec. 1.
Contact:	Dr. James Elswick, admissions@umkc.edu.

University of Nebraska -Lincoln, Glenn Korff **School of Music** Lincoln, Nebraska

Student body:	350 students.
Tuition:	Undergraduate, in-state: \$216/ hour, out-of-state: \$660/hour; Graduate, in-state: \$285/hour, out-of-state: \$791/hour.
Jazz Degrees:	Master of Music, Doctorate of Musical Arts in Jazz Studies with performance or composition emphases.
Faculty:	Paul Haar. Peter Bouffard, Anthony Bushard. Hans Sturm, Dave Hall, Tom Larson, Damon Lee, Eric Richards, Darryl White.
Alumni:	Laurie Frink, Matt Wallace, Victor Lewis, Peter Bouffard, Bob Krueger.
Jazz Bands:	Jazz Combos, Graduate Jazz Combos, UNL Jazz Orchestra, UNL Big Band.
Auditions:	Undergraduate: Jan. 23, Jan. 24, Feb. 20 and Feb. 21; Graduate: Feb. 13 and Feb. 14.
Financial Aid:	Scholarships, Admissions: Janet Sievert, (402) 472-6830, jsievert1@unl.edu.
Apply by:	Undergraduate, in-state: Jan. 15; out-of-state: May 1; Graduate: Jan. 15.
Contact:	Paul Haar, Director of Jazz Studies, (402) 472-5672, phaar2@unl.edu.

University of Nebraska at Omaha Omaha, Nebraska

Student Body:	15,000.
Tuition:	unomaha.edu.
Jazz Degrees:	Bachelor of Arts with Jazz Concentration.
Faculty:	Peter Madsen, Dana Murray, Andy Hall, Darren Pettit, Jason Johnson, Jeff Scheffler, Mark Misfeldt.
Alumni:	Karrin Allyson.
Jazz Bands:	Two big bands and four jazz combos.
Auditions:	unomaha.edu/music/audition.php
Financial Aid:	Available. Contact Peter Madsen, petermadsen @unomaha.edu.
Scholarships:	Available. Contact Peter Madsen, petermadsen@unomaha.edu.
Apply by:	Music scholarship applications due March 1.
Contact:	Peter Madsen, petermadsen@unomaha.edu.
	ersity of Northern Iowa

10000

Cedar Falls, Íowa

Student Body: Approximately 12,000, approximately 300 music students. Tuition: Undergraduate, in-state: \$6,648, out-of-state: \$16,546; Graduate, in-state: \$7,912, out-of-state: \$17.906. Master of Music in Jazz Pedagogy, Jazz Degrees: Bachelor of Art in Jazz Studies specialization, Bachelor of Music in Music Education with a Jazz Studies specialization, music minor in Jazz Studies. Christopher Merz (Director of Faculty: Jazz Studies), Dr. Robert Washut, Dr. Anthony Williams, Robert Dunn, Tommy Giampietro. Paul McKee, Dave Lisik, Alumni: Tommy Giampietro, JC Sanford, James Miller. Three big bands, five to seven Jazz Bands: combos. Auditions: uni.edu/music/prospective_ students/index.html. uni.edu/finaid/. Financial Aid: Need- and merit-based Scholarships: scholarships are available. Contact Alan Schmitz. alan.schmitz@uni.edu. Call Admissions, (319) 273-2281. Apply by: Contact Name: Christopher Merz, (319) 273-3077, merz@uni.edu. University of Toledo Toledo, Ohio

Student Body: 35 Jazz majors/minors. Undergraduate, in-state: Tuition: \$10,300, out-of-state: \$15,300. Bachelor of Music in Jazz Studies. Jazz Degrees:

Bachelor of Music in Jazz Studies

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Faculty:	Jon Hendricks, Gunnar Mossblad, Tad Weed, Jay Rinsen-Weik, Norman Damschroder, Olman Piedra.
Jazz Bands:	Jazz Ensemble, Jazz GuitaKistra, Latin Jazz Ensemble, Combos.
Auditions:	On official audition days or scheduled anytime.
Financial Aid:	Available. In-state tuition for qualified students.
Scholarships:	Available. Merit-based by audition.
Apply by:	Open enrollment.
Contact:	Gunnar Mossblad, jazz@utoledo.edu.

University of Wisconsin at Eau Claire Eau Claire, Wisconsin

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

University of Wisconsin at Green Bay Green Bay, Wisconsin

Student Body:	6,667 total, 20–30 jazz students and approximately 100 music majors.
Tuition:	Undergraduate, in-state: \$7,758 (including fees), out-of-state: \$15,330 (including fees).
Jazz Degrees:	Bachelor of Arts with Jazz Emphasis.
Faculty:	John Salerno, Adam Gaines, Christine Salerno, Stefan Hall, Craig Hanke.
Alumni:	Carl Allen, Todd Buffa, Ricardo Vogt, Woody Mankowski.

Jazz Bands: I WO JAZZ ENSEMBLES.	z Bands:	Two jazz ensembles.
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Auditions:	Auditions take place during first week of classes and consist of blind auditions with sight-reading, jazz scales, prepared excerpts.
Financial Aid:	Available, contact (920) 465-2075, finaids@uwgb.edu.
Scholarships:	Available, determined when applicant auditions for admission into music program.
Apply by:	May 15.
Contact:	Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin at Madison Madison, Wisconsin

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Student Body:	42,000 total.
Tuition:	Undergraduate, Wisconsin resident: \$10,609, Minnesota resident: \$13,862, out-of-state: \$26,863.
Faculty:	48 full-time music faculty including Johannes Wallmann, Richard Davis, Les Thimmig. New jazz faculty TBA.
Jazz Degrees:	Bachelor of Music in Jazz Studies; Bachelor of Arts in Jazz Studies; Jazz Minor in D.M.A. and Ph.D. Music degrees.
Jazz Bands:	UW Jazz Orchestra, Blue Note Ensemble, Contemporary Jazz, Black Music Ensemble, Jazz Composers Septet, Latin Jazz Ensemble.
Alumni:	Chris Washburne, Dave Cooper, Tim Whalen, Hans Sturm, Jackie Allen, Peter Dominguez.
Auditions:	Nov. 22, Jan. 31, Feb. 28. Info at music.wisc.edu.
Financial Aid:	finaid.wisc.edu.
Scholarships:	Merit-based scholarships available, info at music.wisc.edu/ undergrad/scholarships.
Apply by:	Oct. 31, Dec. 31, Jan. 31. Visit music. wisc.edu for more information.
Contact:	Johannes Wallmann, Director of

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

University of Wisconsin at Milwaukee Milwaukee, Wisconsin

Student Body:	300 undergraduate music students.
Tuition:	Undergraduate, Wisconsin resident: \$9,438, Minnesota resident: \$13,068, out-of-state: \$19,166.
Jazz Degrees:	Bachelor of Fine Arts Degree

- in Music Performance– Instrumental Jazz Studies. Faculty: Curt Hanrahan, Steve Nelson-
- Faculty: Curt Hanrahan, Steve Nelson-Raney, Don Linke, Lou Cucunato, Gillian Rodger, Dave Bayles, Carl

Northern Illinois University

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> The Northern Illinois University School of Music is proud to announce Reggie Thomas has joined the faculty as director of our jazz studies program.



Lynn Slater Coordinator of Admissions, 815-753-1546, Islater@niu.edu *Graduate Assistantships Available*



Northern Illinois University School of Music

	Storniolo, Tom McGirr.	Student Body:	Approximate
Jazz Bands:	Jazz ensemble, seven jazz lab combos.	Tuition:	reg.wayne.ec tuition-info.p
Auditions:	Five auditions annually.	Jazz Degrees:	Bachelor of N
Financial Aid:	uwm.edu.		Studies, Mast
Scholarships:	Scholarship information given at time of audition.	Faculty:	Christopher (Miller, Stever
Apply by:	uwm.edu.		Ronald Kisch
Contact:	Curt Hanrahan, hanraha6@uwm. edu (winds), Steve Nelson-Raney, snraney@uwm.edu (rhythm).	Jazz Bands:	Jazz Big Band Jazztet, Coml Ensemble I, II
			Nov Q Tab 7

University of Wisconsin at Oshkosh Oshkosh, Wisconsin

Student Body:	14,000 total, 200 music students, about 70 involved in jazz activities.
Tuition:	Undergraduate, in-state: \$7,360, out-of-state: \$14,934. Amounts are approximate.
Jazz Degrees:	None.
Faculty:	Marty Robinson, Andy Sachen, Rob McWilliams, Alison Shaw, Eric Barnum, Drew Whiting.
Jazz Bands:	Two large jazz ensembles, three to five jazz small groups, vocal jazz choir.
Financial Aid:	(920) 424-3377.
Scholarships:	Merit-based music scholarships, (920) 424-4224.
Apply by:	Feb. 1.
Contact:	Marty Robinson, (920) 424-4224.

Wayne State University Detroit, Michigan

Student Body:	Approximately 300.
Tuition:	reg.wayne.edu/students/ tuition-info.php.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance.
Faculty:	Christopher Collins, Russell Miller, Steven Carryer, Paul Keller, Ronald Kischuk.
Jazz Bands:	Jazz Big Band I, II and III, Jazztet, Combos, Jazz Guitar Ensemble I, II and III.
Auditions:	Nov. 8, Feb. 7, March 7.
Financial Aid:	Available. finaid.wayne.edu.
Scholarships:	Merit-based available. wayne.edu/scholarships/.
Apply by:	Feb. 29 for talent-based award consideration.
Contact:	Danny DeRose, danny.derose@wayne.edu.

Webster University St. Louis, Missouri

r + + + +	
Student Body:	3,002 total.
Tuition:	\$24,500.
Jazz Degrees:	Bachelor of Music: Jazz Studies in Performance, Bachelor of Music: Jazz Studies with an Emphasis in Music Technology, Master of Music in Jazz Performance, Master of Arts with a Jazz Studies Emphasis.
Faculty:	Paul DeMarinis, Steve Schenkel, Kim Portnoy and 13 adjunct teachers in the jazz area.
Alumni:	Chris Cheek, Steve Kirby, Chris Walters, Joe McBride.
Jazz Bands:	10 combos, Webster Jazz Collective, Webster Jazz Singers.



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Auditions:	Students should prepare three tunes of a contrasting nature including a blues, a ballad and a jazz standard.
Financial Aid:	Available. Office of Admissions, (314) 246-7800, (800) 753-6765, admit@webster.edu.
Scholarships:	Merit- and need-based scholarships available; endowed jazz scholarships: TKT, Suzy Shepard, and Donald O. Davis; contact Dr. Jeffrey Carter, jeffreycarter 67@webster.edu.
Apply by:	April 1.
Contact:	Paul DeMarinis, (314) 968-7039, demaripa@webster.edu.

Western Illinois University Macomb, Illinois

Student Body:	9,873 undergraduates, 1,843 graduates.
Tuition:	Undergraduate: \$280.17/hour; graduate: \$308.96/hour.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies in Performance and Composition, jazz minor.
Faculty:	John B. Cooper, Kevin Nichols, Matt Thomas, Alyssa Yeager, Nina Blaszka, Mike Fansler.
Alumni:	Reggie Thomas, Bruce Gates, Ben Willis, Tyler Ross, Stephen Hawk, Corey Bell, Brian Zeglis, Jennifer Wallis.
Jazz Bands:	WIU Jazz Studio Orchestra, WIU Jazz Band, jazz combo program.
Auditions:	Dec. 7, Jan. 11, Feb. 8 and Feb. 17. wiu.edu/cofac/music/

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BASS Rodney Whitaker director of jazz studies

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	admission_info.php.
Financial Aid:	Contact Yvonne Oliver, YL-Oliver@wiu.edu.
Scholarships:	Merit and need-based scholarships. Contact the Scholarship Office at (309) 298-1823.
Apply by:	March 15, otherwise auditions are heard by appointment.
Contact:	Yvonne Oliver, (309) 298-1087, YL-Oliver@wiu.edu.

Western Michigan University Kalamazoo, Michigan

Student Body:	80 Jazz; 450 School of Music.
Tuition:	Undergraduate, in-state: \$9,000, out-of-state: \$22,000.
Faculty:	Tom Knific, Andrew Rathbun, Jeremy Siskind, Greg Jasperse, Edward Simon, Keith Hall, Scott Cowan, Peter Eldridge.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Masters of Music in Performance and Jazz Studies, Artist Diploma.
Jazz Bands:	Two big bands, octet, jazz vocal ensembles (Gold Company; Gold Company II, GC Sextet), Latin ensemble, numerous combos.
Alumni:	Xavier Davis, Quincy Davis, Kate Reid, Jennifer Barnes, Greg Jasperse, Andre Mika, Lyman Medeiros.
Auditions:	wmich.edu/jazz/ audition-information/.
Financial Aid:	Julie Nemire, julie.nemire@wmich.edu.
Scholarships:	Available. Need- and merit-based available. Julie Nemire,

julie.nemire@wmich.edu.

Apply by:	Undergraduate, Feb. 22; Graduate, March 15.
Contact:	Undergraduate, Julie Nemire, julie.nemire@wmich.edu; Graduate, Bradley Wong, bradley.wong@wmich.edu, (269) 387-4672.

Youngstown State University Dana School of Music Youngstown, Ohio

Student Body:	13,000 total.
Tuition:	Undergraduate, in-state: \$8,087, out-of-state: \$14,087.
Jazz Degrees:	Bachelor of Music in Performance with a jazz emphasis, Bachelor of Music with a recording emphasis, Bachelor of Music in Education, Master of Music in Jazz Studies.
Faculty:	Alton Merrell, David Morgan, Kent Engelhardt, Glenn Schaft, Dave Kana, Sam Blakeslee.
Alumni:	Sean Jones, James Weidman, Harold Danko, Ralph Lalama, Glenn Wilson, Melissa Slocum, Jeff Bush, Jason Rigby.
Jazz Bands:	Three jazz ensembles, four to five jazz combos.
Auditions:	Email for information.
Financial Aid:	Contact Sue Davis, enroll@ysu.edu.
Scholarships:	Tony Leonardi Jazz Scholarship, Senator Harry Meshel Scholarship in Jazz, Robert E. Bulkley Memorial Scholarship, other music scholarships available, email kjengelhardt@ysu.edu for info.
Apply by:	Open admission.
Contact:	Kent Engelhardt, kjengelhardt@ysu.edu.
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PSU EXPANSES PSU EXPANSES

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

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

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

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

Colligan noted that the reasonable cost of living and the easy coexistence of urban and rural lifestyles in Portland are potent lures for people seeking an alternative to large cities like New York City and Chicago. Another recent transplant is Don Lucoff, the veteran publicist who left his primary base in Philadelphia to take over PDX Jazz and the Portland Jazz Festival from co-founder Bill Royston in 2011, following several years of working with the event. He echoed the belief that the city's jazz scene, and PSU's role in it, is on the rise.

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

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

The program offers undergraduate and graduate music degrees in jazz studies and an undergraduate minor in jazz studies. In 2012, PSU became just the third West Coast college to introduce a jazz performance degree with an emphasis on voice.

Colligan said that one of the things that sets the program apart is the breadth of its scope: "It's a jazz-focused program, but we're open to other styles too, so, especially in the vocal area. We'll get a lot of students who come from a rock or hip-hop background and want to expand their horizons. Our philosophy is that jazz opens you up to other genres."

"We get a lot of transfers from other schools, mature students and veterans," added Grant. "So, these people are mixing with kids right out of high school, and they're sharing wisdom. On the bandstand, I think that reflects the real world."

"That range of ages also accounts for our students being a little more serious about the business of playing than you find at some colleges," said Colligan. "There are fewer distractions here."

While the distractions may be limited, opportunities for playing off campus abound. Colligan and his fellow faculty members lead ensembles that include students, and PSUbased groups are now being called on to perform at functions around the calendar and throughout the city.

"My belief is that you have to give students a chance to play, to be heard out in the broader community," said Colligan. "Once you graduate and become a professional musician, you realize that having a degree is not as important as having had the chance to play and make connections that a good music school can provide. Portland provides a great setting for that, because while the scene is competitive, it's not insurmountably competitive like New York City."

One of the highest-profile venues for exposing students to a broad audience has been the Portland Jazz Festival, which Royston shrewdly scheduled for February—aligned with Black History Month and traditionally a slow time for tourism in the Pacific Northwest. For the past four years, the festival has included PDX Jazz Student Stage, an opportunity to showcase PSU students and others from the region.

"Since Don has been at the festival, it has





really risen to a level where it's comparable to some of the European festivals," said Colligan. "Our jazz program really benefits from the great infrastructure and community support the festival has built."

In 2015, the festival's 12th year, PSU and PDX Jazz will collaborate on a new venture called the Jazz Forward Competition, an annual program that organizer Jeff Baker, a PSU jazz vocal instructor, hopes will rival regional student competitions like Monterey's Next Generation Jazz Festival and the Reno Jazz Festival.

Baker, whose students have won DownBeat Student Music Awards and competed in the Next Generation program, said, "I think we can have a real impact for high school students in the Northwest, and generate both publicity and new scholarship money for PSU's jazz program."

"It's something we've been thinking about for awhile," said Grant, "but Jeff really made it happen. It's a natural extension of the Student Stage program."

"With Student Stage, we've really kind of maxed out on bands from here and Seattle," said Lucoff. "The idea of moving into a competition that has the potential to attract entrants from a wider area was a great fit for us, and it will further solidify our relationship with PSU and reinforce our approach to cultural tourism."

Students will compete for \$1,000 prizes in five areas—vocal soloist, vocal ensemble, jazz combo, instrumental soloist and big band—and winners will be showcased at the jazz festival.

"The visibility that's provided by our collaboration with the festival is really critical," Baker said. "Having participated in these competitions, I can tell you that playing on the same stage as some of your musical heroes is better than any trophy."

He said the goal is to attract between 30 and 40 entrants in each category, which will be winnowed down to 12 finalists through two rounds of blind listening sessions by a panel of judges.

"I'd be delighted if we hit our goal this first year," Baker said, "but the program is designed to be quite adaptable and scalable. I know there are some incredible high school jazz programs in the Northwest, and given that the festival is in February, I think the timing will be attractive for them."

Lucoff said an added bonus for his organization is helping to develop a younger audience for jazz. Student competitors will be offered discounted admission to festival shows.

"We're not trying to create a national event," he said. "I think we can draw from a region that stretches from the Bay Area up to Bellingham, Washington, and throughout Nevada and Utah. It's a large area, and by keeping entry costs low we're hoping that it will be attractive to a lot of schools."

"I'd love for it to become national at some point in the future," said Baker, "but for now we're focused on building it from the bottom up. I think it's something that can really create a richer educational component for PDX Jazz, and help put our program on the map, as well.

"I've always thought there are five ingredients for a great jazz community," he continued. "Those are: a critical mass of players; venues; supportive media; a solid festival; and a first-rate educational foundation. Portland is right on the precipice of greatness."

WEST

American River College Sacramento, California

Student Body:	40,000 total.
Tuition:	\$46/hour.
Jazz Degrees:	Associate Degree in Jazz Studies.
Faculty:	Dr. Dyne Eifertsen, Dr. Joe Gilman, Dr. Art LaPierre.
Jazz Bands:	Studio Jazz Ensemble, Latin Jazz Ensemble, Jazz Combos, Vocal Jazz Ensembles.
Auditions:	Take place in May and December.
Financial Aid:	Contact (916) 484-8437.
Scholarships:	Contact (916) 484-8437.
Apply by:	August.
Contact:	Dr. Dyne Eifertsen, (916) 484-8676, EifertDC@arc.losrios.edu.

Arizona State University Tempe, Arizona

Student Body:	62,599 total, 750 students in the School of Music, 40 jazz studies majors.
Tuition:	Undergraduate, in-state: \$10,002, out-of-state: \$23,654.
Jazz Degrees:	Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance.
Faculty:	Michael Kocour, Jeffery Libman, Dom Moio, Dennis Monce, Bryon Ruth, Mark Sunkett.
Alumni:	Lewis Nash, Tony Malaby, Joey Sellers, Robert Washut, Allan Chase, Ted Hogarth, Phil Strange.
Jazz Bands:	Concert Jazz Band, Jazz Repertory Band, Latin Jazz Band, Percussion Jazz Band and seven combos.
Auditions:	Nov. 16, Jan. 18, Feb. 8, Feb. 22.
Financial Aid:	Available. students.asu.edu/ financialaid.
Scholarships:	Available. Call (480) 965-5348.
Apply by:	Jan. 15.
Contact:	Michael Kocour, (480) 965-5348; Michael.Kocour@asu.edu, music.asu.edu/jazz.

Brigham Young University Provo, Utah

 Student Body:
 34,409 total, 650 in school of music, 45 in jazz and contemporary music.

 Tuition:
 Undergraduate: \$2,500-fall semester, \$1,250-spring semester (LDS), \$5,000-fall semester,

\$2,500-spring semester (non-LDS); Graduate: \$3,155-fall semester, \$1,578-spring semester (LDS), \$6,310-fall semester,

Greg Yasinitsky conducts students at Washington State University.



\$3,155–spring semester (non-LDS).

Jazz Degrees:	Bachelor of Music in Jazz Studies, Bachelor of Music in Media Music, Bachelor of Music in Sound Recording Technology, Master of Arts and Master of Music, areas of specialty offered within each.
Faculty:	Raymond Smith, Mark Ammons, Kirsten Bromley, Jay Lawrence, Allen Matthews, Ronald Brough, Steven Call, Jay Lawrence, Stephan Lindeman, Michael Tobian.
Jazz Bands:	Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band, Salsa Combo, five traditional jazz combos, Jazz Voices, Vocal Point, Vocal Jazz Ensemble.
Auditions:	All entering students must pass a performance audition on their major instrument. Live auditions are held on the last Saturday of January. music.byu.edu.
Financial Aid:	scholarships.byu.edu.
Scholarships:	scholarships.byu.edu.
Apply by:	Jan. 15.
Contact:	music.byu.edu.

Brigham Young University – Idaho Rexbury, Idaho

	15 625	
Student Body:	15,625.	
Tuition cost:	byui.edu/admissions/costs.	
Jazz Degrees:	Bachelor of Music in Jazz Studies.	
Faculty:	Jay Lawrence, Bryce Mecham, Ryan Nielsen, Keith Phillips, Joshua Skinner, Mark Watkins.	

Jazz Bands:	Sound Alliance, Jazz Combos, Jazz Lab Band, Vocal Union.
Auditions:	byui.edu/music/ ensemble-auditions/ instrumental/jazz.
Financial Aid:	Available. byui.edu/financial-aid.
Scholarships:	Available. byui.edu/financial-aid/ scholarships.
Apply by:	byui.edu/admissions/ what-type-of-applicant-am-i/ new-freshman/step-2-learn-how to-apply/application-deadlines.
Contact:	byui.edu/music/emphases/jazz.

The Brubeck Institute at The University of the Pacific Stockton, California

Student Body:	5.
Tuition cost:	None.
Jazz Degrees:	Certificate.
Faculty:	Stefon Harris, Joe Gilman, Nick Fryer, Simon Rowe, Patrick Langham, Brian Kendrick.
Alumni:	Fabian Almazon, Joe Sanders, Justin Brown, Ben Flocks, Chad Lefkowitz-Brown, Chris Smith.
Jazz Bands:	Brubeck Institute Jazz Quintet.
Auditions:	Live auditions.
Financial Aid:	None.
Scholarships:	Five fully funded scholarships awarded.
Apply by:	Feb. 16.
Contact:	Melissa Riley, (209) 946-3196, mriley1@pacific.edu.

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California Institute of the Arts (CalArts) Valencia, California

		Berkel	ey, California		
Student Body:	45 jazz majors.			Student body:	11,450 total, 150 music majors.
Tuition:	\$41,700.	Student Body:	60 students.	Tuition:	Undergraduate, in-state: \$6,927, out-of-state: \$16.119.
Jazz Degrees:	Bachelor of Fine Arts, Master of Fine Arts.	Tuition:	\$525/hour, full-time; \$550/hour, part-time.	Jazz degrees:	Bachelor of Arts and Master of Arts in Music.
Faculty:	Joe LaBarbera, Larry Koonse,	Jazz Degrees:	Bachelor of Music in Jazz Studies.		
	Alphonso Johnson, Darek Oles, Vinny Golia, Paul Novros, John Fumo, Alex Iles, David Roitstein.	Faculty:	Laurie Antonioli, Anthony Brown, Matt Clark, Jeff Denson, Kai Eckhardt, Mimi Fox, John Gove,	Faculty:	Dorsey Mitchell Butler III, Alan Hall, Pat Klobas, Brian Pardo, Saul Sierra-Alonso, Dann Zinn.
Alumni:	Ralph Alessi, Adam Benjamin, Scott Colley, Ravi Coltrane, Peter		Alan Hall, Peter Horvath, Erik Jekabson, Jeff Marrs, Frank Martin,	Alumni:	Ayn Inserto, Mary Fettig, Richard Condit, Jeff Beal, Dann Zinn.
	Epstein, Michael Cain, John Daversa, Pedro Eustache, Danny Grissett, Barbara Gruska, Lorca Hart, Willie Jones.		John Santos, Marcos Silva, Akira Tana, Mike Zilber. Visiting faculty: Theo Bleckmann, Taylor Eigsti, Benny Green.	Jazz Bands:	Jazz Orchestra, Latin Jazz Ensemble, Jazz Standards Combo, Jazz Improvisation Ensemble.
Jazz Bands:	Advanced small ensembles, emphasis on original composition	Jazz Bands:	Instrumental ensembles (jazz, Afro-	Auditions:	Held three times per year. csueastbay.edu/jazz.
	and improvisation. See CD Archive website for 25 years of CDs		Caribbean, South American, Indian and more), vocal performance.	Financial Aid:	csueastbay.edu/ prospective/cost-and-financial-aid/
	recorded at Capitol Records.	Auditions:	By appointment year-round.		financial-aid/.
Auditions:	Recorded auditions only, calarts. edu/admissions/portfolio-audition/	Financial Aid:	Payment plan available to qualified students.	Scholarships:	Merit-based scholarships are available. Contact Dr. Buddy James,
	music/jazz.	Scholarships:	Unsolicited merit- and need-based		buddy.james@csueastbay.edu.
Financial Aid:	Available.		awards available on occasion.	Apply by:	Jan. 15.
Scholarships:	Available. calarts.edu/financial-aid.	Apply by:	June 30.	Contact:	Dr. Dorsey M. Butler, Director of
Apply by:	Priority deadline: Dec. 1.	Contact:	Susan Muscarella, info@cjc.edu.		Jazz Studies, (510) 885-3135.

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California State University – Fullerton Fullerton, California

Student Body: 34,168. Tuition cost: Undergraduate, in-state: \$2,736/semester, out-of-state: \$372/hour. Bachelor of Music with a Jazz Degrees: concentration in Jazz and Commercial Studies. Dr. Charles Tumlinson, Bil Faculty: John Proulx, Kye Palmer, Zick, Joey Sellers, TK Gard Eric Dries, Jeff Ellwood, Ro Escheté, Luther Hughes, P Kreibich, Charles Sharp. Fullerton Jazz Orchestra, F Jazz Bands: Big Band, Latin Ensemble, Ensemble, Jazz Small Grou the Jazz Singers. Scholarship and regular a Auditions: are scheduled in the sprin fullerton.edu/arts/music/n prospstudents.html#adm Financial Aid: fullerton.edu/financialaid fullerton.edu/financialaid/ Scholarships: scholarships.default.htm. November. Apply by: Chuck Tumlinson, Contact: (657) 278-5523; fullerton.

California State University, Long Beach – Bob Cole **Conservatory of Music** Long Beach, California

	Student Body:	35,500 total, 550 music majors.
	Tuition:	Undergraduate: \$6,452; Graduate: \$7,718.
ł	Jazz Degrees:	Bachelor of Music in Performance–Jazz Studies.
ll Cunliffe, Damon Iner, on Paul Fullerton	Faculty:	Jeff Jarvis, Christine Guter, Dr. Ray Briggs, Jimmy Emerzian, Sal Lozano, Jay Mason, Eric Marienthal, Ron Stout, Dan Fornero, Bob McChesney, Mike Higgins, Ron Eschete, Andy Langham, Bruce Lett, Randy Drake, Nick Mancini.
e, Art Rock ups and auditions	Jazz Bands:	Concert Jazz Orchestra, Studio Jazz Band, Jazz Lab Band, Pacific Standard Time (vocal), Jazz & Tonic (vocal), multiple combos.
ng. Visit music_ nissions. I/. I/scholar/	Alumni:	John Patitucci, Mark Turner, Tom Kubis, Richard and Karen Carpenter, Chad Wackerman, Andy Martin, Luther Hughes, Vince Johnson, Stan Martin, Bill Liston, Jay Mason, Sal Lozano, Basil Poledouris, Jay Anderson, Jeff Kashiwa.
.edu.	Auditions:	csulb.edu/depts/music/jazz/ auditions.html.

Financial Aid:	Available. csulb.edu/depts/ enrollment/financial_aid/.
Scholarships:	Partial and full scholarships available to jazz majors, need- and merit-based. Contact Jeff Jarvis, Director of Jazz Studies.
Apply by:	Undergraduate: Nov. 30; graduate: March 15.
Contact:	Jeff Jarvis, Director of Jazz Studies, (562) 985-4781, Jeff.Jarvis@csulb.edu

California State University at Northridge Northridge, California

Student Body:	70
Tuition:	csun.edu/stufin/tuition.
Jazz Degrees:	Undergraduate performance.
Faculty:	Gary Pratt, Matt Harris, Bob McChesney, Rob Lockart, Wayne Bergeron, Katisse Buckingham, Larry Koonse, John Pisano, Darek Oles, Josh Nelson, Dick Weller, Gregg Bissonette, Gene Coy.
Alumni:	Gordon Goodwin, George Stone, Grant Geissman
Jazz Bands:	Four big bands, 12 combos.
Auditions:	csunjazz.com.
Financial Aid:	Available.





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Univer	gary.pratt@csun.edu. mia State sity at Los Angeles
Los Ange	les, California

Student Body:	30 undergraduate jazz majors.
Tuition:	web.calstatela.edu/univ/ finaid/COA.php.
Faculty:	Jeffrey Benedict, Paul DeCastro, James Ford.
Jazz Degrees:	Bachelor of Arts, Bachelor of Music: Jazz Studies, Master of Music with general concentrations in commercial music, composition and conducting.
Jazz Bands:	Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz Ensemble.
Auditions:	calstatela.edu/academic/ musictheatredance/audition.php, (323)-343-4060. DVDs/CDs acceptable.
Financial Aid:	calstatela.edu/univ/finaid/.
Scholarships:	Need or merit-based. web. calstatela.edu/univ/ finaid/Application.
Deadline:	calstatela.edu/student/ prospect.htm.
Contact:	Dr. James Ford, jford@calstatela. edu, (323) 343-4081; or Dr. Jeffrey Benedict, jbenedi@calstatela.edu, (323) 343-4099.

California State University at Sacramento Sacramento, California

Student Body:	250 music majors, 35 jazz majors.
Tuition:	\$3,301 undergraduate; \$3,934 graduate.
Jazz Degrees:	Bachelor of Music Jazz Studies, Master of Music Jazz Studies Emphasis.
Faculty:	Dr. Steve Roach, Dr. Joe Gilman, Dr. Dan Jonas, Mike McMullen, Phil Tulga, Rick Lotter, Gerry Pineda, Gaw Vang, Steve Homan.
Alumni:	Steve Turre, Bobby McFerrin.
Jazz Bands:	Two big bands, Latin jazz ensemble, two vocal jazz ensembles, several jazz combos.
Auditions:	csus.edu/music/jazz.
Financial Aid:	Available. Contact Mark Allen, mallen@csus.edu.
Scholarships:	Available. Contact Steve Roach; roach@csus.edu.
Apply by:	November.
Contact:	Steve Roach, Director of Jazz Studies, roach@csus.edu.

Cornish College of the Arts Seattle, Washington

Student Body:	120 enrolled in music program.
Tuition:	\$35,400.
Jazz Degrees:	Bachelor of Music in Jazz Instrumental, Jazz Vocal or Jazz Composition.
Faculty:	Jovino Santos Neto, Chuck Deardorf, James Knapp, Tom Varner, Randy Halberstadt, Johnaye Kendrick, Wayne Horvitz, Eyvind Kang, Jay Thomas.
Alumni:	Myra Melford, Dawn Clement, Briggan Krauss, Brad Shepik, Reggie Watts.
Jazz Bands:	Jazz Composers Ensemble, Contemporary Big Band, Latin Jazz, Tango, Blues, Vocal Jazz and other jazz ensembles.
Auditions:	Online pre-screening submission, cornish.edu/ admission/review/music.
Financial Aid:	Available. admissions@cornish.edu.
Scholarships:	Available. admissions@cornish.edu.
Apply by:	Jan. 1 prescreening submission deadline. Merit scholarship auditions: Feb. 28–March 1.
Contact:	(800) 726-2787, admissions@cornish.edu.

Eastern Washington University Cheney, Washington

Student Body:	12,791 total.
Tuition:	Undergraduate, in-state: \$7,961, WUE: \$11,334, out-of-state: \$19,931; Graduate: \$9,696 (waivers and stipends are available).
Jazz Degrees:	Bachelor of Arts, Bachelor of Art Education, Bachelor of Music and Certificate in Jazz and Commercial Music, Master of Arts in Jazz Pedagogy.
Faculty:	Mellad Abeid, Phillip Doyle, Jenny Kellogg, Scott Steed.
Alumni:	Frank DeMiero, Jon Hamar.
Jazz Bands:	Three Jazz bands and three combos.
Auditions:	Call to schedule an audition or attend open house auditions, which usually take place in January. Visit ewu.edu/ cale/programs/music/prospective- student-information.xml.
Financial Aid:	ewu.edu/admissions/ financial-aid.xml.
Scholarships:	Honors and merit-based scholarships available based on auditions.
Apply by:	Mid-February.
Contact:	Colleen Hegney, (509) 359-2241, chegney@ewu.edu; ewu.edu/cale/programs/music.xml.

Fullerton College

22,562 total.
Undergraduate, in-state: \$1,084, out-of-state: \$6,409.
None.
Jazz band, jazz combo, jazz guitar ensemble, alternative jazz lab ensemble.
financialaid.fullcoll.edu.
fullcollfoundation.org.
fullcoll.edu.
(714) 992-7000.

Portland State University Portland, Oregon

Student Body: 50–60 Jazz students.

Student Body:	50–60 Jazz students.
Tuition:	Undergrad, in-state: \$6,483, undergrad, out-of-state: \$18,723; Graduate, in-state: \$10,470, out-of-state: \$15,654.
Jazz Degrees:	Bachelor of Music, Bachelor of Art, Bachelor of Science, Master of Music, Master of Art, Jazz Studies Minor, The SHED Summer Jazz Camp (in July).
Faculty:	George Colligan, Darrell Grant, Charley Gray, Jeff Baker.
Jazz Bands:	Big Band, Multiple Combos, Guitar Heroes, Latin Jazz Ensemble.
Auditions:	pdx.edu/the-arts/sites/www. pdx.edu.the-arts/files/Jazz%20 Audition%20Requirements.pdf.
Financial Aid:	Available. pdx.edu/finaid/home.
Scholarships:	Need- and merit-based available. Tuition discount for out-of-state students. Contact for details.
Apply by:	Dec. 1.
Contact:	George Colligan, (646) 620-8286, ghc@pdx.edu.

Saddleback College Mission Viejo, California

Student Body:	24,793 total.
Tuition:	Two-year state school, approximately \$40/credit.
Jazz Degrees:	Music Associate Degree Program, Applied Jazz Program.
Faculty:	Joey Sellers, Ron Stout, Jerry Pinter, Jamie Rosenn, Luther Hughes, Paul Johnson. Our students have transferred to Eastman, the New School, NYU, USC and other state schools.
Alumni:	Paul Carman, Ron Stout, Steve Crum, Matt Heath, Lauren Baba, Craig Cammell.
Jazz Bands:	Big Band, Jazz Lab Ensemble, combos.
Auditions:	First week of each semester. Contact jsellers@

saddleback.edu.



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Financial aid:	Available for California residents.
Scholarships:	saddleback.edu/fao/ scholarship-information.
Apply by:	Oct. 1–Nov. 30.
Contact:	Joey Sellers, (949) 582-4629, jsellers@saddleback.edu.

San Diego State University San Diego, California

Student Body:	32,000 total.
Tuition:	Undergraduate, in-state: \$6,866, out-of-state: \$17,738.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Artist Diploma, Jazz Minor.
Faculty:	Bill Yeager, Jazz Ensembles, Rick Helzer, Theory, Combos, Richard Thompson, Jazz History, Bob Magnusson, Bob Boss, John Rekevics, Mike Holguin, Derek Cannon, Scott Kyle.
Alumni:	Joshua White, Danny Green, Derek Cannon, Scott Kyle, Bill MacPherson, Anthony Smith, Paul Nowell, Dan Reagan.
Jazz Bands:	Two big bands, five combos.
Auditions:	Held every February, details at jazz.sdsu.edu.
Financial Aid:	Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Scholarships:	Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.
Apply by:	Nov. 30.
Contact:	Bill Yeager, yeager1@mail.sdsu.edu, (619) 594-4680.

San Francisco State University San Francisco, California

Student Body:	29,514 total, 300 music students.
Tuition:	\$24,206. Cost includes housing and fees.
Jazz Degrees:	Bachelor of Arts, Bachelor of Music.
Faculty:	50 faculty members.
Jazz Bands:	Big Band, Jazz Combo, Vocal Jazz, Improvisation.
Auditions:	Must be admitted to the University first. Students may audition before the student receives a notice by the University if you have been accepted. After the student submits their University Application, they must fill out a department application for their audition. Auditions do not determine if student has been accepted to the University.
Financial Aid:	(415) 338-7000, finaid@sfsu.edu.
Scholarships:	Available. The first two out of three audition dates are determined by

the panel if the students receives a scholarship.

Apply by:	Nov 30. Visit musicdance. sfsu.edu for the department application deadline.
Contact:	School of Music and Dance, (415) 338-1431, smd@sfsu.edu, musicdance.sfsu.edu.

San Jose State University San Jose, California

Student Body:	30,000 total, approximately 450 music majors.
Tuition:	Undergraduate, in-state: \$5,472, out-of-state: \$17,130.
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Arts in Jazz Studies.
Faculty:	Dr. Aaron Lington, Jeff Lewis, Scott Whitfield, Dahveed Behroozi, Rick Vandivier, John Shifflett, Jason Lewis.
Alumni:	Matt Finders, Hristo Vitchev, Ed Neumeister, Jeff Cressman.
Jazz Bands:	Two jazz bands, Latin jazz band, combos.
Auditions:	Contact Aaron Lington regarding jazz studies auditions, aaron. lington@sjsu.edu.
Financial Aid:	Financial aid available through the SJSU Financial Aid office, fao@sjsu.edu.

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Admissions Kurt Isaacson, Admissions Counselor for the Herb Alpert School of Music kisaacson@calarts.edu

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Scholarships:	General SJSU scholarships contact, fao@sjsu.edu; for SJSU Music Scholarships, contact Scott Pierson, scott.pierson@sjsu.edu.
Apply by:	Nov. 30.
Contact:	Dr. Aaron Lington, (408) 924-4636,

Santa Rosa Junior College Santa Rosa, California

aaron.lington@sjsu.edu.

Student Body:	30,000 total.
Tuition:	\$46 per hour.
Jazz Degrees:	Associate of Arts in Jazz Studies.
Jazz Bands:	Two big bands, three combos.
Faculty:	Mark Anderman, Jody Benecke, Rudolf Budginas, Bennett Friedman.
Alumni:	David Balakrishnan, Jeff Carney, Eric Crystal, Rob Sudduth.
Auditions:	Beginning of semester.
Financial Aid:	(707) 527-4471; Fax: (707) 527-4499.
Scholarships:	\$28,600, available in music scholarships by audition. Contact Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu.
Apply by:	Aug. 17.
Contact:	Bennett Friedman. Director

Bennett Friedman, Director Contact of Jazz Studies, bfriedman@ santarosa.edu, (707) 527-4255.

Sonoma State University Rohnert Park, California

Student Body:	2,000 total.
Tuition:	Undergraduate, in-state: \$7,100, out-of-state: \$18,394.
Jazz Degrees:	Bachelor of Music in Jazz Studies, minor in Jazz Studies.
Faculty:	Doug Leibinger, Dave Scott, Kasey Knudsen, Randy Vincent, Ken Cook, Cliff Hugo, George Marsh, Kendrick Freeman.
Alumni:	Liberty Ellman, Adam Theis, Elliot Humberto Kavee, Tyler Blanton.
Jazz Bands:	Jazz Orchestra, Latin Band, Contemporary Jazz Ensemble, Jazz Standards Ensemble, etc.
Auditions:	sonoma.edu/music/.
Aid:	sonoma.edu/finaid/.
Scholarships:	sonoma.edu/music/.
Apply by:	November.
Contact:	Doug Leibinger, Douglas. Leibinger@sonoma.edu.

Stanford University Stanford, California

Student Body:	6,980 undergraduates, 500 music students, 50 music majors.
Tuition:	Undergraduate: \$41,250.
Jazz Degrees:	Bachelor of Arts in Music degree–jazz focus.

Faculty:	Fred Berry, Jim Nadel, Murray Low.
Jazz Bands:	Stanford Jazz Orchestra, Stanford Afro Latin Jazz Ensemble, jazz combo program.

No auditions required for Auditions: admission, but applicants can submit an optional recorded audition through the arts supplement as part of the common application. Ensemble and lesson auditions happen during the first week of Autumn quarter. music.stanford.edu, admission.stanford.edu.

No tuition-based financial aid is Financial Aid: available through the Department of Music. All financial aid questions should go to the University Financial Aid Office, stanford. edu/dept/finaid.

The Department of Music offers Scholarships: partial and full lesson scholarships through the Friends of Music donor organization for students enrolled in private lessons. No tuition-based aid is available.

Oct. 15 (early action with arts Apply by: supplement), Nov. 1 (early action with no arts supplement), Dec. 1 (regular decision with arts supplement), Jan. 1 (regular decision with no arts supplement).

Elise Fujimoto, Undergrad Contact: Student Services Officer, (650) 725-1932, ugmusicinquiries@stanford.edu.

University of California – Los Angeles, Herb Alpert School of Music/Thelonious Monk Institute of Jazz

Los Angeles, California

Student Body: Tuition cost:	85 undergraduate Ethnomusicology majors, 40 undergraduate students in Jazz Studies. \$13.200.
	,, <u>-</u>
Faculty:	Kenny Burrell, Clayton Cameron, Justo Almario, George Bohanon, Charley Harrison, Tamir Hendelman, Cheryl Keyes, Wolf Marshall, Eddie Meadows, Roberto Miranda, Barbara Morrison, James Newton, Charles Owens, Ruth Price, Bobby Rodriguez, Michele Weir.
Jazz Degrees:	Bachelor of Arts in Ethnomusicology–Jazz Studies Concentration, Performance and Composition, Master of Music in Jazz via Thelonious Monk Institute of Jazz.
Jazz Bands:	Jazz Orchestra, Latin Jazz Big Band, Contemporary Jazz Orchestra, Jazz Fusion Ensemble, Combo I (vocal, directed by Michele Weir); Combo II (instrumental, directed by Kenny Burrell), Combo III (instrumental, directed by Kenny Burrell); Combo



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IV (instrumental, directed by Charles Owens), Combo V (instrumental, directed by Clayton Cameron), Combo VI (jazz fusion, directed by George Bohanon), Combo VII (instrumental, directed by Charley Harrison). Gretchen Parlato, Nick DePinna, Hitomi Oba,

Keschia Potter. ethnomusic.ucla.edu/ alumni-where-are-theynow-undergraduate.

Auditions are required. Students Auditions: must submit a general application to UCLA, along with a department supplement. More information at arts.ucla.edu/ethno.

Available. fao.ucla.edu/. Financial Aid:

Scholarships: Available. Department reviews for merit-based scholarships during auditions. For all other scholarships: fao.ucla.edu/.

Nov. 30. Apply by: Contact: Laura Young, (310) 825.8981, lyoung@arts.ucla.edu. For the Monk Institute, visit monkinstitute.org.

University of **Colorado at Boulder Boulder, Colorado**

Student Body:	
	600 music students, 35 jazz students.
Tuition cost:	Undergraduate, in-state: \$25,581, out-of-state: \$47,943, international: \$53,231. Includes housing and fees.
Faculty:	Dr. John Gunther, Brad Goode, Paul McKee, Dr. John Davis, Paul Romaine, Bijoux Barbosa, Jeff Jenkins, Dave Corbus.
Jazz Degrees:	Bachelor of Music in Jazz Performance, Master of Music in Jazz Pedagogy & Performance; DMA Jazz Studies.
Jazz Bands:	Three big bands, eight combos, Electronic Music Ensemble.
Alumni:	Tia Fuller, Damani Phillips, Josh Quinlan.
Auditions:	Auditions on campus first three Saturdays of February. Recordings also accepted. Pre-screening for undergraduate guitarists and all graduate applicants.
Financial Aid:	colorado.edu/finaid/.
Scholarships:	Scholarship and teaching assistantships available.
Apply by:	Dec. 1.
Contact:	Dr. John Gunther, thompsonjazzstudies @colorado.edu.

Denver, Colorado

Student Body: 450 students.

	out-of-state: \$20,891.
Jazz Degrees:	Bachelor of Science in Performance.
Faculty:	Paul Musso, Peter Stoltzman, Judith Coe, Gregory Walker, Pete Ellingson, Greg Garrison, Drew Morell, Todd Reid, Leslie Soich, Carmen Sandim, Eric Staffeldt, Erin Hackel, Owen Kortz, Doug Krause.
Alumni:	Isaac Slade, Jeanie Schroder, Andy Guerrero, Brian Joseph, Derek Vanderhorst.
Jazz Bands:	Jazz Combo Ensemble, Claim Jumpers Ensemble.
Auditions:	All students applying to the Performance Emphasis, Singer/ Songwriter Emphasis, Music Business Emphasis, Audition Track, or the Recording Arts Emphasis, Audition Track, must upload a pre- screening audition video through the website. Students must upload their video no later than March 2015 for Fall 2015 consideration.
Financial Aid:	(303) 556-2400.
Scholarships:	One-time audition based scholarships for entering freshman as based upon availability.
Apply by:	Application period opens up from October 2014–April 2015.
Contact:	Megan Sforzini, (303) 352-3833,

In-state: \$6,768,

Tuition:

University of Denver, Lamont School of Music **Denver, Colorado**

megan.sforzini@ucdenver.edu.

Student body:	11,656 total.
Tuition:	\$40,000.
Jazz Degrees:	Bachelor of Music in Jazz Studies and Commercial Music, Master of Music in Performance with an emphasis in jazz, Master of Music in Composition with an emphasis in jazz.
Faculty:	Lynn Baker, Steve Wiest, Art Bouton, Al Hood, Eric Gunnison, Alan Joseph, Ken Walker, Mike Marlier, Donna Wickham, Tom Ball.
Alumni:	Rudy Royston, Shamie Royston, Ron Miles, Nate Wooley, Ramon Ricker, Marc Sabatella, James Farrell Vernon.
Jazz Bands:	Lamont Jazz Orchestra, Lamont Jazz Ensemble (Al Hood), FLEX Ensemble (Steve Wiest), Hard Bop Combo, Latin Combo, Modal Combo, Standards Combo, Fusion Combo, Standards Combo, Fusion Combo, Bebop Combo, Vocal Rep. Combo I, Vocal Rep. Combo II, Vocal Jazz Combo, Contempoary Combo, Album Combo, Commercial Music Combo.
Auditions:	Pre-screening audition required, for details, consult du.edu/ ahss/schools/lamont/admissions/ auditionreqs/jazz.html.



Financial Aid: Available, consult du.edu/ahss/schools/lamont/admissions/ schlp-finaid/general-finaid.html.

- Scholarships:Available, consult du.edu/ahss/schools/lamont/admissions/
schlp-finaid/general-finaid.html.Apply by:January 2015.
- Contact: Lynn Baker, lynn.baker@du.edu.

University of Idaho, Lionel Hampton School of Music Moscow, Idaho

Student Body: 250 music majors. In-state: \$6,500, out-of-state: \$19,600. Tuition: Jazz Emphasis attached to Performance, Composition, Jazz Degrees: Music Education degrees. Vern Sielert, Vanessa Sielert, Alan Gemberling, Dan Bukvich, Faculty: Spencer Martin, Dave Bjur, Jon Anderson. Pat Shook, Jenny Kellogg, Chad McCullough, Joe Covill, Dan Alumni: Bukvich, Alan Gemberling, Gary Gemberling, Ed Littlefield, Vanessa Sielert. Four big bands, several combos, two jazz choirs. Jazz Bands: Live audition preferred, taped auditions accepted. Auditions: uidaho.edu/financialaid. Financial Aid: Scholarships: Merit-based scholarships available. Scholarship priority deadline Feb. 15. Apply by: Vern Sielert, verns@uidaho.edu, (208) 885-4955. Contact:

University of Montana

Missoula, Montana

 Student Body:
 15,000 total, 85 jazz students.

 Tuition:
 Undergraduate, in-state: \$6,276, out-of-state: \$22,470.

Jazz Degrees:	Bachelor of Art in Instrumental Jazz Studies.
Faculty:	Johan Eriksson, Rob Tapper, Jim Smart, Bob LedBetter.
Alumni:	Dee Daniels, Gary Herbig, Eden Atwood, Clipper Anderson.
Jazz Bands:	Jazz Ensemble I, Jazz Band II, Lab Jazz Band III & Jazz Workshop IV (big bands), seven small groups.
Auditions:	Auditions in November, January and February plus by appointment.
Financial Aid:	Contact Dr. James Smart, james. smart@umontana.edu, or Rob Tapper, robert.tapper@ umontana.edu.
Scholarships:	Need- and merit-based available. Contact Dr. James Smart, james. smart@umontana.edu.
Apply by:	March 1.
Contact:	Rob Tapper, robert.tapper@ umontana.edu, (406) 243-6880.

University of Nevada, Las Vegas Las Vegas, Nevada

Student Body:	60 jazz studies students.
Tuition cost:	Undergraduate, in-state: \$3,600/ semester.
Jazz Degrees:	Bachelor of Music in Jazz



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Alumni:	Performance or Jazz Composition. Dennis MacKrel, Mike Eckroth,		Mariana Islands pay 150 percent of resident tuition).		ersity of
	Walfredo Reyes Jr.	Jazz Degrees:	Undergraduate jazz performance,		h ern Colorado y, Colorado
Faculty:	Dave Loeb, Tom Warrington, Nathan Tanouye, Uli Geissendoerfer,	For early a	Graduate jazz performance. Peter Epstein, Adam Benjamin,		
	Alex Clements, Wayne De Silva, Gil Kaupp, John Abraham, Jobelle Yonely.	Faculty:	Larry Engstrom, Hans Halt, Andrew Heglund, Ed Corey.	Student Body:	, , , ,
	110 2		5 . ,	Tuition:	Undergraduate, in-state: \$7,500, out-of-state: \$17,000: Master's in-
Jazz Bands:	Three Jazz Ensembles, Latin Jazz Ensemble, Contemporary Jazz	Jazz Bands:	Two large ensembles, 6–8 small ensembles.		state: \$9,500, out-of-state: \$19,000
	Ensemble, Vocal Jazz Ensemble, 10 combos.	Alumni:	Brian Landrus, Sam Minaie, Warren Walker, Chris Clark.		Doctoral, in-state: \$10,500, out-of-state: \$21,000.
Auditions:	Contact Dave Loeb, dave.loeb@unlv.edu.	Jazz Bands:	Jazz Lab Band I, jazz student combos.	Jazz Degrees:	Bachelor of Music, Jazz Emphasis; Bachelor of Music, Business
Financial Aid:	unlv.edu.	Auditions:	The audition process is flexible. We want to hear student musicians		(Jazz Track); Master of Music, Jazz Studies (Composition or
Scholarships:	Available.		play material that they feel best		Performance); Doctorate of Arts,
Apply by:	Feb. 1.		represents their current level of performance. This can be a mix of		Jazz Studies
Contact:	Dave Loeb, (702) 895-3739, dave.loeb@unlv.edu.		standards, original compositions and/or audio or video of	Faculty:	Dana Landry, Steve Kovalcheck, Erik Applegate, Jim White, John Adler, Andy Dahlke, Gray Barrier,
Univer	sity of Nevada, Reno		performances in big bands. Live auditions are held in Reno and Las Vegas (check unrjazz.org for dates).		Nat Wickham, Kerry Marsh, Amy Murphy, David Caffey.
neno, ne			Remote auditions are accepted electronically via CD, Dropbox,	Alumni:	Bob Washut, Bill Frisell, Steve Owen, Dan Gailey.
Student Body:	25 undergraduate, 10 graduate.		YouTube, Skype, etc.	Jazz Bands:	Five Big Bands, Jazz Lab Band I,
Tuition:	Undergraduate, in-state: \$191.50/ hour; Graduate, in-state: \$264/hour, out-of-state fee: \$6,995. University of	Financial aid:	unr.edu/financial-aid.		Jazz Lab Band II, Jazz Lab Band
		Scholarships:	Need- and merit-based available.		III, Jazz Lab Band IV, Jazz Lab Band V; Vanguard Combo, Birdland
	Nevada, Reno also participates in the	Apply by:	Feb. 1 for scholarship priority; July 1		Combo, Smoke Combo, Green Mill



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Audruons:	

Financial Aid: (970) 351-2502, unco.edu/ofa.

Scholarships:	Merit- or talent-based available. UNC Foundation or UNC Universal Scholarship Application. Talent- based contact the Music Office, (970) 351-2679. unco.edu/ofa/ scholarships/.
Apply by:	No deadline, preferred by March 1.

contact: Kelsey Shiba, jazzstudies@unco. edu; (970) 351-2577. uncjazz.com.

University of Oregon Eugene, Oregon

Student Body: 24,548 total, approximately 75 music students.

- Tuition: Undergraduate, in-state: \$9,918 (15 hours), out-of-state: \$30,888 (15 hours); Graduate (Master's/ Doctoral), in-state: \$512/hour, out-of-state: \$853/hour.
- Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies– Composition, Master of Music in Jazz Studies–Performance, Doctorate of Musical Arts Supporting Area in Jazz Studies.
- Jazz Bands: Oregon Jazz Ensemble, Jazz Lab Bands II and III, Jazz Combos I–XIII, Jazz and Studio Guitar Ensemble, Latin Jazz Ensemble.
- Faculty: Steve Owen, Tyler Abbott, Mike Denny, Gary Hobbs, Toby Koenigsberg, Don Latarski, Brian McWhorter, Idit Shner, Carl Wojdeck.
- Auditions: Undergraduates: Visit music. uoregon.edu for specific audition requirements, dates and procedures. Live auditions are preferred, but recorded auditions are acceptable for all instruments except drums. Graduates: Preliminary screening audition (recorded) and standard live audition required. Visit music.uoregon.edu for specific audition requirements, dates and procedures.
- Apply by: Undergraduate, Jan. 15; Graduate, Dec. 10.
- Financial Aid: Available. financialaid. uoregon.edu.
- Scholarships: A number of full-tuition waiver Graduate Teaching Fellowships (GTFs) are awarded each year in Jazz Studies (as well as other music disciplines) to top graduate applicants. In addition to academic scholarships available through the university, School of Music and Dance scholarships are awarded each year to both undergraduate and graduate

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The two-week program, March 23–April 3, 2015, identifies outstanding, emerging jazz artist-composers in their mid-teens to age 25, and brings them together under the tutelage of experienced artist-instructors who coach and counsel them, helping to polish their performance, composing, and arranging skills. Daily workshops and rehearsals culminate in three concerts on the Kennedy Center Millennium Stage, broadcast live over the internet. There is no application fee or tuition.

Application deadline: October 31, 2014 For application information, go to kennedy-center.org/jazzahead.

Betty Carter's Jazz Ahead is made possible through the generous support of The King-White Family Foundation and Dr. J. Douglas White, The Argus Fund, and the U.S. Department of Education

> Major support for educational programs at the Kennedy Center is provided by David and Alice Rubenstein through the Rubenstein Arts Access Program.

ducation and related artistic programs are made possible through the generosity of the nal Committee for the Performing Arts and the President's Advisory Committee on the Arts.

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students based upon their musical abilities in both the classical and jazz areas. You must be a music major to be eligible for one of these scholarships.

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r musical	Tuition:	\$40,822.	
cal and	Jazz Degrees:	Bachelor of Arts in Jazz Studies.	Financial Ai
for one	Faculty:	Patrick Langham, Gerry Pineda, Brian Kendrick, Joe Gilman, Jamie Dubberly, Nick Fryer.	
ce 46-5268.	Alumni:	Dave Brubeck.	Scholarship
J.	Jazz Bands:	Big band and combos.	Apply by:
:	Auditions:	Auditions include performance with current jazz students in	Contact:
		the program. Material performed	

includes improvisation on standards, sight-reading, scales

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Financial Aid:	Available. Over 87 percent of all students receive financial aid. Contact Jennifer Goodwin, (209) 946-2418 or jgoodwin@pacific.edu.
Scholarships:	Merit- and need-based available.
Apply by:	Feb. 13.
Contact:	Patrick Langham, (209) 946-3222, plangham@pacific.edu.

University of Southern California, Thornton School of Music Los Angeles, California

Student Body:	1,000 total, 72 jazz undergraduate students, 36 jazz graduate students.
Tuition:	Undergraduate, approximately \$46,000; Master's and Doctoral, approximately \$25,000; Graduate, approximately \$12,500.
Faculty:	Alphonso Johnson, Edwin Livingston, Darek "Oles" Oleszkiewicz, John Fumo, Jason Goldman, Vince Mendoza, Bob Mintzer, Jacques Voyemant, Thom Mason, Ndugu Chancler, Peter Erskine, Roy McCurdy, Aaron Serfaty, David Arnay, Russell Ferrante, Alan Pasqua, Otmaro Ruiz, Jason Goldman, Bob Mintzer, Bob Sheppard, Andy Martin, Jacques Voyemant, Bill Watrous, Ambrose Akinmusire, Gilbert Castellanos, John Fumo, Ron McCurdy, John Thomas, Sara Gazarek, Kathleen Grace, Adam del Monte, Bruce Forman, Pat Kelley, Timothy Kobza, Frank Potenza, Richard Smith, Nick Stoubis, Steve Trovato, Carl Verheye.
Jazz Degrees:	Bachelor of Arts, Bachelor of Music, Master of Music, Graduate Certificate, Doctor of Musical Arts.
Jazz Bands:	Thornton Jazz Orchestra, Concert Jazz Orchestra, (ALAJE) Afro-Latin American Jazz Ensemble-Music, Aaron Serfaty, Honors Combo, CreSCendo (vocal jazz choir).
Alumni:	Erik Hughes, Jacob Kraft, John Daversa, Vikram Devasthali, Greg Johnson, Colin Cook, Moonchild Max Bryk, Andris Mattson, Amber Navran, Jake Reed, Sam Brawner, Ambrose Akinmusire, Gerald Clayton, Eldar Djangirov, Taylor Eigsti, Tigran Hamasyan, Erik Hughes, Drake Smith, Dan Weidlein, David Benoit, Robert Schaer, Dan Schnelle, Matt Slocum, Jamie Tate.
Auditions:	Jan. 24.
Financial Aid:	Need-based available. (213) 740-1111.
Scholarships:	All applicants that apply by Dec. 1 deadline will automatically be considered for both academic- and merit-based scholarships.



Dec. 1. Apply by:

USC Thornton Office of Admission, Admission Office, Contact: (213) 740-8986, uscmusic@usc.edu, (213) 740-3119.

University of Utah

Salt Lake City, Utah

S	tudent Body:	31,000 students, 425 music majors, 40 jazz majors.
Т	uition:	Undergraduate, in-state: \$24,996, out-of-state: \$42,328. Cost includes fees and housing.
J	azz Degrees:	Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz Composition, Master of Music in Jazz Studies.
F	aculty:	Donn Schaefer, Donson Angulo, Tully Cathey, Randal Clark, Brian Booth, David Halliday, Keven Johansen, Stephen Keen, Reed LeCheminant, Geoffrey Miller, Melanie Shore, Patrick Terry, Dan Waldis, Kelly Wallis.
A	lumni:	Jeff Campbell, Dave Chisholm, Matt Flinner, Christoph Luty.
J	azz Bands:	Two big bands, six to eight combos, two jazz guitar ensembles.
A	uditions:	Held in January and February. DVD submissions also acceptable.
F	inancial Aid:	Available. financialaid.utah.edu.
S	cholarships:	Available. music.utah.edu/admissions/scholarships.php.
A	pply by:	Dec 1., primary consideration, applications accepted through April 1.
C	ontact:	Russell Schmidt, Director of Jazz Studies, (801) 581-7366, russell.schmidt@utah.edu, music.utah.edu.

University of Washington Seattle, Washington

Student Body:	Approximately 49,000 total students (combined undergraduate and graduate), 260 music students (128 undergraduates, 132 graduate students).
Tuition:	Undergraduate, in-state: \$12,396, out-of-state: \$33,516, Graduate, in-state: \$16,296; out-of-state: \$28,344.
Jazz Degrees:	Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies and Improvised Music.
Faculty:	Cuong Vu, Luke Bergman, Tom Collier, Bill Frisell, Ted Poor, Marc Seales, Huck Hodge, Richard Karpen, Fred Radke, Greg Sinibaldi.
Alumni:	Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin, Neil Welch, Luke Bergman.
Jazz Bands:	Small ensembles, Modern Band, Big Band, Improvised Music Project.
Auditions:	Live auditions for new students occur in January and February for autumn term admission. Admission is competitive. music.washington.edu/audition-dates.
Financial Aid:	washington.edu/students/osfa/.
Scholarships:	Merit-based scholarships and assistantships available.
Apply by:	Undergraduate: Dec. 1.; Transfer and Postback: Feb. 15; Graduate: Dec. 15.; International Graduate: Nov. 1.
Contact:	Julia Tobiska, (206) 685-9872, SoMadmit@uw.edu

Utah State University Logan, Utah

Student Body: 25,000 total.

- Undergraduate, in-state, \$3,191.67; out-of-state: \$9,245.09; Tuition: Graduate, in-state: \$3,682.47; out-of-state: \$11,726.45. Cost includes fees.
- Bachelor of Art with Specialization in Jazz, Bachelor of Art Jazz Degrees: with Specialization in Commercial Music, Bachelor of Music in Music Performance.



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Faculty:	Jon Gudmundson, Greg Wheeler, Max Matzen, Todd Fallis, Kevin Olson, Kate Skinner, Corey Christiansen, Josh Skinner, Jason Nicholson, Larry Smith.
Alumni:	Corey Christiansen, Lynn Skinner, Larry Smith, John Skinner, Sean Halley, Jesse Schafer.
Jazz Bands:	USU Jazz Orchestra and USU Jazz Ensemble, several combos, Electric Guitar Ensemble.
Auditions:	On-campus auditions are Nov. 8, Jan. 31, Feb. 14. Video auditions are accentable for cases in which

8, Jan. 31, Feb. 14. Video auditions are acceptable for cases in which travel is an issue. Schedule an audition online at music.usu. edu/futureStudents/ scheduleAudition.cfm. Contact the appropriate applied jazz faculty for your instrument for further details, or see music.usu.edu/ futureStudents/. All faculty emails are firstname.lastname@usu. edu. If you need assistance, contact jon.gudmundson@usu.edu.

Financial Aid:	Available. usu.edu/finaid/.
Scholarships:	Available. For music scholarship information, contact the faculty member for your instrument.
Apply by:	Dec. 1 for priority scholarship consideration.
Contact:	Jon Gudmundson, (435) 797-3003, jon. gudmundson@usu.edu.

Washington State University Pullman, Washington

Student Body:	19,446 total.
Tuition:	Undergraduate, in-state: \$5,698, out-of-state: \$12,239; Graduate, in-state: \$5,873, out-of-state: \$12,589.
Jazz Degrees:	Bachelor of Music

in Performance, Jazz Emphasis.
Master of Arts in Music,
Jazz Studies. Jazz Minor.

Faculty:	Dr. Greg Yasinitsky, Dave Hagelganz, Dave Turnbull, Dr. Dean Luethi, Brad Ard, Brian Ward, Dave Snider, Dave Jarvis.
Alumni:	Horace-Alexander Young, Gary Wittner, Brent Jensen, Brent Edstrom, Rob Tapper.
Jazz Bands:	Big Band I, Big Band II, VoJazz Ensemble, combos.
Auditions:	Jan. 25. libarts.wsu.edu/ music/audition/.
Financial Aid:	Documents due May 15. finaid.wsu.edu/.
Scholarships:	Merit- and need-based available. (509) 335-3898, music@wsu.edu.
Apply by:	Jan. 31.
Contact:	Brian Ward, Coordinator of Jazz Studies, (509) 335-7934, brian.ward@wsu.edu.



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CAREERS OFF THE BANDSTAND

omething to fall back on." Those five words are spoken at one time or another in many households occupied by a high school senior who has enough talent to consider earning a music degree. Faced with a child determined to earn a degree in music, it is in every parent's DNA to suggest a more "practical" alternative

and utter those five words.

"It's a really common thing to suggest that studying anything but music would give your kid a safety net, even if they have their heart set on being a musician," said Jody Espina, president of JodyJazz, the Savannah, Georgia-based saxophone mouthpiece manufacturer.

Espina was one of those single-minded kids with nothing but performing on his mind before he headed to the University of South Florida and then on to the Berklee College of Music in the early 1980s. "It was all about playing for me. I knew I didn't want to be a band director, but I was open to anything else."



After graduation, with nothing immediate on the horizon in the States, Espina bought a European rail pass and wound up in Barcelona, Spain, where he launched a teaching career that would carry him through the following two decades. Along the way, he met renowned mouthpiece maker Santy Runyon, adopted him as a mentor and launched JodyJazz in 2000. Five years of 18-hour workdays later, his company was successful enough that he could leave academia behind. He resigned his position as director of the jazz department at the Hoff-Barthelson Music School in Scarsdale, New York, and devoted himself full time to his burgeoning company.

The trajectory of Espina's career and its serendipitous nature illustrate that anything can happen. Indeed, his story is not unusual in the upper echelons of the music industry.

Three other successful music school graduates took left turns when their playing careers left them dissatisfied.

"When I graduated from the University of Miami, I was doing various things in the music business, but I moved to New York City, planning on a playing career," said Matt Pierson, the former Blue Note Records and Warner Bros. executive who is now an independent producer and consultant. "A couple of years later, I was 25 and in the second trumpet chair of a Broadway show. The first trumpeter was about 45, and it struck me that if I did this for another 20 years all I'd get to do is move one chair over. I realized that playing was no longer satisfying me artistically."

Dave Love—who founded Heads Up International in 1990 and two decades later became president of Montuno Productions America, which manages artists such as Esperanza Spalding and Roberto Fonseca—has a similar story. A protégé of trumpeter Donald Byrd since his undergraduate days at North Texas State University in the early '80s, Love worked closely with Byrd for several years. But in the late '80s he came to a career-changing decision.

"Donald instilled in me a tremendous work ethic, and he taught me that if you wanted to be a great trumpeter, you had to act like a great trumpeter," Love said. "I worked hard to get to where I was, but I realized that I didn't have the natural gifts; it was always going to be hard work for me, and I was getting frustrated."

For Michael Skinner, president of DANSR Inc.—the distributor of products by Vandoren (woodwind accessories), Denis Wick (brass mouthpieces) and other manufacturers—the instrument was different, but the story was the same. A saxophonist, Skinner taught music in the public school system after getting a music education degree from Berklee on the GI Bill, and then earned a master's degree in composition from the University of Miami and moved to New York City's studio scene.

"I was playing on jingles, for TV, films, composing, and subbing on Broadway," Skinner recalled. "It was fun and hard work, but I had two kids, and I realized it was not a sustainable career. I wasn't a heavyweight player like Michael Brecker, so I looked at the other opportunities open to me."

Those opportunities included returning to teaching, this time at clinics demonstrating Vandoren products, then distributed by J. D'Addario and Company Inc.

"[Company president] Jim D'Addario got me back to my teaching roots as the marketing director for Vandoren," Skinner said. "I'd been playing Vandoren since I was 14, so I could apply my love of teaching to something I really knew."

Being in the right place and having the right skills—or the ability to pick them up quickly—are essential elements to shifting the focus of a music career. To those, Nick Phillips, vice president of catalog development/A&R for Concord Music Group, would add passion. It is a word he uses frequently as he talks about his own transition from a collegiate music business program at the University of the Pacific's Conservatory of Music to working at Concord Records in 1987.

"I knew I wanted a career in music, because it was my passion, but I didn't know what it would be," Phillips said. "During my first semester, I was thinking of something in education, but then playing took over. We had a lot of opportunities for performance, and my music fraternity recorded using the facilities of the campus radio station. Music consumed me, and all the things I pursued at college added up to me getting hired by Carl Jefferson [of Concord]."

Although he started off doing clerical work, within a year Jefferson offered him the opportunity to work as assistant producer on Carmen McRae's *Fine And Mellow: Live At Birdland West.* From there, he moved into producing a series of live solo piano recordings from the Maybeck Studio for the Performing Arts in Berkeley, California.

"Everything I had learned in college, both in class and out, opened the door for me," Phillips said.

Pierson relates a similar experience. While enrolled at the University of Miami, in addition to playing with classmates almost every night, he worked as a buyer for the Peaches chain of record stores, logged music for BMI and hosted a radio show.

"The environment in college, being around so many creative people, really helped me develop the skills and attitude I needed," Pierson said. "When I walked into Blue Note Records, I was equipped."

Espina agrees that the extra-curricular activities in music school can be as important as what goes on in the classroom. "I was at Berklee at a great time," he said. "I studied with really serious teachers like Joe Viola, George Garzone and Herb Pomeroy, and my classmates were people like Dave Douglas and Rachel Z. The hang was just as important as what you studied. The hang was all about music; we'd talk about nothing else."

Love discovered that music school could introduce him to people who would help him make a seamless transition to the work world.

"Dave Liebman and Donald Byrd were great mentors for me," Love said. "I started spending a lot of time outside of school with Donald, too. I was a copyist for him, and from there our relationship blossomed to where he was using my band, and I started arranging bookings for him." Working at Byrd's side, both on the bandstand and off, gave Love an advanced course in the intricacies of artist management and spurred him to start his own recording studio, a move that would lead eventually to the creation of Heads Up.

"Life can be a lot like jazz, and if you can react in the moment great things can happen," Love said. "The theory that you learn in school is important, but those practical things that it can expose you to can allow you to take advantage of some immense opportunities."

Skinner recalls the pivotal role that Berklee saxophone instructor Andy McGhee had on him: "He taught me accountability. If you didn't come prepared for a class, he'd tell you to come back when you had done the work. That's an essential lesson to learn."

Pierson—who has kept one foot in jazz education, with adjunct positions at New York University and the New School—believes that the choice of which music school to attend is just one of a number of decisions young people need to make if they want to have a long-term career in music.

"You need to be smart about picking where you go and what you do there, with an eye to how you're going to make a living," said Pierson, whose production credits include work with Brad Mehldau, Joshua Redman and Eric Harland. "Let's face it: The odds are very small that you're going to make enough money by just playing, so you need to learn all the ancillary elements of the business. Then, over the course of your career arc, you can put all the skills you've acquired to work."

Working closely with top musicians has taught Pierson that the new realities of the music business in the 21st century mean that no one is immune from needing to know more than just how to play or sing.

"Even if you become extremely successful as an artist, it's still a very DIY world today," Pierson said. "If you can't handle your own business, you're going to have to hire people to do that for you, and then you better be good at managing those people."

He added that the most successful musicians he knows follow trends in the business, taking note of movements within record labels and reading about legislative changes that might affect them.

"Whether you're a performer or a freelance producer, it's survival of the fittest right now," Pierson said. "At every turn, you have to justify your existence and have the skill set to keep working."

Phillips credits his education with providing him with what it takes to strike the balance of art and commerce that defines today's music industry.

"The business is a lot tougher than it used to be," he said. "There is more focus on profit; there has to be. But, while it *is* very much about profit, you have to maintain the integrity of the art and its creators. I've relied on my creativity, my passion for music and my experience to try to maintain a good balance at that intersection of art and commerce."

Skinner believes that a musical education can provide critical skills for business administration, too. "Berklee provided me with really strong



education training, and I lean on that background all the time in how I handle human resources at our company and navigate through social media," he said.

Skinner said he was also fortunate to have worked for the Yamaha Corporation of America after a decade with D'Addario. The organization's advanced management training gave him a new perspective on business. "I credit them a lot; that was like getting a Ph.D.," he said. "When Jim D'Addario hired me back again in 2001, and I took over the distribution of Vandoren, I felt like I had moved to a different level of understanding."

In addition to the importance of business training, Skinner emphasized that nothing can replace the importance of understanding musicians and their unique needs: "It's essential to know what resonates with the people on the street, what they want from their equipment."

Espina agrees. "My background as a musician allows me to be an advocate for our customers," he said. "Back in the '90s—not that long ago—I couldn't believe how lax the quality control was on mouthpieces. Having firsthand knowledge of that, combined with the skills that Santy passed on to me, allowed us to be successful. We expanded quickly, and now, we're expanding again."

Espina also credits his adherence to Julia Cameron's book *The Artist's Way* for keeping him connected to creativity and the way musicians approach challenges. He added still-life photography and creative writing to his musical expression, and said that maintaining his sense of creativity in business allows him to think and act differently.

Acknowledging that many successful producers have never played professionally or studied music at the post-secondary level, Pierson said, "There aren't many people who do what I do the way that I do it. I can give constructive criticism based on my knowledge, and it's hard for me to imagine talking to Marcus Miller or Eric Harland about their music without that background. It's a big step from understanding how the recording process works to being able to really understand the artist's vision."

"There's no substitution for musical knowledge," Love said. "If you speak the same language, you can tell an artist that the key they're playing a piece in is wrong or that an intro is too long. It gives you license to do that."

"You can learn business by doing it," Espina said, "but whatever you study at music school can come into play later on." That said, he embraces the idea that a growing number of music programs are adding courses in entrepreneurship and career management, along with recording techniques and marketing.

"I think it's great that so many schools are offering those types of options now," Phillips said. "I think we'll see more of that, even among the real performance-oriented programs. I certainly have no regrets about combining business and music at the University of the Pacific, and I'd encourage any young person who wants a job in this industry to study business."

"Music schools are spot-on for doing this," Skinner said. "With the condensing of this art form, people need a different blend of skills. As a musician, you need to be able to brand and sell yourself. You need to multitask."

"When I landed at Blue Note, I assumed everyone there would be a musician," Pierson said. "I had one business course at school, and that was on the basics of music publishing. I didn't leave there knowing much about business, but what I did at the extracurricular level gave me a lot of experience."

With labels consolidating, the number of music stores shrinking and the explosive growth of home recording, Pierson said it is important that young people find that experience in other places. "It's absolutely essential in today's environment," he said. "Today, I think a music degree without a business component is just a ridiculous investment."



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Camosun College Victoria, British Columbia, Canada

Student Body:	\$18,689 total.
Tuition:	camosun.ca/learn/programs/jazz- studies/what-it-costs.html.
Jazz Degrees:	Diploma in Jazz Studies.
Faculty:	Eric LeBlanc, Bruce Hurn, Monik Nordine, Louise Rose, Joey Smith, Pablo Luis Cardenas.
Jazz Bands:	camosun.ca/learn/programs/ jazz-studies/.
Auditions:	camosun.ca/learn/programs/ jazz-studies/.
Financial Aid:	Available. camosun.ca/services/ financialaid/.
Scholarships:	Available. camosun.ca/services/ financialaid/bursaries.html.
Apply by:	camosun.ca/learn/future-student/.
Contact:	camosun.ca.

Capilano University North Vancouver, British

Columbia, Canada

Student Body:	Approximately 200 students.
Tuition:	Approximately \$6,000.
Jazz Degrees:	Performance, General Studies, Education, Composition.
Faculty:	Brad Turner, Rejean Marois, Jared Burrows, Bill Coon, Steve Kaldestad, Dennis Esson, Dave Robbins, Mike Allen, Graham Boyle.
Alumni:	Bria Skonberg, Cory Weeds.
Jazz Bands:	Three big bands, three jazz choirs.



Auditions:	In May. On-campus preferred, DVDs accepted conditionally.
Financial Aid:	Available. Contact (604) 984-4966.
Scholarships:	capilanou.ca/services/financial/ financial/applications-online.
Apply by:	April 30.
Contact:	Jazz Studies Coordinators Jared Burrows, (604) 986-1911 ext. 2310, or Dennis Esson, (604) 986-1911 ext. 3630.

Conservatorium van Amsterdam Amsterdam, The Netherlands

Student Body:	Approximately 1,100 (including jazz, classical, opera and pop).
Tuition:	Statutory fee: €1,906 if you are from a country within the European Economic Area, Switzerland or Surinam. The rate also applies to UAF refugee students. You must also live in the Netherlands, Belgium, Luxembourg or parts of Germany. Other students pay higher rates.
Jazz Degrees:	Bachelor's, Master's.
Faculty:	ahk.nl/en/conservatorium/ teachers/.
Jazz Bands:	Various settings.
Auditions:	ahk.nl/en/conservatorium/ application/application-and- admission/entrance-examination/.
Financial Aid:	cva-studadmin@ahk.nl.
Apply by:	March 15.
Contact:	cva-studadmin@ahk.nl.
Hum	her College

Humber College Toronto, Ontario, Canada

Student Body:	380 music students.
Tuition:	Domestic: \$8,258.80; International: \$13,820 (Canadian dollars).

Jazz Degrees:	Bachelor of Music
Faculty:	18 full-time and 80 part-time.
Alumni:	Jeff Healey, David Virelles.
Jazz Bands:	54 ensembles.
Auditions:	humber.ca/scapa/programs/ music-degree/auditions.
Financial Aid:	(416) 675-5000.
Scholarships:	Available. Tuition scholarships granted at Music Fest Canada; renewable scholarships for high school students entering the Bachelor of Music Program. Contact (416) 675-6622 ext. 3205, jennifer.hannah@humber.ca.
Apply by:	February.
Contact:	Dr. Andrew Scott, Academic Advisor for School of Music, andrew.scott@humber.ca, humber ca/program/bachelor-music.

Jazz Music Institute Brisbane, Australia

Student Body:	60–80 music students.
Tuition:	\$12,400.
Faculty:	Dan Quigley, Paula Girvan, Ben Hauptmann, Brendan Clarke, David Sanders, Sharny Russell, Jamie Clark, Steve Russell, Helen Russell, Sean Foran, Josh Hatcher, Hayley Cox, Brad Esbensen, Melissa Western, Mark Smith.
Jazz Degrees:	Diploma of Music, Bachelor of Music in Jazz Performance.
Jazz Bands:	JMI Jazz Orchestra, JMI New Orleans Jazz Band, JMI Quartet.
Auditions:	See jazz.qld.edu.au.
Financial Aid:	Available for Australian citizens.
Apply by:	January 2015.
Contact:	Nick Quigley, play@jazz.qld.edu.au.

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Student Body: Tuition cost:	Approximately 1,000 full-time and 1,500 part-time students. Foundation certificate: £7,500;	Contact:	Last scheduled audition is in June. Carolyn Graber, (780) 497-4436, graberc@macewan.ca or
	Undergraduate degree: £9,000.		musicdiploma@macewan.ca.
Faculty:	Al Cherry, Andrew Hickey, Anna Uhuru, Bhupinder Singh Chaggar, Brian Morell, Dale Perkins, Dave Walsh, Garry Jackson.	School	University Schulich of Music , Quebec, Canada
Jazz Degrees:	lcm.ac.uk/courses/ Undergraduate/Jazz.		
Jazz Bands:	Two jazz ensembles.	Student Body:	550 Undergraduate students, 300 Graduate students.
Auditions:	lcm.ac.uk/courses/how-to-apply/ undergraduate.	Tuition:	Canadians: \$10,000, International: \$21,000.
Financial Aid:	None.	Jazz Degrees:	Bachelor of Music in Jazz
Scholarships:	None.		Performance, Bachelor of Music
Apply By:	lcm.ac.uk/courses/ how-to-apply.		in Faculty Program Jazz, Licentiate in Music in Jazz Performance, Artist Diploma in Jazz Performance,
Contact:	lcm.ac.uk.		Master of Music in Jazz Performance, Doctorate in Music in
	بمنها المغرب بالمنابع		lana Daufaunanan sa

MacEwan University Edmonton, Alberta, Canada

Eumoniton, Alberta, Canada

Student Body:	Approximately 160 total.	Jazz B
Tuition:	Approximately \$7,300 basic tuition including books. Prices vary depending on major.	Alumr
Jazz Degrees:	University transferable Music Diploma. Includes majors in performance, composition, recording arts and general and Bachelor of Music in Jazz and Contemporary Popular Music.	Auditi
Faculty:	Chris Andrew, Aaron Bailey, Raymond Baril, Dr. Craig Brenan, Bruce Cable, Graham Caddel, Jeff	
	Campbell, Roxanne Classen, Erin Craig, Sandro Dominelli, Jerrold Dubyk, Daniel Gervais, Dr. Allan Gilliland, Andrew Glover, Julie Golosky, Joel Gray, Marcel Hamel,	Schola
	Devin Hart, Sheril Hart, Jim Head,	Apply
	Jeff Johnson, Wilf Kozub, Mo Lefever, Dr. Michael MacDonald, John Mahon, Matthew Parsons, Jamie Philp. Dr. Bill Richards. Chandelle	Conta
	Rimmer, Kent Sangster, Dan Skakun, Dorothy Speers, John Taylor, Robert Thompson, Brian Thurgood, Dr. Tom Van Seters. Robert Walsh. Rhonda	Pri Gro
	Withnell.	Stude
Jazz Bands:	One big band, two showcase bands, one jazz combos, one	Tuitio
	jazz choir, one guitar band, one percussion ensemble, 12	Jazz D
	contemporary combos, one contemporary lab band.	Facult
Auditions:	Held in March/April and June if the program is not full. Applicants who meet the admission requirement are granted an audition. Qualified	
	applicants are accepted on a first- come, first-served basis.	Auditi Schola
Financial Aid:	Available. Contact (780) 497-4340 or 888-497-4622 (ext. 4340). Laurie Woldanski, woldanskiL@ macewan.ca	Apply Conta
Scholarships:	Need- and merit-based. Contact (780) 497-5033.	Pro
Apply by:	Open until program is full.	San

	musicdiploma@macewan.ca.		
McGill University Schulich School of Music			
Montrea	l, Quebec, Canada		
Student Body:	550 Undergraduate students, 300 Graduate students.		
Tuition:	Canadians: \$10,000, International: \$21,000.		
Jazz Degrees:	Bachelor of Music in Jazz Performance, Bachelor of Music in Faculty Program Jazz, Licentiate in Music in Jazz Performance, Artist Diploma in Jazz Performance, Master of Music in Jazz Performance, Doctorate in Music in Jazz Performance.		
Faculty:	Remi Bolduc, Joe Sullivan, Andre White and over 25 private teachers.		
Jazz Bands:	Jazz Orchestra I and II, Chamber Jazz Ensemble, Rhythm Section Ensemble, 25 combos.		
Alumni:	Darcy James Argue.		
Auditions:	Screening material required. Auditions held in early March for undergrads. See mcgill.ca/music/ future-students/undergraduate/ audition-requirements.		
Financial Aid:	Govt. aid and McGill student aid available. mcgill.ca/studentaid/ scholarships-aid.		
Scholarships:	Music scholarships based on auditions and academic scholarships available. In-course scholarships available to current students.		
Apply by:	Jan. 15		
Contact:	Melanie Collins, recruitment. music@mcgill.ca.		
	Claus Conservatoire en, The Netherlands		
Student Body:	120 students.		
Tuition:	€5,700 per year; for non-EU citizens, €7,500 per year.		
Jazz Degrees:	Bachelor's and Master's.		
Faculty:	Joris Teepe, Don Braden, Gene Jackson, Alex Sipiagin, JD Walter, David Berkman, Robin Eubanks, Freddie Bryant, Dutch faculty, Miguel Martinez, Kurt Weiss, Steve Altenberg, Mark Haanstra.		
Auditions:	Held in May and June.		
Scholarships:	Available.		
Apply by:	May 1.		
Contact:	Jan-Gerd Krüger, International Relations Coordinator, i kruger@pl banze pl		

Projazz Instituto Profesional Santiago, Chile

j.kruger@pl.hanze.nl.

Student Body: 480 students. \$6,400 per year. Tuition: Instrumental Performance in Jazz Jazz Degrees: and Popular Music, Music Composition with emphasis in Performance, Music for Film and Audio-Visual Media, Musical Theatre Performance. Projazz Big Band, Colectivo Jazz Bands: Los Musicantes, Ensamble Superior Projazz. Patricio Ramírez, Karen Rodenas, Faculty: Andrés Pérez, Cristián Gallardo, Claudio Rubio, Federico Dannemann, Andrés Baeza, Carl Hammond, Amelie Wenborne, Cristóbal Orozco, Miguel Pérez, Moncho Romero. Auditions: On-campus auditions. International students may send CDs, DVDs or cassettes. Financial Aid: None. Social scholarships, talent Scholarships: scholarships, scholarship of academic excellence. International students: Jan. 16. Apply by: George Abufhele, geo@projazz.cl, Contact: +56 2 2596 8420.

Puerto Rico Conservatory of Music San Juan, Puerto Rico

Student Body:	420 undergraduate students, 110 jazz students.
Tuition:	Undergraduate, citizens: \$3,780 (18 credits/semester); inter- national students: \$4,500 (18 credits); Graduate Diploma: \$3,240 (9 credits), International Diploma Students: \$3,600 (9 credits).
Jazz Degrees:	Bachelor of Music in Jazz and Caribbean Music Performance, Graduate Diploma in Jazz and Caribbean Music Performance.
Faculty:	Andrew Lázaro, Luis Marín, Fernando Mattina, Fidel Morales, Elías Santos-Celpa.
Jazz Bands:	Concert Jazz Band; jazz combos; Latin jazz combos; Panamerican, fusion, percussion ensembles.
Auditions:	Feb. 13. Auditions by DVD accepted. cmpr.edu/admisiones.
Financial Aid:	Available.
Scholarships:	Available.
Apply by:	Dec. 8.
Contact:	Admissions Office, (787) 751-0160 ext. 280/275; admisiones@cmpr.edu.

Royal Academy of Music

London, England, United Kingdom

·····	
Tuition: Bachelor of Music (2012, 2013 or 2014 entrants) UK/EU citizen £9,000, International: £20,100; MA UK/EU citizens: £10,480,	-

	International: £20,850; MMus (2-year) UK/EU citizens: £10,550; International: £21,000; MMus (1-year intensive) UK/EU citizens: £12,670; International: £23,275.	Tu Fa
Jazz Degrees:	Bachelor of Music in Jazz Studies, Master of Art, Master of Music.	Ja: Ja:
Faculty:	Nick Smart, Dave Holland, John Hollenbeck, Pete Churchill, Tom Cawley, Barak Schmool, Keith Nichols,	Alı Au
	Alyn Shipton, Norma Winstone, Gwilym Simcock, Mike Walker, Phil Robson, Michael Janisch, Jeff Williams, Ian Thomas, others.	Fin
Alumni:	John Escreet, Orlando le Fleming.	
Jazz Bands:	Big band, small ensembles.	Ap
Financial Aid:	Hardship awards available.	Co
Scholarships:	Merit-based available.	_
Apply by:	Oct. 1.	Ţ
Contacts:	Philip Knight, jazz@ram.ac.uk.	S

Selkirk College

Nelson, British Columbia, Canada

Student Body:	90 students.
Tuition:	\$2,500/semester.
Jazz Degrees:	Performance, Production, Song Writing, Composition, Directed Studies.
Faculty:	selkirk.ca/program/music/faculty.
Jazz Bands:	Jazz, funk, blues, r&b, world, recording.
Auditions:	https://selkirk.ca/program/music.
Financial Aid:	https://selkirk.ca/program/music.
Scholarships:	https://selkirk.ca/program/music.
Apply by:	https://selkirk.ca/program/music.
Contact:	Sue Hill, shill@selkirk.ca.

Senzoku Gakuen College of Music

Kawasaki City, Kanagawa, Japan

Student Body:	Approximately 1,600 total, 140 jazz students.
Tuition:	¥995,000.
Jazz Degrees:	Bachelor of Arts.
Faculty:	Yoshihiko Katori, Tomonao Hara, Eric Miyashiro, Bob Zung, Kaori Kobayashi, Dana Hanchard, others
Jazz Bands:	Four big bands, 40 ensemble classes.
Auditions:	Entrance exams begin Aug. 8 and continue to March 9.
Financial Aid:	senzoku.ac.jp/music/en/.
Scholarships:	Available after entering.
Application:	Admissions, entry@senzoku.ac.jp.
Contact:	Admissions, entry@senzoku.ac.jp.

St. Francis Xavier University Antigonish, Nova Scotia

Student Body: 4,000 total; 50–80 music majors.

Tuition:	Undergraduate, Nova Scotia students: \$5,702; non-Nova Scotia students: \$6,724.
Faculty:	Eight full-time, plus adjuncts.
Jazz Degrees:	Five offered.
Jazz Bands:	Five to nine.
Alumni:	Ted Warren, Steve Haines, Ken Aldcroft, Ryan Davidson.
Auditions:	Required, submit electronically or by DVD.
Financial Aid:	Available.
Scholarships:	Available. xavier.edu/ undergraduate-admission/ scholarships/academic.cfm.
Apply by:	May 1.
Contact:	Kevin Brunkhorst, music@stfx.ca.

Te Koki New Zealand School of Music Wellington and Auckland, New Zealand

Student Body: 550 EFT (equivalent full time students). International students: \$27,515; Tuition: New Zealand students: \$6,200. Bachelor of Music; Bachelor of Jazz Degrees: Music with Honors; Post-Graduate Diploma in Music, Master of Music, Master of Musical Arts. Doctor of Musical Arts, Artist Diploma, Doctor of Philosophy. Mark Donlon, Norman Meehan, Faculty: Dr. Dave Lisik, Lance Philip, others. Three big bands (including a Jazz Bands: jazz guitar band), combos at all levels, jazz choir. Auditions: nzsm.ac.nz/study-here/audition. Grants and awards Financial aid: available. See nzsm.ac.nz/ student-zone/ scholarships-and-prizes. iazz@nzsm.ac.nz. Scholarships: Southern Hemisphere calendar, Apply by: application for audition by October 2014 for study from March 2015. Jazz Program Administrator Contact: Bervs Cuncannon.

Berys Cuncannon, +644463 4762, jazz@nzsm.ac.nz.

Universidad San Francisco de Quito Quito, Ecuador

Student Body:	420 full-time students (310 performance majors, 110 music production majors).
Tuition:	Approximately \$8,900 per year.
Jazz Degrees:	Bachelor of Art in Contemporary Music Performance, Bachelor of Art in Music Production and Engineering. Students can also attend two years at UFSQ and finish at Berklee College of Music.
Faculty:	Daniela Guzmán, Diego Celi, Esteban Molina, Francisco Lara,

Gabriel Ferreyra, Gabriel Montúfar,

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	Guillermo Cepeda, Hazel Burns, Horacio Valdivieso, Ignacio Azor, Jorge Balladares, Jorge Luis Mora, Michael Kihn, Paulina Alemán, Ryan Hagler, Teresa Brauer, Viktorija Pilatovic. Artists in residence: Jonathan Kreisberg, Mike Moreno.	Jazz Degrees:	non Bacl Perf Jazz in Ja Mas Con
Jazz Bands:	More than 20 ensembles, including Jazz Big Band, Bebop combo, Latin Jazz combo, Modal Jazz combo, Contemporary Brazilian combo, Traditional Brazilian combo, Jazz-	Faculty:	Micl How Guid Ed N
	Fusion combo, Blues combo.	Jazz Bands:	17 co
Auditions:	On-campus and through video or audio recording. See audition	Auditions:	Live requ
	topics at usfq.edu.ec/programas_	Apply by:	Mar
	academicos/colegios/imc/aspirantes. Contact: Diego Celi, Vice Dean,	Contact:	Ben
	dceli@usfq.edu.ec	The Ur	nive
Scholarships:	Merit-based available every year.	Sydney, /	Austi
Apply by:	May 15.		
Contact:	Esteban Molina, Dean, emolina@	Student Body:	51,3
	usfq.edu.ec; Diego Celi, Vice Dean, dceli@usfq.edu.ec.	Tuition:	Und \$3,3
Univer	sity of Manitoba,		\$3,6
Desaut	tels Faculty of Music g, Manitoba, Canada	Jazz Degrees:	Dipl Mus of N Dipl
Student Body:	Between 40–45, including graduate students.		Mas Perf Arts
Tuition:	Undergraduate: approximately	Faculty:	sydi
	\$4,800 for Canadians and permanent residents,	Jazz Bands:	Thre
	approximately \$14,000 for international students. Full-time	Jazz Bands:	11 sr
	program fee for graduate students: approximately \$4,400	Auditions:	mus aud
	for Canadians and permanent	Financial Aid:	sydi

permanent residents, approximately \$14,000 for	Jazz Bands:	Thre 11 sr
international students. Full-time program fee for graduate students: approximately \$4,400	Auditions:	mus aud
for Canadians and permanent residents, approximately \$8,800 for international students.	Financial Aid:	sydi inte rese

	Continuing fee of approximately \$703 per year after first year.
Jazz Degrees:	Bachelor of Jazz Studies, Master of Music in Jazz Performance.
Faculty:	Steve Kirby, Anna-Lisa Kirby, Derrick Gardner, Quincy Davis, Will Bonness, Jon Gordon, Larry Roy.
Jazz Bands:	Jazz Orchestra, small ensembles.

Auditions:	Audition and theory test required, in person or by DVD.
Financial Aid:	Bursaries available by application, awarded based on need.
Scholarships:	Available. See umanitoba.ca/ student/moneymatters_hub.html.
Apply by:	Jan. 15.
Contact:	Shelley O'Leary, Admissions Coordinator, (204) 474-6728, Shelley.Oleary@umanitoba.ca, umanitoba.ca/music.

University of Music and Performing Arts, Graz Graz, Austria

Student Body:	Approximately 1,600 total, approximately 120 jazz students.
Tuition:	No tuition for EU citizens;

	non-EU citizens: €1,489.44.
Jazz Degrees:	Bachelor of Arts in Jazz Performance, Master of Arts in Jazz Performance, Master of Arts in Jazz Composition/Arranging, Master of Arts in Jazz Ensemble Conducting.
Faculty:	Michael Abene, Renato Chicco, Howard Curtis, Dena DeRose, Guido Jeszenszky, Karlheinz Miklin, Ed Neumeister, Ed Partyka, others.
Jazz Bands:	17 combos, two big bands.
Auditions:	Live auditions and theory test required. See jazz.kug.ac.at.
Apply by:	March 1.

njamin Hrdina, jazz@kug.ac.at.

ersity of Sydney tralia

Student Body:	51,394 total.
Tuition:	Undergraduate, local: \$3,313–\$4,200, international: \$3,663–\$4,800.
Jazz Degrees:	Diploma of Music, Bachelor of Music in Music Education, Bachelor of Music in Performance, Graduate Diploma in Music Performance, Master of Music Studies– Performance, Doctor of Musical Arts, Doctor of Philosophy.
Faculty:	sydney.edu.au/arts/.
Jazz Bands:	Three big bands and 11 small ensembles.
Auditions:	music.sydney.edu.au/study/ audition-requirements/.
Financial Aid:	sydney.edu.au/future-students/ international/postgraduate/ research/financial-support.shtml.
Scholarships:	sydney.edu.au/scholarships/.
Apply by:	sydney.edu.au/future-students/ international/undergraduate/ apply/.
Contact:	sydney.edu.au.

University of Toronto Toronto, Ontario, Canada

Student Body:	600 undergraduates, 280 graduate.
Faculty:	Terry Promane, Gordon Foote, Chase Sanborn, Mike Murley, Jim Lewis.
Jazz Degrees:	Bachelor of Music in Performance, Master of Music and Doctor of Musical Arts.
Jazz Bands:	Four jazz orchestras, small jazz combos, vocal jazz ensemble.
Alumni:	Mark Pellizzer, David Braid, Alex Goodman, Daniel Jamieson.
Auditions:	Visit music.utoronto.ca/ home.htm, uoftjazz.ca/.
Financial Aid:	Entrance scholarships.
Scholarships:	Merit- and need-based available; contact undergrad. music@utoronto.ca.

Apply by:	See music.utoronto.ca/site5.aspx.
Contact:	Jennifer Panasiuk, or Jazz Area Head Professor Terry Promane, (416) 978-3741, undergrad.music@ utoronto.ca.

Vancouver Island University Nanaimo, British Columbia, Canada

Student Body:	80.
Tuition:	\$137/credit hour, \$600 extra for private lessons.
Faculty:	Pat Coleman, Lee Ellefson, Ben Henriques, Hans Verhoeven, Greg Bush, Marty Pakosz, Rosemary Lindsay, Steve Smith.
Jazz Degrees:	Jazz Diploma, Bachelor of Music in jazz studies.
Jazz Bands:	One big band, more than 20 jazz combos, one vocal jazz ensemble.
Alumni:	Christine Jensen, Ingrid Jensen.
Auditions:	Live audition or video of performing skills.
Financial Aid:	www2.viu.ca/financialaid/.
Scholarships:	Various scholarships based on GPA, performance.
Apply by:	Aug. 15.
Contact:	Bryan Stovell, Department Chair, Bryan.Stovell@viu.ca.

York University Toronto, Ontario, Canada

Student Body:	200 jazz students.
Tuition:	Approximately \$6,900 CDN for Canadian students, \$20,500 CDN for international students.
Jazz Degrees:	Bachelor of Arts, Bachelor of Fine Arts, Master of Arts with Concentration in Jazz Studies, Ph.D. with Concentration in Jazz Studies.
Faculty:	Barry Elmes, Al Henderson, Ron Westray, Sundar Viswanathan, Kevin Turcotte, Lorne Lofsky, Kelly Jefferson, Mark Eisenman, Richard Whiteman, Artie Roth, Tara Davidson, Anthony Michelli, Barry Romberg, Frank Falco, Matt Brubeck, Jim Vivian.
Jazz Bands:	18 small jazz ensembles, Jazz Orchestra, Jazz Choir.
Auditions:	On-campus evaluations take place February through April. Online auditions are available for distance applicants.
Financial Aid:	Available. futurestudents. yorku.ca/funding.
Scholarships:	Available. futurestudents. yorku.ca/funding.
Apply by:	Undergraduate: Feb. 4 for guaranteed consideration; Graduate: Feb. 1.
Contact:	Bill Thomas, (416) 736-5186, musicprg@yorku.ca; Bushra Wali, (416) 650-8176, finearts@yorku.ca.

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Inside-Outside Harmony: Applying Tritone Substitutions to Standard Chord Progressions

I'VE BEEN FASCINATED BY HARMONY, AND THE SEEMINGLY infinite number of ways to connect and manipulate chord changes through the use of substitutions, as far back as I can remember. As a young saxophonist just starting to improvise, I would voraciously listen to and study the great masters of jazz improvisation—Charlie Parker, Dizzy Gillespie, Thelonious Monk, Sonny Rollins, John Coltrane, Miles Davis, and the list goes on and on. I could hear what they were playing, but couldn't figure out what they were executing harmonically or how to incorporate their approach into my own playing in a deep, logical and meaningful way.

My teacher at that time, saxophonist and clarinetist Joe Dixon, gave me a copy of a book on substitute harmony that would open up all those doors I was trying to open. The book was titled *Inside Outside*, a self -published work written in 1967 by the pianist, flutist and psychiatrist Reese Markewich. The book goes into great detail explaining how to use substitute harmony and the theory behind it. This ear-opening book dramatically altered how I play and approach improvisation in a most profound way, and I use this information every time I play.

Inside Outside presents a detailed, organized, well-thought-out and logically explained system of substitute harmony largely based on the use of tritone substitutions, which is the topic of this master class. You could look at this as an inside-outside look at my approach to harmony and my thought process when improvising over chord changes. The basic theory behind the tritone substitution simply states that a V7 and a flat-II7 chord function the same, both wanting to resolve to a tonic, as they both share a third and a seventh as common tones. They are different





enough in sound to create a sense of tension and surprise, and their use can add a lot to one's improvised solos. See Example 1.

The G7 (V) and $D_{\beta}7$ (flat-II7) chords both share a B and an F—the third and seventh of both chords—and want to resolve to the tonic, which in this case is C major.

One can include the newly implied ii7 chord in the tritone substitution as well (in this case Abm7), even though it shares common tones with the Db7, setting up an interesting cycle to improvise over. See Example 2.

The first thing I have all my students practice to fully incorporate this progression into their own vocabulary is to play it in all 12 keys—both descending and ascending chromatically and through the cycle of fifths. See Examples 3a, 3b and 3c. This will help internalize the sound of the progression and assist in greater understanding of how these changes function. One also hears the voice-leading and resolutions through practice.

In addition to the above progression—which resolves to a tonic—one can also practice and use the cycle in a way that doesn't resolve. I also have my students practice this progression in the same way regarding motion.

Application

Let's apply these ideas to a few well-known tunes. Example 4 shows the chords to one of the first songs learned by beginning improvisers. My recommended substitutions are written on the staff lines, below the standard changes.

Charlie Parker altered the course of jazz with his recording "Ko-Ko," which is based on the changes to a popular song composed by Ray Noble. See Example 5.

Next we'll look at two sets of changes that are good examples of non-resolving tri-tone substitutions. The Rodgers and Hart song represented in Example 6 is typically played at a very fast tempo. Example 7 is the bridge of what is without a doubt the most recorded popular song favored by jazz musicians after the blues. Who can ask for anything more?

In conclusion, the possibilities are endless, and I hope many of you are inspired to delve into this harmonic universe and discover for yourself new ways to approach your own playing. You will find your world opening up and your solos taking a different shape, form and color as you enter this world of harmonic creativity: the tritone substitution.

Gary Smulyan (garysmulyan.com) is a New York-based baritone saxophonist. His latest CD, *Bella Napoli* (Capri), features actor-vocalist Dominic Chianese. Smulyan teaches at Mason Gross School of the Arts (Rutgers University), SUNY Purchase and Manhattan School of Music.

Example 4



Example 5







Choosing the Best Saxophone Equipment

AS A PROFESSIONAL SAXOPHONIST AND EDUCATOR, THE QUES-

tion most frequently asked of me is about how to choose the right equipment. A story I heard recently sums up how we saxophonists perceive ourselves and our instruments. Phil Woods was recently a guest artist and lecturer at DePaul University in Chicago, and he told us an enlightening story about an encounter he had with Charlie Parker. Woods was working some strip club in New York, and during a break he went across the street because he had heard that Bird was sitting in. Woods had been lamenting the fact that he wasn't happy with his horn, mouthpiece, reeds, neckstrap and ligature. He walked into the club and heard Bird playing an old, funky baritone sax. He went up to him and asked, "Mr. Parker, would you like to borrow my alto?" Bird said that would be great. Woods ran across the street, picked up his alto and brought it to Bird. Bird picked up the horn and played the hell out of it. It sounded unbelievable!

From that time on, Woods said he was never again bothered by negative thoughts about his horn and setup. Charlie Parker could pick up anybody's horn and sound just like himself. I heard a similar story from pianist Jim McNeely about Stan Getz leaving his horn on the plane and having to borrow someone else's horn and mouthpiece, and sounding completely the same as he always did. We all are capable of getting "our" sound on any instrument we pick up.

Now that I've passed on these stories to you, we can explore some things to help us make good, sound decisions about our equipment. Sure, we can conjure up our identity on a variety of horns and mouthpieces, but how do we decide what makes us comfortable playing any piece of equipment, whether it's the horn or mouthpiece? Let's start with the instrument. Today, we have so many choices because of vintage saxophones, for which there seems to be no end, and all the new saxophones that are available from big and small companies around the world. I've heard that there are 40–60 saxophone factories in Taiwan alone. How do we choose, having so many to choose from?

Let's talk about vintage saxophones first. I've grown up listening to stories from saxophonists of all ages regaling the pluses and minuses of the various brands from Conn, Buescher, Martin, King and Selmer. The truth about most of the vintage horns is that they had great sounds but have somewhat primitive intonation and ergonomics. How did Coleman Hawkins, Ben Webster, Lester Young and other early greats manage to make those early horns sound so good? Well, the answer is that they "learned" their instrument so well that they were able to compensate for the notes that sounded out of tune or were muffled.

Today, with the new saxophones, pitch is infinitely better, even on a lot of the Chinese-made horns coming through. There are mid-priced saxophones that are great for younger students. Myself and others played through many prototypes and offered advice and suggestions. The horns that places like Wal-Mart and Sam's Club sell are definitely the bottom of the spectrum. They are not made to last, hence the small price. Use for a short while and throw away. An overhaul on a horn like that would cost two to three times more than what the horn was worth. Someone just starting out in a band program should go to a reputable dealer and talk to someone who knows about their product. Pick an instrument that comes from a reputable company and that has a warranty. There are many to choose from. I endorse Selmer and am partial to their saxophones. Selmer USA, Yamaha, Yanagisawa, Keilwerth, P. Mauriat, Cannonball and Eastman are just some of the larger saxophone manufacturers that have beginner, intermediate and professional saxes.

As the student gets more advanced and maybe starts thinking that he or she might want to pursue music as a career, you should definitely think about moving to a professional model horn. Here I have definite opinions about which way to go. My opinions are based on more than 50 years of playing and over 30 years of teaching.



Look around at professional musicians on stage. There is one obvious fact, and that is that you'll see 90 percent of all the pros are playing vintage Selmers—Balanced Action and Mark VI are the most common—or newer model Selmers like the Series II, Series III or the Reference 54. You'll see an occasional Yamaha or Keilwerth. It's just a fact. If you're going to sit in with a big band, chances are your section mates are playing Selmers. They blend better than most of the other brands.

Many years ago, when I lived in Miami, I was working a weeklong gig with Tony Bennett, and one night I brought an H. Couf horn on the gig that was given to me to try. It was a good horn, but I definitely felt like I couldn't blend as well with my section mates. That night convinced me that Selmer was the way to stay. This is not to demean or denigrate the other brands, because they are all good saxophones. But like I said, check out the pros and the guys you are listening to on recordings. There is a common thread.

Next, let's talk about mouthpieces, or what I refer to as "the Holy Grail" for saxophonists. Let's start with beginners. All new saxophones come with what we call a "stock" mouthpiece. This is usually an inexpensive plastic or rubber mouthpiece that is functional. With high-end horns, you usually wind up with a small-opening classical mouthpiece. My suggestion has always been that after about six months—when the muscles in your embou-
chure have started to form—you should get a professional-quality mouthpiece. Now, this mouthpiece might not be the last one you ever buy, but a good quality mouthpiece will allow you to get better sound and better intonation. It will help to compensate for playing a beginner model horn. The mouthpiece can then travel with you as you progress to a professional horn.

I've done countless clinics with middle school and high school students who are either playing the stock mouthpiece or a Selmer C* or a Vandoren A25. The latter two are excellent pro classical mouthpieces, but the openings are too small for big band and jazz playing. The directors wonder why their sax section doesn't project. They are great for classical saxophone literature but lack the projection that you need in a big band with trombones and trumpets blaring at your back. I always suggest that players start with something in the middle. Maybe a size 5 or 6 tip opening. Not too open, and not too closed. A lot of alto players wind up playing Meyer and Vandoren mouthpieces. They have the "right" sound, and the majority of pros play them. On tenor, there seems to be more choices: The obvious ones are Otto Link, Vandoren, Meyer, Berg Larsen, JodyJazz, etc. The same brand choices are also good for baritone.

All of these mouthpieces are potentially good. It becomes a matter of personal choice. First, how does the mouthpiece respond? Does it let you push the air through without backing up on you? Next, does it have the kind of sound you are looking for (not too bright, and not too dark)? Can you find reeds consistently? These are all important questions. When looking for a piece, take someone with you to act as an extra set of ears—hopefully someone who is a player or teacher who can help guide you. To me, one of the most important things for a student to deal with is to find some role models as far as sound is concerned. It is imperative that you listen to the giants who have played this music.

Here's my short list of saxophonists to check out. It is incomplete, for sure, but it's a good starting place. First, on alto, listen to Cannonball Adderley, Phil Woods, Bird, Johnny Hodges, Sonny Stitt, Kenny Garrett and Dick Oatts. On tenor, start with Stan Getz, Coltrane, Sonny Rollins, Gene Ammons, Mike Brecker, Joe Lovano, Chris Potter, Joshua Redman and continue from there. There are a lot of great tenor stylists. On baritone: Gerry Mulligan, Pepper Adams, Serge Chaloff, Nick Brignola, Gary Smulyan and Scott Robinson, to name a few. If you have a sound in your head, it makes it easier to pursue it. Listen, listen, listen.

Now on to reeds. Reed choice is another unique pursuit. It takes some experimentation to find what works for you. Different styles of cut (e.g., filed, unfiled, etc.) and different tip strengths and heart strengths determine what works best on your mouthpiece. For example, I use Vandoren traditional reeds on tenor because they respond and give me the right amount of resistance. I'm very comfortable with a thicker heart. The other cuts and brands don't respond the same way on my mouthpiece. Next time you're at the music store, ask them if they have a comparison chart from Vandoren. For example, a traditional Vandoren #3 is comparable to a V16 #3 ½ because the tip and heart are different. If I tried a #3 V16, it would feel too soft to me. Don't be afraid to experiment.

One last thing before I sign off here is about ligatures. Do they really make much of a difference? The answer is yes, they make a definite difference. Some ligatures are brass, some are cloth, some have two screws, some have one or none, some have different plates you can try. I personally think that brass ligatures work best. There's a little more projection as opposed to cloth or other manmade materials (which don't vibrate as well—I think if you have a bright-sounding mouthpiece, then one of those might help darken it a bit). I played a standard Selmer ligature for most of my life until about six years ago. I checked out the Olegature, the Ultimate ligature from François Louis and the Optimum and M/O models from Vandoren. Without a doubt, the M/O was the most comfortable for me. It's just like when I thought I'd never play anything but a Mark VI, and I ended up playing a Reference 54.

There are a million choices. After all this advice, the last thing to tell you is, *Don't get hung up on the equipment*. Remember Phil Woods' story about hearing Bird. Just play your heart out and let the music speak for itself. It just helps to play setups that are comfortable so that you can get straight to the matter at hand—making music. **DB**

Mark Colby is a recording artist, educator and clinician for Selmer Paris Saxophones and Vandoren reeds and ligatures. He lives in Chicago and is on faculty at DePaul University and Elmhurst College. He can be reached at mark.colby@sbcglobal.net.



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5 Rules of Practicing

IF THERE IS ONE THING THAT MUSICIANS frequently say they don't have enough time for, it's practicing. The issue is one in which "the grass is always greener": People who are in school may feel that they are not given enough time to

practice, while those not in school anymore might wish they had more time for it like they did when they were students. Practicing is vital to a musician's development, yet it is something that is not always given the attention that it needs. Giving yourself time to practice is important, but how you *spend* that time can be more valuable. A short practice session can be more effective than a longer one, depending on your approach.

When it comes to practicing, there are five basic rules to follow. These will help you stay comfortable on your instrument and ensure that you move forward in your development. As with anything, make sure you approach practicing from a positive standpoint. If you think too negatively about how you sound, you may be less likely to practice at all, which will not help in any way.

Warm up every day

It is important to have a regular warm-up routine that works for you. As a saxophon-

ist, I find that playing at least four different scales in all 12 keys in four different ways works best. The scales that I play are the ones that I would like to incorporate into my improvisation more. The first scale will be played in all keys by moving the root up by half steps starting with my lowest note (i.e., the first scale is in the key of B_b, the second in B, and so on). Each scale is played ascending and descending for two to three octaves, as I want to make sure I'm comfortable in my altissimo range as well. The keys for the second and third scales move by whole steps and descending major thirds, respectively. The last scale moves around the circle of fourths. Figure 1 illustrates this routine, using three ascending one-octave major scales for all examples.

As a musician, author, editor, educator, administrator, father and husband, capitalizing on the time that I have for practicing is vital. A child, email or phone call could shorten my session unexpectedly, possibly ending my practice time for the day. In order to ensure that I am still developing and maintaining my skills, I created this warm-up routine so that I am "gig ready." This way, if my practice is interrupted, I know that I can still go out to a gig or session and play comfortably. The routine takes 15 minutes or less, so the impact



on my schedule is minimal. Of course, more time is preferred, but by getting this routine in on a daily basis I have noticed a difference in how comfortable I feel on my instrument.

Take time to process the information

Before jumping into a new scale or technique, think about it: How does it work? How will it feel to play it, and when will you use it? By doing this, you'll ensure that you learn something useful, instead of just the basic concept. Thinking about concepts can take place almost anytime, not just during your practice session (though it's during these sessions that people are more likely to try something new).

Be willing to make mistakes

A practice session is a chance for you to improve. Don't think of it as a time to perform for yourself (or anyone within earshot). If you are just playing things that you can already do, you are not going to advance as a player. It's important to remem-

Figure 1



ber this: An effective practice session is one in which you've improved on at least one thing, no matter how small. This sounds odd, I know, but so many people just plow through their routine, acknowledging that there are things to be fixed but not actually fixing them (or not playing anything challenging at all). The time spent focusing on one thing in a session can make moving forward easier in the ones that follow.

When you do make a mistake, ask yourself, why did that happen and how do I minimize its recurrence in the future? If you have time, go over it again in order to solidify it. If you do not have time for that, you still need to think about it. Making sure you have the right mental approach will help you correct physical mistakes in your next session, leading to the proper development of your muscle memory for that concept.

Practice things you need to work on

This can, of course, be tied into the last section, but it's such an important concept that it merits further discussion. Have you ever gone to a jam session or a gig and played a tune that you thought you knew but made a mistake on? Sometimes people have gaps in their memory and miss a chord in a progression, or a bar or two of a melody. The next time you practice, think about these things and address them (in addition to anything your instructor assigns). You may be able to play a theoretical concept well, but musicians won't be as open to it if you keep forgetting parts of "All The Things You Are."

Think critically about this, too. Even if the gig or jam session went well, what could have gone better? Was there a tune in a specific style that you feel you're not as comfortable with? Perhaps there was one that you had to learn but were not excited about, and yet still didn't nail? Often times we feel that certain songs, whether lead sheets or ensemble parts, are not worth our attention. It's an elitist approach, one that can get you into trouble later. All of the masters of the music had to do the same thing; we are no exception. Would you want to make mistakes on a song that is insignificant to you?

Another area to consider is a technique that is common for your instrument, that you know several people can do but have a hard time executing yourself (either consistently or at all). The most recent example in my own development is my altissimo. Up until a couple of years ago, I had always heard ideas in that range of the saxophone but had a hard time executing them. It occurred to me that I wasn't going to improve on it if I didn't practice it more frequently. Since then I have given it almost daily attention (as part of my warm-up routine) and my altissimo abilities have strengthened.

Practice creatively and be self-aware

Be open to practicing concepts in different ways. Think about what you can do to make practicing more engaging for you. Tied in with this is just being aware of how you are feeling that day. Give yourself certain allowances for your mental and physical state, and realize that some states will limit your effectiveness. Don't, however, use them as excuses for not practicing if the time that you have is the only time you will get. The only exception would be the most extreme personal circumstances.

Approaching your practice sessions with these five rules in mind will help make you a better player, thereby improving your gig experience and helping your career advance. You will be able to progress easier and become a more solid player. More importantly, you will develop habits that will be able to sustain your musical growth throughout your life.

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Terell Stafford's Trumpet Solo on 'Pegasus'

his solo on "Pegasus" comes from trumpeter Terell Stafford's 2007 release *Taking Chances: Live At The Dakota* (MaxJazz). The piece, written by pianist Bruce Barth, provides the perfect framework for Stafford to demonstrate the soulful and virtuosic playing for which he has become known. His blues-infused phrases, rhythmic ideas and lyrical articulation are presented with conviction, focus and, most importantly, a deep sense of *swing*.

Let's first look at Stafford's rhythmic approach and his use of space. In the first eight bars, we see Stafford's penchant for storytelling. He takes his time, letting his story unfold in a natural and engaging way. The solo starts with a series of related descending phrases, all separated by a few beats of rest. His use of space is noticeable throughout the solo, but particularly here at the beginning, when the story is just taking shape. His phrases in this section, a mix of eighth- and quarter-note ideas, are given weight and clarity by his use of rests and allow for some great interaction between the members of the rhythm section.

Gradually, Stafford's solo deepens as his story unfolds. He begins to incorporate all variety of rhythmic devices to articulate his musical ideas: triplets, 16th-note runs, behind-the-beat eighth notes, off-beat phrasing, long tones and slurs. With increasing intensity and drive, the solo continues to build in a coherent and logical manner. Things really get heated when, at bar 38, he begins playing a triplet-based line for three bars that accents every other note within the triplet, in this case the note G. An interesting cross-rhythm

emerges in these bars that emphasizes a 6/4 polyrhythm. After a short breath, this figure is followed by a blazing 16th-note run that marks the top of the dynamic arc Stafford has been crafting since the beginning of his solo.

Looking at Stafford's melodic approach in this solo reveals a deep understanding of the underlying harmonic structures that "Pegasus" is built upon. His note choices are predominately diatonic to the given chords and, with a few exceptions, contain no chromatic passing tones. On bar 40 there is a clear chromatic movement on beat 4 with pedal points of F and G moving to F# and E, but this is only in anticipation of the next bar by one beat. It's a great moment in the solo, as Stafford has established an expected sonority and then breaks that expectation by shifting these pitches down a half step.

In bar 12, on the B $_{\beta}$ 13 chord, Stafford uses an E natural within his phrasing, suggesting a lydian dominant scale. This sound is present again in bars 43–44 during the rush of 16th notes that rounds out this transcription. This phrase displays the only other area in Stafford's solo where chromatic passing tones are employed. The A naturals in bars 43–44 are passing tones within the broader B $_{\beta}$ lydian dominant line that is being played. The concluding passage, which directly follows this, consists of the dominant diminished scale starting from the low E. It is interesting to note that both times in the form where this passage occurs, bars 14 and 44, Stafford uses the same pitches in the same order approaching the last bar: D, E, F and A $_{\beta}$.

Overall, Stafford's solo on "Pegasus" is one that employs a great diversity of rhythmic variation and melodic clarity. This is "playing the changes" at its best.

Matt Davis is a jazz guitarist, composer and educator in New York City. He performs regularly with his own large group, Aerial Photograph, as well various trios and small ensembles in the tri-state area. Davis currently serves as Senior Lecturer of Jazz Guitar at The University of the Arts in Philadelphia. Visit him online at mattdavisguitar.com.



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Shure GLX-D Wireless Guitar System No-Strings-Attached Performance

f you have ever performed on stage or spoken at a pubic event, chances are you have used a Shure product. The company released its first microphone in 1932 and over the years has reached nearly iconic status with products like its Model 55 and SM57. Stepping into the wireless market in 1990, Shure soon became a dominant player in that field as well with a full line of wireless microphone systems. Recently the company has released the GLX-D Wireless Guitar Pedal, its first product to offer state-of-the-art digital wireless technology in a guitar pedal format with an integrated tuner.

Shure actually developed its first wireless microphone system in 1953. Known as the "Vagabond," it was capable of transmitting a distance of 15 feet from the receiver. However, it would

take another 40 years for Shure to enter the wireless microphone market with the introduction of its L Series products in 1990. Although wireless technology has evolved over the years, these systems all relied on VHF or UHF frequency bands for operation. As anyone who has seen This Is Spinal Tap already knows, there are some inherent problems in sharing these overly crowded radio airwaves. Interference and dropouts are common occurrences, as is degradation that can result from the signal compression algorithms that must be applied to the transmitted signal.

The introduction of digital wireless technology represents a giant leap forward in the field, and Shure introduced its first digitally based GLX-D systems at the NAMM Show in 2013. Digital systems convert audio into a digital stream of ones and zeros at the receiver, eliminating the possibility of radio interference and the need for signal com-

pression. The result is increased reliability and greater clarity. Digital wireless systems actually operate in the same frequency as Wi-Fi, which is at the 2.4GHz frequency band. GLX-D systems utilize Shure's LINKFREQ intelligent frequency management to analyze the RF spectrum and determine the best available frequencies. Bidirectional communication lets the transmitter automatically follow receiver frequency changes, and continuous monitoring with automatic frequency switching eliminates any signal interruptions. In 2014, a year after introducing the GLX-D technology, Shure debuted the GLX-D Wireless Guitar System, bringing the digital advantage to guitarists. The system is actually a bundle of various components including the GLX-D1 bodypack transmitter, the GLX-D6 wireless guitar receiver and a cable to connect the instrument to the transmitter. The receiver is the newest member of the GLX-D line and the first to feature a stomp pedal design, allowing it to conveniently integrate into any pedal-board rig.

Right out of the box, this is an impressive unit in terms of its form factor and build quality. Both the transmitter and receiver are housed in rugged metal casings, and the cable is quite sturdy as well. The transmitter utilizes a lithium-ion rechargeable battery capable of up to 16 hours of continuous use. A sturdy metal clip allows the unit to be attached at your waist or guitar strap. The receiver is the heart of the system and resembles a standard guitar stomp box. It is powered through an included AC adaptor but can also utilize any standard 9-volt pedal-board power supply for seamless integration into your existing rig.

Once connected, the GLX-D6 is incredibly simple to configure. After powering up, the transmitter and receiver will automatically link up, and an RF indicator on the display panel illuminates to indicate connection. The unit is now functional and ready to go. The receiver offers manual control over several functions such as audio gain, channel selection and the ability to divide available frequencies into groups, allowing for up to eight receivers to operate simultaneously. The LED display also indicates the current battery level of the transmitter and shows the current channel.

Stomping on the GLX-D6 mutes the signal and invokes the tuner mode, one of my favorite features. The tuner can be set to needle or strobe display, and the reference pitch can be adjusted. A detune option lets you compensate for instruments that are globally tuned sharp or flat, and the unit can be set to show only sharp or flat symbols.

The best thing about the GLX-D System is that once it's connected, it becomes virtually transparent. The sound quality is pristine and indistinguishable from the tone of your guitar plugged directly into an amp. The range is impressive, capable of a radius of up to 200 feet (I experienced no interference or dropped signals). At a street price of \$449, which includes a professional-quality tuner, this is definitely a worthwhile investment. —*Keith Baumann*

Ordering info: shure.com

RW Pro One-Piece Soprano Saxophone

Easy Tone Production, Consistent Timbre

R oberto Romeo, founder of Roberto's Winds, has been repairing saxophones and woodwind instruments in New York City since 1982. With 30-plus years of experience and many notable saxophone titans as his clients, he has translated this knowledge into creating a well-crafted and competitive line of professional-level saxophones.

The new RW Pro One-Piece Soprano from Roberto's Winds is available in a variety of lacquers and finishes. I play-tested a model with black nickel finish and polished silver keys, a visually stunning instrument that's designed for a slightly darker sound, yet one that projects. I used my regular soprano setup: a Selmer Super Session "J" mouthpiece with a Rigotti #3 medium reed.

Playing the RW Pro for the first time, I was struck by the remarkable ease of tone production and the even sound throughout the registers. Not one note stuck out as being different in timbre or color. In contrast to my own horn—a Selmer S80 Series I've had for 25 years—the RW Pro's altissimo popped out effortlessly with a round, full shape. Even at the softest volume, the overtone series was easy to play. On the other end of the spectrum, the instrument did not close up or shut down when I played it at full volume.

Intonation, the arch nemesis of any soprano saxophonist, was comparably easy to control and center. It was not too much effort to keep the low end from being sharp and the high end from being either sharp or flat (depending on the air support vs. the less-desired squeezing or biting).

The RW Pro One-Piece Soprano's construction is definitely built to last. It is as solid as any I've ever played, including the Keilwerth horns, known for their dense and often heavy feel. The springs are strong and the keys are solidly crafted, allowing very little play, if any.

Regardless of how well a saxophone responds, it's common for players to make (or have their repairperson make) a few customizations. The following would be my personal suggestions for the RW Pro One-Piece Soprano in black nickel.

Though it is promoted as a "slightly darker" horn, I miss some of the dense harmonics and the tonal color I typically associate with a soprano. I know that Roberto would give the option of installing metal resonators, which would go a long way in solving the issue for me. Or, perhaps I would simply prefer a brighter-sounding model in the RW Pro One-Piece Soprano line.

For long-fingered players like myself, both the high F# and the fork F# keys are positioned too far away from the lower stack—I had to curl my finger uncomfortably in order to reach them. If I were to purchase this horn, my only option would be to modify them. For players with smaller hands, or those who don't rely on these keys as heavily as I do, this probably would not be an issue.

Overall, the RW Pro Series One-Piece Soprano Saxophone is an excellent find. Roberto certainly has the expertise, and has received enough feedback from worldclass saxophonists, to deliver a special product. The saxophone lists for \$2,850 and comes in a smart, lightweight yet protective fabric case that features two large zippered pockets on the outside. —*Russ Nolan*

Samson CO1U PRO and Meteorite USB Microphones Pristine Plug-and-Play Performance

S amson Technologies has been in the audio business since 1980, when the fledging company introduced its first wireless microphone. Over the past 34 years, Samson has established itself as an industry leader in its product offerings for the consumer and professional audio markets. The latest additions to Samson's USB microphone lineup—the Meteorite and the C01U PRO—are definitive proof that it remains committed to providing innovation, quality and great value.

Although aimed at different markets, the Meteorite and C01U PRO share several features in common. Both mics contain an onboard 16-bit, 44.1/48kHz analog-to-digital converter, allowing for direct connection and recording to a computer or iPad without the need for any external audio hardware. Conversion quality is a critical link in the audio chain, and Samson delivers vastly superior results when compared to using the builtin converters on your computer or tablet. Both products are also USB bus-powered, requiring no external power source to operate.

The Meteorite is the little brother of Samson's Meteor microphone. Like its older sibling, the Meteorite's look is extremely cool, featuring a retro feel and unique ball design. The mic is compact and sits in a small magnetic pedestal that allows it

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to be repositioned by simply rotat-

ing it to the desired angle. The Meteorite is aimed at users looking to enhance the built-in audio recording quality produced by most computer systems. Its small size makes it very portable and capable of fitting into even the most congested workspaces. Although recommend for applications such as Skype, FaceTime or YouTube, the Meteorite is actually capable of rendering a surprisingly decent recording when used with your favorite DAW.

Under the hood, the Meteorite houses a 14mm diaphragm and cardioid pickup pattern with a frequency response of 20Hz-20kHz. It is a true plug-and-play device and requires no external drivers to operate. Using it with a Mac requires only connecting and setting the input volume through the system preferences. On the iPad, you will need a USB adapter such as Apple's Camera Connection Kit. There is absolutely no doubt that the Meteorite is far superior to the quality of the built-in audio on my laptop, but I was shocked at how good the quality actually is with this mic. As I recorded several acoustic instruments and vocals using Logic Pro software, the Meteorite performed consistently, producing clear and detailed tracks. It may not be the first choice for professional applications, but for a microphone of this size and with a suggested retail price of \$59.99, consider me quite impressed.

The C01U PRO, Samson's latest USB studio condenser microphone, is based on the popular C01U (the world's first USB studio condenser microphone, introduced in 2005). The C01U PRO is targeted at users who need a recording solution that provides professional studio-quality results. Like the Meteorite, the C01U PRO features a 16-bit/48kHz sampling rate. It has a wide frequency response of 20Hz-18kHz and a 19mm diaphragm that is shock-mounted to reduce ambient noise. The mic utilizes the same sturdy die-cast form factor as the C01U and comes with a swivel tripod desktop stand, but it can be mounted onto any standard microphone stand. The C01U PRO also contains a built-in headphone amplifier, which allows for monitoring the input signal directly from the microphone and eliminates any possible latency issues when routing monitor signals through your DAW.

Like the Meteorite, the C01U PRO is extremely easy to use, with plug-and-play simplicity. Recording in Logic Pro, I found the mic to perform impressively. The C01U PRO uses a supercardioid polar pattern, which provides a more directional response, better suited to studio applications. Overall, the microphone delivers a smooth, accurate and detailed recording; it is especially great for acoustic instruments and vocals. For a complete recording solution with a suggested retail price of \$129.99, this is a solid product.

> Both the Meteorite and C01U PRO are absolutely worth the money. As expected, the C01U PRO exceeds the quality of the Meteorite—but I was surprised to see just how well the Meteorite stood up to the C01U PRO when tested side-by-side. Never underestimate the little guy. —*Keith Baumann* **Ordering info: samsontech.com**





Range of Reeds

Zonda reeds are now available for soprano, alto, tenor and baritone saxophone as well as bass clarinet. They are also available in two different cuts (Supreme and Classico) for B, clarinet. All Zonda reeds are made from premium Argentinean cane, and they come in a wide range of strengths to accommodate saxophone and clarinet players of all types.

More info: stlouismusic.com

More Flexible Flats

La Bella Strings has introduced Low Tension Flexible Flats, a series of flat wound bass strings. Using the same manufacturing techniques as the company's Deep Talkin' Bass strings, La Bella has adjusted the construction of Low Tension Flexible Flats to create a lighter and more flexible alternative to the classic. heavier flats. The hand-wound and hand-polished strings are equipped with round cores and narrower ribbon wire to achieve a smooth feeling. They are now available in four-string (LTF-4A) and five-string (LTF-5A) models. More info: labella.com



Stronger Electric Strings

D'Addario's new NYXL electric guitar strings feature the company's New York-manufactured high-carbon steel alloy for increased strength. The wound strings have an enhanced frequency response in the 1–3.5kHz range, which adds presence to help cut through the mix. With 6 percent more magnetic permeability for higher output, D'Addario's NYXL electric guitar strings offer punch, crunch and bite. They also provide improved tuning stability compared to traditional nickel wound strings. More info: daddario.com





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Jazz On Campus >



UNLV Upholds Standards of Art, Professionalism

THE UNIVERSITY OF NEVADA, LAS VEGAS enjoys the benefit of a thriving entertainment capital in its backyard. And Dave Loeb, director of jazz studies and professor of music, embraces that resource. Loeb believes a student's education should flourish both within and without the walls of a university. It's a philosophy of serious arts education reinforced with "real world" working knowledge.

"The primary strength of this jazz program is the talented faculty who are highly involved in many facets of the industry—jazz being primary—but also classical and commercial," Loeb explained. "Here in Las Vegas, there's been a resurgence of employment opportunities for musicians. As quickly as possible, I try to get students into the professional pipeline—when they're truly *ready*, of course. A lot of our top students are now playing on The Strip in shows like *Jersey Boys* and also Cirque [du Soleil] shows such as *Zumanity*."

Loeb's resume reflects his work ethic. In addition to performing with major jazz artists, he's served for 10 years as pianist with The Hollywood Bowl Orchestra, accompanying everyone from Quincy Jones to Garth Brooks to Plácido Domingo. He also shuttles to Los Angeles for film and TV sessions, including his long-term stint with *Family Guy*. In an example of school-industry interaction, Loeb got permission to bring groups of students to recording sessions that let them observe Hollywood pros at close range.

"Recording is a big emphasis in our program," Loeb said. "The students have to take classes on recording techniques and learn all basic music technologies, and then be able to engineer recordings, master them—the entire process, including copyrights and mechanicals."

Established in 1957, UNLV enrolls approximately 28,000 students in undergraduate, masters and doctoral programs. The school's music department has 400 students, 60 of whom are jazz studies majors pursuing graduate and/or undergraduate degrees. Jazz degrees offered are Bachelor of Music in jazz studies with a concentration in jazz composition, jazz instrumental or jazz vocal performance; Master of Music with a concentration in jazz instrumental or jazz vocal performance; and a Master of Music with a concentration in jazz theory/composition.

Nathan Tanouye—a UNLV alumnus who is now an assistant professor of jazz studies and studio trombonist there—values the program's intimacy. "It's not a huge music program like North Texas or University of Miami," he noted. "Students get more opportunities to step up here; they'll receive more individual attention. I guess you could say it feels like a tighter family. And with all the ensembles and smaller pool of players, students have more opportunities to play in these excellent ensembles."

The pride and joy of the jazz program is its widely acclaimed jazz ensembles. The school's high-level bands include three large jazz ensembles, the Latin Jazz Ensemble, Contemporary Jazz Ensemble, Joe Williams Every Day Foundation Jazz Sextet, Jazz Vocal Ensemble and 10 small combos. The department also sponsors yearly CD releases showcasing various ensembles and student compositions and arrangements. The ensembles' numerous awards have boosted UNLV's profile. Loeb said, "We've now won seven DownBeat [Student Music Awards] 'Outstanding Performance' awards in the past five years, as well as several outstanding soloist awards in both the Reno Jazz Festival and The Monterey Next Generation Jazz Festival."

Although UNLV's faculty encourages commercial preparedness, Loeb is emphatic about their ultimate goal. "We still uphold jazz and classical as the bar. And we make sure students maintain that legacy and integrity. We want to make sure—whatever the music may be—that students can *discern* top quality from something that's not." —Jeff Potter

School Notes >



Top Brass: Berklee College of Music has named trumpeter-composer Sean Jones its new Brass Department chair. Jones will succeed trombonist Tom Plsek, who served as chair for 25 years. Jones' teaching resume includes stints at Duquesne University and Oberlin Conservatory of Music. The Ohioborn trumpeter also serves as artistic director of both the Pittsburgh and Cleveland Jazz Orchestras. **More info: berklee.edu**

Jazz in Georgia: Clayton State University's Department of Visual and Performing Arts/ Division of Music will present performances during the school year to introduce students to a variety of musical genres. On Nov. 17 at Spivey Hall, the Clayton State University Jazz Combo, directed by Stacey Houghton, will perform swing, Dixieland, bebop, Latin, fusion and modern jazz. Each school year, participation in the Jazz Combo is open to qualified music students who play saxophone, trumpet, trombone, piano, guitar, bass or drums. Located in Morrow, Georgia, Spivey Hall is home to the 4,413-pipe Albert Schweitzer Memorial Organ, custom-built in Italy by Fratelli Ruffatti. More info: clayton.edu

Fall at NEC: Among the events scheduled this fall at New England Conservatory are master classes by several jazz artists: John Hollenbeck & The Claudia Quintet (Sept. 23), Vijay Iyer and Jason Moran (Sept. 30) and Fred Hersch (Oct. 6 and Nov. 4). Also scheduled is an Oct. 2 performance by artist-in-residence Dave Holland, an Oct. 16 concert by the NEC Jazz Orchestra playing the music of George Russell and a special Nov. 4 concert titled "The Music of John Zorn: A 35-year Retrospective," as performed by NEC's faculty, students and ensembles. Zorn will be interviewed onstage prior to the concert. More info: necmusic.edu

KU Fest: More than 50 college, high school and middle school jazz ensembles and combos from the central United States will perform for a panel of distinguished jazz educators and musicians in a non-competitive environment at the University of Kansas' 38th annual Jazz Festival on March 6–7, 2015, in Lawrence. Saxophonist Jerry Bergonzi and trombonist Marshall Gilkes will be special guests at the fest, which will feature performances by KU Jazz Ensemble I, KU Combo I and the KU Jazz Festival All-Star Big Band. **More Info:** music.ku.edu



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Blindfold Test > BY WILLARD JENKINS

Sean Jones

rumpeter Sean Jones' dance card seems to be in constant transition. On July 22 he released *Im.pro.vise: Never Before Seen* (Mack Avenue), his seventh disc as a leader. He recently took a new position as chair of the Brass Department at Berklee College of Music in Boston. The 35-yearold native of Warren, Ohio, has taught at Duquesne University and Oberlin Conservatory, and he serves as the artistic director of the Pittsburgh Jazz Orchestra and the Cleveland Jazz Orchestra. He is the former lead trumpeter for the Jazz at Lincoln Center Orchestra, a gig in which his fat, adroit, gospel-informed musicality provided a dramatic boost to the famed big band.

This live Blindfold Test was conducted the 35th annual Tri-C JazzFest in Cleveland—a festival that Jones first played as a high school student. Right before the Blindfold Test, Jones had just completed a hard-hitting doubleheader, leading his quartet through a set, and after intermission, leading the Cleveland Jazz Orchestra's trumpet section through a crisply swinging program of the music of Christian McBride, who led the ensemble and produced Jones' latest release.

Randy Weston

"Ifrane" [Blue Moses, CTI, 1972) Weston, electric piano; Freddie Hubbard, trumpet; Grover Washington Jr., tenor saxophone; Hubert Laws, flute; Ron Carter, bass; Billy Cobham, drums; Azzedin Weston, Airto Moreira, percussion.

I'm not sure of the exact piece, but that's gotta be Freddie Hubbard. Freddie Hubbard is one of my heroes; his sound is distinct. His bravura is something that's lacking in a lot of players today. The trumpet lends itself to having a certain kind of energy, a certain kind of presence, and I have a fear that it's being lost. Freddie Hubbard is the prime example of that kind of bravura. The last half of the 1900s he carried that: in the '60s with Art Blakey, in the '70s when he was with CTI. It almost sounds like the Mingus band, but I don't think it is. [after] I need to go check out that record!

Steve Khan

"Bird Food" (*Subtext*, Tone Center, 2014) Khan, guitar; Randy Brecker, flugelhorn; Reubén Rodriguez, bass; Dennis Chambers, drums; Marc Quiñones, Bobby Allende, percussion.

You're stumping me. I've gotta hear the [flugelhorn] solo. That's definitely somebody who checked out Freddie Hubbard. I'm hearing somebody who definitely knows the language, knows the history of the music, is versed in certain Latin rhythms. I'll take a stab at it and say that's Michael Rodriguez. Whoever this is has a very beautiful, round sound. [*after*] That's Randy?! Randy Brecker is one of my favorite trumpet players. I don't often get a chance to hear him on flugelhorn; we actually just did the Jazz Cruise together, and he's definitely coming out of Freddie, and he admits that—so I'm glad that I at least got the influence correct [*laughs*].

Don Cherry

"The Blessing" (Årt Deco, A&M 1988) Cherry, trumpet; James Clay, tenor saxophone; Charlie Haden, bass; Billy Higgins, drums.

That sounds like Charlie Haden on bass. The tune is "The Blessing," Ornette's tune. What's interesting is Don Cherry is one of those cats who's very overlooked because he's not the most *trumpet-playing* kind of trumpeter, if that makes any sense. He's kind of a stylist, in that whatever comes to his mind he just plays, no matter how crazy or how wild it is, and sometimes it comes off as if he doesn't know what he's doing. But if you listen to the humanity in his phrasing, you can understand what he's doing.

Nat Adderley

"Painted Desert" (*Live At Memory Lane*, Atlantic 1967) Adderley, cornet; Joe Henderson, tenor saxophone; Joe Zawinul, piano; Roy McCurdy, drums; Victor Gaskin, bass. It's definitely the tenor player's record because of the way it's mixed. That



sounds like Wayne Escoffery a little bit to me. And then it sounds a little bit like Billy Harper. It's someone who loves free rhythms; the phrasing is very free but it's regimented. You feel that looseness in the sound but it's very stable; definitely coming out of the spirit of Trane. Maybe it's [a track by] Nat Adderley; that's definitely Nat. That tenor is messing me up a little bit. [*after*] That's Joe Henderson? That doesn't sound like Joe Henderson! I've gotta go get that. The thing that gave Nat away was his use of the upper register; he has a very wonderful upper register on cornet that a lot of people don't deal with. He has a great way of using extended trumpet techniques but being very soulful with it. This is reminiscent of the [1965] record *Domination* with Cannonball.

Matt Wilson's Arts and Crafts

"Little Boy With The Sad Eyes" (An Attitude For Gratitude, Palmetto, 2012) Wilson, drums; Terell Stafford, trumpet; Gary Versace, organ; Martin Wind, bass.

The choice of organ is interesting! Using organ and bass together, you don't hear that a lot unless it's a larger ensemble. It sounds like a couple of different people on trumpet; very soulful, not afraid to play the blues. Oh, that's Matt! That's interesting; you hardly ever hear organ and bass together. Normally organists like to control the roots, but with this particular organization I didn't hear a conflict there; so there was definitely an understanding going on and that's probably from Terell. He probably dictated what he wanted and Matt probably dictated as well. I know it's not Terell's record, but I could hear Terell dictating [*laughs*].

Leron Thomas

"Fool's Paradise" (Whatever, 2013) Thomas, trumpet; Taylor Eigsti, piano; Matthew Stevens, guitar; Eric Harland, drums; Harish Raghavan, bass.

The beat itself—the understanding of what the beat is—is interesting. There's somebody playing on the back end of it, and the trumpet player is playing on the back end of what that is. That's hard to do! The trumpet player sounds very mature, not filling up spaces with a bunch of notes. The chording almost sounds labored at this point; they're swingin', though. [*after*] Leron's not an older guy, but he plays with a lot of maturity. The beat is interesting because there's almost this kind of lazy urgency, like a big person trying to move somewhere fast.

Ron Carter

"Opus 1.5—Theme For C.B." (*Ron Carter's Great Big Band*, Sunnyside 2011) Carter, bass; Jerry Dodgion, alto and soprano saxophone; Steve Wilson, alto saxophone; Wayne Escoffery, Scott Robinson, tenor saxophone; Jay Brandford, baritone saxophone; Charles Pillow, English horn; Jason Jackson, Steve Davis, James Burton III, Douglas Purviance, trombones; Tony Kadleck, Greg Gisbert, Jon Owens, Alex Norris, trumpets; Mulgrew Miller, piano; Lewis Nash, drums.

That's Ron Carter. Ron Carter is one of those people that I like to follow because he has a very definitive approach to music. Those individuals never waver in what they're about and what they project. Ron is one of those people. Now, he's *Ron Carter*, but in the '60s when he was playing with Miles, he was kind of—maybe I shouldn't say this—but he was kind of like the voice of reason. He was always where you went back to; he was just there, solid. And he has maintained that kind of integrity throughout his career. It's nice to see him do different projects now.

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

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