

AL DI MEOLA • CÉCILE McLORIN SALVANT

DOWNBEAT

Jazz, Blues & Beyond

THE **MIRACLE** OF
**FRED
HERSCH**

★★★★★
STUDENT MUSIC GUIDE
WHERE TO STUDY
JAZZ 2016

BOB BELDEN
THE LAST
INTERVIEW

BLINDFOLD TEST
TERENCE
BLANCHARD

OCTOBER 2015 U.K. £4.00

\$5.99US \$5.99CAN

10



DOWNBEAT.COM



BOB MINTZER
JAZZ SAXOPHONE COMPETITION

5 FINALISTS WILL BE CHOSEN
BY A PANEL OF EASTMAN ARTISTS

5 FINALISTS WILL BE CHOSEN BY
THE MOST AMOUNT OF LIKES ON YOUTUBE

WINNER WILL RECEIVE:
*52ND STREET TENOR SAXOPHONE AND A
TRIP TO CHICAGO FOR THE MIDWEST CLINIC
TO PLAY "CIVIL WAR" WITH BOB MINTZER*



Chicago

WWW.PERFORMWITHMINTZER.COM

Eastman
MUSIC COMPANY



WE ARE

Cultivators

We start with hand picked, heirloom seedlings, organically grown in the ideal climate of the Mediterranean coast. We grow the finest cane, to make the world's best reeds, played by legendary musicians. We are Vandoren.

1905  2015
Vandoren[®]
PARIS

WeAreVandoren.com

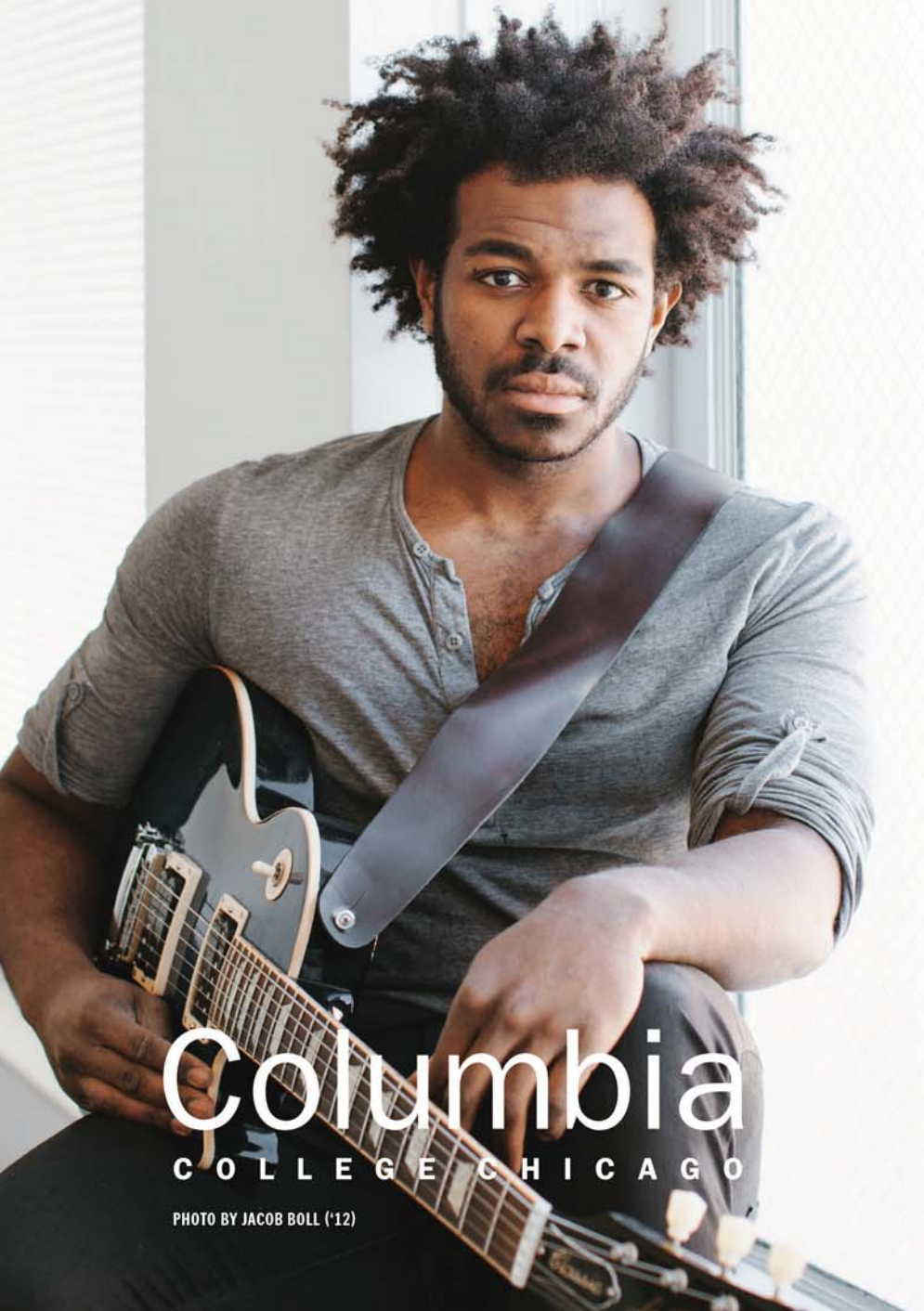
Columbia College Chicago Music

...it keeps getting better!

You're talented, innovative, unique. You want a music program that moves in your direction; one that respects your creative edge. Our specialized degrees give you the in-depth knowledge, intense skill development and artistic flexibility you need to succeed. You can make it happen. We can show you how.

Regi
BMus/Contemporary,
Urban & Popular Music
Class of 2016

COLUM.EDU/MUSIC
MUSIC@COLUM.EDU
312.369.6300



Columbia

COLLEGE CHICAGO

PHOTO BY JACOB BOLL ('12)

DOWNBEAT

OCTOBER 2015

VOLUME 82 / NUMBER 10

President	Kevin Maher
Publisher	Frank Alkyer
Editor	Bobby Reed
Associate Editor	Brian Zimmerman
Contributing Editor	Ed Enright
Art Director	LoriAnne Nelson
Contributing Designer	Žaneta Čuntová
Circulation Manager	Kevin R. Maher
Assistant to the Publisher	Sue Mahal
Bookkeeper	Evelyn Oakes
Bookkeeper Emeritus	Margaret Stevens
Editorial Assistant	Stephen Hall
Editorial Intern	Baxter Barrowcliff

ADVERTISING SALES

Record Companies & Schools
Jennifer Ruban-Gentile
630-941-2030
jenr@downbeat.com

Musical Instruments & East Coast Schools
Ritche Deraney
201-445-6260
ritched@downbeat.com

Classified Advertising Sales
Sam Horn
630-941-2030
samh@downbeat.com

OFFICES

102 N. Haven Road, Elmhurst, IL 60126-2970
630-941-2030 / Fax: 630-941-3210
<http://downbeat.com>
editor@downbeat.com

CUSTOMER SERVICE

877-904-5299 / service@downbeat.com

CONTRIBUTORS

Senior Contributors:

Michael Bourne, Aaron Cohen, Howard Mandel, John McDonough
Atlanta: Jon Ross; **Austin:** Kevin Whitehead; **Boston:** Fred Bouchard, Frank-John Hadley; **Chicago:** John Corbett, Alain Drouot, Michael Jackson, Peter Margasak, Bill Meyer, Mitch Myers, Paul Natkin, Howard Reich; **Denver:** Norman Provizer; **Indiana:** Mark Sheldon; **Iowa:** Will Smith; **Los Angeles:** Earl Gibson, Todd Jenkins, Kirk Silsbee, Chris Walker, Joe Woodard; **Michigan:** John Ephland; **Minneapolis:** Robin James; **Nashville:** Bob Doerschuk; **New Orleans:** Erika Goldring, David Kurian, Jennifer Odell; **New York:** Alan Bergman, Herb Boyd, Bill Douthart, Ira Gitler, Eugene Gologursky, Norm Harris, D.D. Jackson, Jimmy Katz, Jim Macnie, Ken Micallef, Dan Ouellette, Ted Panken, Richard Seidel, Tom Staudter, Jack Vartoojian, Michael Weintrob; **North Carolina:** Robin Tolleson; **Philadelphia:** David Adler, Shaun Brady, Eric Fine; **San Francisco:** Mars Breslow, Forrest Bryant, Clayton Call, Yoshi Kato; **Seattle:** Paul de Barros; **Tampa Bay:** Philip Booth; **Washington, D.C.:** Willard Jenkins, John Murph, Michael Wilderman; **Belgium:** Jos Knaepen; **Canada:** Greg Buium, James Hale, Diane Moon; **Denmark:** Jan Persson; **France:** Jean Szlamowicz; **Germany:** Detlev Schilke, Hyou Vielz; **Great Britain:** Brian Priestley; **Japan:** Kiyoshi Koyama; **Portugal:** Antonio Rubio; **Romania:** Virgil Mihaiu; **Russia:** Cyril Moshkow; **South Africa:** Don Albert.

Jack Maher, President 1970-2003

John Maher, President 1950-1969

SUBSCRIPTION INFORMATION: Send orders and address changes to: DOWNBEAT, P.O. Box 11688, St. Paul, MN 55111-0688. Inquiries: U.S.A. and Canada (877) 904-5299; Foreign (651) 251-9682. **CHANGE OF ADDRESS:** Please allow six weeks for your change to become effective. When notifying us of your new address, include current DOWNBEAT label showing old address.

DOWNBEAT (ISSN 0012-5768) Volume 82, Number 10 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2015 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719.407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscriptions rates: \$56.95 for one year, \$103.95 for two years.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Nothing may be reprinted in whole or in part without written permission from publisher. MAHER PUBLICATIONS: DOWNBEAT magazine, MUSIC INC. magazine, UpBeat Daily.

POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111-0688. **CABLE ADDRESS:** DownBeat (on sale September 22, 2015) Magazine Publishers Association.



IMPROVE YOUR IMPROV WITH THE Hal Leonard Jazz Play-Along Series

With musician-friendly lead sheets, melody cues, and other split track choices on the included CD, these packages are the ultimate learning tool for all jazz musicians.

Get free shipping on orders of \$25 or more. Mention ad code DNBJ.



- | | | | |
|--|---|---|---|
| 1A. Maiden Voyage/All Blues
00843158\$15.99 | 39. All the Things You Are & More:
Jerome Kern Songs 00843035\$16.99 | 99. Swinging Standards 00843150\$16.99 | 142. Charlie Parker Gems 00843222\$16.99 |
| 1. Duke Ellington 00841644\$16.99 | 40. Bossa Nova – 10 Latin Jazz Favorites
00843036\$16.99 | 100. Louis Armstrong 00740423\$16.99 | 143. Just the Blues 00843223\$16.99 |
| 2. Miles Davis 00841645\$16.99 | 42. Gerry Mulligan – Favorites
00843038\$16.99 | 101. Bud Powell 00843152\$16.99 | 144. Lee Morgan 00843229\$16.99 |
| 3. The Blues 00841646\$16.99 | 43. Gerry Mulligan Classics
00843039\$16.99 | 102. Jazz Pop 00843153\$16.99 | 145. Country Standards 00843230\$16.99 |
| 4. Jazz Ballads 00841691\$16.99 | 45. George Gershwin 00103643\$24.99 | 103. On Green Dolphin Street &
Other Jazz Classics 00843154\$16.99 | 146. Ramsey Lewis 00843231\$16.99 |
| 5. Best of Bebop 00841689\$16.99 | 47. Classic Jazz Ballads 00843043\$16.99 | 104. Elton John 00843155\$16.99 | 147. Samba 00843232\$16.99 |
| 6. Jazz Classics with Easy Changes
00841690\$16.99 | 48. Bebop Classics 00843044\$16.99 | 105. Soulful Jazz 00843151\$16.99 | 148. John Coltrane Favorites
00843233\$16.99 |
| 7. Essential Jazz Standards 00843000\$16.99 | 49. Miles Davis Standards 00843045\$16.99 | 106. Slo' Jazz 00843117\$16.99 | 149. John Coltrane – Giant Steps
00843234\$16.99 |
| 8. Antonio Carlos Jobim and
the Art of Bossa Nova 00843001\$16.99 | 50. Great Jazz Classics 00843046\$16.99 | 107. Motown Classics 00843116\$16.99 | 150. Jazz Improv Basics 00843195\$19.99 |
| 9. Dizzy Gillespie 00843002\$16.99 | 52. Stevie Wonder 00843048\$16.99 | 108. Jazz Waltz 00843159\$16.99 | 151. Modern Jazz Quartet Classics
00843209\$16.99 |
| 10. Disney 00843003\$16.99 | 53. Rhythm Changes 00843049\$16.99 | 109. Oscar Peterson 00843160\$16.99 | 152. J.J. Johnson 00843210\$16.99 |
| 12. Essential Jazz Classics
00843005\$16.99 | 55. Benny Golson 00843052\$16.99 | 110. Just Standards 00843161\$16.99 | 154. Henry Mancini 00843213\$16.99 |
| 13. John Coltrane 00843006\$16.99 | 56. Georgia on My Mind & Other Songs by
Hoagy Carmichael 00843056\$16.99 | 111. Cool Christmas 00843162\$16.99 | 155. Smooth Jazz Classics 00843215\$16.99 |
| 14. Irving Berlin 00843007\$16.99 | 57. Vince Guaraldi 00843057\$16.99 | 112. Paquito D'Rivera – Latin Jazz
48020662\$16.99 | 156. Thelonious Monk – Early Gems
00843216\$16.99 |
| 16. Cole Porter 00843009\$16.99 | 58. More Lennon and McCartney
00843059\$16.99 | 113. Paquito D'Rivera – Brazilian Jazz
48020663\$19.99 | 157. Hymns 00843217\$16.99 |
| 17. Count Basie 00843010\$16.99 | 59. Soul Jazz 00843060\$16.99 | 114. Modern Jazz Quartet Favorites
00843163\$16.99 | 158. Jazz Covers Rock 00843219\$16.99 |
| 18. Harold Arlen 00843011\$16.99 | 60. Dexter Gordon 00843061\$16.99 | 115. The Sound of Music 00843164\$16.99 | 159. Mozart 00843220\$16.99 |
| 19. Cool Jazz 00843012\$16.99 | 61. Mongo Santamaria 00843062\$16.99 | 116. Jaco Pastorius 00843165\$16.99 | 160. George Shearing 14041531\$16.99 |
| 20. Christmas Carols 00843080\$16.99 | 62. Jazz-Rock Fusion 00843063\$16.99 | 117. Antonio Carlos Jobim – More Hits
00843166\$16.99 | 161. Dave Brubeck 14041556\$16.99 |
| 22. Wayne Shorter 00843015\$16.99 | 63. Classical Jazz 00843064\$16.99 | 118. Big Jazz Standards Collection
00843167\$27.50 | 162. Big Christmas Collection
00843221\$24.99 |
| 23. Latin Jazz 00843016\$16.99 | 65. Smooth Jazz 00843066\$16.99 | 119. Jelly Roll Morton 00843168\$16.99 | 163. John Coltrane Standards
00843235\$16.99 |
| 24. Early Jazz Standards 00843017\$16.99 | 66. A Charlie Brown Christmas
00843067\$16.99 | 120. J.S. Bach 00843169\$16.99 | 164. Herb Alpert 14041775\$16.99 |
| 25. Christmas Jazz 00843018\$16.99 | 67. Chick Corea 00843068\$15.95 | 121. Django Reinhardt 00843170\$16.99 | 165. George Benson 00843240\$16.99 |
| 26. Charlie Parker 00843019\$16.99 | 68. Charles Mingus 00843069\$16.99 | 122. Paul Simon 00843182\$16.99 | 166. Ornette Coleman 00843241\$16.99 |
| 27. Great Jazz Standards 00843020\$16.99 | 71. Cole Porter Classics 00843073\$16.99 | 123. Bacharach and David 00843185\$16.99 | 167. Johnny Mandel 00103642\$16.99 |
| 28. Big Band Era 00843021\$16.99 | 72. Classic Jazz Ballads 00843074\$16.99 | 124. Jazz-Rock Horn Hits 00843186\$16.99 | 168. Tadd Dameron 00103663\$16.99 |
| 29. Lennon and McCartney 00843022\$16.99 | 73. Jazz/Blues 00843075\$16.99 | 125. Sammy Nestico 00843187\$16.99 | 169. Best Jazz Standards 00109249\$19.99 |
| 30. Blues' Best 00843023\$16.99 | 75. Paul Desmond 00843077\$16.99 | 126. Count Basie Classics 00843157\$16.99 | 170. Ultimate Jazz Standards
00109250\$19.99 |
| 32. Best of Swing 00843025\$16.99 | 78. Steely Dan 00843070\$16.99 | 127. Chuck Mangione 00843188\$16.99 | 171. Radiohead 00109305\$16.99 |
| 33. Sonny Rollins 00843029\$16.99 | 79. Miles Davis Classics 00843081\$16.99 | 128. Vocal Standards (Low Voice)
00843189\$16.99 | 172. Pop Standards 00111669\$16.99 |
| 34. All Time Standards 00843030\$16.99 | 80. Jimi Hendrix 00843083\$16.99 | 129. Vocal Standards (High Voice)
00843190\$16.99 | 174. Tin Pan Alley 00119125\$16.99 |
| 35. Bluesy Jazz 00843031\$16.99 | 84. Bossa Nova Classics 00843105\$16.99 | 130. Vocal Jazz (Low Voice) 00843191\$16.99 | 175. Tango 00119836\$16.99 |
| 36. Horace Silver 00843032\$16.99 | 85. Motown Hits 00843109\$16.99 | 131. Vocal Jazz (High Voice) 00843192\$16.99 | 176. Johnny Mercer 00119838\$16.99 |
| 37. Bill Evans: 10 Original Compositions
00843033\$16.99 | 86. Benny Goodman 00843110\$16.99 | 132. Stan Getz Essentials 00843193\$16.99 | 177. The II-V-I Progression 00843239\$19.99 |
| 38. Yuletide Jazz 00843034\$16.95 | 87. Dixieland 00843111\$16.99 | 133. Stan Getz Favorites 00843194\$16.99 | 179. Modal Jazz 00122273\$16.99 |
| | 90. Thelonious Monk Classics
00841262\$16.99 | 135. Jeff Beck 00843197\$16.99 | 180. Michael Jackson 00122327\$16.99 |
| | 91. Thelonious Monk Favorites
00841263\$16.99 | 136. Nat Adderley 00843198\$16.99 | 181. Billy Joel 00122329\$16.99 |
| | 92. Leonard Bernstein 00450134\$16.99 | 137. Wes Montgomery 00843199\$16.99 | 182. "Rhapsody in Blue" & 7 Other Classical-
Based Jazz Pieces 00116847\$16.99 |
| | 93. Disney Favorites 00843142\$16.99 | 138. Freddie Hubbard 00843200\$16.99 | 183. Sondheim 00126253\$16.99 |
| | 94. Ray 00843143\$16.99 | 139. Julian "Cannonball" Adderley
00843201\$16.99 | 186. Joe Pass 00128391\$16.99 |
| | 95. Jazz at the Lounge 00843144\$16.99 | 140. Joe Zawinul 00843202\$16.99 | 187. Christmas Favorites 00128393\$16.99 |
| | 96. Latin Jazz Standards 00843145\$16.99 | 141. Bill Evans Standards 00843156\$16.99 | 188. Piazzolla – 10 Favorite Tunes
48023253\$16.99 |
| | 97. Maybe I'm Amazed 00843148\$16.99 | | 189. John Lennon 00138678\$16.99 |

See our website for a full series listing & song finder.

1-800-637-2852 • musicdispatch.com/jpa

Free shipping on \$25+ orders applies to the U.S. only. Mention ad code DNBJ.

OCTOBER 2015

Inside

ON THE COVER

26 Fred Hersch 'Good Things Happen Slowly'

BY TED PANKEN

The multifaceted pianist, mentor and bandleader who fought his way back from a life-threatening health crisis has ascended to a miraculous new career peak as his 60th birthday approaches.



26

Cover photo and above image of Fred Hersch shot by Jimmy and Dena Katz at the Village Vanguard in New York City on July 2. Info for this venue is at villagevanguard.com.

FEATURES

34 Cécile McLorin Salvant *Seeking Connections*

BY KEN MICALLEF

38 Al Di Meola *Elegant Catharsis*

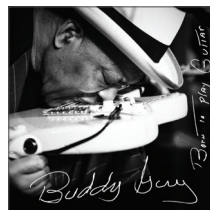
BY DAN OUELLETTE

42 Bob Belden *A Jazz Raconteur's Parting Words*

BY JOHN EPHLAND



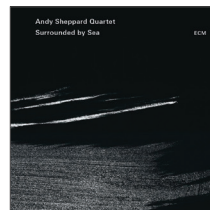
50 Lizz Wright



51 Buddy Guy



54 Wycliffe Gordon



58 Andy Sheppard

SPECIAL SECTION

71 Student Music Guide

*Where To Study
Jazz 2016*

74 Real-World
Experience at College

100 Frost School of Music

140 Getting the Big Scholarship

164 The Affordable
2-Step Degree

DEPARTMENTS

8 First Take

10 Chords & Discords

13 The Beat

22 Players

Kyle Nasser
Jamison Ross
Kait Dunton
Brad Allen Williams

47 Reviews

176 Master Class
BY KENNY WERNER

180 Pro Session
BY DAN WILENSKY

182 Transcription
Ryan Kisor
Trumpet Solo

184 Toolshed

190 Jazz On
Campus

194 Blindfold Test
Terence
Blanchard

THE sounds of autumn



LEE RITENOUR *A TWIST OF RIT*

The GRAMMY-winning guitarist combines both new material and fresh 'twisted' versions of classic Ritenour tracks, all recorded with a personally selected 12-piece all-star band.

MINDI ABAIR AND THE BONESHAKERS *LIVE IN SEATTLE*

Her very first LIVE CD! Recorded earlier this year at the famed Jazz Alley, this album features both Mindi hits with Boneshaker twists, classics, and 2 brand-new songs.



LIZZ WRIGHT *FREEDOM & SURRENDER*

Five years after her critically acclaimed album *Fellowship*, Wright presents her highly anticipated new album ...her most sensual to date. Produced by Larry Klein (Joni Mitchell, Madeleine Peyroux, Tracy Chapman).

JOHN PIZZARELLI *MIDNIGHT McCARTNEY*

The world renowned guitarist and singer, long hailed as one of the prime contemporary interpreters of the Great American Songbook, performs repertoire from Paul McCartney's rich musical catalog, at Sir Paul's request.

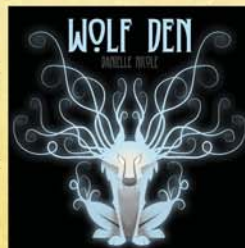


CHICK COREA / BÉLA FLECK *TWO*

The follow-up to their GRAMMY Award-winning album *The Enchantment*, this double-disc set is a collection of live recordings of the duo interacting as only two players of this level can.

DANIELLE NICOLE *WOLF DEN*

The former Trampled Under Foot singer-bassist's new solo album features Anders Osborne, Stanton Moore & Luther Dickinson, plus the new hit single "You Only Need Me When You're Down."



JAMES
TD MOODY JAZZ
FESTIVAL

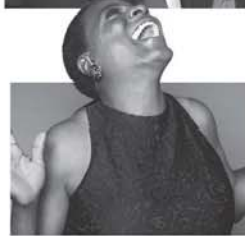
November 7-15



An Evening with
Tony Bennett
and special guest **Antonia Bennett**

Thursday, November 12 at 8pm
Friday, November 13 at 8pm

Produced with John Scher/ Metropolitan Entertainment



Jazz, Soul & Funk
Sharon Jones & The Dap-Kings,
Dianne Reeves and
Christian McBride

Saturday, November 14 at 8pm

Judy Carmichael Trio
with **Harry Allen**

Sun, Nov 8 at 4 & 7pm

The Real Sinatra Songbook

Mon, Nov 9 at 7:30pm

Dorado Schmitt & The Django Festival All-Stars

Wed, Nov 11 at 7:30pm

Christian McBride with Bruce Hornsby: One-on-One

Thu, Nov 12 at 7:30pm

Miles Davis' Birth of the Cool

Sat, Nov 14 at 3pm

Dorthaan's Place Jazz Brunch

T.S. Monk Sextet

Sun, Nov 15 at 11am & 1pm

Sarah Vaughan International Jazz Vocal Competition SASSY Awards

Sun, Nov 15 at 3pm

For a full schedule, including FREE community events, visit njpac.org/moodyjazz

JAZZ ALL YEAR LONG!



Jazz at Lincoln Center Orchestra
featuring

Wynton Marsalis

Friday, September 11 at 8pm



Christian McBride with Pat Metheny: One-on-One

Thursday, September 17 at 7:30pm



Arts Education-Jazz Auditions
Instrumental • Vocal

Wells Fargo Jazz for Teens and
Brick City Jazz Orchestra
Saturday, September 19 from 10am-2pm
Visit njpac.org/arts-training for details.

For tickets & full schedule
visit njpac.org
or call 1.888.GO.NJPAC
Groups 973.297.5804



NEW JERSEY PERFORMING ARTS CENTER
ONE CENTER STREET, NEWARK, NJ



First Take > BY FRANK ALKYER



Bob Belden (1956–2015)

JIMMY KATZ/DOWBEAT ARCHIVES

The Art of Belden

I WAS DRIVING ACROSS OHIO LAST WEEK, LISTENING TO MUSIC with my iPhone on "shuffle." Lou Donaldson, one of the funkier men on planet earth, was ripping through "It's Your Thing." The tune fades out. And in comes Redd Foxx, busting jokes that made me laugh until the tears flowed. I had to slow down because Redd was killing it—so irreverent, funny and real.

It made me think of composer, arranger and saxophonist Bob Belden, who we lost on May 20. Not just because Belden was also irreverent, funny and real (not to mention prolific), but also because he sent me the Redd audio.

The clip showed up in my email box one day because we were laughing about our favorite comedians, and it's been on my playlist ever since. It was one of hundreds of crazy snippets I received from Belden over the years.

He was one of our beloved judges for the DownBeat Student Music Awards. A couple of years ago, he sent me an email identifying something that he felt was seriously missing from the entries: "THE BLUES," yes, in capital letters.

"I am an ardent supporter of blues being present in every aspect of jazz," he wrote, along with a link. "Listen to this and tell me that you don't feel happy and want to get up and dance ..."

It was an eight-minute version of "Think" from Shirley Scott's 1969 album *Soul Song* (Atlantic), with Stanley Turrentine on tenor, Eric Gale on guitar, Scott on organ and Specs Powell on drums. And, yes, Belden gave all of those details in the note. I'm surprised there was no catalog number.

Details mattered to Belden.

"And check out Specs," Belden wrote. "He reinvents the shuffle with subtle hi-hat and snare dialog. Specs is a Philly drummer in the same lineage as Billy James, loose and swinging."

History mattered to Belden.

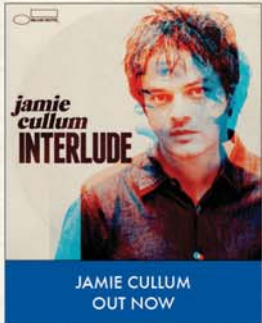
For our 80th anniversary issue, we named Belden as one of the 80 Coolest Things In Jazz in a section titled "Art Beyond Adversity." Bob suffered physically for the better part of two decades, maybe more. And those ailments took a real financial toll on him as well. But through it all, he created. He dreamed big. He wanted to take jazz places it had never been—from IMAX movies to Iran.

After the 80th anniversary issue came out, I received an email with the subject line, "thank you." No other text. Two minutes later, he sent a video link titled "Watch An Armless Man Shred The Blues," posted at esquire.com. And this was his comment: "art thru adversity."

There will never be another Bob Belden, but there will be a spark of his passion in everyone he ever touched. As I fondly remember Bob, I think of his deep love for the blues, and Shirley Scott, and Redd Foxx, and Miles, and Blue Note, and the music and musicians of the world...

In this issue, we're honored to present DownBeat's final interview with Bob Belden, starting on page 42. It's a fascinating look into the creative force of an artist we lost far too soon.

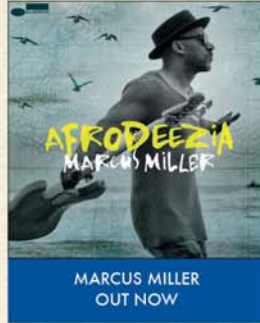
NEW RELEASES INCLUDE



JAMIE CULLUM
OUT NOW



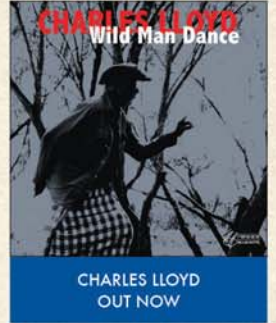
JOSÉ JAMES
OUT NOW



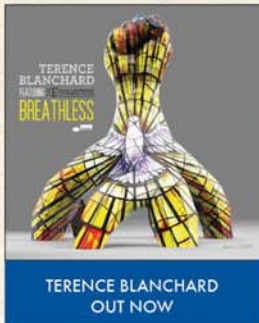
MARCUS MILLER
OUT NOW



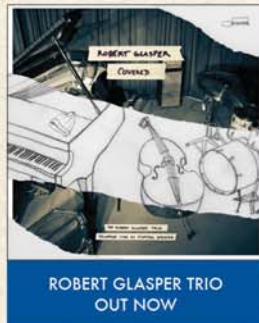
JOE LOVANO & DAVE DOUGLAS
SOUND PRINTS
OUT NOW



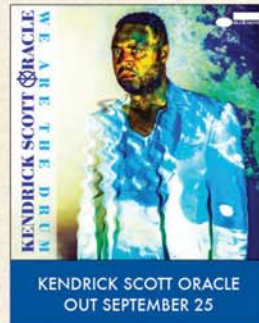
CHARLES LLOYD
OUT NOW



TERENCE BLANCHARD
OUT NOW



ROBERT GLASPER TRIO
OUT NOW

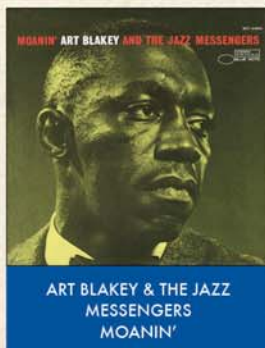


KENDRICK SCOTT ORACLE
OUT SEPTEMBER 25



LIONEL LOUEKE
OUT OCTOBER 30

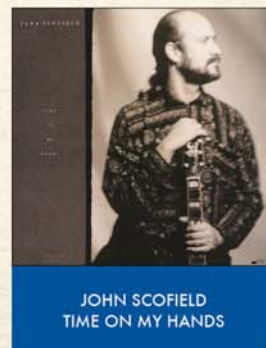
VINYL REISSUES



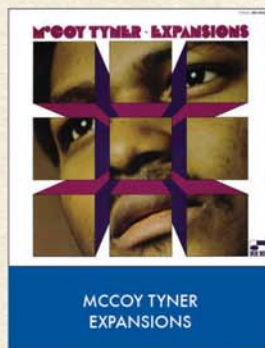
ART BLAKEY & THE JAZZ
MESSENGERS
MOANIN'



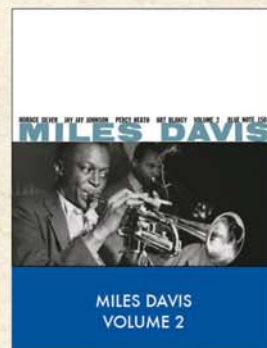
HORACE SILVER QUINTET & TRIO
BLOWIN' THE BLUES AWAY



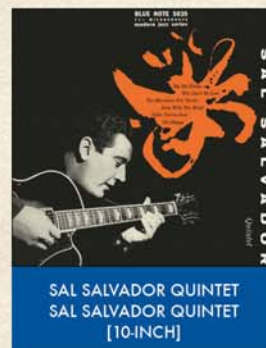
JOHN SCOFIELD
TIME ON MY HANDS



MCCOY TYNER
EXPANSIONS



MILES DAVIS
VOLUME 2



SAL SALVADOR QUINTET
SAL SALVADOR QUINTET
[10-INCH]

KOPPEL | COLLEY | BLADE COLLECTIVE

KOPPEL + COLLEY + BLADE
COLLECTIVE



BENJAMIN KOPPEL – SAXOPHONE
SCOTT COLLEY – BASS
BRIAN BLADE – DRUMS

Be sure to check out this new trio featuring award winning Danish saxophonist Benjamin Koppel, drum legend Brian Blade and the incomparable Scott Colley on bass.

The music stretches from beautiful ballad-like jazz to powerful rock-influenced subgenres and blends improvisation and lyrical sax.

NEW CD OUT NOW

www.koppelcolleyblade.com

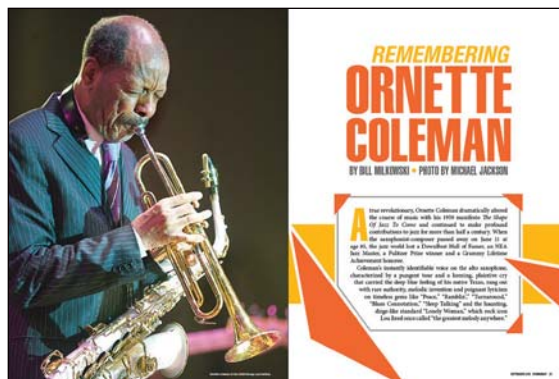
artistShare®

Chords & Discords >

Sense of Fairness

Your very well-done and welcome “Remembering Ornette Coleman” tribute in the September issue includes excerpts from the 1962 double review of his *Free Jazz* album, and you credit this innovation to “DownBeat.” But it wasn’t a corporate entity that came up with that idea, but rather the magazine’s then-editor, Don DeMicheal, quite possibly the best to occupy that seat. Don was a musician—and an excellent one—as well as a journalist, and his highly developed sense of fairness was the impulse behind that decision, which, as you note, became a permanent feature.

Alas, Don DeMicheal (1928–’82) left us much too soon. He is an unsung hero, and his writings



should be collected in book form.

DAN MORGENSTERN
JERSEY CITY, NEW JERSEY

Loving Lee & Lloyd

I was gratified to see that Lee Konitz was elected into the DownBeat Hall of Fame via the Critics Poll (August). You will recall that in your November 2013 issue, you published a letter from me advocating his induction into the Hall of Fame. Let’s give this award to artists while they are still alive.

Another worthy candidate is pianist Randy Weston. He has been active since the early ‘50s and has done so much to raise awareness about the African musical contribution to jazz and music in general throughout the world.

Also, I want to recommend Charles Lloyd’s new album, *Wild Man Dance*, to readers. For me it has a deeply spiritual feel even though the title does not suggest that in any overt way. I feel it is in the same territory as *A Love Supreme* by John Coltrane, and of the same level of quality. If that sounds outlandish to Coltrane lovers (and I am one), please give it a listen. It’s magnificent. The tracks segue into each other, giving it an almost symphonic feel. And his yearning tone seals the deal. The supporting musicians are empathetic and wonderful, including pianist Gerald Clayton. Charles Lloyd is another worthy candidate for the DownBeat Hall of Fame.

JAMES BURPEE
MINNEAPOLIS

Lloyd’s Sax Charade

Everyone’s entitled to their own opinion, but in the latest DownBeat Critics Poll, I found Charles Lloyd’s second-place finish in the Tenor Saxophone category to be particularly galling. I used to think there was something wrong with me. Why did I love the sax playing of Rollins, Coltrane, Gordon, Coleman, Shorter, Lovano, and more recently, Dayna Stephens, but not Charles Lloyd? Was I not sophisticated enough to comprehend Lloyd’s musical complexity? Was I not spiritual enough to tap into his cosmic vibrations?

It took a while, but I finally came to terms with the *real* reason why I disliked Charles Lloyd: He’s not a very good sax player. It’s that simple.

While Lloyd is quite capable of playing his

own boring, meandering form of New Age jazz, if he ever had to sit in on a trial-by-fire jazz jam—where tunes and keys are chosen on the spot—I’m certain he’d be clueless. His recycled, quasi-spiritual floating lines leave me feeling empty.

While countless other sax players rely on a stock bag of Coltrane licks, Lloyd has actually managed to narrow his Trane bag down to one single lick—the “flutter run”—which he predictably sprinkles throughout every performance. I’m not questioning his personal integrity, spirituality or sincerity, but how Charles Lloyd has been able to get away with this shaman sax charade over the past several decades is beyond me.

I find his 125 critic votes, compared to the paltry numbers that truly brilliant sax players like Branford Marsalis and Eric Alexander received, to be a travesty.

GORDON WEBB
SANTA CLARA, CALIFORNIA

Remembering McFarland

I would like to express my deep appreciation to DownBeat and writer Kirk Silsbee for the article on my recent recording *Circulation: The Music Of Gary McFarland*. The composer/arranger/vibraphonist was featured many times in DownBeat (and he arranged for and conducted the Downbeat Jazz Festival Orchestra in Chicago in 1965). McFarland should have had a long, successful career instead of being active for just over a decade.

It was quite fortuitous that this article (“Spotlighting a Forgotten Star,” September) was included in the same issue as the Ornette Coleman and Gunther Schuller tributes. Both of those musicians were contemporaries of McFarland’s and they all worked together in Orchestra U.S.A., which dealt with Third Stream music, the concept of combining classical and jazz elements. We can only speculate what could have come from McFarland had he been given the lifespan of Coleman and Schuller instead of passing away in 1971 at age 38.

MICHAEL BENEDICT
DIRECTOR, THE GARY MCFARLAND LEGACY ENSEMBLE
BOPITUDE@GMAIL.COM

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

Steve Gadd, Zoomed In

Creative insights from one of the world's most influential drummers.



PERFECTION IS OVERRATED

"I don't know anybody who's perfect. You go out there and do your best. And if you don't nail it, then you go out the next day and you try to get it right. That's really all you can do."

NO SHOWING OFF

"Instead of driving the music with this need to show off, I've learned to let the music dictate what I need to do. You have to really listen in order to do that."

SEEK INSPIRATION

"Originally you're inspired by hearing someone else doing something, and then taking it home and trying to learn how to do it. When I was growing up I would get records of Philly Joe, Elvin Jones, Tony Williams, and guys like that, and slow the records down and work out what they were playing, and then work on it and put my own feel to it. That's how we all learn."

BUT BE ORIGINAL

"You can't be a copy of somebody else, no matter how hard you try. It's impossible. I've seen people try to copy licks and get them exact, and I can tell they're not playing in a way that's natural or comfortable. That's not what music is all about. You have to develop your own bag of tricks. The worst thing in the world you can do is let your enthusiasm for somebody else's work stifle your own creativity."

GET IN THE GROOVE

"I've seen so many drummers who have chops and technique that would make your jaw drop to the floor. People are doing some really incredible things. To me, though, I find it just as inspiring on a whole different level when I see somebody who can play a groove and get inside it and make me tap my toes. If you can get people tapping their toes, that's it – you're playing music."

The Zoom H6

The world's most versatile portable recorder.

zoom. | We're For Creators



Thanks to all jazz lovers,
Akbank Jazz Festival is celebrating its 25th year.

21st October - 1st November

25th
akbank
jazz
festival

pozitif LIVE  0216 556 98 00
www.biletix.com

www.akbankcaz.com

AKBANK
SANAT 

The

Inside >

15 / Irvin Mayfield

16 / Umbria Jazz

17 / North Sea Jazz
Festival

18 / Vancouver Jazz
Festival

19 / Vision Festival

Beat

10 Years After Katrina, Ellis Marsalis Center Broadens Opportunities

AT THIS YEAR'S NATIONAL ASSOCIATION of School Music Dealers (NASMD) convention, held March 18–21 in New Orleans, two members of America's "first family of jazz"—pianist Ellis Marsalis and his saxophonist son Branford—shared the story of how the Ellis Marsalis Center for Music came to be in the wake of Hurricane Katrina, which hit the Crescent City 10 years ago.

Located in the heart of New Orleans Area Habitat for Humanity's Musicians' Village in the city's Upper 9th Ward, the 17,000-square-foot center broadens opportunities for underserved children, youth and musicians. It provides a safe, positive environment where young people can develop musically, academically and socially. The center also delivers strategic assistance and tools to musicians to enhance their professional growth, and it offers opportunities for musicians throughout the city of New Orleans to perform and record.

Since opening in August 2011, the Ellis Marsalis Center for Music has endeavored to be an ongoing source of information and cultural inspiration to residents of the 9th Ward in particular, and to the broader New Orleans community as a whole.

What follows is an edited transcript of the presentation delivered to NASMD attendees by Branford and Ellis Marsalis on March 21. To read a full transcript, visit downbeat.com

Branford Marsalis: As most of you know, August 29, 2005, is a date that very few people in New Orleans who were alive then will ever forget. I was at my home in North Carolina on the golf course, calling [my brother] Delfeayo and calling Dad, just making sure they were leaving town.

The storm eventually went from a Category 5 to a Category 3, and that's what I always tell people: The storms seem to veer away from New Orleans for whatever reason. A storm hadn't hit the city dead-on since the '70s. So, we thought



Ellis Marsalis performs at the 2011 New Orleans Jazz & Heritage Festival. (Photo: Courtesy of Leon Morris, from his book *Homage: New Orleans*.)

LEON MORRIS

everything was fine. But then the next morning, we turn on the television—and the whole city is underwater.

I can't even describe what that felt like. Sitting there watching CNN and all of that water. ... We immediately started calling to see if we could get into the city. Six days after the flood, my buddy Harry Connick [Jr.] called me and says, "Hey, man, let's go. We can get into the city, but you have to leave in two hours." So I ran out of the room. We had to find our way to Jackson, Mississippi, because you couldn't fly into New Orleans.

We got to Jackson; Delfeayo and Harry got to Jackson. ... And so we started the trek to New Orleans.

When we got there it was like ... *The Twilight Zone*. You're in the city and the buildings are all there, but there are no people. It was an eerie, eerie

thing. Then Harry said, "Hey, man, I've got this great idea. Why don't we go to Houston and just play some tunes for the evacuees?" ... And I said, "Well, that's great because I certainly don't have a saxophone with me, but sure, I'll go."

We hit the road. On the way to Houston, Harry says, "Man, we've got to do something. We've got to do something for the city. ... We should build a music school." And I said, "Naw, too much bureaucracy. I'd lose my mind with that." We're arguing back and forth. ... I'm saying a school is ridiculous, it's too complicated. And then he said, "Well, I have to do this commercial with Jimmy Carter for Habitat for Humanity, so maybe we could figure out something there. And I said, "That would be great. Maybe we could build some houses."

By the time we got to Houston, we said we got

Vic Firth



In Memorium: Everett "Vic" Firth, legendary Boston Symphony Orchestra timpanist and founder of the Vic Firth Company, died July 26 in Boston. He was 85. Firth, who is credited with inventing or standardizing many of the key processes used in the manufacture of drum sticks, performed with leading conductors and musicians—including Leonard Bernstein, Serge Koussevitzky, Leopold Stokowski, Vladimir Horowitz and Seiji Ozawa. He served as head of the percussion department at New England Conservatory for 44 years. vicfirth.com

Sax Contests: Two band instrument manufacturers are holding jazz saxophone competitions this fall, and in both cases, the top prize includes a new horn. The 3rd edition of Julius Keilwerth's Saxophone Idol begins accepting entries on Sept. 1, with a submission deadline of Sept. 30. Open to all saxophonists age 18 and over, the international competition will bring three finalists to Chicago in December to perform live at Andy's Jazz Club. Eastman Music Company's inaugural Bob Mintzer Saxophone Competition is currently open to all student saxophonists, with an entry deadline of Sept. 30. The winner will travel to Chicago during this year's Midwest Clinic to perform with Mintzer. Check websites for contest rules, guidelines and prizes. julius-keilwerth.com; performwithmintzer.com

Jazz Gallery Show: Capital Public Radio, the NPR affiliate in Sacramento, California, will present the exhibit *Jazz In Available Light: Giants from the 1960s, '70s and '80s*, by photographer Veryl Oakland, Oct. 2–Jan. 4 on the California State University–Sacramento campus. An artist reception is scheduled for Nov. 14 at 4 p.m. tashina.brito@csus.edu; veryl@jazzinavailablelight.com

RIP John Taylor: British pianist John Taylor died July 17 after suffering a heart attack on stage at the Saveurs Jazz Festival in Segré, France. He was 72. An accomplished composer and virtuosic performer, Taylor co-founded the trio Azimuth in 1977 with trumpeter Kenny Wheeler and vocalist Norma Winstone. A new CD, *Duets* (Basho Records), features Taylor in a two-piano collaboration with his former student Richard Fairhurst. bashorecords.com



Branford Marsalis (left) and Ellis Marsalis perform in New Orleans' historic Hotel Monteleone during the NASMD convention on March 21.

it all figured out. We're going to build houses for musicians.

We got to Houston, went to the Astrodome, and we went and hung out with the evacuees. We played songs for them. They told us we could only stay until 10 p.m., but we stayed and we played and we hung out with them until 3 o'clock in the morning.

Then, [I was on my way to Newark, New Jersey] and my phone was ringing off the hook. It was my manager, Ann Marie Wilkins. "What, Ann Marie?" I said.

She said, "OK, it's going to be called the Musicians' Village." And I said, "What are you talking about?" And she said, "The thing you and Harry were talking about. It's a go. We talked to Habitat. They're onboard. We've got to build these homes. You guys have got to play concerts."

We started doing concerts and interviews and doing all these things to raise money. It was done in a month. I think we got \$5 million. It went from a thing where we were going to build some homes to building 72 homes ... and 10 elderly-assisted duplexes. So, Harry said, "Well, maybe I'll take my school now, bro."

And that's where the Ellis Marsalis Center for Music came into these meetings. ... Within five years of the storm, the center came up.

The Ellis Marsalis Center is a 17,000-square-foot facility. It's a performance, educational and community venue. There is a dance studio, practice rooms and a computer lab. The center provides programming at a nominal fee for both youth and adults.

Our target population resides within the 9th Ward, where 32 percent of the households are classified as existing below the poverty line. We have after-school sessions and Saturday programs that serve over 200 students per week.

And the program offerings include instruments, music theory, vocal instruction, audio-visual production, video production, reading and math, computer literacy and a local specialty, Mardi Gras Indians, the beading process for children aged 7 to 18.

There's only one person up here who can speak to this better than me. And that person is basically the artistic director of the Ellis Marsalis Center. Please welcome Mr. Ellis Marsalis.

Ellis Marsalis: The Musicians' Center, the one that Branford and Harry so kindly named after me, sits on what was at one time a junior high school called Cohen. ... About a block away is a school called Akili Academy, which is a charter school. It used to be an elementary school called the William Frantz Elementary School. ... This school was where Ruby Bridges was 6 years old and had to be escorted into the building with Federal Marshals [in 1960].

The 9th Ward is currently in a transition, as is a good part of the city of New Orleans. Basically, there's a certain spirit in New Orleans that is reflected in its people. As it stands now, one of the [traditions] is called the second line ... where people come out and create an impromptu parade.

I saw a lady on television who had incurred a tragedy in her life and they asked her if she was going to move to another place. And she said, "Nah, nah, I've got to be here for the second line."

The center has been open for business for four years. The average age of the students is probably 12. So, there's a lot of young people.

We're in the process of helping kids get a good start because the whole system of public schools has changed. Under the old system, the school board would hire an instrumental music teacher and a vocal music teacher.

The instrumental music teacher, part of their job was to put a band together for the half-time football shows, and eventually to march in the parade for Mardi Gras.

Now, it was important for kids in the band to get one of the krewes at the parade because they would pay the kids in the school band to march in the parade.

There's a lot of promise in this city, because the guys who are here performing, they have maintained that spirit, which is reflected in the second line.

Book Celebrates Mayfield's NOLA Playhouse

TRUMPETER IRVIN MAYFIELD HAS BECOME synonymous with New Orleans, thanks to the many titles on his résumé: musician, teacher, leader of the New Orleans Jazz Orchestra, club owner and author.

Mayfield's new tome, *New Orleans Jazz Playhouse* (Basin Street Records), is a 304-page coffee table book with color and black-and-white photos, letters, artwork and other ephemera. There are essays by biographer Walter Isaacson, novelist Ernest Gaines and trumpeter Wynton Marsalis. Mayfield himself writes tributes to artist John Scott, photographer Gordon Parks and chef Leah Chase, among others.

New Orleans Jazz Playhouse is intended to be an extension of Irvin Mayfield's Jazz Playhouse, a club owned and operated by the trumpeter since 2009. Located in the Royal Sonesta Hotel, the Bourbon Street venue has the distinct feel of an old-school small club.

"The small club scene has closed up," Mayfield explained, speaking by phone between tours. "Back in the 1980s, every major city had a small jazz club, and several had two or three. I heard Chick Corea in Blues Alley in Washington, D.C., with 80 people. [I sat] right in the front row looking at Chick Corea. I want the book to recreate that experience and say why it is important.

"That's the vibe of the Playhouse," he continued. "I wanted to create an experience in the book that talked about that. And you're supposed to go in and feel all right. That's why we named it the Playhouse. It's supposed to be like home. That's why I did the live recordings."

The book comes with seven CDs of live recordings that Irvin, his septet and assorted guests made in August 2014 as a part of The Love Sessions, an annual weeklong series of benefit concerts held at the Playhouse. The discs—one for each day of the week—include standards, originals and modern New Orleans jazz as penned by the late drummer James Black (1940-'88) and the recently departed saxophonist/arranger/producer Harold Battiste (1931-2015). They offer the sophistication of the best post-bebop jazz and the party grooves that mark the music of the Crescent City.

Mayfield became audibly excited as he discussed the music on the discs. "James Black's music was so killing that it had never been written down, never published, never recorded, and it made it on my live record," he said. "That happened because of [guitarist] Steve Masakowski and [pianist] David Torkanowsky. When we commissioned them to do the music for NOJO to figure out the James Black music, they wrote down the songs as they remembered [them] in their minds. I want my music to be that killing, where people are like, 'We haven't played this in 30 years and it was never written down but we remember it in our minds.' That's serious."

Mayfield is on a mission to help the music gain more recognition. "Sometimes I think the narrative of New Orleans is that it's a feel-good music and a party place," he explained. "It's that, [but it's] other things, too. That's why Harold and James Black's music is important. Because it gives you

the entire continuum of yes, it feels good, and yes, it's funky, and yes, you feel good when you hear it, but it's also extremely challenging and extremely creative."

Mayfield will be on the road late this year with the New Orleans Jazz Orchestra, touring with Dee Dee Bridgewater to promote her new album, *Dee Dee's Feathers* (OKeh/Sony Music/DDB Records). He is enthusiastic about working with the vocalist. "We believe that Dee Dee is the best living jazz singer in the world today," Mayfield said. "She is the last of a generation. In three months so far, we've been in five continents. So far we've been to South Africa, Australia, New Zealand, Spain, Italy and Norway. We're going to be at the Olympia in Paris. We're going to be doing two shows at the Apollo [in Harlem] on Halloween weekend, and Halloween night is going to be a masquerade party with NOJO and Dee Dee Bridgewater. That's going to be sick."

As upbeat as Mayfield is about these projects, the 10-year anniversary of Hurricane Katrina and the Federal Floods weighs on his mind. He lost his father in the floods. "I rode out the storm in Baton Rouge at my mother-in-law's," he recalled. "After the storm, my mother talked to my father, and he said, 'Come on back. There's some damage to the roof—gutters and stuff. But everything is fine. Come on home.' An hour later the levees broke."

Mayfield paused for a moment, and continued,

"It's a man-made technical failure. That's what it was. I don't have time for that shit, to sit around trying to blame people about shit that I can't go back and change. None of that is going to bring my daddy back. So the best thing I can do is to embrace the fact that it was a tragedy and deal with all the other issues that everybody's dealing with. It's the same challenges that everybody else is dealing with, and then with my father missing for several months. He finally turned up, and he was a victim."

Many positive things have happened in New Orleans in the decade since the levees failed. But problems remain. "There are some issues that were issues *before* the storm happened, and they are still the same issues *after* the storm happened," Mayfield said. "From a musician's standpoint, New Orleans has always been a great place to come and live out your dreams because of the cost of living and the inviting nature of the musicians. You have one statistic that there is more music and more bands back here. At the same time, I don't see many of those bands being the arbiters of their own fate. But they got some people out here playing. And that's not to mention the people who have moved to town and are playing it. On that end, there has been a tremendous amount of improvement in the musicians, in what they are playing, how many are playing and who is playing. There is a *lot* of music being played." —David Kunian



Irvin Mayfield's *New Orleans Jazz Playhouse* is a coffee table book that includes seven CDs.

GREG MILES

Frisell, Lloyd, Mehldau Add Star Power to Umbria Jazz Fest

UMBRIA JAZZ, THE 10-DAY EXTRAVAGANZA that has made the medieval hill town of Perugia in central Italy a summer cultural destination, had more than its share of major international tours on its roster this year.

If you doubt the power of the Umbria brand, consider that it had the Italian exclusives on two of the biggest acts in contemporary jazz: Tony Bennett and Lady Gaga, and Herbie Hancock and Chick Corea.

Nevertheless, Gilberto Gil and Caetano Veloso outdrew both of them with a crowd pegged at more than 6,000. Those and other concerts held July 10–19 helped push paid attendance to a record 35,000, one of the many imposing numbers boasted about in the festival's final press conference.

Though it presents its share of stadium blockbusters, the Umbria festival also offers a more nuanced portrait of the modern jazz scene, especially in the courtly and distinguished Teatro Morlacchi.

Here in this renovated 18th-century opera house, some of the more serious performances played to smaller audiences just a few hundred feet from the crowded madness of the nightly free concerts in the central Piazza IV Novembre.

The first night brought Charles Lloyd, who pursued his eternal spiritual quest with a quartet of Gerald Clayton (piano), Joe Sanders (bass) and Kendrick Scott (drums). From his current Blue Note release, *Wild Man Dance*, he gave the audience the title track, "Gardener" and a crisp take on "River."

Much of the rest of his program seemed to float in a musical no-man's land. Lloyd reprised earlier titles such as "Dream Weaver" (from the 1966 album of the same name), "La Llorona"

(from 2009's *Mirror*) and "Homage" (from 1998's *Voice In The Night*), then did two fine encores—the standards "You Are Too Beautiful" and "Come Sunday"—that gave him more connective ground on which to focus.

The next night, July 11, pianist Brad Mehldau took the stage about 20 minutes after midnight. Bassist Larry Grenadier and drummer Jeff Ballard accompanied him and played to a full house.

The first four numbers were Mehldau's own, beginning with "After The After," which had the sort of dark ambiguity you might find on the soundtrack of a black-and-white French film of the '60s. Mehldau and Ballard opened it up soon enough, moving through "Solid Jackson" and "Unrequited."

Interestingly, Mehldau has recorded "Unrequited" at least six times, maybe more, over 20 years. Yet, there was no audible sign of recognition of the piece from the audience. As he played—eyes closed, head cocked to the right—he never seemed to lose the audience, and his ideas retained an open, airy clarity.

He concluded with a spectacular rendering of Sidney Bechet's "Si Tu Vois Ma Mère," which has recently become known as the theme to Woody Allen's 2011 film *Midnight In Paris*. The song was strikingly touching, and Mehldau offered a beautiful performance from the first notes, digging deeper and deeper into its poignant simplicity as

the five-note riff moved through harmonic layers.

Grenadier took an extended bass solo that cut to the heart of the piece. The audience gave it all a standing ovation. (Oddly, Mehldau has never recorded the tune.) He brought things to a rousing conclusion with an encore of Wes Montgomery's



Guitarist Bill Frisell (far right) leads his quartet at the Umbria Jazz Festival.

"West Coast Blues."

Guitarist Bill Frisell sprinkled his midnight Morlacchi concert with familiar items. Billed as "Guitar in the Space Age," he and Greg Leisz delivered five titles from the recent OKeh album of the same name.

The two guitarists (Leisz played steel guitar about half the time) intertwined and dissolved into each other's echoing twang with a dense intimacy that made it hard to distinguish one from the other, even when they conversed back and forth in sleepy, languorous phrases.

Strongly influenced by radio hits of the 1960s, their music had the appeal of a pleasant and comforting nostalgia in such tunes as the Byrds' "Turn! Turn! Turn!," the Chantays' "Pipeline" and Junior Wells' "Messin' With The Kid."

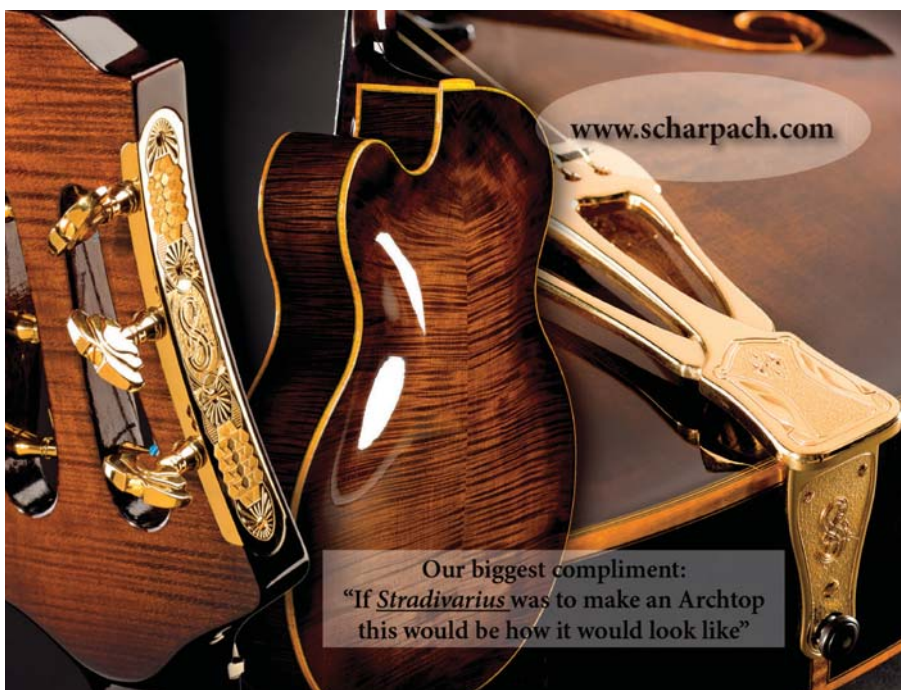
Though jazz has long been shopping for a fresh reserve of repertoire to augment the Great American Songbook, by and large the '60s have not delivered much. Frisell's efforts probably won't change that. He actually opened his late-night set by reaching back to the 19th century.

After a long, meandering fuse, he and Leisz reprised "Shenandoah (Across The Wide Missouri)" from their 1999 album *Good Dog, Happy Man*.

Other selections focused on Frisell's more rural sensibilities. "Bumpin' On Sunset," "I Am Not A Farmer" and "That Was Then" reached back to the Nonesuch sessions with Ry Cooder in the late '90s. It all had a kind of ringing clarity of melody that rolled along like a lazy tumbleweed.

The capacity crowd certainly liked what it heard. But in the context of Umbria Jazz, Frisell might have considered drawing more on that part of his jazz repertoire that includes "Misterioso," "Benny's Bugle," "Subconscious Lee" and many others.

—John McDonough



www.scharpach.com

Our biggest compliment:
"If Stradivarius was to make an Archtop
this would be how it would look like"

Shorter Offers Surprises at North Sea Jazz Festival

FEATURING 50 SHOWS ON 14 STAGES, THE North Sea Jazz Festival once again outdid itself in presenting an array of iconic jazz artists as well as stars on the rise. This year's 40th edition took place July 10–12 at the Ahoy convention center in Rotterdam, Holland.

The wide spectrum of music was evident in the festival's opening-night fare, which featured the hot touring acts of the summer: Tony Bennett with Lady Gaga; Chick Corea and Herbie Hancock's two-piano summit; Terence Blanchard's E-Collective; Brian Blade and Jon Cowherd's Europe-exclusive all-star Joni Mitchell tribute, *Joni's Jazz*; and the soulful D'Angelo.

On July 11, saxophonist Wayne Shorter's 75-minute showcase of improvisational alchemy with his quartet—pianist Danilo Pérez, bassist John Patitucci and drummer Brian Blade—kept the full-house audience captive at the Hudson concert hall. Set list? Nonexistent. Old, crowd-pleasing chestnuts? Largely not in the mix. New material? Primarily, making for a thrilling evening with no road maps.

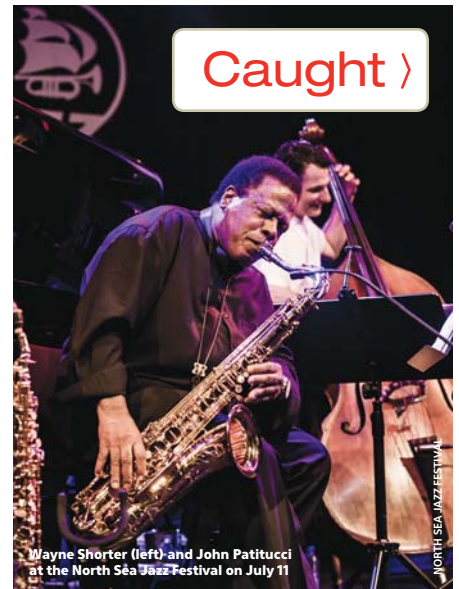
North Sea audiences are notorious for leaving shows early to try to catch another concert half-way across the Ahoy, but very few people left Shorter's performance.

Alternating between tenor and soprano seem-

ingly on a whim, Shorter certainly starred, but the chemistry of the band was as much the story. The music buoyed and dipped, with slow musings bursting into fevered dashes. Shorter played with a noteworthy exuberance, Pérez struck exclamation points, Blade dashed and rumbled and Patitucci steadied the low end. The new material served as the liftoff for an evening of inspired music, potent and surprising in all the right ways.

On July 12, two younger artists turned in impressive showings. New York-based clarinetist Oran Etkin led a crack band with guitarist Federico Casagrande, bassist Linda Oh and drummer Nasheet Waits. They delivered steeped-in-tradition but outward-leaning tunes from Etkin's latest album, *Gathering Light* (Motéma), along with a preview of tunes from his new album, *What's New: Re-Imaging Benny Goodman*.

Nearby at the Madeira stage, pianist Tigran Hamasyan told his own powerful stories infused with his crossover hybrid of jazz, rock and Armenian folk music. Just before his trio show (with bassist Sam Minaie and drummer Arthur Hnatek), Hamasyan received the prestigious Paul Acket Award (named after the festival's founder), which honors artists deserving wider recognition. Formerly a New York resident who now lives in his native homeland Armenia, Hamasyan opened



Wayne Shorter (left) and John Patitucci at the North Sea Jazz Festival on July 11

his show with his fleet-fingered pianism, moving from a pocket of dreamy lyricism to a pounding rock thrust with a touch of electronica in the mix. A highlight of the evening came when Hamasyan performed "Kars 1" (from his Nonesuch album *Mockroot*), based on an Armenian folk song he learned as a child. It was part anguish, part elation as the tune started quietly, with the leader singing the melody before shifting into a run of high-velocity piano playing. The performance justified the crowd's standing ovation and hearty call for an encore.

—Dan Ouellette

EARN YOUR BADGE

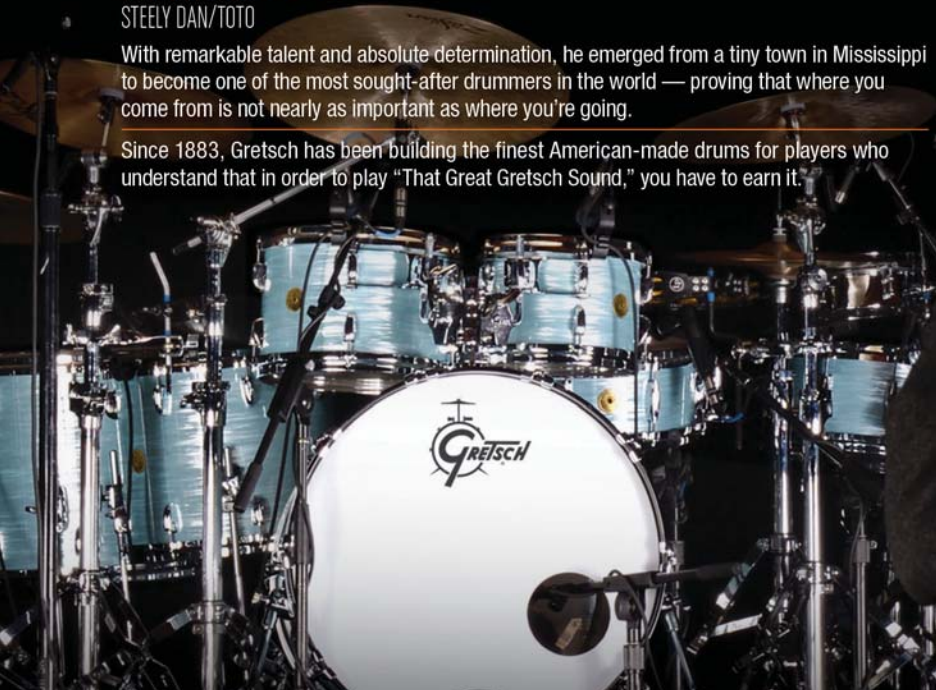


KEITH CARLOCK

STEELY DAN/TOTO

With remarkable talent and absolute determination, he emerged from a tiny town in Mississippi to become one of the most sought-after drummers in the world — proving that where you come from is not nearly as important as where you're going.

Since 1883, Gretsch has been building the finest American-made drums for players who understand that in order to play "That Great Gretsch Sound," you have to earn it.



Jensen Sisters Soar in Vancouver

Caught >

VANCOUVER IS CONSTANTLY CITED AS ONE of the world's richest cities, spiked with pricey condos competing with each other for the best view of the mountains. At its soul, though, it is a city defined by nature. Typical of the Northwest, old-growth forests and the ocean dominate, no matter how high the new Trump tower ascends above Coal Harbour.

That natural landscape is in the souls of alto saxophonist/bandleader Christine Jensen and her trumpet-playing sister Ingrid, who grew up in nearby Nanaimo. "I'm trees, she's water," Christine joked to a packed house at the TD Vancouver International Jazz Festival, which took place June 18–July 1. For Christine, it was both a homecoming concert and a rare occasion to take her 20-piece jazz orchestra on the road from her home in Montreal.

Indeed, the opening trio of compositions—"Dancing Sunlight" and "Red Cedar" from the band's 2010 debut recording, and "Treelines" from the 2013 album, *Habitat*—were each inspired by the area's forests. What characterizes these songs is Christine's ability to convey both the strength and the flexibility of those trees.

With bassist Fraser Hollins and bass trombonist Robert Ellis providing a dark, solid foundation, the precise, segmented tempos passed between the brass sections, creating waves of swing, while Ingrid's electronically enhanced trumpet danced among the top branches.

The leader's writing also stands out because of her willingness to make political statements, as on "Nishiyuu," a piece dedicated to a small group of Native youth who walked from their remote northern home to Canada's capital to protest the government's treatment of the country's First Nations.

In Vancouver, it was a highlight, featuring a strikingly understated, emotional tenor solo by André Leroux. Often a voluble, Coltrane-inspired player, here he was all restraint, building tension while reflecting the pride of the young men who made the trek.

One programming conceit that distinguishes the Vancouver fest is artistic director Ken Pickering's insistence on immersing audiences in music he loves, betting that they will love it, too. So, an entire Saturday afternoon and evening were devoted to music curated by Norwegian drummer Paal Nilssen-Love. The concept was to begin with small groupings—trios, duos, solo improvisations and the like—by some of the Nordic region's best musicians.

Some performances—a trio gig with Nilssen-Love, fellow drummer Andreas Wildhagen and trombonist Mats Åleklint, and solo work by tuba player Per-Åke Holmlander—were spirited and engaging, whereas others didn't develop to their full potential. One set—a seemingly interminable exploration of highly amplified, variegated electronic noise by Tommi Keranen—all but cleared the room.

An evening performance by Nilssen-Love's

11-piece Large Unit lived up to its billing as a sonic representation of the Nordic landscape, with instrumental drama, long, open passages of spacious improvisation, and some dry patches of empty space.


Another fest highlight was a set by South African drummer Louis Moholo-Moholo that plumbed impressive depths of feeling. With saxophonist Jason Yarde playing vertical bursts of energy, the band sounded both joyous and defiant,



Ingrid Jensen at the Vancouver Jazz Festival

with the leader serene and understated, but driving the band with power.

When pianist Alexander Hawkins introduced Ornette Coleman's "Lonely Woman" into the set's seamless tapestry it seemed like an ideal tribute to musical revolutionaries everywhere. —James Hale



PAT METHENY (↔)





THE UNITY SESSIONS



AN INTIMATE STUDIO PERFORMANCE FILMED IN A SMALL NEW YORK CITY THEATRE.

Features new performances of music from the Grammy winning "Unity Band" record, the expansive "Unity Group KIN (↔)" recording, and touchstones from the entirety of Metheny's illustrious career.

Available on DVD, Blu-ray and digital formats from September 18th.

ALSO AVAILABLE ON DVD OR BLU-RAY FROM PAT METHENY GROUP:

A DIVISION OF EAGLE ROCK ENTERTAINMENT LTD., A UNIVERSAL MUSIC GROUP COMPANY.
www.eagle-rock.com

Shipp, Malaby Embrace Revolutionary Spirit at Vision Fest

Caught ›

THE 1960S REVOLUTIONARY SPIRIT was alive and well at the 20-year-old Vision Festival, a celebration of poetry, dance, visual art and avant-garde jazz, held this year at Greenwich



Village's Judson Memorial Church, a historic Manhattan nexus of progressive activism and artistic expression.

Presented by the nonprofit Arts for Art, the early portion of this year's edition featured performances by keyboardist Amina Claudine Myers, reedist Roscoe Mitchell, bassist Henry

Grimes, drummer Tyshawn Sorey, the William Parker Martin Luther King Project, keyboardist Craig Taborn, the Sun Ra Arkestra (directed by Marshall Allen), the Milford Graves HeArt Ensemble, Karl Berger Improvisers Chamber Orchestra and David Murray with Class Struggle Trio. These gigs warmed the stage for equally fervent weekend performances.

The July 11 lineup featured the Ingrid Laubrock Sextet, the Wadada Leo Smith/Aruan Ortiz Duo, beat poet Steve Dalachinsky and Tony Malaby's TubaCello, featuring Malaby on saxophones, accompanied by Chris Hoffman on cello, Bob Stewart on tuba and John Hollenbeck on drums and piano.

Malaby's howling horns and Hollenbeck's explosive drums fueled an uproarious set by TubaCello, which was anchored by Stewart's tuba counterpoint. His calm enunciations were a foil to Malaby's screaming drones. The drummer's muscular taps replicated a range of sounds, from horse's hooves to nickels skipping down an alley.

The following night included a set by the Matthew Shipp Trio, featuring Newman Taylor Baker on drums and Michael Bisio on bass. Performing in his idiosyncratic style, Shipp played melodic threads that seemed drawn from such recent albums as *Floating Ice* and *Root Of Things*.

But these were brief allusions; most of Shipp's set was a search for trio unity—or, just as often, disunity. Sometimes Shipp seemed to tread water, his hands rolling over the keys as Bisio and Baker joined the fray. The trio might lock into Shipp's left-hand-driven groove, then splinter off into individual solos.

In one unaccompanied solo, Bisio used his hand and forearm as an axe of sorts, swinging at his bass with such force that it seemed something—either his hand or the strings—would surely break.

Baker was the most playful of the three, his pitter-pattering touch on the drums more amenable than the aggressive, hammering efforts of Bisio and Shipp.

Shipp's set was followed by the Rob Brown Quartet. The alto saxophonist was joined by Steve Swell on trombone, Todd Nicholson on bass and Gerald Cleaver on drums. After Shipp's hands-off approach, Brown's unison post-bop melodies sounded almost quaint.

Cleaver was typically light and bright in his mushrooming rhythm cloud, buttressing tremendous and all-too-brief solos from Brown and Swell, who played with a beautiful economy of notes, but a serious expression of ideas.

—Ken Micallef

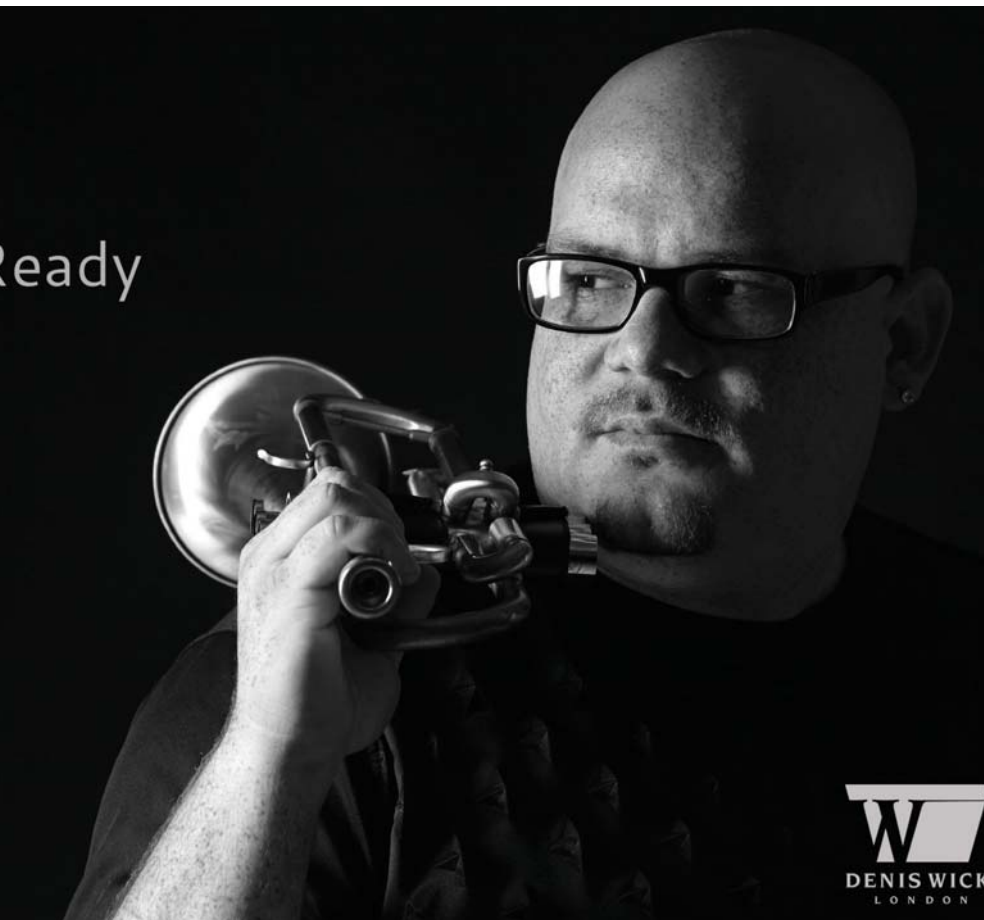
Performance Ready

Farnell Newton

Denis Wick Classic 4X
Adjustable Cup Mute

Watch Farnell's interview at
bit.ly/farnellnewton

#PerformanceReady



Jazz Impresario Howard Rumsey Dies at 97

HOWARD RUMSEY, A BASSIST, BANDLEADER and impresario who invigorated the jazz scene in Los Angeles, died July 15 in Newport Beach, California. He was 97. Rumsey is widely regarded as an important catalyst for the emerging West Coast jazz movement of the 1950s and '60s.

For more than 30 years, Rumsey made a place for jazz at the Lighthouse in Hermosa Beach, California. He played bass and oversaw an assortment of jazz musicians, known as the Lighthouse All-Stars, who played the venue and recorded more than 10 albums.

According to DownBeat Associate Editor John Tynan's article "Lighthouse Keeper," published in the July 10, 1958, issue, Rumsey convinced the Lighthouse's owner, John Levine, to start featuring jazz at the venue on Sunday afternoons, beginning in May 1949.

The Lighthouse provided a showcase and a laboratory for dozens of musicians, including trumpeters Chet Baker, Shorty Rogers, Stu Williamson and Frank Gordon; saxophonists Teddy Edwards, Sonny Criss, Art Pepper, Bob Cooper, Bud Shank and Jimmy Giuffre; trombonists Milt Bernhart and Frank Rosolino; vibraphonist Victor Feldman; pianists Hampton Hawes, Claude Williamson, Frank Patchen, Vince Guaraldi and Frank Strazzeri; and drummers Bobby White, Shelly Manne, Max Roach, Stan Levey, Larance Marable and Larry Bunker.

Rumsey expected more than just excellent

musicianship from the All-Stars; he also expected excellent behavior. He told Tynan: "It's most important, I believe, that musicians who work for me be aware of their social responsibilities. They have to be sharply aware of their possible influence on younger jazz players who constantly come to watch and listen to them work."

In 1971, Rumsey left the Lighthouse to start another club, Concerts By The Sea, in nearby Redondo Beach. It became an important jazz destination for touring artists in the '70s and '80s such as Dizzy Gillespie, Horace Silver, Art Blakey, Maynard Ferguson and Stanley Turrentine.

Born in Brawley, California, in 1917, Rumsey studied piano and drums as a youngster and then switched to bass. He played with the bands of saxophonist Vido Musso and trumpeter Johnny "Scat" Davis, and later joined Stan Kenton's first orchestra.

Following his tenure with Kenton, Rumsey had stints with bandleaders Charlie Barnet, Freddie Slack and Barney Bigard. He also dabbled in movie soundtracks, playing bass on the Lauren Bacall number "And Her Tears Flowed Like Wine" in the 1946 movie *The Big Sleep*, starring Humphrey Bogart.

By 1949, Rumsey was about to give up on music and work in his family's restaurant.

Bassist Howard Rumsey (far right) performs at the Lighthouse with Milt Bernhart (left), Shorty Rogers, Jimmy Giuffre and Bob Cooper.



PELL THOMAS/DOWNBEAT ARCHIVES

That was the same year he happened upon the Lighthouse. Rumsey wasted no time bringing in local talent like Edwards, Criss, Hawes and other players with the touring big bands. Eventually, he assembled a capable house band, the Lighthouse All-Stars, whose ranks included Manne, Rogers and Shank. The weekly jam sessions soon became a nightly affair, often lasting from 2 in the afternoon to 2 in the morning.

A musician-friendly room, the Lighthouse was where Cannonball Adderley, the Jazz Crusaders, the Modern Jazz Quartet, Cal Tjader, Lee Morgan, Grant Green and Elvin Jones all recorded live albums. —Kirk Silsbee

SOLO FRED HERSCH



Available 9.04.15

Palmetto
RECORDS



NAJEE



CANNONBALL

www.cannonballmusic.com

"You, me, and Forever"
Available on amazon, iTunes,
and www.najeemusic.com

NAJEE

*You,
Me,
and
Forever*



KYLE NASSER

Taking the Jazz Path



GULIARA KHAMATOVA

After graduating from Harvard University, Kyle Nasser had an open pathway to a doctorate in political philosophy and a career in academia. Instead, he decided to follow his heart and take a less certain road. He had been hooked on jazz since childhood, when he heard musicians playing in a restaurant near his home in southeastern Massachusetts. During his high school years, he took jazz saxophone lessons. Today, the Brooklyn-based saxophonist finds his career decision paying dividends, with the release of his album *Restive Soul* (Aisa), along with an increasing number of gigs as a bandleader. He also plays in the collective Beekman, which recently toured Chile.

Nasser recalled the fateful day back at Harvard when a visit by an 88-year-old jazz piano master convinced him of his true calling. "I actually got to play a concert with Hank Jones and [saxophonist] Joe Lovano," he said. "I got to hang out with Hank, and go out to dinner with him and other members of the small college group that he was playing with. I found that really inspiring and deep."

Nasser subsequently enrolled at Berklee College of Music, a few miles distance from Harvard Yard but a world apart. Studying jazz performance in improvisation classes under Hal Crook was highly productive, as was an

exploration of classical music, including modernists Charles Ives and György Ligeti.

Nasser's tenor and soprano work on *Restive Soul* marks him as an inventive technician and an emotive assimilator well on his way to developing a unique voice. He can easily name-check his favorite players and explain their influences on him. Joe Henderson: "rhythmic bite and swing." John Coltrane: "intensity, focus, harmonic delineation." Stan Getz: "sound and phrasing." Don Byas: "sound and arpeggiation."

Nasser has also incorporated the emotional impact of certain blues, soul and r&b singers. After citing Nat "King" Cole's vocal phrasing and timbre, he said, "Warmth and clarity are a goal for me on sax," adding that the music of Otis Redding, Etta James and D'Angelo made him "realize that it's really important to *sing* through the horn."

A serious composer with all 10 album tracks spun from his imagination, Nasser recorded *Restive Soul* with guitarist Jeff Miles, pianist Dov Manski, bassist Chris Van Voorst and drummer Devin Drobka.

Nasser credits his close study of Plato's *The Symposium* and other ancient classics for helping him focus on moods ("longing, eros, desire, love, relationships") as he was developing emotional tones for the music. One aspect of com-

posing deeply resonated with him: "The album's musical theme is counterpoint and its relation to form. That was what I was obsessing about when I was writing these tunes, the harmonic relationship. It was either two- or three-part counterpoint between either melody and bass or saxophone, guitar and bass."

He relishes a regular weekly gig he's had the past few years at the Fifth Estate bar in the South Slope section of Brooklyn. That's where he met his bandmates and where they all tested and honed his dense yet accessible music. "Sound is a big thing for me," he said. "I love the sound all the guys in my band get out of their instruments. Our guitarist, Jeff Miles, is kind of a wild man, and [pianist] Dov Manski makes everything sound great by playing with a beautiful harmonic palette. I love how [drummer] Devin Drobka makes everything sound like an orchestra with the way he fills in the spaces and plays everything very accurately but loosely. Chris Van Voorst plays such melodic bass lines. It's not angular style; it makes everything else sing."

Manski, in turn, complimented his bandleader: "Whenever Kyle is improvising, he is always looking to create a 'vibe' or 'atmosphere' that the entire band can play off of."

—Frank-John Hadley



Players >

JAMISON ROSS

Singing Drummer

DEVIN DEHAVEN

Jamison Ross was so nervous that his game plan dissolved the second he sat down at the drum kit.

During his weeks of preparation leading up to the 2012 Thelonious Monk International Jazz Drums Competition, Ross had mapped out a loose approach to showcase his talent. When he got onstage, however, his nerves took over, and he was left to rely on his ingrained experience, including the years he spent studying the drums at Florida State University and touring with singer Carmen Lundy. Ross forgot his strategy, but in the end, it didn't matter.

"When I'm nervous, I'm not necessarily the most creative person," Ross said recently before his debut CD release concert at The Velvet Note in Atlanta.

Winning the competition didn't bring Ross instant celebrity. Nevertheless, three years after that night at the Kennedy Center in Washington, D.C., Ross is well known among fellow jazz musicians. His name remains relatively obscure to the wider jazz audience, but with *Jamison* (Concord Jazz), the drummer's vocal-heavy debut, that's changing.

The most valuable lesson Ross learned from the Monk competition is that he can be himself on the bandstand. He won by playing music *his way*, and that also encouraged him to explore more unorthodox ideas about jazz.

"After that competition, I got way more elaborate because that confirmation and that affirmation frees you, and it opens you up," he said.

Singing professionally is still a bit new for Ross. The son of a pastor, he grew up as a singer in church choirs and practice rooms, but outside of a few close friends, nobody really knew him as a vocalist. In fact, *Jamison* initially began as a drumming vehicle, and Ross was originally going to sing on only a couple of tracks. When he really thought about his artistic vision, though, he

flipped the script, reserving just two songs on the 12-track disc for instrumentals. After singing for the label heads at Concord, they readily endorsed the new plan.

Recorded over a five-day span in New Orleans, *Jamison* is as much a vocal album as a drummer's showcase. Ross recalled assembling a group of longtime friends to play on the sessions. Everyone had a blast playing through the tunes, giving the music a vivaciousness that was palpable in the studio and is obvious on the record.

On Ross' arrangement of the Cedar Walton tune "Martha's Prize" (an instrumental track), he props up his quintet with lively hi-hat hits and bouncy snare cracks. His playing isn't flashy; Ross creates space for the other musicians, keeping his playing sharp and crisp and devoid of aggressive fills and selfish displays. Ross exhibits his vibrant drum technique on other tracks (like the New Orleans funk of "Deep Down In Florida") that are noteworthy due to his rich, full vocals.

While Ross is making his own way as an artist by blending blues, jazz, gospel and other influences into his sound, he said it's important to not forget about the past. He feels that in order to remain true to the music, artists have to thoroughly understand jazz history.

"What we all have to do is be honest with ourselves," he said. "The issue is making sure we're not forgetting about the music we're carrying. You've got to know how to at least talk about it—at least explain your theology and your concept, your mythology as a musician."

For Ross, introducing himself to the world is about presenting singing and drumming together. Producing an album without any vocals, he said, wouldn't show Ross as the complete artist he has become.

"I've been doing this all my life," he said of singing. "I'm not doing it for a gimmick. This is really how I am."
—Jon Ross



Shop Now
SamAsh.com

AUTHORIZED DEALER
FOR EVERY PRODUCT WE SELL

45-DAY
NO HASSLE RETURN POLICY

FREE SHIPPING
ON ALL ORDERS OVER \$9.99

SamAsh
MUSIC | DIRECT



BRAD MYERS PRIME NUMBERS



Brad Myers
Prime Numbers

★★★★

"Veteran guitarist Myers exhibits old-school soulfulness, a highly syncopated sense of comping and a relaxed sense of swing on his long-overdue debut as a leader."
—*DownBeat*/Bill Milkowski

Available at CDBaby, iTunes and Amazon.
www.MusicByBrad.com

JAZZ and Other Four Letter Words

Singer/songwriter **Mark Winkler's** New CD of jazz originals mixed with songs by Paul Simon, Dave Frishberg and Rodgers & Hart.

Featuring:
Cheryl Bentley
John Clayton
Jeff Hamilton
Larry Koonse
Jamieson Trotter
Pat Kelley
Mike Shapiro
Dan Lutz
Bob Sheppard



Mark Winkler
JAZZ
and Other
Four Letter
Words

"Winkler is a gifted vocalist!"
—*Jordan Richardson* | *BC Music*

"Originals that sound like classics."
—*Chris Spector* | *Midwest Record*



Available NOW at Amazon • CD Baby • iTunes
www.markwinklermusic.com

Cooper Appelt (left), Kait Dunton and Jake Reed at EastWest Studios in Hollywood, California



Players >

KAIT DUNTON
Intricate Trio Sounds

PETER FIGEN

Kait Dunton was almost finished with her undergraduate degree at University of Virginia when she decided to pursue a career in jazz.

"I studied Spanish," said the Los Angeles-based pianist. "I was into languages. That was going to be my thing. I was going to be a linguist or translator. Then I made a left turn into music."

Once the Pasadena, California, native decided to change course, she committed wholeheartedly to the jazz education route, acquiring a graduate degree from University of North Texas and a doctorate from the University of Southern California.

"I played music all the time growing up, but I didn't have any musical role models," Dunton said. "I didn't know anybody who did music professionally. I didn't know you *could*." It took leaving L.A. to learn her options, and she made the most of them along the way. In 2008, Dunton released her debut, *Real & Imagined*, a trio album that established her soulful attack as a compelling focal point of her compositions.

Dunton, a former member of Snarky Puppy, utilizes a subtle, sensitive approach to piano nowadays, but she found her initial inspiration from legendary powerhouse McCoy Tyner. "Bill Evans and the classic trios didn't grab me like McCoy's [1977 album] *Supertrios*," she said. "I would just listen to one song for a week." Beyond Tyner, she cites more noticeable influences such as Brad Mehldau and the late Esbjörn Svensson.

Dunton's second album, *Mountain Suite*, augmented the trio format with some horns and more through-composed pieces. It also happened to feature a who's who of the USC faculty, including drummer Peter Erskine, bassist Darek "Oles" Oleszkiewicz and saxophonist Bob Mintzer. The ethereal collection of originals was a bit of a departure for Dunton, turn-

ing her from student to bandleader and helping her figure out her true sound.

"I realized I don't want to make records with heavy hitters," she said. "I was trying to respect their time, so I didn't call a lot of rehearsals. I write pretty crazy music, and I think they weren't expecting that. Things could've been way tighter. Peter would take over sometimes and say, 'No more takes, we're done.' You know how in the studio you don't know, but a week later you say, 'Ah, that's awesome?' That was Peter."

That learning experience gave Dunton a clearer view of what she wanted to accomplish with *TrioKait*, a collection of 13 original compositions for which she recruited bassist Cooper Appelt and drummer Jake Reed. "Kait's music is very chamber-like," Reed said. "I have to think like a percussionist. She writes in a lot of odd meters. The challenge is that there are all these odd meters but the music has to groove and feel good."

Dunton couldn't be happier with her compatriots. "It's very clear to me that trio is the sound for my music," she said. "Everybody is bringing a super important part to the music. None of us are jazz purists. Cooper is just as good on electric as upright. Jake is truly as great at rock as he is at jazz. A lot of the music I write combines all the stuff, and they can switch so easily."

And switch they do. On the new album, the frenetic "50 Freeways" churns with intricate stutter steps and a propulsive swing from Reed's cymbals, while the following track, "Outlook Good," features a backbeat and smoother vibe that hints at a disinterest in purity. "If someone wants to hear swinging solos, they are not going to like us," Dunton said. "People who are really deep into music find the intricacies in what we are doing. We have a lot of melody, not just a lot of blowing."
—*Sean J. O'Connell*



Players >

BRAD ALLEN WILLIAMS

Authenticity from Memphis

SIMON C.F. YU

The cover of *Lamar*, the debut leader album by guitarist Brad Allen Williams, features the marquee of the shuttered Lamar Theater in Memphis. That city remains an enduring source of inspiration for Williams even after years spent attending school in Texas and New Jersey and, now, living in Brooklyn. Just a few minutes into a conversation at a lower Manhattan coffee shop, Williams is quick to riff on his hometown, touching upon diverse Memphis sounds, from B.B. King and the Newborn family to Big Star and the Grifters.

Williams explains that the Lamar Theater was considered for the headquarters of Stax Records before the soul label chose another vacant local cinema. The cover image feels ideally matched to the roots-oriented sound of his album, which captures the guitarist playing in a vintage-style trio with organist Pat Bianchi and drummer Tyshawn Sorey. Williams, also a producer-engineer, was keen on making his debut album using old-school methods: live in the studio on analog tape, with no editing and a running time designed for the length of an LP. He devoted a lot of effort to the mastering of a pure-analog vinyl version of the release.

Although Williams had such formative experiences as seeing guitarist Calvin Newborn play in an organ trio on Beale Street, the sound of *Lamar* came together in West Orange, New Jersey, where he jammed with Bianchi and Sorey at Cecil's, the now-defunct club run by veteran drummer Cecil Brooks III.

"Cecil's was a great, old-school place, and my record documents some of what we were getting into there while I was going to grad school at William Paterson University," Williams explains. "New Jersey players like Bruce Williams and Dave Stryker played there a lot, but also Christian McBride and Russell Malone and old Newark players like Leo Johnson. There was a rare sense of mentorship there."

Williams, 35, sees a discrepancy between his formative experiences and the current state of the jazz world: "We're in an era of competitions and grant-writing in jazz, and that calls for a set

of artistic priorities different from what I learned in Memphis or at Cecil's. I want music to be less about impressing and more about expressing."

Lamar was released via the vocal-oriented Sojourn Records, which suits the guitarist's natural affinity for songs. Along with smoky originals titled after Memphis landmarks like the city jail ("201 Poplar"), *Lamar* features takes on Joe Jackson's "Steppin' Out," Jimmy Webb's "Galveston" and two jazz standards—"Stairway To The Stars" and "More Than You Know"—done with Dinah Washington's renditions in mind. On his version of the The Stylistics' soul hit "Betcha By Golly, Wow," Williams trades his electrified 1953 Epiphone Triumph Regent for a Coral electric sitar in homage to Philly r&b guitarist Bobby Eli.

Bianchi was impressed by Williams during their first sessions together. "Brad doesn't just take a jazz approach, so his solos and choice of songs aren't limited stylistically—he draws from a wide palette," the organist says. "He also has this mix of seriousness and humility, being eager to dig deep into the music."

Williams returns the compliment: "It's a thrill to play with a guy like Pat, who really knows the story of this organ-trio music."

Sorey, who topped the category Rising Star-Drums in this year's DownBeat Critics Poll, is known for his avant-garde work. But he fit into Williams' aesthetic perfectly. "Tyshawn has a deep sense of groove," the guitarist says.

Williams sees advantages to the analog approach he took with *Lamar*. "In the Pro Tools era, there's a temptation to make things perfect, but that can kill the musical moment in a death-by-a-thousand-cuts way," he says. "We recorded this album with the three of us playing in a room together, un-retouched. The analog-tape method means there may be imperfections, but that's part of what we love about old records. When you hear a Grant Green record, you can see in your mind's eye a real human being playing a real guitar. There's something special about that."

—Bradley Bambarger

ITI Records **Pleased to Announce New Releases!**

"Songs of Love & Dysfunction" **Randy Tressler**
 is a complete package by vocalist, guitarist and pianist Randolph Tressler. He has worked with Lin Halliday, Ron Dewar, singer Kurt Elling, and drummer Robert Barry. He's a regular at Andy's Jazz Club and Katerina's, and has toured and performed at the Edinburgh and Glasgow Jazz Festivals and recorded three albums for Hep Records. Dividing his time between Chicago and Nice, France, he has performed with Sebastian Chaumont, Marc Peillon, and Art Johnson.



Eight tracks
 Catalog #201507
 CD UPC: 855925004196

"On Air Trio" w/Max Ionata

Rome to Paris



"Rome to Paris" is a follow up album of the "Trio" that brought us "Michel on Air" with Marc Peillon on contra-bass, Alessandro Collina on piano, Rodolfo Cervetto on drums, with another extraordinary musician, Max Ionata on saxophones. Recorded at Studio Zerodieci (Genova).

Nine tracks
 Catalog #201503
 CD UPC: 855925004103

Sebastien Chaumont

"Moonglow"



"Moonglow" is Sebastien Chaumont's follow up album to "Still Walkin'". Recorded in New York with other ITI Records personnel, with Seb on alto, Marc Devine on piano, Hassan Shakur on bass and Fukushi Tainaka on drums. Recorded by Saul Rubin at Zeb's NYC. ITI continues to bring the finest European jazz musicians to America.

Ten tracks
 Catalog #201506
 CD UPC: 855925004066

ITI Music Corporation/ITI Records
 16057 Tampa Palms Blvd • Tampa, FL 33647 • (813) 469-4302
www.itimusic.com

BEST ALBUMS OF 2014 **163 GREAT JAZZ VENUES**



CHRISTIAN MCBRIDE **ERIC JOHNSON & WILE STERN**

SUBSCRIBE
877-904-JAZZ



FRED HERSCH

‘GOOD THINGS HAPPEN SLOWLY’

By Ted Panken ■ Photo by Jimmy & Dena Katz

If Fred Hersch should ever feel displeased with the pianos he performs on at the Jazz Standard or the Village Vanguard, he'll have only himself to blame. In May, for his ninth duo invitation series at the Standard since 2003, Hersch dialogued with such partners as Miguel Zenón, Kate McGarry and Regina Carter on a Steinway that he selected and persuaded the company to donate. In 2005, Hersch performed a similar service for the Vanguard—where he estimates doing two or three gigs a year since 1997—before he played the venue's first-ever solo piano engagement, followed four years later by a second solo week documented by Palmetto on the Grammy-nominated *Alone At The Vanguard*. His new live disc, *Fred Hersch Solo* (Palmetto), is the ninth album in his extensive discography that showcases his command of that daunting idiom. More often than not, though, Hersch's Vanguard shows feature his trio, as in early July, when he performed there with bassist John Hébert and drummer Eric McPherson, his partners since 2009.

One tune into opening night, Hersch uncorked a percussive, contrapuntal improvisation on “Dream Of Monk,” an original that sounds like an undiscovered piece by its subject. It was similar to the version on *Alive At The Village Vanguard*, recorded in 2012, about a year after Hersch had premiered it in *My Coma Dreams*, a multimedia “jazz theater” piece that Palmetto, his primary label since 2003, has released on DVD. Hersch scored it for an 11-piece ensemble and singer Michael Winther, who inhabits the roles of Hersch, his partner, Scott Morgan; and Dr. Michael Liguori, who helped Hersch survive a seven-week coma in 2008. Winther sings a libretto culled from interviews with the aforementioned and Hersch's texts recounting eight dreams that he retained after awakening.



Fred Hersch at the Village Vanguard
in New York City on July 2

"I never remember my dreams, but I recalled these," Hersch said during a conversation at his Soho apartment. "I picked the juiciest ones." "Dream Of Monk" followed this narrative: "I am in a cage, 5 feet by 5 feet, so that I cannot stand straight up nor lie down all the way; I have to crouch or be in a fetal position. In the next cage over is Thelonious Monk; he is in a similar, 6-foot by 6-foot cage. We have been challenged to write a tune, and the first one who finishes gets released. I am frantically trying to write as fast as I can—and Monk is taking his time while smiling enigmatically and beatifically."

Hersch composed most of *My Coma Dreams* during a five-week residency at the MacDowell Colony in New Hampshire about a year after emerging on the other side. "My hands were swollen and painful," he said. "My memory wasn't great at first. When you recover from a coma, the big muscles come back quickly, but fine motor coordination comes last. I was concerned I'd never play again at an elite level."

He referenced a scene in *Coma Dreams* where Winther describes what happens when Hersch is wheeled away after being admitted with a coma. "Scott doesn't know if I'm going to live or die.

A doctor sits him down in the ICU and says, 'Good things happen slowly, but bad things happen really fast.'"

That turn of phrase, "Good things happen slowly," is the working title for a memoir, slated for spring 2017 publication, on which Hersch is collaborating with author David Hajdu. With five Grammy nominations in the last four years, the sentiment expressed therein is more than a notion.

"I'll be 60 in October, which is a miracle in itself," said Hersch, who tested positive for HIV in 1986. "The drug regimen I got on in 2008 for HIV has kept my viral activity at an undetectable level, so I have better baseline health. I can look forward to the next chapter, which I would not have said 20 years ago, even 10 or four years ago. I was worried about staying alive. For years I wanted to be heard, to be sure that if I hopped off, I wouldn't be forgotten. Every record was my last. Now I'm as likely to die of a heart attack as something related to HIV infection. Doors are opening in how presenters and critics perceive me. I have worked 40-plus years to be a 'jazz star,' and now that I'm kind of becoming one, I find myself amazed."

The pianist describes *Fred Hersch Solo* as a 60th birthday present to himself. He started by recording some tracks after a January booking at the Vanguard, a week of quintet and a week of solo. "After a few days off, I went to make a solo album at a studio with an excellent 9-foot Steinway," he said. "I figured my chops were warmed up and it would be a piece of cake. But I couldn't get past the feeling of being self-conscious and judgmental—though I came out with a record that was good. But 10 days later, while driving, I put on a live recording of a solo concert I did in Windham, New York, last August, and realized it was better. [At Windham] I didn't have an agenda. I executed everything organically, and I felt emotionally connected to the instrument and the hall and the audience. So I told Palmetto that although we'd spent three days in the studio, this represents me doing what I do at the top of my game right now."

"After his coma, I think Fred's approach is more fearless," Hébert said. "He allows Eric and I to do what we do, not chasing the sound of one of his earlier trios. We've developed telepathy; ideas pass between us, and everyone develops the melodies. Fred's allowing things to open up."

Contemporaries and acolytes alike admire Hersch's ability to emulate an orchestra at the piano. Still, as Ethan Iverson remarked by email, "If Fred stands out amongst his peers, his sound may be the most important element. He also programs sets thoughtfully, almost like a classical recital, which may give a general audience more to hang onto than a more conventional jazz player." Iverson discovered Hersch while in high school, via the 1986 trio album, *Sarabande*, with bassist Charlie Haden and drummer Joey Baron. "It was a big inspiration to see how you could play both free and standards at the same time," Iverson wrote. He asked Hersch for lessons in the early '90s, and took "dozens of sessions over the course of a couple of years."

Iverson and Brad Mehldau are among the most celebrated pianists Hersch has touched during his 35 years as an educator. More recent students include 2015 American Pianists Association

Wolfe Tayne
For Ultimate Performance

© BRUCE LANGTON

Players who play a Wolfe Tayne mouthpiece agree: "You can have it all!" Whether you choose a metal or hard rubber model, you'll experience dynamic sound quality, no matter what type of music you play.

jj Babbitt
www.jjbabbitt.com

MOUTHPIECES FOR ALL CLARINETS AND SAXOPHONES

12 REASONS TO STUDY *jazz* @MASON GROSS



BE INSPIRED » BE CHALLENGED » BE ENGAGED

Undergraduate and Graduate Degrees

Jazz Performance • Music Education • Musicology

 WWW.MASONGROSS.RUTGERS.EDU

 ADMISSIONS@MASONGROSS.RUTGERS.EDU

RUTGERS

Mason Gross School
of the Arts



Hersch performs at the Village Vanguard on Feb. 8, 2012.

STEVEN SUSSMAN

Cole Porter Fellow Sullivan Fortner and finalist Emmet Cohen. But Hersch's impact transcends his instrument. "I've been reaching out to younger musicians and mentoring some," he said, citing Esperanza Spalding and Julian Lage, his partner on the 2013 duo CD *Free Flying*.

"Every time you hear Fred play, he mentors you—and I've heard him many times at the Vanguard," said Spalding, who sang and played bass in duo with Hersch at SFJAZZ in March, six months after a three-night run at the Jazz Standard in trio with him and percussionist Richie Barshay. "He's 100 percent consistent in living his philosophy, which I can't break down because he's so wonderfully multifaceted. He has an analytical, discerning mind, but also this raw, visceral amazement at the phenomenon of music."

Spalding recalled Hersch's response when she expressed dissatisfaction with her contribution to a set. "He told me that young people tend to do in playing what they do when speaking. If you don't feel confident or strong when you're communicating, you talk too much, to fill the void. If you can relax and trust that you don't have to run the show—that it's a conversation, and other strong

"Now that I'm becoming a 'jazz star,' I find myself amazed."

minds are affecting it—you might be surprised by how strong you feel."

Hersch gleaned his own early lessons in the art of swinging musical conversation during an 18-month apprenticeship on the bandstands of Cincinnati, his home town, after spending a single semester at Grinnell College in Iowa. Looking to "get into a great school without having to play a Beethoven sonata," he matriculated at New England Conservatory in 1975, lured by the faculty presence of Jaki Byard, Gunther Schuller, George Russell and Ran Blake. He studied piano with Byard and a classical teacher, and played in

Schuller's Ragtime Ensemble and Contemporary Music Ensemble.

"Gunther expected professional standards from students and was unforgiving if you screwed up," Hersch said. "His thing was finding places where jazz and European classical music overlap. I see jazz as distinctly American and coming from a very different place. It's great on its own terms, as what it is itself. Jaki got me into solo playing through Earl Hines' solo records. I probably wasn't his best student. He had sheets of chords and things to learn in 12 keys and scales, which I resisted. I

learned the most by playing two pianos with him."

In 1980, Hersch replaced Byard at NEC for the first of three six-year tours of duty. (Starting this fall, he will teach exclusively at Rutgers University.) Jason Moran—a Byard student during the '90s at Manhattan School of Music, and an NEC professor since 2010—traces Hersch's "mastery of economy" to Byard's ministrations.

"Jaki's hands were not large, and he did things with the body that would not waste energy that he needed to get his fingers to move quickly from place to place," Moran said. "Fred condensed that into a special understanding of how all the octaves

relate to each other across the piano. His students understand how to get their tone to come out of them, and their relationship to jazz piano history. Their minds are open to different directions.”

When meeting a new student, Hersch conducts a getting-to-know-you conversation, then asks them to play. “I’m looking at their posture, sound, musical choices, technical strengths and limitations—like issues you’d present in a psychotherapy session,” he said. “You can’t tackle them all at once. So, typically, I try to help them have a friendlier relationship with the instrument, so they don’t use too much muscle, or are less finger-driven—trying less and allowing more.”

Iverson noted that, rather than “impose aesthetics, Fred let me be; I’m grateful for his attention to technique, not for playing fast and loud, but simply being comfortable at the piano.”

“I work with people just on general improvisational skills,” Hersch corroborated. He doesn’t “do scales and patterns and chord sheets and lesson plans,” but mandates the Bach chorales, “the bible of voice-leading, the place to start to learn how to make a great sound with only a few notes,” and the *Charlie Parker Omnibook*, “to play those tunes and/or solos with a real degree of comfort and swing and ease—almost like little Chopin etudes, but they’re jazz.”

To augment the four-pronged jazz piano canon of Hancock, Corea, Jarrett and Tyner, Hersch introduces his charges not only to earlier piano players he admires, like Earl Hines and Teddy Wilson, but also Ahmad Jamal, Paul Bley, Hank Jones, Tommy Flanagan and Jimmy Rowles.

After moving to New York in 1977, Hersch frequently heard the latter three at Bradley’s, the Greenwich Village saloon where New York’s piano elite performed, listened and socialized.

At Rowles’ Sunday-night sinecure, Hersch again learned by observation. “Jimmy taught me about playing at certain tempos, using space, using the words when you play the melody. He called me ‘the kid with the chords,’ and sometimes he let me sit in. Sometimes on Sunday evening I’d get a call that Jimmy wasn’t feeling well—which was probably a euphemism for too hung over. So I’d walk over and play with Major Holley or Bob Cranshaw or whoever he’d hired. Jimmy and Tommy had played with every singer, and could do any obscure tune in any key. You could ask them the melody or chord changes on a Strayhorn tune or their take on a lyric. They would tell you.”

During the ensuing decade, Hersch became a regular on New York’s piano-bass duo circuit, including more than 20 separate weeks at Bradley’s and at least double that number at the Knickerbocker Saloon. He frequently accompanied singers. “I had a good skill set for it,” he said. “It’s interesting to create an environment for singers to do their thing. You play in odd keys, and learn a lot of tunes you won’t with horn players. But I realized I was in danger of becoming a ‘singer’s pianist’ and pulled back.”

Over the last two decades, Hersch has focused on projects with classical singers like Dawn Upshaw and Renée Fleming, and jazz singers like Jay Clayton, Nancy King, Norma Winstone and

McGarry “who are able to respond in a real way, so I don’t feel I’m just feeding chords like a play-along record,” he said.

“Not many great instrumentalists are necessarily inclined toward collaborating with singers, as opposed to accompanying,” McGarry remarked. “When Fred asks you to do something, he wants you to step up and be a partner in creating something different. It always feels like something new and exciting is going to happen.”

The Hersch-Winstone relationship expanded when the singer—who had recorded with Rowles in 1993—asked Hersch for permission to write lyrics to his tunes after a series of concerts in England. She generated seven. Hersch observed that four more would enable an album, which became *Songs And Lullabies* (2003). It includes “A Wish,” set to Hersch’s rhapsodic “Valentine,” which he calls his “signature encore.”

“When I play it, I hear Norma’s words, and it informs my phrasing and helps me emotionally connect to my own piece,” he said. “Every standard or ballad that I play, if I don’t know all the words, I know a good portion. I read a lot. Words are important to me. Each set of words that I work with, if I’m patient enough, will tell me what to do with them.”

Hersch applied this m.o. when setting poems from Walt Whitman’s *Leaves of Grass* to music on a 2005 album on which McGarry and Kurt Elling sang the oratorio. Over a nine-month period, Hersch typed out dozens of Whitman’s poems, placed them on the floor, cut-and-pasted, shuffled and reordered them, whittling them into a



6000 SERIES

ULTRALIGHT

UL APPROVED.

dw

Ultralight approved, to be specific. Tipping the scales at just under 2.7 lbs., the second generation 6710 Ultralight cymbal stand features a newly-designed Glide Tilter™ and is even lighter than before. The companion 6500UL hi-hat stand and 6300UL snare stand are just as slim. All three stands combined weigh a paltry 9.8 lbs. All with flush-base looks and functionality.

UL approved? We’d say so.

www.dwdrums.com

Hersch's new album is a live recording titled *Fred Hersch Solo*.



JIMMY & DENA KATZ

manageable text. "Since Whitman was in public domain, I used his words to say what I would say if I were a poet," Hersch said. (The album, credited to the Fred Hersch Ensemble, was also titled *Leaves Of Grass*, and released by Palmetto.)

"What Fred did with *Leaves Of Grass* was extraordinary, particularly the lightness of his touch," said Mary Jo Salter, the eminent poet and scholar who co-edited the third and fourth editions of the *Norton Anthology of Poetry*. "It's a massive work, and getting it down to that size was bold. If you're not good, you should never have done it. You don't mess with Walt Whitman unless you can do it right. That astonished me. His beginning is not Walt Whitman's beginning, his end is not Whitman's end—it's really Fred's thing."

Salter spoke during a break at rehearsal for the ensemble that in October would enter Montclair State University's Kasser Theater to perform *Rooms Of Light: The Life Of Photographs (A Song Cycle)*, comprising Hersch's charts to 16 of Salter's songs. They met at MacDowell Colony in 2001, when Hersch was beginning to work on *Leaves Of Grass*. "Sometime later Fred had a commission to write a piece for two singers," Salter recalled. "He hoped I could suggest something in public domain. Instead, I thought it might be fun to try to write a lyric."

She dashed off "I've Got Your Picture," a witty, wistful, ironic song whose protagonists, ex-lovers who each possess a single snapshot of the other, gradually reveal the reasons for the dissolution of their relationship. Hersch liked it and wrote the music. "Sometime later, Fred suggested we should

try to write a song cycle together," Salter said. "We thought about having each song be about a different aspect of photography, which seemed sort of a marker of our age."

Seven of Salter's songs were featured at a 2007 "Songs of Fred Hersch" night at Jazz at Lincoln Center. After Hersch's illness, they tabled the project, then resumed in 2013. They spent two "manic" weeks at MacDowell, during which, Salter recalled, "We'd work separately during the day and show each other what we had at night. I'd think what I'd done was in a certain meter, and he'd tell me, 'Oh, you've just written a tango.' His command of all musical idioms is so sure that he knows how he'll pace a lyric when he hears it."

The referenced song is "Paparazzi," in which a generic starlet complains disingenuously about the unwanted attentions of the press. Off the cuff, Hersch quoted the opening chorus: *I wish I could escape the paparazzi/ They pop up everywhere I want to go/ I cannot shop, I cannot sunbathe topless/ I fly to Greece, I'm spied at the Acropolis/ How did anyone know?*

"Mary Jo trusts me with her words, that I'll amplify what she's saying in my own way," he added.

Salter agreed, noting that she and Hersch "share a similar sensibility about poetry."

Hersch's "own way" on *Rooms Of Light*, as on *Coma Dreams*, *Leaves Of Grass* and, indeed, most of his instrumental endeavors, involves drawing generously from his capacious musical diaspora. In light of his NEC background, his unselfconscious use of a broad timeline of Euro-canon, Pan-American and American

genres while refusing to allow himself to be hemmed in by any of them makes it tempting to apply the descriptor "Third Stream." Hersch prefers "Fred Music."

"I have a big musical soup in my head and different things come out," he explained. "I can say that what I do is distinctly different than anybody else. I have a defined style as a leader-composer-conceptualist."

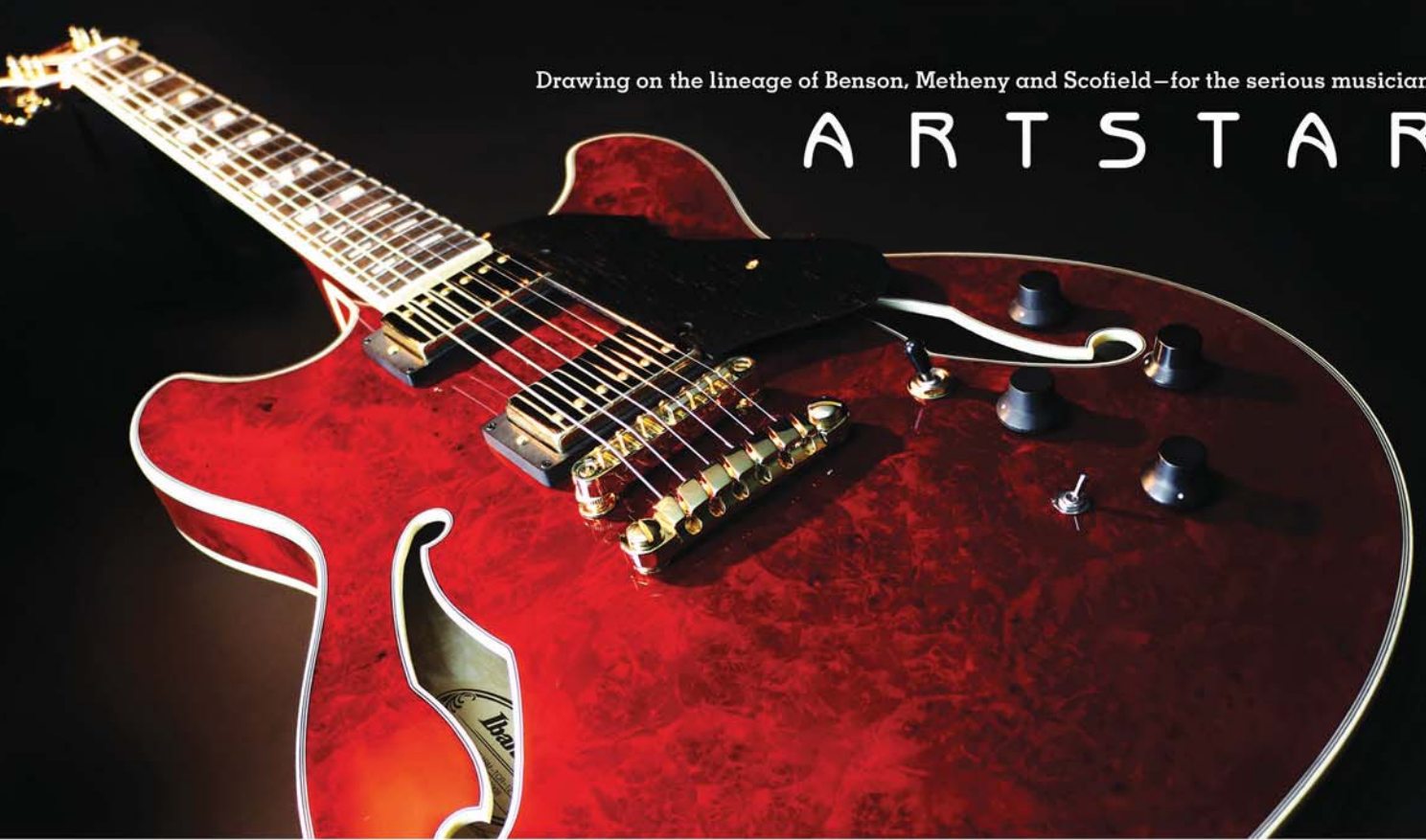
Winter, a musical theater veteran who is one of five vocalists in the *Rooms Of Light* ensemble, offered another perspective: "Fred's music can seem the exact opposite of who he is as a person. He's incredibly dry, not sarcastic, no bullshit. He does not suffer fools. But when he starts playing and when he writes, his hard exoskeleton melts, and he shows his heart in a way that I find unique and sublime. I also admire his way of living. He does not waste time. He keeps moving forward and creating."

Moving forward in the near term would mean the October run of *Rooms Of Light*, followed by a birthday week at the Vanguard by the trio with a different guest each night. "It's all fun and interesting, and I'm not sure where any of it 'leads,'" Hersch said. "I love the trio; I love playing solo; I love my duos; I love this theater piece. I'm a happy artist."

"As a 19-year-old in Cincinnati, I didn't even know what DownBeat was. Here I am, turning 60, on the cover of this iconic jazz magazine for the first time. I feel this is a great marker; my book will be the next big marker. I really think that good things happen slowly." DB

Drawing on the lineage of Benson, Metheny and Scofield—for the serious musician.

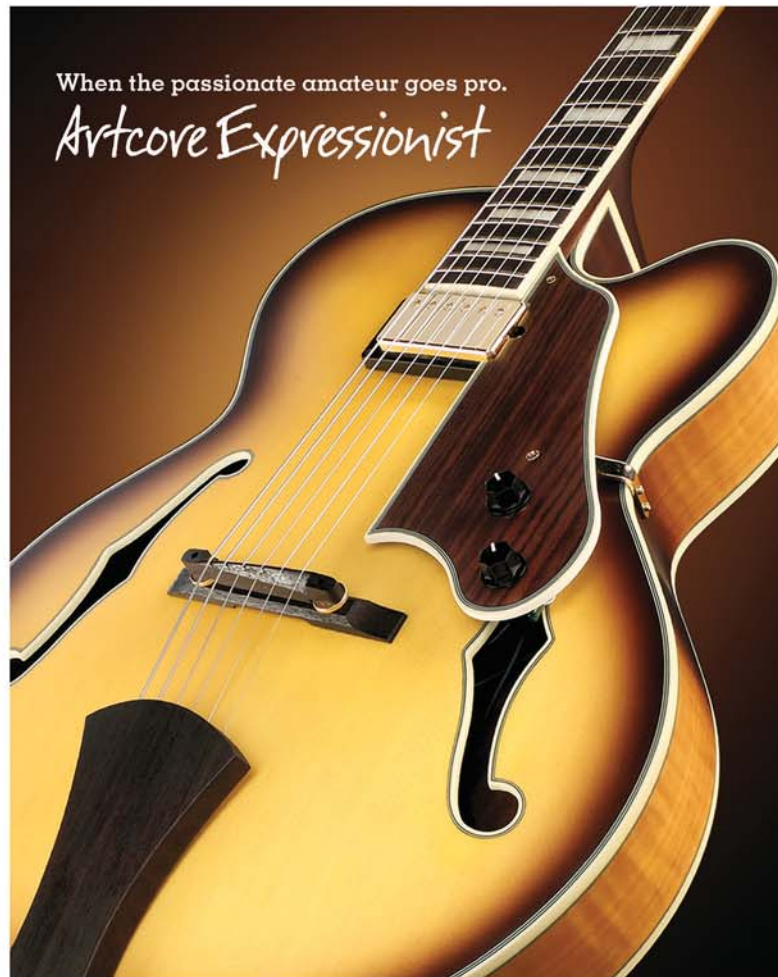
ARTSTAR



Jazz box, rock hybrid, and everything in between... Ibanez hollow and semi-hollows have earned a solid reputation for being as expressive, and well crafted, as they are reliable. Visit your local authorized Ibanez dealer and experience an Ibanez hollowbody.

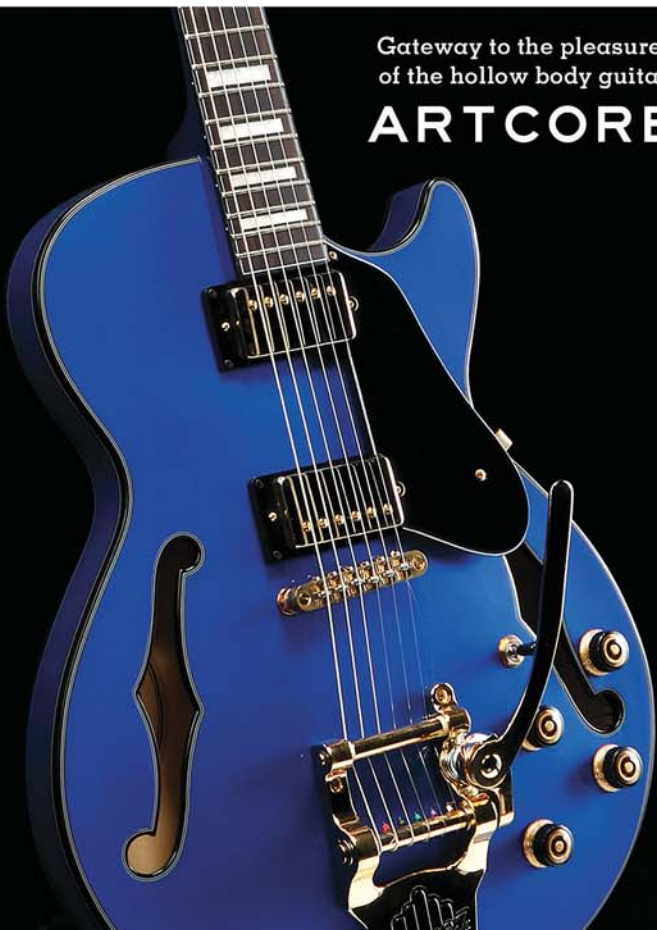
When the passionate amateur goes pro.

Artcore Expressionist



Gateway to the pleasures
of the hollow body guitar.

ARTCORE



Ibanez[®]

CÉCILE McLORIN SALVANT

SEEKING CONNECTIONS

BY KEN MICALLEF • PHOTO BY MARK FITTON

Cécile McLorin Salvant is a true explorer, both musically and intellectually. A young woman in command of a beautiful voice, with exquisite technique and a flair for the dramatic, she is not content to cover jazz standards exclusively. The 2010 Thelonious Monk Jazz Vocal Competition winner tackles the myriad styles that capture her imagination, from Depression-era blues and folk to MGM movie send-ups.

While Salvant has certainly adopted Sarah Vaughan's breathy playfulness, Betty Carter's dynamic articulation and Ella Fitzgerald's graceful swing, her musical tastes remain wide-ranging and deeply personal. The 25-year-old is also a product of her generation and its ongoing concerns with race, identity and gender politics. But where most vocalists—particularly in jazz—avoid such sticky subjects, Salvant glories in intellectual confrontations and stylistic contradictions.

"I've always had an interest in identity, politics and feminism," Salvant said over a cup of coffee at a Manhattan restaurant. "So it's only natural that I would sing about certain things that are absurdly sad, or funny. These are things I am always thinking about."

Salvant's three albums—2010's *Cécile* (Self-Release), 2013's *WomanChild* (Mack Avenue) and the latest, *For*

One To Love (Mack Avenue)—are truly idiosyncratic, entertaining while challenging the listener with equal doses of sweet swing and unusual songcraft. Salvant refuses to be bound by expectations of what is and what is not jazz. Hoary blues growlers, French language songs, misogynist fare from the past, original songs seething with longing and standards rendered with perfect poise and tempo: Salvant delivers it all with an exhilarating sense of possibility.

"I like high art and I like enjoying art for art's sake," Salvant responded when asked why she covers 1930s fare as well as songs that would enrage some feminists. "But I also like being entertained and I like to laugh. Especially today when, frankly, people are not running to see jazz shows or listen to jazz music. They're a little bit disconnected. They don't understand the music because they are so out of contact with it. You can't throw them some really cerebral music anymore and assume they're hip to it."

Bert Williams' 1905 signature, "Nobody," was one of Salvant's risky choices on *WomanChild*: a song originally performed by a black man in blackface singing a tale of woe. Salvant captures the song's down-and-out sentiment in a humor-filled stride beat.

The title cut on *WomanChild* pulses with heated spiritual jazz intent, Salvant

wailing above, intoning dramatically as pianist Aaron Diehl, bassist Rodney Whitaker and drummer Herlin Riley drive below. One highlight was a brilliant rendition of the standard "What A Little Moonlight Can Do."

The album generated effusive positive reviews and a Grammy nomination. The wave of critical acclaim included Salvant topping four categories in the 2014 DownBeat Critics Poll: Jazz Album of the Year, Female Vocalist, Rising Star—Jazz Artist and Rising Star—Female Vocalist.

All of the accolades, plus impressive performances on the jazz fest circuit, have made *For One To Love* (out Sept. 4) one of the most anticipated CDs of 2015.

The new album combines Salvant originals and carefully chosen covers that confirm the Miami native as a truly exceptional vocalist, and an enormous talent only beginning to find her stride. It was recorded with Diehl (piano), Paul Sikivie (bass) and Lawrence Leathers (drums).

"I wanted the new record to be more personable and better resemble the ideas I am hearing in my head," Salvant explained. "I wanted it to come from that intention and record with a band I'd been touring with that I had a personal connection and a musical connection with. We know each other well both musically and personally, and I think that comes through."



Salvant's choice of material reflects her eccentric aesthetic: Blanche Calloway's "Growlin' Dan," about an abusive man and the woman who loves him; Jack Jones' 1963 pop hit "Wives And Lovers" and the *West Side Story* number "Something's Coming." Salvant's originals "Fog," "Look At Me," "Left Over," "Monday" and "Underling" are significant, tortured-soul longings that buttress the cover songs.

Although the new album illustrates Salvant's evolution as a songwriter and singer, it has many elements in common with *WomanChild*, including the Bessie Smith repertoire. The new CD features "What's The Matter Now," a blues with lyrics that convey a yearning for fair treatment.

For *One To Love* also includes "The Trolley Song" (from the 1944 MGM film *Meet Me in St. Louis*)—a tune which, in lesser hands, would be as cloying a jazz vehicle as it is a musical theater confection. Salvant transforms it into a supercharged jazz romp.

"I love 'The Trolley Song'!" she exclaimed. "I was online checking Judy Garland out and I saw that scene from *Meet Me in St. Louis*. I was so enthralled with her performance, and I loved the colors and all of it so much. So I had to sing it. That song is, to me, the most exciting of her songs."

And why cover "Wives And Lovers," which, though appealing in its waltz time and swinging melody, is as out of step today as The Crystals' 1962 hit, "He Hit Me (And It Felt Like A Kiss)"?

"For the same reason I like to cover songs that have kind of a racist undertone," Salvant replied. "First of all, I find them funny because of how absurd they are to me. But also because it actually points a finger at a specific issue that we sometimes skirt around or don't talk about. And thanks to a song like 'Wives And Lovers,' I've gotten into some pretty interesting arguments [about questions] like, 'Is feminism even relevant?' or, 'Should women stop complaining?' Or even, 'Are gender roles important at all?' Those are all questions I find interesting and fascinating, so I like to sing about them."

On "Growlin' Dan," Salvant sings, "*Lordy, sometimes I wish I was long gone/ But he handles all I got, and that takes a darn good man/ I'm talkin' 'bout my Growlin' Dan!*"

"That song is infectious with its energy but also it's sung by Blanche Calloway, who is an icon of strength and power," Salvant said. "But at the same time, it's a song about a man who is clearly abusive and probably beating on her. She makes fun of him. She sings, 'I still love him because he takes care of me,' but the whole time she's mocking him. ... A lot of those older songs are lamenting and sad. In 'Growlin' Dan' she's saying how annoying he is and how he's always on her back, but she's made a choice to stay with him. I don't think it's cool if a man beats his wife, though."

Diehl said that Salvant is distinctive in the sense that she recognizes jazz as a type of folk music. "She draws upon a number of sources in the folk tradition to form her style of singing and her repertoire," he said. "Just yesterday we went to the New York Library for the Performing Arts, and she spent hours looking at books of different types of folk music. Southern folk music, songs from the Civil War, folk music from other coun-

Salvant performs at the Jazz for Juvenile Diabetes benefit concert in West Hartford, Connecticut, on April 5, 2014.



tries. She understands that much of the tradition is coming out of the folk lineage, and she always incorporates that."

Salvant grew up in Miami, and while still in grade school, she began taking classical voice and piano lessons. After high school she moved to Aix-en-Provence, France, to study political science and law, and began classical voice classes at the Conservatory Darius Milhaud. She caught the jazz bug in a class taught by saxophonist/clarinetist Jean-François Bonnel, and eventually began performing with his group.

"I didn't go to France with the intention of studying jazz," Salvant said. "France seemed like a good idea for a year. That's when I met Jean-François Bonnel, and he was really encouraging and supportive. He told me about some of these obscure songs by Blanche Calloway and Valaida Snow. Lillie Delk Christian is another singer that nobody knows; she sang with Louis Armstrong's Jazz Four. Working with Jean-François, I found out a lot of music that I wouldn't have known."

When it comes to female jazz vocalists, Salvant's list of influences is long.

"Sarah Vaughan was my first love of a voice in general," she said. "Even before I was singing jazz I loved her. Louis Armstrong as a singer, his early stuff. Valaida Snow, I love everything she did. Bessie Smith, another huge impact on me. Blossom Dearie, of course. The way she swings and the way she plays the piano, the quality of her voice I love, but also she's really witty in her choice of repertoire and the way that she sings. Peggy Lee, of course, and Mildred Bailey, Carmen McRae, Abbey Lincoln. Ethel Waters. Betty Carter. Shirley Horn as well. And Nina Simone."

Unlike most singers with classical or operatic backgrounds who attempt to sing jazz, Salvant never loses the groove or falls into cloying, butterfly-like embellishments.

"I just really try to compartmentalize it all in my mind," she explained. "I listen to a lot of other

music so if I am trying to sing a folk song, or a French song, I know that I can't fall into my classical training."

Salvant's own compositions expose her deepest emotions and her rawest desires. "Fog" is a beautiful rumination on loneliness, while "Leftover" and "Underling" powerfully express other emotional complexities. But she refuses to take credit for any kind of boldness in her songs.

"I think it's more a sign of my cowardice because it's like I am more comfortable exposing myself in this context than in life," she laughs. "It's a chance for me to expose myself without exposing myself. It comes from the frustration of being someone who is very shy. I don't necessarily tell people what I think to their face. I need to get it out somewhere."

"I do those songs because I love them and because I want to sing them," she added. "I don't calculate whether people will like a song, but I do know when I present the music I want to feel connected to people. I don't want there to be a wall."

Salvant's future holds great promise. Her career is definitely on an upward trajectory, and she has some attainable goals in mind.

"I would like to get better at singing and arranging and writing songs," Salvant mused. "I'd like to teach eventually. Not singing but maybe teaching *about* singers, a history class or something specific about women in jazz or identity in jazz. Maybe more on the musicology side."

Road buddy Diehl knows Salvant better than most. He appraised her talent and disposition as an insider and friend.

"Cécile is an incredibly astute artist and she absorbs music like a sponge," Diehl noted. "But she goes deeper than just learning a composition. She's not selecting songs because they're cute; they have significant meaning to her. And she sees music as more than its content. It actually has some deeper human quality to it that she's able to recognize and bring into her performance." **DB**



VERSATILITY

"From section work and intense lead playing to studio recording and intimate performances, the extremely lightweight and versatile 1632 offers a well-balanced, free blowing playing experience that delivers a rich, well defined overtone series."

- John Fedchock

Introducing the new
1632-LT Ultra-Lightweight Trombones
from XO Professional Brass.

*Hear John playing the new 1632
on his new CD, "Fluidity".*

XO

XOBRASS.COM



Al Di Meola

ELEGANT CATHARSIS

By Dan Ouellette

“READY FOR SOME FUSION?”

That’s how Al Di Meola greeted the packed house at B.B. King’s in New York City on June 29. The crowd cheered wildly.

“Whoever thought that I’d be doing this again, especially with this?” he said, holding up his 1971 Gibson Les Paul six-string.

Di Meola then launched into a torrid string of firecracker tunes that included the spitfire “Flight Over Rio,” from his classic 1977 album

Elegant Gypsy, and two turbulent numbers from 1978’s *Casino*: Chick Corea’s “Señor Mouse” (a staple of his groundbreaking *Return To Forever* days) and “Chasin’ The Voodoo” (where he introduced Detroit electric violinist Evan Garr).

The audience shouted for Di Meola to pick faster and faster. He complied. His acceleration matched the musical expression organically as his quintet members—pianist/keyboardist Philippe Saisse, bassist Armand Sabel-Lecco, percussionist Gumbi Ortiz and drummer Joel Taylor—ably kept pace.

After the intermission, Di Meola took a cutaway acoustic route on a suite of lyrical tunes spanning a range of music from his “quieter” side, including “Mediterranean Sundance,” *Elegant Gypsy*’s duet with Paco de Lucia; “This Way Before” from 1994’s *Orange And Blue* album; “If” by Ralph Towner; “Blackbird” from his 2013 Beatles tribute album, *All Your Life* (Valiana); and a new tune, “Etcetera In E-Minor,” from his latest album, *Elysium* (Valiana). But, of course, during this part of the show, a guy in the back yelled out, “Race With The Devil,” referring to one of Di Meola’s best-loved tunes (the flame-throwing “Race With The Devil On Spanish Highway”), which was reserved for the show’s rousing end.

Two days later at the Amali Restaurant in Midtown Manhattan, Di Meola reflects on the concert, which was the last show of the third leg of his *Elegant Gypsy* Tour, named for the landmark rock-meets-jazz album that teemed with blistering guitar complexity and Latin-flavored rhythms. “I must be crazy,” he says. “I wasn’t wanting to go back out to that for a lot of reasons. I’ve moved on musically; I’ve gone into a new direction and expanded compositionally.

As a result, I’ve done a lot of acoustic music.” He pauses and adds, “I have a great audience in Europe. They appreciate the advancement of my compositions.”

Going backward in time is a double-edged sword for Di Meola—giving him the audience rush that he doesn’t experience playing acoustic, but also a potential danger because of the high volume, which is visibly manifest onstage by Taylor being partitioned off from the rest of the band by Plexiglas walls. “It’s a great risk because I have tinnitus really bad,” Di Meola says. “That’s why Joel is in his aquarium. His drums are like cannons, and he’s not the most sensitive drummer. He really hits hard, so I have to do whatever I can to protect myself.”

Noting that the way he expresses himself musically is quite different on electric than acoustic, Di Meola says he experienced a revelation on how to approach the meeting of the two on *Elysium*, which was originally planned as a straight-up acoustic recording like his other recent albums. He had essentially unplugged. But one day, his former guitar roadie came over to Di Meola’s New Jersey house to show him a new pedal board he had built. The roadie brought his Les Paul to the demo. Using his friend’s guitar, Di Meola tested the pedal board in his high-ceilinged main hall.

“I was just going through sounds with his Les Paul,” Di Meola says, “and I started to play new music. And right away the sensation came back that I was missing the electric and that maybe it could really work on *Elysium*. It changed my whole concept of making the record. So much of the arpeggiated parts were done on acoustic, and I decided to use the electric to play counterpoint melodies.”



The album opens with the lyrical gem “Adour,” with the flow accented by the complex guitar motifs and rippling percussion. The tune plummets and swoops into higher ground as Di Meola employs the two-guitar playbook with the electric at times playing counterpoint and at others playing unison for a chorus-like, 12-string effect. On the acoustic end, he uses a Conde Hermanos signature cutaway nylon and an Ovation steel-string, balanced by the Les Paul f-hole custom. “There’s no bass on this tune,” he says. “The low is accommodated by the Moroccan percussion setup by Rhani Krija.”

Di Meola says that “Adour” is far more advanced than the rest of the album. “I was sitting in front of the TV and playing my guitar,” he says. “When I do that, I play something I might not normally do, coming up with interesting harmonies and arpeggios. I found a nice sequence of chords and I wrote it all down and it came out like a suite. Once I have an interesting harmony, then it’s wonderful to write a melody to that. It can never happen in reverse. You can never write a melody and then apply the harmonic changes. Nobody can do that. If they say they can, they’re full of shit.”

A sense of journey pervades the recording, which he says was his form of therapy—along with the Beatles project—in dealing with what he calls a brutal divorce.

“I started with the Beatles, which was therapeutic,” he says. “Still, as I was going through my divorce I was losing my mind. It was very hard to be on the road. My group in Europe would go home to their houses, and I was staying in a hotel and just losing it. When I got home, a friend told me that I needed to play and write everything down. What was coming out were things I wouldn’t normally write. But it went on and the title came and I began to see the light. When the electric guitar came in, things started to brighten up even more. It was important. Through *Elysium*, I went from misery to happiness.”

The catharsis elevates *Elysium*. The album’s graceful sensation of elation ranges from the joyous, upbeat title track to the twisting “Babylon” (featuring a show-stopping trade with longtime keyboard partner Saisse) to tender material like “Etcetera In E-Minor.”

Percussive rhythms dominate the tunes throughout *Elysium* (as they did onstage at B.B. King’s, thanks to the congo feast delivered by Ortiz). “Rhythm is the most important thing that draws people in,” Di Meola says. “Everything is based on time. I discovered very early how important syncopation is. When I played with Gonzalo Rubalcaba, we talked at length about this. When we were playing duets, we both understood that clave. We had that magic. Chick was good at that, so was Paco, who I had wonderful dialogues with. Playing like that is impossible to teach. My first love was drums, so I absorbed the rhythm part throughout my school years—playing rhythms on my desk with my fingers. So when I strum I’m doing that. I know it’s very ‘un-guitarist.’”

Di Meola was eager to discuss numerous subjects, especially the topic of streaming. Recently he had been interviewed by CNBC as well as on Bloomberg and Sirius XM radio shows, where he boldly said that “streaming companies are acting like criminals” in the digital age.



Al Di Meola performs at the Gent Jazz Festival in Ghent, Belgium, on July 7, 2011.

JOS L. KNAEPEN

“I’m going to start a movement because no one else is,” he says, “Taylor [Swift] did a speck. Yeah, she spoke out about Apple, but she should use the power that she has to do more. Everyone talking about the subject is passionate, but there aren’t enough people coming together to do something about it. They’re quietly upset. Why not speak out? We’re getting killed. My new album is free on Spotify. But they paid a lot of money to the record companies for use of my catalog, and the artists aren’t getting any of that. The money isn’t trickling down to the writers and performers. Something’s got to change.”

As for the lyrical vein of his music, Di Meola acknowledges the profound impact of the Beatles. “They’re who generated all of us to want to play the guitar,” he says. “They sounded great, their tunes were great. They had a sound. There cannot be another Beatles. Their songs floored me.”

Recording in London’s sonically pristine Abbey Road studio (“that made it surreal, like a little kid going to Disney World”) inspired Di Meola to render the Beatles’ songs with an acoustic guitar grace. And unlike many passes at Fab Four songs, Di Meola stayed true to the music. “In paying tribute to the Beatles, you don’t want to mess too much with the harmony,” he says. “So many jazz guys take the [Beatles’] songs so outside that it’s not pleasant. They reharmonize so far that you don’t hear the song anymore. They’re trying to be jazz hip, and it’s not enjoyable.”

Another key influence on Di Meola was Argentine bandoneon maestro Astor Piazzolla (1921–’92). They had become friends when introduced in Tokyo by vibraphonist Gary Burton. “Astor changed me and my writing,” he says. “I realized that the fusion I was playing was not touching the heart at all. Piazzolla’s music would make an audience cry. It was so beautiful and intricate. So, little by little I let that kind of music enter into my set. Now, playing the acoustic guitar so much, Piazzolla is always in the mix. It has freed me to write from a wide spectrum of emotion rather than try to do an overabundance of dissonance. Jazzers and fusion guys, I’m sorry to say, are not going for the heart like Astor did.”

Di Meola and his hero had discussed a project that never came to fruition: “Piazzolla sent me some music so we could make an album together. Boy, I didn’t know if I could have played it. But first he had another project on his table—to finish an opera he was writing. The next week he had a stroke, and that was it.”

In a large sense, Di Meola is a world fusion artist, incorporating Latin, flamenco and tango into his work. He’s fine with that descriptor, though he notes that the f-word, as he calls it, has tattooed him with a reputation for the jazz-rock jumble that largely went out of style in the ’80s.

“The f-word was not good back then,” he says. “A lot of critics were way down on it, especially diehard jazz guys. But . . . now, people are more accepting.”

While he did gain due respect for his trio with de Lucía and John McLaughlin with their album *Friday Night In San Francisco*, the muscular fusion of the ’70s thrust Di Meola into the fast lane of fame. The beginning came with Return To Forever, Chick Corea’s seminal band with Stanley Clarke and Lenny White that Di Meola was enlisted to join in 1974 while he was still a teenager at Berklee College of Music.

As RTF (formed in 1972) scaled down to an electric quartet in 1974, the guitar chair was in flux. After Bill Connors departed, Earl Klugh was invited to play some live shows. Meanwhile, a friend of Di Meola’s harassed Corea with a demo tape of the young guitarist, plugged in while playing with Barry Miles’ band as a replacement for John Abercrombie.

“I was blessed to be able to play with one of my two favorite bands,” Di Meola says. “I knew I could never play with the Beatles, but being able to play with Chick was beyond my wildest dreams. I saw Return To Forever play the Orpheum in Boston with Earl. As good an acoustic player as he is, it was a little too mellow. It wasn’t happening. The timing was right. Chick called, and the rest is history.”

What is known as the “classic” RTF lineup recorded three albums before Corea regrouped without Di Meola and White, thus prompting the guitarist to focus on his solo career, which began

with 1976's *Land Of The Midnight Sun*. Again, the rest is history.

But sometimes history recoils—which happened in 2008 when, after a 32-year hiatus, the foursome RTF reunited in a hail of glory, and embarked on an international tour. Here's where the story gets messy. It's a topic that Di Meola, clearly still bruising from the affair, is initially reluctant to relay but then, on the record, goes into an in-depth, behind-the-scenes account of the crash-and-burn convergence that found him fired from the group. "Chick, Stanley and Lenny did me wrong," he says. "You don't break up the Beatles of fusion. If the Beatles had wanted to replace Lennon with Kenny Loggins—who's a great singer, no doubt—it wouldn't have worked."

The dispute grew partially out of a philosophical dissension Di Meola had with the reunion setup. "We were all so excited to get the group back together, but Chick wanted everything at different levels than before," he says. "I was the one questioning why we had 25 people in the crew. You know, we're not the Rolling Stones. Us getting back together was a big deal, but we had to go along with what he wanted. With a way-too-big crew, that meant the band members would be profiting a lot less. Well, that didn't go over well with Chick and his manager. Stanley and Lenny were in agreement, but we had no recourse. The three of us weren't strong enough to go against them."

Even so, Di Meola says that they were all "digging the nostalgia part of the shows," which were selling out and creating a widespread buzz. But about halfway through the tour, the rapport began

to sour. Di Meola says Corea took him aside and asked him how he felt the tour was going. His reply: "I'm loving it. I'm having a ball. It's a lot of fun." Corea inquired deeper, at which point, Di Meola suggested that he play more of his own music, more of the classic pieces. "I started out as a fan of Return To Forever," he told him, "and I'm sure the fans at the shows would love to hear more tunes like 'Señor Mouse' and 'Mothership' that they were expecting to hear."

Expressing his opinions didn't go well. "The Scientology philosophy stresses that communication is a big deal," says Di Meola. "I expected a big hug after I honestly told Chick how I was feeling, but I got the opposite. I saw blood in his eyes and he did a major cancellation on me. He was really upset and said, 'I have to rethink RTF now. I'm going to have to make other plans.'"

After the tour, Corea parlayed the successful reunion into a jazz trio with Clarke and White. When Di Meola caught wind of the new setup, he tried to discuss the switch with Corea, who said he'd talk about it with him at some point—which has yet to transpire.

As far as a future classic RTF reunion, don't count on it. "Right now I'm concentrating on *Elysium*, which I'm very proud of," Di Meola says. "It's where I am now in 2015 as a composer, and I'm really happy to marry the electric with the acoustic. We'll see where it goes after that."

While Di Meola has had some embattled moments during his career, his current touring band has nothing but praise. Saisse, who joined up with Di Meola in his early fusion days and has

returned to the fold with appearances on *Elysium* as well as in the *Elegant Gypsy Tour* on both keyboards and marimba, says, "Playing with Al is the most challenging gig you could ever get. His music is extremely complex and has become even more demanding than in the early days. Every sound check is a rehearsal, and we move things around from one show to the next. You can't be on autopilot when you play with him."

Ortiz, a zesty conguero who has toured with Di Meola for 27 years, says with a laugh, "I am the longest surviving member of all his bands. Like at B.B. King's, all we have to do is look at each other and we know where to go. It's our telepathy. It's like he's Wally and I'm the Beav. That's our relationship. Sure, he's got a healthy dose of ego and is a bit anal, but he is the catalyst. Al is a taskmaster. He's running while the rest of us are walking behind him trying to catch up."

And as he has throughout his career, Di Meola continues to move forward. "People who interview me even now don't get how much I've changed in composing and performance. My guess is they haven't listened to anything I've recorded since [1978's] *Casino*. It's OK, I have a history."

This was underlined at this year's Montreal Jazz Festival, where Di Meola became the 22nd recipient of the fest's prestigious Miles Davis Award, which honors an international jazz musician for their work and their influence in regenerating the jazz future. "It was a great honor that I didn't expect," he says. "You look at all the past recipients and they are all greats. But I've got a body of work and they recognize that." **DB**

Want A Great Sounding Pedalboard?

THINK OUTSIDE THE BOX!

George L's Award-Winning Cables

Instrument & Patch Cables - Effects Kits - Custom Gear
Try Our Cable Checker! www.georgels.com

(615) 868-6976

You Supply The Passion, We'll Supply The Performance!

9 Models...41 Years Of Innovation... 120 Options...

We Have What You Need Whether You're A Grade-Schooler, Grad Student, Grammy-Winner Or Grandparent!

ROVNER™
P·R·O·D·U·C·T·S
MADE IN THE USA

Covered by one or more U.S. patents.
Additional patents applied for. See website for details.
WWW.ROVNERPRODUCTS.COM

BOB BELDEN

A JAZZ RACONTEUR'S PARTING WORDS

BY JOHN EPHLAND • PHOTO BY LINDA VARTOOGIAN

During his all-too-short lifetime, Bob Belden accomplished 10 times as much as the average person would in a lengthy one. Getting to know him, one couldn't help but be stunned at the breadth of his many passions and projects—all driven by a generous spirit, a huge heart and boundless, soulful imagination.

Foremost was his knowledge of everything musical: intricate details of hundreds of recording sessions (including dates and catalog numbers), keen awareness of unreleased material and relevant stories of escapades that began when he was a precocious lad growing up in Goose Creek, South Carolina. But his life was about much more than just music. Belden had a voracious curiosity about what made the world tick—politically, socially, historically, scientifically, culturally.

The cat had lots of appetites.

Belden passed away on May 20, at age 58, in New York City. It marked the sad end to a wildly productive career as an arranger, producer, conductor, bandleader and accompanist. Belden's work as a sideman and arranger included gigs with Donald Byrd, the Mel Lewis Jazz Orchestra, Red Rodney, Chick Corea, Cassandra Wilson, Joe Henderson, Joe Zawinul, Jack DeJohnette, Gary Peacock, Tony Williams, McCoy Tyner, Wallace Roney, Tim Hagans, Paul Motian and the Hollywood Bowl Orchestra.

Known as a brilliant conceptualist who understood a wide variety of musical forms, he had a stint as staff arranger for ESPN from 1984 to '88 and worked as director of A&R for Blue Note Records during the late 1990s.

As a musician, he most often played tenor and soprano saxophones in addition to flute and other woodwinds, displaying a personal style that mixed straightahead jazz with elements of the avant-garde, often employing electronic effects.

In 1997, Belden won two Grammys—Best Historical Album and Best Album Notes—for the Miles Davis and Gil Evans box set *The Complete Columbia Studio Recordings*. In 1999, he won another Best Album Notes Grammy for his work on the box set *Miles Davis Quintet 1965-'68*.

Belden continued to pursue big ideas and amazing projects right up to the end.

Bassist Bill Laswell described his departed friend as “always wired and driven by an excessive sense of hope.” Laswell added, “Bob's deep appreciation of musical icons—Miles Davis, Herbie Hancock, Wayne Shorter, Joe Zawinul and many others—kept him moving from past to future, future to past.”

The fatal heart attack that ended Belden's life was preceded by a series of health-related issues that had plagued him, on and off, since the 1980s. Being ill is an expensive endeavor. Money, and its scarcity, seemed to be an issue for much of his life, despite his successful journeys inside and outside the music business.

Belden's take on money illuminated everything. “People who live on the edge are much happier than people who have steady work,” he said during our last interview, which took place at his New York apartment in April. “So that gave me a perspective on how to live with no money, and [helped me] understand that money isn't everything, and success is not defined by wealth. Success is defined by what you actually do, and how it affects people. Because people with money aren't necessarily effective at helping the human race.”

A celebrated alumnus of the University of North Texas, Belden was a resource par excellence, a bridge-builder between seemingly disparate worlds, an obstinate outsider with insider knowledge and access, a peerless paradox. He was a storyteller with more stories than time.

Every project found him spreading the wealth around as one of the music's most inspired employers of talent. That was true whether he was writing his own music, like the epochal, outlandishly beautiful and romantic *Black Dahlia* with full orchestra; painting on a similarly ambitious, large canvas with his take on Puccini's opera *Turandot*; kicking ass with various incarnations of what became his last band, the twice-Grammy-nominated quintet Animation; reinterpreting the sounds of musical magnets like Prince, Sting and the Beatles (featuring many singers with various Belden ensembles); or revisiting and reinventing favorite cuts from the Blue Note archives.



Bob Belden performs at a Miles Davis tribute at New York City's Symphony Space on March 24, 2001.



Belden conducts the Wallace Roney Orchestra in a program of Wayne Shorter compositions at New York City's Charlie Parker Jazz Festival on Aug. 23, 2014.

©JACK VARTOGIAN/THEPHOTOS

All of his creativity centered around stories and storytelling. Belden died in the midst of telling his last story with his quintet Animation, assembling his tale of *Machine Language* (see sidebar on page 45). Two of his most personally satisfying projects happened in 2015, including a historic, groundbreaking trip to Iran in February, and, as it turned out, his last "tribute" to Davis, a multimedia April celebration of *The Birth Of The Cool* and the Royal Roost held at the Tribeca Performing Arts Center in New York, both outings performed with Animation.

With Belden, there always seemed to be a nar-

rative arc at work, both on the bandstand and off.

His role as a raconteur reflected his expansive attitude and global inquisitiveness: "Somebody asked me why did I want to go to Iran? That was always the question. I said, 'OK, I did a gig in China. I did a gig in India. I put together a record in India, one on Gypsy culture and the Moorish culture in southern Spain and northern Africa. Iran, OK, what is that? The Silk Road: That's where all the instruments interchanged, West and East. So, on all these projects I was able to work with all these people who played those instruments. I was able to capture the sound of the history of

the musical instruments as they developed from ancient times to Western times on those records."

The discussion took us from Spain to the Middle East. "Why Iran?" he asked again. "Let's talk about how I actually put this together. You don't mention the words *CIA* and *Iran* in the same breath. Most people have no clue who I am, really, or who I know, even though I'm very well-connected. But I'm connected beyond the music world. I was invited in 2011 to be a guest at this thing called the Highlands Forum as part of the Highlands Group. The Highlands Forum is a program sponsored by the [U.S.] Under Secretary of Defense that engages people from all walks of productive life to get together in some beautiful spot somewhere and just hang out and present their ideas so you can [share] information. It goes from all these different areas where eventually you can find this common ground.

"And *me*," Belden continued, "I can piece together 30 different people and come up with a symphony, because I think in terms of musicians. I saw this as an opportunity to meet all these people from different worlds who have nothing to do with music. So, [among] these entrepreneurs, there's the former president of IBM and the guy who invented the theory program for Mac. And then I'd be sitting next to this senior science advisor for the National Security Administration and the guy who is the liaison of the CIA for President Obama, guys in the Department of Defense in the cyber-security world, people from all walks of this kind of world-watching environment.

"I was sitting at home on August 6, 2013," he recalled, "and I get an email: Mohammed Reza Adedafar on LinkedIn. 'Hi, I'm Mohammed Reza Adedafar. I'm with the University of Arts in Tehran, and I was wondering if you could look at my academic papers and see if a university there could publish them.' Out of the blue. Where did *that* come from? I immediately contacted Richard O'Neill [found-

Machine Language

The new Animation album *Machine Language* brings Bob Belden's decades-long musical odyssey to a close.

Sonically, more than any of Belden's previous outings, this project bypasses the mainstream conversation in jazz. Add the literal-narrative component with a highly theoretical and intellectual basis for storytelling, and we seem to be light-years beyond most anything being performed or recorded in jazz or pop music in 2015. And, of course, there's that Miles Davis-like vibe that Belden infuses, inculcates and disperses. He alludes to previous Davis recordings via certain instrumental touches from trumpeter Pete Claggett and keyboardist Roberto Verastegui.

For the narrative, Belden picked Kurt Elling, a vocalist known to venture far

afield from musical convention. Skeptics wondering whether Elling could pull this off without "a song in his heart" will be surprised. He recites Belden's futuristic script in interspersed sections, bringing to mind Rod Serling's narration for *The Twilight Zone*. Elling was instructed to sound like "a sad, well-spoken computer" by Belden. *Machine Language* brings what were two of his favorite worlds—music and science fiction—together in a dreamlike suite that swirls music with a message. The narrative is about the future, artificial intelligence and the central place technology holds in humanity's quest for dominance.

Containing 12 seamlessly recorded Belden compositions, *Machine Language* begins with "A Child's Dream" and ends with "A Machine's Dream," with main themes centered on the "human machine" and "pure machine." The romantic streak in Belden once

again is on display, limned with a characteristically dark side. Although the album isn't exactly groundbreaking in terms of spoken-word mixed with jazz, the disc does add to the conversation of what's possible when a musician gets serious about storytelling.

With select cuts featuring Belden on soprano sax, a drum 'n' bass/ambient approach drives much of what is essentially song-free music, thanks to the tag-team of drummer Matt Young and electric bassist Bill Laswell. Stretches of suspended, floating material alter the pace in keeping with the story's gradual unfolding.

Two key questions: Is it necessary to understand the disturbing storyline in order to enjoy and/or appreciate *Machine Language*? Also, do the music and storyline need each other for it all to remain engaging and important? (Answer: No and no.) Read the album's enclosed script to trace some of Belden's last thoughts on Earth. —John Ephland



er and president of the Highlands Group], and said, 'What about this? What do you think?' And Richard goes, 'Ping-pong diplomacy.'

So why would someone from the Middle East figure that Belden had access to the publishing world?

"He knew I was well-connected," Belden retorted. "I don't know how. Knowing the Iranian situation, knowing he had Iranian friends, I knew this was special. So Richard said, 'Pursue this. We'll help you out in any way. This is great.' So, after a few conversations with Mohammed, I asked him, 'What are the chances of me taking my band [to Iran]?' He said, 'It's possible. But it'll take some time.' So, then, over a period of a year-and-a-half, I continued my dialog with Mohammed, and to dialog with Ramin Sadighi, who owns a record company there [Hermes Records]. Between the two of them, I met the dean of the School of Music, some promoters and agents and so forth. So, I had enough connections inside there already from email. [They seem to be] communicating freely with me via email; it's not being censored. We're not discussing politics; we're trying to put business stuff together for me to come over there and bring Iranian musicians over here.

"So then, I got brought down to a meeting by the Alliance for Peace Building in Washington, D.C.," Belden continued. "Their whole thing is peace-building by using these programs to show that nations can get together. When Richard said that I'd been in communication with these Iranian musicians about possibly taking my band over there, their eyes perked up. They wanted to know how. I said, 'Well, we're musicians; borders don't exist for us. It's common. You can put anybody anywhere in the world if you have the mind for it.' And so this woman from an NGO [non-governmental organization] called Search for Common Ground said, 'We'd like to talk to you about this.' So, I got in touch with them and they were willing to pay for our flight. It was like seven grand."

From there, the story included many humorous details about how incredibly complex international negotiations can be, laced with a chaotic gathering up of passports, visas and airline tickets, with band members eventually catching flights from New York to Europe to Iran.

The result? The United States' first cultural exchange with that country since 1979. Animation performed at Tehran's Vahdat concert hall to close the 30th annual Farj Music Festival. (The band's other members are trumpeter Pete Claggett, keyboardist Roberto Verastegui, electric bassist Jair-Rohm Wells and drummer Matt Young—see sidebar on page 44). Festival promoters had printed a program, but it was likely that no one in the audience would know who Animation was.

"We get to the [venue]," Belden said, reflecting on the band's arrival at Vahdat for their tour-ending concert, "and a friend of mine who I met over there—good guy, big jazz fan—says, 'You know, you didn't do any advertising. So I don't know if anybody will be there.' So, we looked out and saw people, but we didn't know if they were [there] from the previous concert or not. So I said, 'Let's just go backstage and wait until they open the curtain and walk out, and see what happens.' ... They open the curtain, we walk out."

At this point in the tale, the raconteur paused

for an aside. "How many people know our music here [in the States]?" Belden asked rhetorically, before continuing. "There's more people in Iran who know us than people in the United States. So, we walk out there, and it's like every musician's dream: thunderous applause. And we're *nobody!* We can't get arrested in the United States!"

It was a bittersweet victory during the last chapter of his life. At the time of his death, Belden was busy working on the Animation album *Machine Language*. The project included narration by vocalist Kurt Elling. Laswell (instead of Wells) played bass for Animation at the sessions.

A vivid reflection of his lifelong interest in science fiction, the album is a contrast to conventional portrayals of a future world filled with zombies, terminators and ecological disasters. "Machine language is the language that computers use to create their universe," Belden said. "It's source code, programming. It's all part of a concept of machines having a unique language. And now we have delegated machines.

"In my story, I talk about how the machines understood that everything was set up so that the human beings had the total moral choice over what the machines could do. It's based on this concept of a kid—a lonely child who is from a very well-to-do family—and the parents were always busy. So the kid had his own world to deal with. When he acquired toys he had to create his own imaginary world. So, he says, 'Why can't these toys start talking back to me?' And why can't they talk to each other?' He grows up to become this computer genius, and develops this thing called the Genesis Code, whose programs eventually allow computers to catalog information, to study the human traits, to develop an independent sense. So it will devise a way to communicate with other computers through a unified language called machine language."

Belden's tale then shifted from fiction back to the real-world concert in Tehran in February. "So, we're on stage," he recalled, "and we're playing. They don't know anything about us, and we don't know anything about them. What have we got to lose by just playing the hard-core stuff? And so, we're unrelenting, unforgiving. We just played what we do, because that's all we can do.

"I announce a Miles tune and they applauded; they knew who Miles was," Belden beamed. "But I didn't say 'Bitches Brew.' I said, 'Listen To This,' which is the original title. And then we played our own stuff. It was [great] playing music for them, and they wanted to be there.

"And I had this advantage," the storyteller spun, "because I was [conducting] a lot of interviews for International Jazz Day. I interviewed the artists who were there, international people, [asking] how they got into jazz, how they feel jazz is important in their life, and is jazz a motivator to bring people together? And I'd hear stories of people, the circumstances in which they lived to be able to become a jazz musician." As Belden describes how some of the artists became very emotional, he paused. "I can draw stuff out of these cats—deep stuff—because I don't care about the surface stuff. I wanna know what it really feels like when you get possessed with this music." **DB**



Bandmates on Belden

Bob Belden's bandmates in Animation, as well as a long-time collaborator, trumpeter Tim Hagans, shared their thoughts about their departed friend.

Pete Claggett: "Bob was curious about all things. That curiosity tended to be infectious. He was also absolutely fearless in his direction of Animation. He wanted the band to sound like it was on the edge of itself, exploring in real time. He taught me the importance of looking forward and being relevant—and how important that is to music and art."

Roberto Verastegui: "When the time came to make music, I could feel a rare depth in his lines that I had never felt. I could feel tons of experience behind every single note, no matter how simple the notes were. I realized from those experiences in Iran that there was more to music than only playing; life could be more important than sitting in the practice room."

Jair-Rohm Wells: "Working with Bob reminded me that I'm capable of making the right choices. On more than one occasion, he'd remind me that we had 'been to the mountaintop,' meaning that we'd experienced success in this business, and knew not only that it was attainable but also up to us to sustain."

Matt Young: "Bob was a teacher, a mentor and a friend. The overarching theme I learned from Bob was to be honest with myself about how I feel about the music I'm making and for what purpose I was making it."

Tim Hagans: "During our 25-year hang, Bob showed me that the impossible was always possible, and I marveled at his conviction, strength and influence. In my own projects, whether composing or performing, I always think, 'What would Bob do?' He is always there in every note." —John Ephland

IJFO salutes GEORGE WEIN

- THE PIONEER OF THE FESTIVAL INDUSTRY -

Happy Birthday Dear George



FROM ALL YOUR FRIENDS
AND FAMILY AT IJFO



www.antibesjuanlespins.com
www.jazzajuan.com



www.viennajazz.org



www.porijazz.com



www.jazzavienne.com



www.gentjazz.com



www.umbriajazz.com



www.moldejazz.no



www.jazzvitoria.com



www.northseajazz.com



<http://caz.iksv.org>



www.montrealjazzfest.com



www.montreuxjazz.com



www.montereyjazzfestival.org



www.newportjazzfest.org



www.efglondonjazzfestival.org.uk

Inside >

- 52 / Jazz
- 56 / Blues
- 60 / Beyond
- 66 / Historical
- 68 / Books

REVIEWS >



Jon Irabagon
Behind The Sky

IRABBAGAST 004
★★★★★

Initial impressions of saxophonist Jon Irabagon were on the prankish side. With the group Mostly Other People Do The Killing, he poked fun at various aspects of jazz policedom, showing his stunning facility in a context with lots of winks, wagged tongues and thumbed noses. MOPDTK's stunt-like apotheosis, to date, is their 2014 album *Blue*, a note-for-note recreation of *Kind Of Blue*.

Snideness often comes packaged with an air of invincibility. Nothing punctures that bubble quite like personal loss, and given the stated theme of grief and concurrent earnestness on

Behind The Sky, one wonders if that's not the apt narrative here. In any case, it's a welcome turn, foreshadowed by Irabagon's work in the Dave Douglas Quintet, and it shows him to have constructive things to add to the mainstream that he's also lampooned.

Leaving the alto in its case, he's all over his tenor, assembling and igniting a stellar group to work through 11 originals, all soulful and generous. The slightly cheeky "Mr. Dazzler" shows the leader's ideas and taste, a bit edgier than some tracks; like fellow saxophonist James Carter in days of old, Irabagon is so gifted he may have to hold back a bit of the dazzle to keep it real.

Three tracks with Tom Harrell further ground the session in seriousness. The horns are

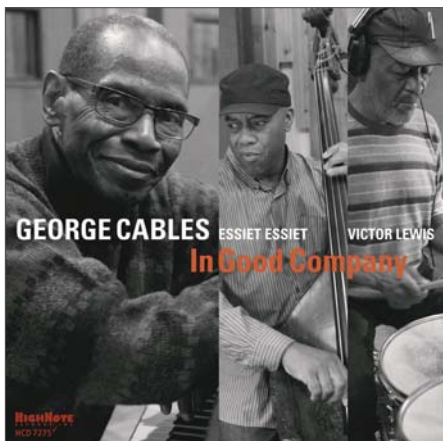
well paired, with Irabagon's pinched soprano standing out against the trumpeter's warm tone and tart intervals on "Obelisk."

Drummer Rudy Royston continues to impress, and with bassist Yasushi Nakamura the working band shores up a fertile plain, pianist Luis Perdomo adding to the convincing post-Shorter vibe. —*John Corbett*

Behind The Sky: One Wish; The Cost Of Modern Living; Music Box Song (For When We're Apart); Still Water; Obelisk; Sprites; Lost Ship At The Edge Of The Sea; Mr. Dazzler; Eternal Springs; 100 Summers; Behind The Sky (Hawks And Sparrows). (76:35)

Personnel: Jon Irabagon, tenor and soprano saxophone; Tom Harrell, trumpet, flugelhorn (4, 5, 9); Luis Perdomo, piano; Yasushi Nakamura, bass; Rudy Royston, drums.

Ordering info: jonirabagon.com



George Cables *In Good Company*

HIGH NOTE 7275

★★★★½

George Cables and his trio fill much of their latest CD, *In Good Company*, with accolades on favored fellow pianists, which may help explain why he has become something of a pianist's pianist in recent years. He went over very similar thematic territory in *My Muse* three years ago and *Icons And Influences* more recently, suggesting he has a long list of favorites to reward.

Cables has been around for far too long to come under the spell of such current prodigies as Vijay Iyer or Robert Glasper. So his list of honorees and style are more thoroughly rooted in the cer-

Dee Dee Bridgewater/ Irvin Mayfield *Dee Dee's Feathers*

OKEH 88875063532

★★★★½

Great vocalists are actresses who invite us to live vicariously through the drama of their songs. They create the compelling illusion that we can see the world through their eyes. Dee Dee Bridgewater, easily one of the most talented vocalists in jazz, takes this illusion to the extreme, becoming so deeply immersed in her musical persona that she herself sometimes vanishes.

That's a problem for this dazzling panorama about New Orleans, created by Bridgewater and trumpeter Irvin Mayfield, with his New Orleans Jazz Orchestra. As impressively conceived and deftly delivered as it is, listeners may find themselves asking, "Where's my friend Dee Dee?"

Things start out well, with a compelling rendition of "One Fine Thing," followed by a Basie-style treatment of "What A Wonderful World." But when Dr. John drops in on "Big Chief," Bridgewater suddenly starts mimicking his gritty, nasally sound, which doesn't fit her. Likewise, "St. James Infirmary" is pure musical theater. You can almost see the Broadway set.

By this time, you can check out or decide to ride with it. The album does have its high points. "New Orleans" features Bridgewater offering a tour de force of "trumpet" vocalizations. And on "Do You Know What It Means," the singer falls off syllables with a slow burn, then swoops to the high

tainties of the 1960s and before than in the contemporary scene.

While not strikingly distinctive, his playing reflects the lively, often lyrical classicism you find in the work of Cedar Walton, Kenny Barron, Bill Evans and their offshoots. It swings lightly, but not hot. Its real concerns are the relaxed layers of dynamics and color that flow through the music without pretense or self-importance.

The tunes that draw the most attention here are the five pieces from the Ellington-Strayhorn catalog. Ellington's "It Don't Mean A Thing" is played as a kind of vamp, and then contrasted effectively against a straightforward 4/4 tempo. Strayhorn's "Love You Madly" builds nicely at an easy stroll. Cables calls on more extensive resources moving through Strayhorn's "Lush Life," which develops with a lovely openness. At almost every turn it resists the temptations of exaggerated elegance.

The other tunes are less familiar but squarely situated in the realm of high-romantic, late-night piano, which exists in a kind of privileged place between the old and the new. Its abiding openness and carefully plotted blueprints put it at odds with much of the investigative, mix-and-match serendipity of the younger piano scene, but also inoculates it against mustiness. —John McDonough

In Good Company: After The Morning; Mr. Anonymous; Naïma's Love Song; It Don't Mean A Thing (If It Ain't Got That Swing); Lotus Blossom; Love You Madly; EVC; Lush Life; Voyage; Day Dream. (62:47)

Personnel: George Cables, piano; Essiet Essiet, bass; Victor Lewis, drums.

Ordering info: jazzdepot.com



notes in a way that seems refreshingly familiar.

There are many other pleasures on this album, not the least of which are Bill Summers' percussion solos on "Congo Square" and Mayfield's composition "C'est Ici Que Je T'aime." —Paul de Barros

Dee Dee's Feathers: One Fine Thing; What A Wonderful World; Big Chief; Saint James Infirmary; Dee Dee's Feathers; New Orleans; Tremé Song/Do Whatcha Wanna; Come Sunday; Congo Square; C'est Ici Que Je T'aime; Do You Know What It Means; Whoopin' Blues. (67:21)

Personnel: Dee Dee Bridgewater, Irvin Mayfield, Dr. John (3), Glen David Andrews, vocals; Rex Gregory, alto saxophone, clarinet, flute; Khari Allen Lee, alto saxophone; Derek Douget, Edward Petersen, tenor saxophone; Jason W. Marshall Sr., baritone saxophone, bass clarinet; Mayfield, Bernard Floyd, Ashlin Parker, Eric Lucero, Leon "Chocolate" Brown, Brandon Lewis (12), trumpet; Michael Watson, David L. Harris, Emily Frederickson, trombone; Victor Atkins, piano; Don Vappie, guitar, banjo; Jasen Weaver, bass; Adonis Rose, drums; Bill Summers, percussion.

Ordering info: okeh-records.com



Jeff "Tain" Watts *Blue, Vol. 1*

DARK KEY

★★★★½

Jeff "Tain" Watts kicks off his latest album with a power-packed rendition of Thelonious Monk's "Brilliant Corners." The virile gait that anchors the tune has so much punch that there's hardly any room left for the regal melody to make its usual mark. That's a tad of an overstatement. (Even Watts' wallop can't squash Monk's indelible theme.) Still, the drummer/bandleader's muscular sound and deeply persuasive attitude define the action.

This is for the best. Fans don't turn to Watts' music to hear him tap the brakes. At full throttle, he can raise the hair on the back of your neck, and this new program brings plenty of "oomph."

Whether he's essaying a post-Coltrane excursion on "Blues For Mr. Charley" or warping a second-line groove on "Farley Strange," almost everything is supercharged. Watts uses different musicians on each track, but a thorough aesthetic permeates each of the nine tunes—another indication of Watts' artistic focus. Grégoire Maret and his harmonica stop by on "Faux Paul," Ku-umba Frank Lacy gets funky with a biting "Driva Man" and Frank McComb sings an original poem by Watts. Each is a welcome turn.

Saxophonist Troy Roberts is the man of the hour. Part of Watts' working outfit, the Aussie-born tenor player wrings ardent lines from his instrument and matches his boss blow for blow. The leader's roiling expressionism on "Brainlifter" and acrobatics on "Flip & Dip" underscore Roberts' authority.

Close listening is perpetually rewarded on this disc. By the time "Reverie" ushers everyone home, you realize the group dedicates equal effort to subtlety and bluster. On this one, you can see both the forest *and* the trees. —Jim Macnie

Blue, Vol. 1: Brilliant Corners; Farley Strange; May 15, 2011; Driva Man; Blues For Mr. Charley; Faux Paul; Flip & Dip; Brainlifter; Reverie. (59:09)

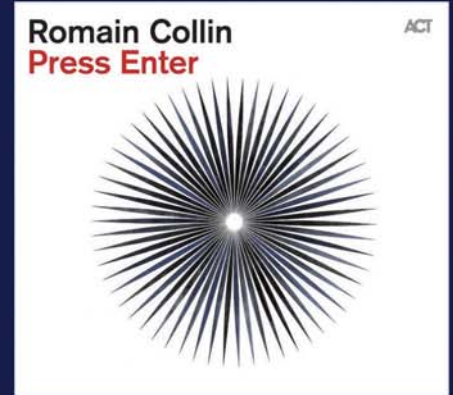
Personnel: Jeff "Tain" Watts, drum set; David Budway, piano (1, 9); Neal Caine, bass (1, 9); Troy Roberts, tenor saxophone; Paul Bollenback, guitar (3, 4); James Francies, piano (4); Orlando le Fleming, bass (2, 5); Kenyatta Beasley, trumpet (2); Clark Gayton, trombone, tuba (2); Luisito Quintero, percussion (2); Kenyatta Beasley, Juan Tainish, Mark Whitfield, Laura Watts, James Francies, Grégoire Maret, Clark Gayton, vocals (2); Frank McComb, vocals (3); Christian McBride, double bass (3); Osmany Paredes, piano (3, 5, 6, 7, 8); Mark Whitfield, guitar (3); Henry Hey, Fender Rhodes, synth (3); Ku-umba Frank Lacy, vocals (4); Chris Smith, double bass (5, 6).

Ordering info: tainish.com

The Hot Box

the home
of excellence
in jazz

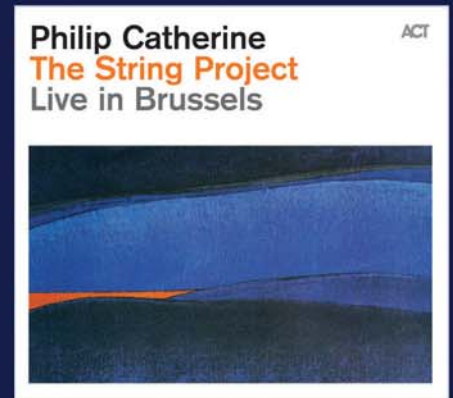
Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Jon Irabagon <i>Behind The Sky</i>	★★★	★★★★	★★★½	★★★½
George Cables <i>In Good Company</i>	★★★½	★★★★	★★★½	★★★★
Dee Dee Bridgewater <i>Dee Dee's Feathers</i>	★★★½	★★★½	★★½	★★★½
Jeff "Tain" Watts <i>Blue, Vol. 1</i>	★★★	★★★½	★★★½	★★★½



ACT 9583 cd / download

Romain Collin / piano, sound design
Luques Curtis / double bass
Kendrick Scott / drums

guests: Mino Cinelu / Megan Rose
Jean-Michel Pilc / Grey McMurray a.o.



ACT 9594 cd / download

Philip Catherine / guitar
Nicola Andrioli / piano
Nicolas Fiszman / guitar & electric bass
Philippe Aerts / double bass
Hans Van Oosterhout / drums

Orchestre Royal de Chambre de Wallonie
conducted by Frank Braley

us distribution by



www.actmusic.com
info@actmusic.com

THE ACT COMPANY

Critics' Comments

Jon Irabagon, *Behind The Sky*

If all the frontiers of solo space are now deeded and settled properties, Irabagon's strategy seems to be, call off the search and master them all. A player of many voices—all confident and convincing—here he offers his own cocktail of mainstream and avant-gardish extracts, distinguished more by its cohesiveness than clear markings of uniqueness. —John McDonough

His fluid way of expressing ideas continues to develop, and the articulate mess-around that marks his solos is memorable indeed. Love the way that he does business with elevated elders like Tom Harrell. —Jim Macnie

Irabagon, who plays with the throaty cry of the Coltrane school, usually draws farther outside the lines than he does here. Things catch fire when he and Tom Harrell have some half-step collisions on "Obelisk," followed by dazzling soprano on "Sprites" and some free-ish parrying on the beautiful "Lost Ship At The Edge Of The Sea." Pianist Luis Perdomo's flow is a delight throughout. —Paul de Barros

George Cables, *In Good Company*

"Wellspring" is a word we use too much, but it's so apt in Cables' case. Experience and taste, coupled with this swinging rhythm team and a set-list peppered with favorites and surprises. High-class and easygoing—thanks for the beautiful and heartfelt "Lush Life." —John Corbett

When the pianist hits his stride, it's always a valuable lesson in eloquence. He has a way of stirring things up through a blend of composure and balance. Even as the blues motifs spill into mainstream swing, it feels like he's making his own rebuttal against orthodoxy. —Jim Macnie

One of the great pleasures for Northwest jazz lovers is hearing the George Cables trio close down Jazz Port Townsend each night. In 2015, Cables played a lot the material from this album, including the Strayhorn tunes, whose combination of romance and rigor is right in Cables' wheelhouse. Lovely that this often overlooked jewel of the '70s plays a couple of John Hicks tunes here, as well. —Paul de Barros

Dee Dee Bridgewater, *Dee Dee's Feathers*

In concert, Bridgewater can engulf an audience with her extravagant sensuality. In the intimacy of the CD, though, it can turn a serious song into a caricature. But partnered here with Mayfield's strutting licks and good charts, the New Orleans staples are mostly light and the hokum is energetic and entertaining. Like Bridgewater on stage. —John McDonough

Highly produced pop with enough sweet Crescent City stank to keep it relatively real—especially on Dr. John's contribution. The theatrical terrain that Bridgewater plumbs is only for real pros ... like her. She delivers with genuine diva conviction. Mayfield's settings are varied and consistently winsome. —John Corbett

A bit too theatrical, as if the idea was to entertain us first and have the art stop by later. It could be the arrangements—polished till they gleam far too brightly. —Jim Macnie

Jeff "Tain" Watts, *Blue, Vol. 1*

Watts and Roberts are the livewires on this somewhat erratic album. The best moments find them bouncing off each other with abandon. Watts is lavishly assertive, not shy about popping rim shots that ring nicely in the open recording atmosphere. A better set-list would have given a sharper focus. —John McDonough

A shifting cast, some solid cameos (Bollenbeck and the unexpected harmonica of Grégoire Maret) and a cocksure Watts at the controls throw heavy wood on the fire. Troy Roberts builds excitement masterfully on "Blues For Mr. Charley," but Watts provides the heat. —John Corbett

Tempos mutate, meters hop, edges are jagged, rhythms collapse and reassemble. Yes, it's a drummer's album, but the real beauty is that the melodies, rhythms and shapes all emanate from Watts' compositional mind. It's almost beside the point that he's playing with two different bands. Grégoire Maret's horn-like harmonica is ecstatically beautiful, but the vocals are a bit of a distraction. —Paul de Barros

NEW RELEASES NOW AVAILABLE

XANADU MASTER Edition

A new series of reissues of landmark albums from the vaults of Xanadu Records.



Jimmy Heath
Picture of Heath



Albert Heath
Kwanza (The First)



Barry Harris
plays *Tadd Dameron*



Sam Most
From the Attic of My Mind



Al Cohn & Jimmy Rowles
Heavy Love



Night Flight to Dakar + Xanadu in Africa

Distributed by:
INGROOVES
www.ingrooves.com

Elemental
MUSIC
www.elemental-music.com

"Almost Sunrise...beautifully reaches back into jazz's rich history while remaining stylistically unique."

~Russ Musto, The NYC Jazz Record

"Another clear-cut winner for Eyal Vilner's impressive big band."

~All About Jazz

#3 on the CMJ Top 40 Jazz
Radio Chart (9 weeks)

#18 on the Jazzweek Top 50 Jazz
Radio Chart (11 weeks)

EYAL VILNER
BigBand

Almost Sunrise

www.eyalvilner.com

KOPPEL + COLLEY + BLADE COLLECTIVE



Koppel+Colley+Blade Collective *Koppel+Colley+Blade Collective*

ARTISTSHARE RECORDS 0136

★★★★½

Koppel + Colley + Blade Collective—the debut album of a super trio uniting saxophonist Benjamin Koppel, bassist Scott Colley and drummer Brian Blade—starts out on a note of calm. With its serene, placid mood, "The Fade—Introduction" isn't misrepresentative of what's to come, but this 45-second bit of harmonic tranquility between the bass and drums discreetly belies the progressive playing on the 10 other tracks. The theme from this introduction even returns at the end of the disc in expanded form.

From "Alphanumeric," a musical exploration

based on the recitation of the alphabet and numbers in three languages, to the soaring reading of "Black Is The Color Of My True Love's Hair," melodies and structure aren't abandoned, they just seem less important than creating a musical feeling. The musicians move together, playing off each other well and creating a feeling of deep familiarity.

The musical ideas on the record are never straightforward. Smears of color and smudges of eighth notes from Koppel's saxophone mix with Blade's snare drum splatter and rolling toms. The saxophonist's playing can take on a distinctive Middle-Eastern vibe for a few bars before switching to a razor-sharp but tuneful timbre. Still, he doesn't rely on instrumental squeaks or other avant-garde tricks to create an edgy mood. On bass, Colley plays intricate, forceful patterns that provide ground for the group.

Aside from "Guinea" by Don Cherry and a traditional tune arranged by Blade, compositional duties are split pretty evenly by Colley and Koppel. The group handles all of these tunes with the same care and dedication, creating a debut that showcases the considerable strengths of the band as a unit.

—Jon Ross

Koppel + Colley + Blade Collective: The Fade—Introduction; Alphanumeric; Guinea; The Seraph; Black Is The Color Of My True Love's Hair; Disgrace To Brooklyn; Fugue; Young Brando; Dream Symbols; The Smoke Of Our Distraction; The Fade. (52:51)

Personnel: Benjamin Koppel, alto saxophone; Scott Colley, bass; Brian Blade, drums.

Ordering info: artistshare.com

Lizz Wright *Freedom & Surrender*

CONCORD 37220

★★★★

The most effective thematic recordings don't signal their intentions; they capture your imagination by stealth, establishing the theme, song after song, until the performer's vision is laid bare. That's the power that *Freedom & Surrender*—singer Lizz Wright's fifth album, and first for Concord—displays as she slowly unveils 13 songs about longing, surrender and celebration.

Produced and partially written by veteran Larry Klein, *Freedom & Surrender* achieves the same kind of single-minded direction along which he guided his former wife, Joni Mitchell, in the 1980s. Wright said she came to Klein with "a heart cracked open by disappointment (and) a will broken by the truth," determined to capture what she was feeling in her own words. Her 10 songs—co-written in various combinations with Klein, Jesse Harris, David Batteau, J.D. Souther and others—are filled with strong melodic hooks and lyrics that suit her sultry alto voice.

This is also a superbly sequenced recording, moving from the funky percussion of Toshi Reagon's "Freedom" to the acoustic groove of the sexy "The Game," and on to the hard backbeat and rocky guitar/organ combination of "The New Game." Wright's balladic duet with Gregory Porter, "Right Where You Are," serves as an exclamation point to the opening quartet of lusty compositions, and allows the mood to shift elegantly to an interpretation of Nick Drake's "River Man," which is sparked by a burbling solo by German



trumpeter Till Brönner.

The second half of the album reverses the flow, building from an attractively spare rendition of the Bee Gees' "To Love Somebody" through the breezy, contemporary groove of "You" and finally to another Reagon song that rises to a powerful, gospel-inflected conclusion. Well played and expertly sung, *Freedom & Surrender* shows Wright continuing to mature and developing her distinctive voice.

—James Hale

Freedom & Surrender: Freedom; The Game; The New Game; Lean In; Right Where You Are; River Man; Somewhere Down In The Mystic; Real Life Painting; To Love Somebody; Here And Now; You; Blessed The Brave; Surrender. (61:43)

Personnel: Lizz Wright, Gregory Porter (5), vocals; Dean Parks, guitars, mandolin (2), bouzouki (7); Jesse Harris, acoustic guitar (2); Till Brönner, flugelhorn (6); Kenny Banks, Pete Kuzma, keyboards; Billy Childs, Fender Rhodes (10); Larry Klein, funk box (4, 11), acoustic guitar (7), keyboards (5); Dan Lutz, bass; Pete Korpela, percussion; Vinnie Colaiuta, drums.

Ordering info: concordmusicgroup.com

Heads Of State Search For Peace

SMOKE SESSIONS 1506

★★★★★

This is jazz at its most mature, solid and true, created by a cross-section of some of the most respected jazz musicians of the last 50 years. Formed last fall after pianist Larry Willis recruited saxophonist Gary Bartz, bassist Buster Williams and drummer Al Foster for a one-night McCoy Tyner tribute at the Smoke Jazz & Supper Club in New York, Heads of State is now an ongoing ensemble. How fortunate we are.

On its debut, these mentors caress the title track (a Tyner original), punch through John Coltrane's still-turbulent "Impressions," reanimate Jackie McLean's tart "Capuchin Swing" and dive deep into the the Great American Songbook. Bartz contributes "Uncle Bubba," his genial blues homage to Thelonious Monk, and "Soulstice," the album's most driving track.

While there are plenty of solos—Bartz and Willis get the most space—none seems gratuitous, and no matter how spirited the tune, there's nothing ponderous in the playing. Whether it's Foster's snare shudders at the front of Benny Carter's "Summer Serenade," the simpatico shimmer of piano and cymbal ushering in the title track or the painstakingly beautiful rendition of "Crazy She Calls Me"—a high point in a very good, very listenable album—these 70-somethings know the value of detail and dynamics. —Carlo Wolff

Search For Peace: Impressions; Uncle Bubba; Search For Peace; Capuchin Swing; Soulstice; Crazy She Calls Me; Summer Serenade; Lotus Blossom; I Wish I Knew. (68:08)

Personnel: Gary Bartz, alto saxophone, tenor saxophone (9); Al Foster, drums; Buster Williams, bass; Larry Willis, piano.

Ordering info: smokesessionsrecords.com



Buddy Guy Born To Play Guitar

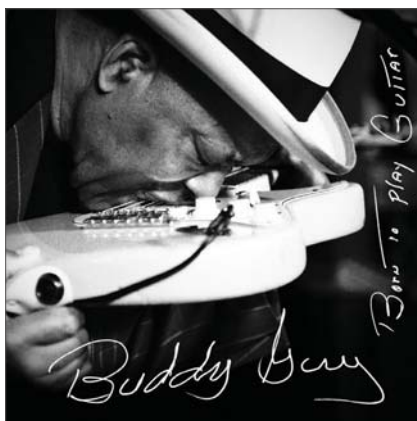
SILVERTONE/RCA 88875

★★★★★

When Buddy Guy makes a new album, it's as a big an event as you'll find in the blues. *Born To Play Guitar*, produced by Nashville drummer Tom Hambridge, conveys to listeners just how big the magnitude of Guy's personality really is.

Hard-nosed songs about alcohol, philandering, hitting the road and other stereotypical blues baggage are paraded with Guy's patented air of elegant toughness. Only a star like Guy can get away with singing about lusty midnight prowling as a 79-year-old, as on "Kiss Me Quick." Moreover, his romantic sparring with young pop-soul coquette Joss Stone on "(Baby) You Got What It Takes" is an improbable success. Guy's pairing with mystic-seeker Van Morrison on "Flesh & Bone," dedicated to B.B. King, is heartfelt, though diminished by an overcrowded arrangement. Similarly, "Come Back Muddy" finds Guy's heart in the right place, pining for Mr. Waters and the glory days.

—Frank-John Hadley

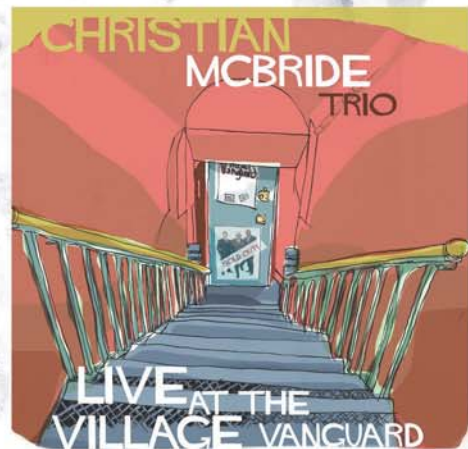


Born To Play Guitar: Born To Play Guitar; Wear You Out; Back Up Mama; Too Late; Whiskey, Beer & Wine; Kiss Me Quick; Crying Out Of One Eye; (Baby) You Got What It Takes; Turn Me Wild; Crazy World; Smarter Than I Was; Thick Like Mississippi Mud; Flesh & Bone; Come Back Muddy. (59:20)

Personnel: Buddy Guy, vocals, acoustic and electric guitars; Joss Stone, vocals (8); Van Morrison, vocals (13); Rob McNelley, slide and electric guitars; Doyle Bramhall II, electric guitar (5, 7), 12-string acoustic (14); Bob Britt, electric guitar (6, 11); resonator guitar (11); Billy Gibbons, vocals, electric guitar (2); Kenny Greenberg, Glenn Worf, Michael Rhodes, Tommy MacDonald, Billy Cox, bass; Kevin McKendree, piano, clavinet, B-3; Reese Wynans, B-3, piano, clavinet, Wurlitzer; Kim Wilson, harmonica (4, 6); Tom Hambridge, drums, percussion, tambourine, wind chimes; McCrary Sisters, background vocal (13); Muscle Shoals Horns (7, 12).

Ordering info: rcarecords.com

Christian McBride Trio Live at the Village Vanguard



Christian McBride Ulysses Owens Jr. Christian Sands

"You can literally feel the ghosts of all of the legends that played there," McBride says. "You feel Coltrane hovering in the vortex. You feel Monk hovering in the vortex. Miles Davis, Mingus...you feel all of that in the air."



mackavenue.com

christianmcbride.com

This Song's for You

George Russell was a key figure in the jazz program at New England Conservatory for 35 years, so it would make sense that his spirit lingers in the institution's halls. On ***Ghost Tones* (A-Side 0001; 64:43 ★★★★★)**, pianist **Ran Blake** communes with his late colleague on an eclectic program of Russell compositions, biographical Blake originals and a handful of reimagined standards. Russell, whose writings paved the way for the modal innovations of Miles Davis, John Coltrane and their



peers, is more often remembered as a theorist than as an artist. Blake draws upon his memories of Russell in both of those roles as well as his familiarity with Russell the man, painting evocative solo piano portraits of key moments and figures in his life. Always haunting in his use of elusive and unexpected harmonies, Blake takes full advantage of the NEC's Jordan Hall to superimpose an extra layer of echoing loss onto the music. That sensation is amplified by Blake's eccentric ensemble arrangements, which skew the familiar sounds of horns and rhythm section with the addition of pedal steel, violin or timpani.

Ordering info: a-siderecords.com

Unlike most tribute albums, **Ivo Perelman** didn't have his honorees in mind when he entered the studio to record ***Tenorhood* (Leo 714; 46:48 ★★★★★½)**. The ultra-prolific saxophonist, who never releases one CD when three will do, maintains a fervent dedication to spontaneity, and this duo outing with ever-inventive drummer Whit Dickey is no exception. Perelman recognized the presence of several tenor titans in his playing on this session, making it an after-the-fact compendium of his key musical mentors. There's the trace of soulful suppleness on "For Mobley," even if Perelman's blues come with sharper edges and more daunting leaps; the husky breathiness on "For Webster" and the searching howls of "For Coltrane"; the raw-nerve expressiveness of "For Ayler" and the wending lines of "For Rollins."

Ordering info: leorecords.com

The familiar voice of Birdland emcee Pee Wee Marquette opens **Rayford Griffin's *Reflections Of Brownie* (RazoRedge; 39:19 ★★★★★)**, introducing "trumpet sensation" Clifford Brown. The album immediately takes a leap forward in time, presenting Brown's "Daahoud" in a decidedly modern neo-soul version. Despite being the legendary trumpeter's nephew, Griffin doesn't take a reverential approach to Brown's music. Instead, the drummer reimagines it in a contemporary context, driven by his and bassist Brian Bromberg's meaty grooves and guest turns by trumpet stars Roy Har-

grove, Nicholas Payton and Rick Braun. The results take Brown's compositions into the sleek soul-funk territory occupied by the likes of the late George Duke (1946–2013), whose playing also appears on the album. A loping "Cherokee" and synth-washed "Willow Weep For Me" teeter closer to smooth jazz territory, though the performances largely avoid glibness.

Ordering info: rayfordgriffin.com

Swedish altoist **Fredrik Kronkvist** subtracts the piano from the Monk equation, substituting Jason Marsalis' vibraphone for ***Monk Vibes* (Connective 36535; 50:36 ★★½)**. The sum is pretty much exactly equal to its parts, as the quartet gives a straightforward read of eight familiar Monk classics and an original apiece by Kronkvist and Marsalis. The album reunites the saxophonist with bassist Reuben Rogers and drummer Gregory Hutchinson, with whom he's recorded twice before, adding an easy compatibility if not quite an inspired chemistry. Kronkvist is an assured player and Marsalis has steadily grown since switching focus from drums to vibes (his bluesy solo on "Round Midnight" is a standout) but these renditions offer little in the way of novelty or insight into compositions that have been tackled countless times before.

Ordering info: connectiverecords.com

Two of the three composers named in **Harry Allen's *For George, Cole And Duke* (Blue Heron; 70:30 ★★★★★)** have already been the recipients of album-length tributes by the always tasteful saxophonist. Breaking boundaries has never held much interest for Allen, who continues to mine inspiration from the Great American Songbook. The present collection features a baker's dozen of tunes by Gershwin, Porter and Ellington, striking a balance between favorites and more obscure titles. Allen's warm tenor fronts an engaging quartet with Nicki Parrott contributing refined vocals as well as sturdy bass, while percussionist "Little Johnny" Rivero brings a hint of Latin accent to three pieces. **DB**

Ordering info: blueheronrecords.com



Liberty Ellman *Radiate*

PI RECORDINGS 60

★★★★★

Liberty Ellman is one of the stronger guitarists in a jazz world filled with talented six-strings. For the last 15 years, he's been a steady presence in Henry Threadgill's *Zooid*. In fact, he's been so busy with *Zooid* that his new album, *Radiate*, is his first under his own name in nine years.

Ellman's time spent with Threadgill has seeped into his own work. Tuba player and trombonist Jose Davila is a key cohort in *Zooid*, and his presence here draws inescapable comparisons. Yet apart from the wonderfully halting grooves, rigorous counterpoint and swerving melodies, the identity of this dynamic sextet belongs to Ellman.

The guitarist's jagged, shape-shifting compositions are in constant motion, expertly toggling between individual solos and high-grade, multi-linear group improvisation—such as the jabbing and weaving between alto saxophonist Steve Lehman and trumpeter Jonathan Finlayson on "Supercell."

Davila and bassist Stephan Crump generate loads of low-end action, playing near-unison passages that simulate a weird stereo effect, but when the former switches to trombone (or pushes his tuba toward its rubbery high end) he joins a dense multitude of lines that flicker, slash and roll over the liquid grooves.

On the album's frenetic closer, "Enigmatic Runner," overheated drum programming goes head-to-head with drummer Damion Reid's virtuosic rhythm-dicing, giving the guitarist a high-octane canvas on which to paint. It's followed by Lehman and Finlayson trading terrific phrases, and ends with a head-spinning rush.

This is deeply modern music, with a sense of chamber-esque sophistication and interplay that is buoyed by the improvisational rigor of jazz. Ellman's gift for clear-eyed melody gives the music on *Radiate* something unique, indelible and fully human. —Peter Margasak

Radiate: Supercell; Furthermore; Rhinocerisms; Moment Twice; A Motive; Skeletope; Vibrograph; Enigmatic Runner. (45:25)

Personnel: Liberty Ellman, guitar; Steve Lehman, alto saxophone; Jonathan Finlayson, trumpet; Jose Davila, tuba, trombone; Stephan Crump, bass; Damion Reed, drums.

Ordering info: pirecordings.com

Solitaire Miles
Susie Blue And The
Lonesome Fellas

SERAPHIC 3743-15

★★★★½

Solitaire Miles grew up singing in swing bands, both as a teenager in northwestern Pennsylvania and while attending Chicago's DePaul University. A stint with a Western swing band convinced her to add country to her repertoire, and from there she formed Susie Blue and



the Lonesome Fellas, an outfit that includes some of Chicago's best jazz and country players. The group is pure cowboy jazz, and Miles adds a lively vocal style that brings to mind a winning blend of Patsy Cline and Billie Holiday.

The band's arrangement of Spade Cooley's "You Can't Break My Heart" tips its hat to Bob Wills and the Texas Playboys. Stuart Rosenberg's fiddle suggests Wills' phrasing, and TC Furlong's slide guitar plays the kind of fleeting notes that made Leon McAuliffe's playing so distinctive. The Holiday influence appears when Miles croons Floyd Tillman's "I Gotta Have My Baby Back." The arrangement has the feel of a '50s r&b track, with Neal Alger's bent-note guitar fills responding to Miles' vocals. Cindy Walker's "Love Is A Lingering Thing" is taken at a steady tempo that emphasizes the song's desolate lyrics, and Lefty Frizzell's "Cigarette And Coffee Blues" is pure country, with Miles adding a little yodel to the end of her lines.

—j. poet

Susie Blue And The Lonesome Fellas: I Hear You Talkin'; I Gotta Have My Baby Back; Blue Lonlies; I'm A Fool To Care; I'll Never Be Free; You Can't Break My Heart; Me & The Man In The Moon; Crazy 'Cause I Love You; Love Is A Lingering Thing; Cigarette And Coffee Blues; Hang Your Head In Shame; Ghost Riders In The Sky. (37:28)

Personnel: Solitaire Miles, vocals; Neal Alger, guitar, vocals (5); TC Furlong, slide guitar; Stuart Rosenberg, fiddle; Eric Schneider, saxophone; Tom Hope, piano; Larry Kohut, bass; Phil Gratteau, drums.

Ordering info: susiebluelonesomefellas.com

Wayne Wallace
Latin Jazz Quintet
Intercambio

PATOIS 019

★★★★★

Trombonist Wayne Wallace and percussionist Michael Spiro, joined by three San Francisco Bay Area ringers, inform the Wayne Wallace Latin Jazz Quintet with serious Latin jazz bonafides, proving that you can be middle-America born and still make Afro-Cuban jazz that shakes, quakes and practically immolates.



Though there is the occasional smooth-jazz inflection underpinning its typically acetylene Afro-Cuban assaults, *Intercambio* shows Wallace's Grammy-nominated unit extending the music originated by master Eddie Palmieri with beautiful reverence and serious fire.

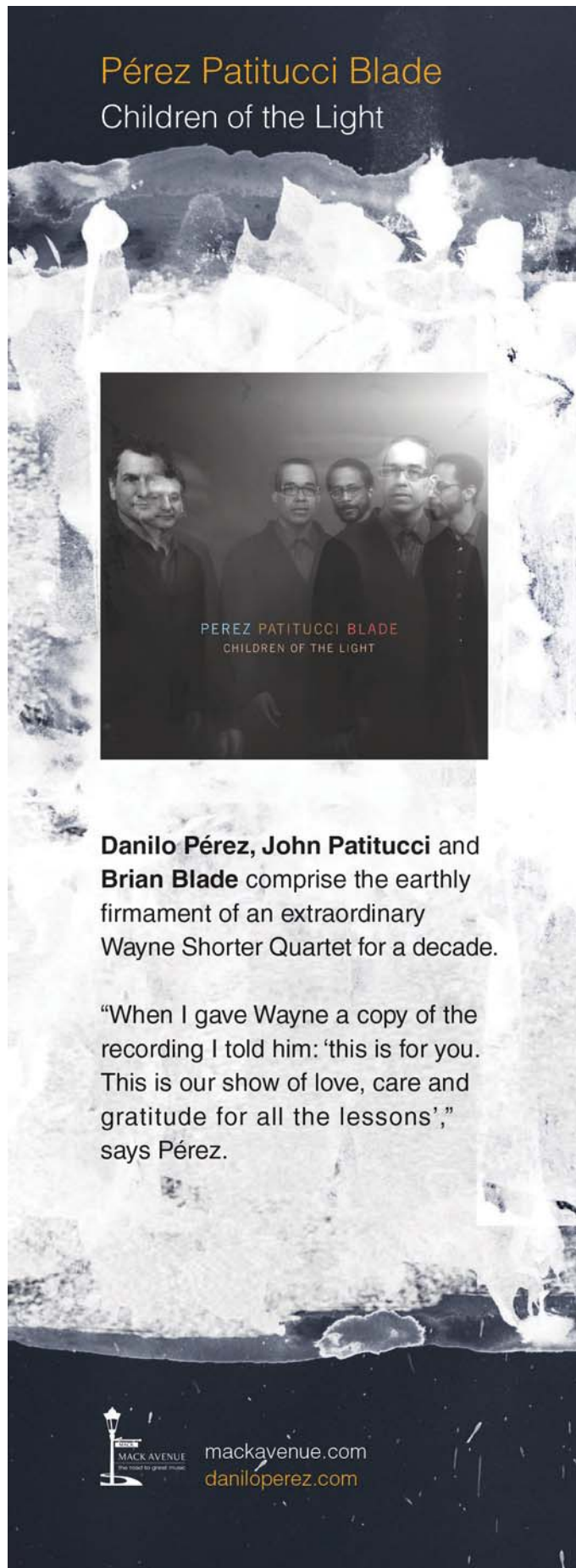
The group's fifth release, *Intercambio* is state-of-the-art Latin jazz, though the term "Latin jazz" itself is hackneyed. Categories have their place in establishing a logical order, but once the album is heard and its Afro-Cuban language is absorbed, all that really matters are the sizzling melodies and contagious groove. The quintet delivers those goods in "Guarachando" (Latin trombone solos like you've never heard), "Como Vai" (featuring lovely bass solos by Belove) and the meditative closer, "Circle." —Ken Micallef

Intercambio: Casa Del Sol; Shutter Bug; Solar; Guarachando; Equinox; Como Vai; Algo Bueno; Timbazo; Heart And Soul; Circle. (61:00)

Personnel: Wayne Wallace, trombone; David Belove, bass; Colin Douglas, drums, timbales, percussion; Murray Low, piano; Michael Spiro, congas, bongo, percussion; Mary Fettig, flute; Mads Tolling, violin; Jenna Barghouti, violin; Joy Vucekovich, violin; Benjamin Wagner, viola; Graham Cullen, cello; Joe Galvin, steel drum; Don Coffman, Brennan Johns, Sean Weber, trombone; Edgardo Cambón, Jesús Diaz, vocals.

Ordering info: waynewallacelatinjazzquintet.com

Pérez Patitucci Blade
Children of the Light

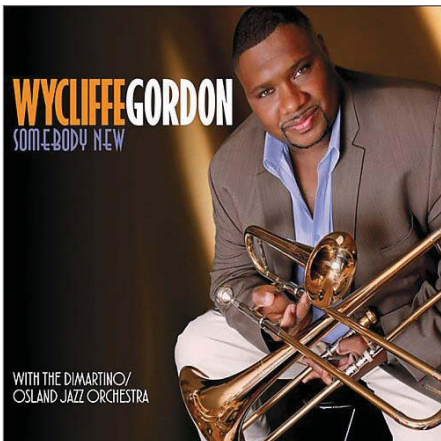


Danilo Pérez, John Patitucci and Brian Blade comprise the earthly firmament of an extraordinary Wayne Shorter Quartet for a decade.

"When I gave Wayne a copy of the recording I told him: 'this is for you. This is our show of love, care and gratitude for all the lessons'," says Pérez.



mackavenue.com
daniloperez.com



Wycliffe Gordon with the Dimartino/Osland Jazz Orchestra
Somebody New
 BLUES BACK RECORDS 1120
 ★★★★★½

Wycliffe Gordon is an acknowledged devotee of Louis Armstrong. The trombonist and bandleader has recorded many songs associated with Pops, and he also plays frequently in New Orleans, the city of Satchmo's birth. His most recent recording, *Somebody New*, contains several tunes Armstrong recorded, as well as a handful of songs written in the New Orleans style.

Gordon's versions of "That Old Feeling" and

"Basin Street Blues" break no new ground, but they are excellent in execution. Likewise, his original compositions take Armstrong's music as a template and modernize the sound and feel.

Gordon's voice has a slight gravelly rasp, but he doesn't fall into the trap of trying to mimic Armstrong. Songs such as "Pops For President" and "What You Dealin' With" are successful attempts to take Armstrong's unique phrasing and update for modern ears.

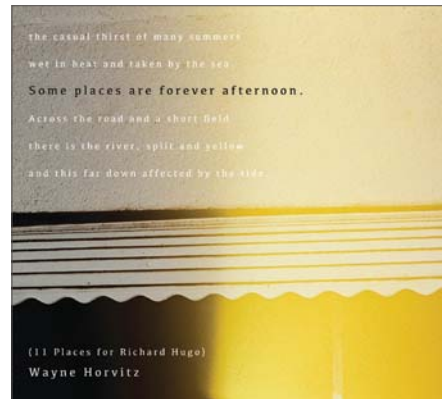
The Dimartino/Osland Jazz Orchestra has a tight, brassy sound, and the arrangements stay deep in the pocket. The band swings in that conventional way that never gets old, blending well as it riffs behind Gordon's vocals and solos. The exchanges between Gordon and the band on the opening "Herkie Jerkie" are especially captivating.

Armstrong's virtuosity was never separate from his desire to entertain, and he was able to accomplish both without sacrificing either. That balance is as undervalued as it is difficult to accomplish, and the musicians here should be commended for pulling it off. —David Kunian

Somebody New: Herkie Jerkie; I Got Rhythm; What You Dealin With; Somebody New; That Old Feeling; If; Wishing Well; Pops For President; Mood Indigo; This Rhythm On My Mind; Basin Street Blues; Hello Pops; Grease Bucket. (73:24)

Personnel: Wycliffe Gordon, trombone, vocals, soprano trombone, tuba; Dimartino/Osland Jazz Orchestra: Vince Dimartino, co-conductor, trumpet; Miles Osland, Lawrence Nelson, alto saxophone; Gordon Towell, Doug Drewek, tenor saxophone; Lisa Osland, baritone saxophone; Rich Byrd, Rich Cook, David Hummel, Andrew McGrannahan, trumpet; Bradley Kerns, Josh Dargaville, Bill Kite, trombone; Louis "Hap" Bourgeois, bass trombone; Raleigh Dailey, piano; Ross Whitaker, guitar; Danny Cecil, bass; Paul Deatherage, drums.

Ordering info: wycliffegordon.com



Wayne Horvitz
Some Places Are Forever Afternoon
(11 Places For Richard Hugo)

SONGLINES 1612
 ★★★★★½

Twelve compositions linked with 11 poems, this new all-instrumental project from keyboardist Wayne Horvitz once again defies pigeonholing. *Some Places Are Forever Afternoon* was written in honor of Northwest poet Richard Hugo, who died in 1982. In an oblique kind of way, Seattle transplant Horvitz and his bands Sweeter Than The Day and the Gravitax Quartet manage to bring the late poet back to life.

Given their shared landscapes, both musician and poet seem to explore the same subject matter: bars and restaurants, churches and the people who inhabit them, the landscapes and countryside. Horvitz has visited some of the people and places that were part of Hugo's life, and because we're talking about rural America, the challenge for Horvitz is to combine the spirit of improvisation with the mannered compositional styles of folk and American classical music.

The album provides a balance of order and feeling, performed in the spirit of a chamber music group. Horvitz's compositions combine simple, quirky melodies with traces of improvisation here and there, and moods that range from quiet and solemn to quirky and bluesy.

The album's success is due in large part to the crew Horvitz has assembled to record it. Cornetist Ron Miles is a key voice, as are bassoonist Sara Schoenbeck and cellist Peggy Lee. Heard more as complements than featured voices are bassist Keith Lowe, guitarist Tim Young and drummer Eric Eagle.

For an album mostly bereft of dramatic peaks and valleys, Horvitz manages to keep you listening—and guessing. A loose, bluesy feel animates "In Some Other Home," and "The Car That Brought You Here Still Runs," the album's centerpiece, is classic Horvitz storytelling, complete with pauses and interludes, unison lines and haunting melodies. —John Ephland

Some Places Are Forever Afternoon (11 Places For Richard Hugo): Money Or A Story; Those Who Remain Are The Worst; You Drink Until You Are Mayor; Nothing Dies As Slowly As A Scene; All Weather Is Yours No Matter How Vulgar?; The Beautiful Wives; For Jim And Lois Welch; In Some Other Home; The Car That Brought You Here Still Runs; Last Place There; You Must Have Stayed Hours; Some Places Are Forever Afternoon. (58:13)

Personnel: Wayne Horvitz, piano, Hammond B-3, electronics; Ron Miles, cornet; Sara Schoenbeck, bassoon; Peggy Lee, cello; Tim Young, guitar; Keith Lowe, bass; Eric Eagle, drums.

Ordering info: songlines.com

DOUG BEAVERS
TITANES DEL TROMBÓN
 "A Significant Work" - Phil Lutz, *Downbeat Magazine*
 featuring Conrad Herwig, Oscar Hernandez, Luisito Quintero, Dafnis Prieto, Edsel Gomez & many more.
 5 years in the making, Grammy® Award winner Doug Beavers presents a thoroughly orchestrated masterwork showcasing the legacy of his instrument with a Pan-American array of rhythms.
dougbeavers.com **artistShare**

DHEEPA CHARI
PATCHWORK

 "If there's a rivalry to take over for Sarah Vaughan these days in terms of a pure voice, Dheepa Chari would be a contender... Combining standards with original arrangements, spirit songs, deeply emotional forays and an easily relatable pop sensibility."
 —Hot House Jazz Guide

www.dheepachari.com

Walt Weiskopf *Open Road*

POSITONE 8141

★★★★

Few would dispute that Walt Weiskopf has absorbed John Coltrane's legacy (he has authored educational treatises that dive deep into Coltrane's syntax). On *Open Road*, references to Trane's body of work abound, one example being the breezy bebop fragments of "Chronology."

But like Mike Brecker, Weiskopf moved on from Trane as a source of inspiration and never attempted to imitate his chief influence, at least not tonally. The Weiskopf tenor voice is more bulbous and blunt than Brecker's scalpel-clean tonality. You can hear the effort in Weiskopf's sound, which makes it somehow more admirable.

Augusta-born Weiskopf comes at the ears like a speeding semi-truck, even on the ballad "Nancy," which Trane took at a more leisurely pace. The rhythm section does a fine job, notably pianist Peter Zak, who has a relaxed but focused conception that compensates well for Weiskopf's willful forays.

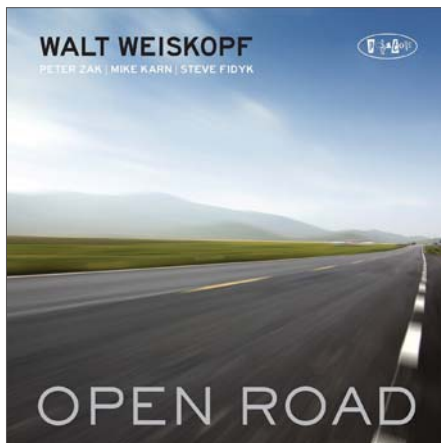
All told, this is a helping of meat-and-potatoes jazz that will satisfy even the biggest appetites.

—Michael Jackson

Open Road: Premonition; Let's Spend The Day Together; Open Road; Nancy (With The Laughing Face); Gates Of Madrid; Stage Whisper; Invitation To The Dance; Tricycle; Chronology; Angel Eyes; Electroshock; Leaves Of Grass. (67:23)

Personnel: Walt Weiskopf, tenor saxophone; Peter Zak, piano; Mike Karn, bass; Steve Fidyk, drums.

Ordering info: post-tone.com



Shai Maestro Trio *Untold Stories*

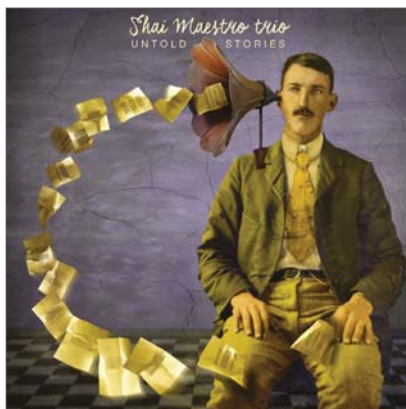
MOTEMA 177

★★★★½

The Israeli-born pianist conjures up myriad moods on his third trio recording with Peruvian bassist Jorge Roeder and Israeli drummer Ziv Ravitz. From the surging, rhythmically charged opener "Maya's Song" to the introspective solo piece "When You Stop Seeing," which magically teeters from minor to major like a sonic Escher tessellation, Maestro reveals a remarkable range of expression while dazzling with his uncanny facility.

"Treeology" gradually builds in intensity over a dissonant ostinato with the pianist layering on startling, lightning-fast right-handed runs. Maestro's classical training comes across on his fragile study "Elusive," while "Painting" shifts gears midway through from classical delicacy to something far more epic and grandiose, along the lines of The Bad Plus. "Endless Winter" is a dramatic solo piano paean to a particularly painful winter in New York (he moved from Israel to the Big Apple in 2010). The daring "Shades," too brief at 1 minute and 10 seconds, showcases his Horowitz-meets-Tatum chops in a completely improvised setting. And the collection closes on a calming note with "Looking Back (Quiet Reflection)."

—Bill Milkowski



Untold Stories: Maya's Song; When You Stop Seeing; Treeology; Painting; Elusive; Endless Winter; Shades; Looking Back (Quiet Reflection). (45:06)

Personnel: Shai Maestro, piano; Jorge Roeder, bass; Ziv Ravitz, drums.

Ordering info: motema.com

Symphonic Jazz Orchestra *Looking Forward, Looking Back*



The Symphonic Jazz Orchestra:

an astounding assembly of top flight players from both jazz and classic idioms joined by Bill Cunliffe, Christian McBride, Lee Ritenour and in which they perform a stirring program of music by the late George Duke, a Ritenour composition and a version of Rhapsody in Blue as you've never heard it before.



mackavenue.com
sjomusic.org

OLA ONABULE

NEW ALBUM

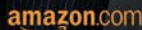
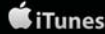
IT'S THE PEACE
THAT DEAFENS

NOW AVAILABLE



DOT
TIME
RECORDS

www.dottimerecords.com



Blues / BY FRANK-JOHN HADLEY

Welcome to Soulsville

Billy Price & Otis Clay, *This Time For Real* (VizzTone 46; 49:12 ★★★★★) Veteran singers Billy Price and Otis Clay, the former virtually unknown outside Pittsburgh and the later widely renowned, do justice to blues-tinged Southern soul on this collaboration. Both men are inspirational, releasing considerable warmth without sentimentality, and interpreting mainly forgotten songs by Bobby Womack, Sam & Dave, Joe Tex and the Detroit Spinners. Clay owns the scratchier, tougher voice and Price the sweeter, cleaner one. In support, producer-guitarist Duke Robillard and his band (plus horns and backup singers) work outside their blues comfort zone yet still excel at creating a sound that points to Willie Mitchell's Memphis in the 1970s.

Ordering info: vizztonerecords.com

Beth McKee, *Sugarcane Revival* (Swamp-girl 2015; 50:02 ★★★★★) Beth McKee, a native of Mississippi who has lived throughout the South, honors blues, r&b, gospel and Southern rock traditions just as surely as she gives them contemporary voice in her fresh-as-a-Gulf-breeze music. She stands apart from the common herd of roots recording artists. McKee's voice has spirit and clarity, projecting a compellingly personal point of view, while her compositions never lack for melodic appeal and thoughtful lyrics. The accompaniment by her husband, Juan Perez, on drums, and other collaborators is a sustaining asset.

Ordering info: bethmckee.com

Albert Cummings, *Someone Like You* (Blind Pig 5166; 52:02 ★★★★★) A skilled guitarist, singer and songwriter, Albert Cummings serves up an album—his fifth—that proves modern blues-rock exists beyond reiterations of stale, ego-driven mannerisms. Bringing a creative spark to the openhearted "I Found You" and injecting the slow, unfolding "So Strong" with lyricism suggestive of the Allman Brothers', he finds compromise between real and idealized human relationships. Around the slow blues "Little Bird," there is an air of self-confidence and immediacy. At other times, though, song performances travel unflatteringly close to the camps of Stevie Ray Vaughan and Robben Ford.

Ordering info: blindpigrecords.com

Amy Black, *The Muscle Shoals Sessions* (Reuben; 43:29 ★★★★★) Amy Black celebrates her move to Nashville with a likeable soul-blues outing recorded at Northern Alabama's legendary FAME recording studio, near where she was born and grew up. *Sessions*, her third and best album, triumphs for the details of expression rife in her appraisals of romance, as chronicled in her own songs and in covers of carefully chosen r&b gems of the past, including Mel & Tim's "Starting All Over Again" and Arthur Alexander's "You Better Move On." Black's appealing, wide-ranging vocals get amplified by the likes of keyboardist Spooner Oldham and in-demand guitarist Will Kimbrough.

Ordering info: amyblack.com

Wee Willie Walker, *If Nothing Ever Chang-*

Ronnie Earl



LAURA CARBONE

es (Little Village Foundation 1004; 47:12 ★★★★★) West Coast guitarist Kid Andersen and harmonica player Rick Estrin have done fans of quality roots music a public service by rescuing 1960s Goldwax soul singer Wee Willie Walker from the deep shadows of obscurity. Still showing a reasonably strong voice with easy access to genuine feelings, the septuagenarian trades in the currency of song reclamation, updating Calvin Arnold's late-1960s "Funky Way" (Rufus Thomas' version is the most famous) and Bobby Rush's "I've Been Watching You," from the early 1970s. Recent Estrin tunes have plenty of life, too. Sidemen like Andersen and keyboardist Jim Pugh hit all the right notes.

Ordering info: littlevillagefoundation.com

Ronnie Earl & The Broadcasters, *Father's Day* (Stony Plain 1385; 79:11 ★★★★★) Diverging from the norm of his long-lasting solo career, Ronnie Earl stays clear of instrumentals and shares the front line with two singers—Michael Ledbetter (a Chicagoan who's worked with guitarist Nick Moss) and Diane Blue (based in Boston, like Earl). Both are reliable and unpretentious without conveying half the pained emotion Earl squeezes or yanks out of his Stratocaster with such honest decisiveness. Served by ace drummer Lorne Entress and two more Broadcasters he's gainfully employed since 1990, Earl puts his personal imprint on songs by Fats Domino, Brook Benton and B.B. King, along with standard-issue Otis Rush and Magic Sam selections and Bobby Timmons's familiar "Moanin'."

Ordering info: stonyplainrecords.com

Carl Hall, *You Don't Know Nothing About Love* (Omnivore 133; 64:41 ★★★★★) This compilation of hitherto lost tracks by long-deceased vocalist Carl Hall, a commercially unsuccessful Atlantic and Loma label act between 1967 and 1972, serves notice that the man is worth knowing about. His gospel church-trained voice stretched four octaves, its highest register approximating hysteria. Produced by big-deal Jerry Ragovoy and backed by New York studio pros, Hall evidenced a tour-de-force emotional involvement with lyrics on matters of his heart. Indeed, Little Richard and Otis Redding had nothing on him in terms of unchecked passion.

Ordering info: omnivorerecordings.com

DB



Hot Tone Music label debut release from pianist/composer Luis Perdomo delivers a stunning set of original compositions inspired by his migration from his native Caracas to his adopted hometown of New York City. This magnificent collection of music features bassist, Mimi Jones and drummer, Rudy Royston, in a trio Perdomo christened ... **The Controlling Ear Unit.**

"Urgency and poetry blend fiercely on *Twenty-Two*" ★★★★★
—Carlo Wolff, *DownBeat Magazine*

Oct 16 – Duc Des Lombards • Paris, France
Oct 17 – Bogui Jazz Club • Madrid, Spain
Oct 22 – Budapest Jazz Club • Budapest, Hungary
Oct 23 – Hochschule Fur Musik • Munich, Germany
Oct 24 – Birdland Jazz Club • Neuburg, Germany



Available at iTunes.com, CDBaby.com,

www.HotToneMusic.com & LuisPerdomoJazz.com



Reggie Washington *Rainbow Shadow*

JAMMIN' COLORS

★★★★½

A stalwart on the '80s and '90s New York scene as a member of Chico Hamilton's Euphoria, Steve Coleman's Five Elements and Jean-Paul Bourelly's band, Reggie Washington has been a flexible electric bassist who can easily shift from slamming funk to surging swing without dropping a beat. Now living abroad, Washington has put together an international band featuring Chicago guitarist Marvin Sewell and fellow Belgian residents Patrick Dorcean on drums and DJ Grazzoppa on turntables and samples. They pay tribute on this meticulously crafted studio project to the late Philly guitarist Jef Lee Johnson, a former member of Ronald Shannon Jackson's Decoding Society who passed away in January 2013.

"Crow's Rainbow," the unaccompanied open-

Mario Pavone *Blue Dialect*

CLEAN FEED 319

★★★★★

Veteran bassist Mario Pavone excels in conversational small-group settings. On *Blue Dialect*, with pianist Matt Mitchell and drummer Tyshawn Sorey, he leads a program that veers in and out of the mainstream (mainly outside of it) while maintaining a consistent chamber-jazz vibe throughout.

Drop the proverbial needle down anywhere on this album and you are likely to hear intimate yet wildly unsuspected excursions that hang on a few motifs, a kind of framework for the players to collectively and individually ruminate. Take "Xapo," for example. Its quite innocent form hovers around a single chord, allowing all three members to scamper and sit atop the tune's loose-limbed swing, pulse and meter. The followup "Reflections" sounds like a part two, with slightly more contours. Mitchell twinkles his way through single notes and soft, chordal jabs as Sorey does a soft-shoe with sticks on a turned-off snare. All the while Pavone is both ubiquitous and almost transparent. Mitchell adds a Monk-like quirkiness alongside Sorey's spritely stickwork on the somewhat more uptempo "Two One." The trio plays it both heavy and light, with implications that all hell is about to break loose. It doesn't. Instead, "Two One" ends on a note of ethereality, suspended.

These nine selections (eight from Pavone, one

er, is Washington's heartfelt salute to Johnson, who called himself Rainbow Crow. It showcases the bassist's expressive single-note lines and rich chordal playing. "Reckless Eyeballin'" is a chill groover with a melodic solo, and "Big Machine/Keep It Funky" is a slinky anthem that has Sewell and guest bassist Chico Huff engaging in some earthy call-and-response along the way.

Washington reveals a Stevie Wonderish quality in his soulful vocals on "Morning," the luscious-bluesy "Living" and "Move/Shannon," each catchy number also making room for his considerable soloing skills. Bass enthusiasts will naturally gravitate to the slamming bass choir of "Cake," though Washington casts a more lasting spell on the dreamy "Black Sands." The spacious "Finding (Reprise)" has Sewell stretching out on slide guitar while the song named for him, the Mu-Tron-inflected "Sewell In The Grazz," finds him in edgier electro-funk territory with trumpeter Wallace Roney summoning up the spirit of Miles Davis throughout.

Another highlight in this typically eclectic Washington offering is the funkified take on Duke Ellington's "Take The Coltrane," which has the bassist and guitarist stretching to the max (an excerpt of Washington shredding it with guitarist Johnson and drummer Michael Bland in a 2002 concert from Paris can also be heard at the tag). The finale, "For You Jef," is a spoken-word paean to Washington's fallen comrade. —*Bill Milkowski*

Rainbow Shadow: Crow's Rainbow; Reckless Eyeballin'; Big Machine/Keep It Funky; Morning; Cake; Black Sands (Interlude); Black Sands; As Free; Living; Finding (Reprise); Sewell In The Grazz; Take The Coltrane; Move/Shannon; For You Jef. (64:28)

Personnel: Reggie Washington, bass, vocals; Marvin Sewell, guitars; Patrick Dorcean, drums, percussion; DJ Grazzoppa, turntables, samples.

Ordering info: jammincolors.com



a trio composition) remain porous throughout, the music loose and highly organized, fluid yet seemingly of one mind. Pavone's compositions give us ample opportunities to enjoy all three members equally. Mitchell's supple, probing is a great match for Sorey's continual flights of rhythmic fancy, and Pavone, always in the middle, remains in charge but clearly trusts his bandmates to help execute his novel and very musical purposes. —*John Ephland*

Blue Dialect: Suitcase In Savannah; Xapo; Reflections; Two One; Zines; Silver Print; Language; Trio Dialect; Blue. (46:38)

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

Ordering info: cleanfeed-records.com

MANY A NEW DAY karrin allyson

sings

RODGERS & HAMMERSTEIN



with

KENNY BARRON and JOHN PATITUCCI

Four-time Jazz Vocal GRAMMY nominee
Karrin Allyson's swinging take on
time-honored classics from
Oklahoma!, *The King & I*, *South Pacific*
and *The Sound of Music*.

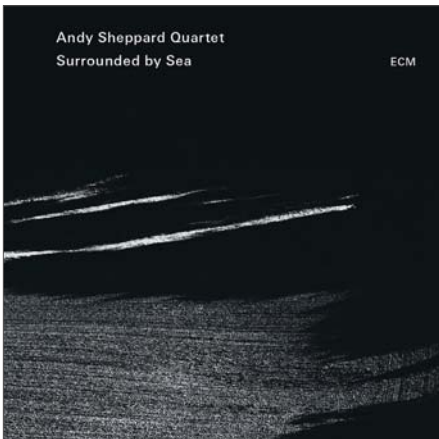
ON TOUR

2015 10/6-10 BIRDLAND NEW YORK, NY
10/17 THE BRUBECK FESTIVAL STOCKTON, CA
10/19-20 YOSHI'S OAKLAND, CA
10/22-25 JAZZ ALLEY SEATTLE, WA
11/9 DUC DES LOMBARDS PARIS, FR
11/11-12 JAZZ AT THE BISTRO ST. LOUIS, MO
2016 4/7 GREENE SPACE NEW YORK, NY
4/12-16 BIRDLAND NEW YORK, NY
4/29-30 UNIVERSITY OF OMAHA OMAHA, NE
5/6-7 THE GREEN MILL CHICAGO, IL



KARRIN ALLYSON IS ON iTUNES! iTUNES.COM/KARRINALLYSON
MOTEMA.COM

MOTEMA MUSIC
RECORD LABEL OF THE YEAR
— JAZZ JOURNALISTS ASSOCIATION AWARDS 2015



Andy Sheppard Quartet
Surrounded By Sea

ECM 2432

★★★★½

One track leads into the next in what feels like a soundtrack to getting lost in the stars. *Surrounded By Sea* is saxophonist Andy Sheppard's third album for ECM, and the Englishman's roots are on display here. Often modally based, much of the music carries a serenity that can express both the personal and the universal.

"Tipping Point" hangs on one note before venturing forth ever so gently, while the Gaelic folk music of "Aoidh, Na Dean Cadal Idir (Part

1)" similarly lingers. Longtime collaborator Michel Benita offers soft contrapuntal punctuations on bass, his voice moving in short steps against Sheppard's soaring lines on "Origin Of Species." Parts 2 and 3 of "Aoidh, Na Dean Cadal Idir" serve as brief continuations of Part 1, beautiful yet eerie revisitation.

Benita's frolicsome ways are most evident on the playful "They Aren't Perfect And Neither Am I." Norwegian guitarist Eivind Aarset is the group's newest addition, and his reverb-laden, surfer-like electric guitar adds to the song's mild fury. Sebastian Rochford, drummer and leader of the British experimental jazz band Polar Bear, cuts through the tune's sonic sheen with his snare probes and cymbal washes.

The first real grooves emerge on "Medication," a slightly upbeat tune that builds on a simple ascending scale, with motifs that double back on themselves unexpectedly.

Returning to a kind of solace of sound, the openness of "The Impossibility Of Silence," aired out to allow Sheppard's tenor to sing its slightly mournful melody, creates the effect of being suspended in time.

In tandem with Benita, the melody and the improvising go hand-in-hand, the pace suggesting infinite patience with the material, an inner group stillness made manifest as the song lingers on like an eddy off the main branch of a quiet river.

"I See Your Eyes Before Me" offers a series of band bursts before settling in again with Sheppard (on tenor) and Benita in dialog. The energy unfurls with help from Aarset's guitar splashes and Rochford's percussive crashes as the tune comes to a close.

Adding Aarset to what was originally a trio with Benita and Rochford deepens the music's capacity to explore terrain the band was already traversing with their previous disc, *Trio Libero* (ECM).

Apart from the traditional "Aoidh" and an achingly beautiful cover of Elvis Costello's lyrical "I Want To Vanish," everything on *Surrounded By Sea* was composed by members of the trio. The aura of jazz elders is present on Sheppard's "Looking For Ornette."

This closing tune (as well as the rest of the album) was recorded in 2104, long before Coleman's death, ending *Surrounded By Sea* on a poignant note.

—John Ephland

Surrounded By Sea: Tipping Point; I Want To Vanish; Aoidh, Na Dean Cadal Idir (Part 1); Origin Of Species; They Aren't Perfect And Neither Am I; Medication; Aoidh, Na Dean Cadal Idir (Part 2); The Impossibility Of Silence; I See Your Face Before Me; A Letter; Aoidh, Na Dean Cadal Idir (Part 3); Looking For Ornette. (53:28)

Personnel: Andy Sheppard, tenor and soprano saxophone; Eivind Aarset, guitar; Michael Benita, bass; Sebastian Rochford, drums.

Ordering info: ecmrecords.com

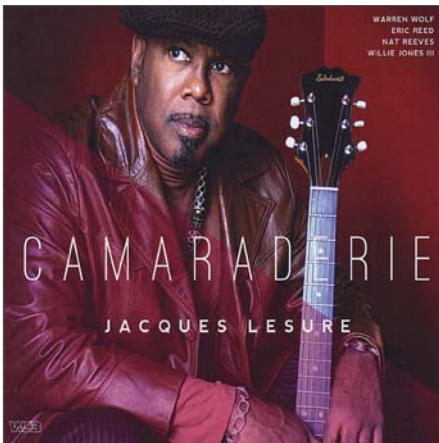
D'Addario
PLANETWAVES™

FLIP. TUNE. PLAY.



CLIP-ON HEADSTOCK TUNER

Introducing the D'Addario Clip-On Headstock Tuner. Featuring a large display and sleek, discrete design, it automatically turns on when opened and off when closed. Put one on and spend less time tuning and more time playing.



Jacques Lesure
Camaraderie

WJ3 1016

★★★★★

The inimitable 1961 Riverside recording *Bags Meets Wes!*, which features guitarist Wes Montgomery and vibraphonist Milt Jackson in top form, looms large for this new album from Los Angeles-based guitarist Jacques Lesure.

Opening with Lesure's original tune "Grantgomery," a nod to six-stringers Grant Green and the aforementioned Montgomery, the quintet sets the tone with nimble swing. Lesure's steely tone chops over vibraphonist Warren Wolf and pianist Eric Reed's jigsaw support. Reed also takes a rapid-fire solo on the tune, punctuating bop phrases with well-placed low notes.

Doubling piano and vibes alongside guitar can result in a busy sound, but the two chordal instruments complement each other nicely, with Wolf adding a ghostly hum to Reed's comping.

The following number "Affaire D'Amour," offers even more from Wolf, who twists and turns over solid support. "When I Fall In Love" is the sole standard and Lesure uses it to highlight his bluesier side, stretching out with patience. Nat Reeves takes the other spotlight on the tune on upright bass, embracing the romantic and unhurried tone.

Bassist Tony Dumas makes guest appearances on a couple of tunes, walking through the Bobby Hebb r&b classic "Sunny," and Drummer Willie Jones III lays it heavy on his cymbal, driving the band with a bounce. The quintet returns to the old Riverside date by playing that album's defining blues, "SKJ," a master class in economic blues. Lesure struts with a handful of octaves while Wolf again flies in with brisk hammering. Throughout, the band plays with a clear sense of fun.

Though they don't surpass the same level of interplay that Jackson and Montgomery achieved more than 50 years ago, the same unabashed joy comes through on this new release, and that's all that is necessary.

—Sean J. O'Connell

Camaraderie: Grantgomery; Affaire D'Amour; Joker Man; When I Fall In Love; If Only I Had Known; Sunny; A Soul's Cry; SKJ; Remember To Smile. (60:38)

Personnel: Jacques Lesure, guitar; Warren Wolf, vibes; Eric Reed, piano; Nat Reeves, Tony Dumas, bass; Willie Jones III, drums.

Ordering info: jacqueslesure.com

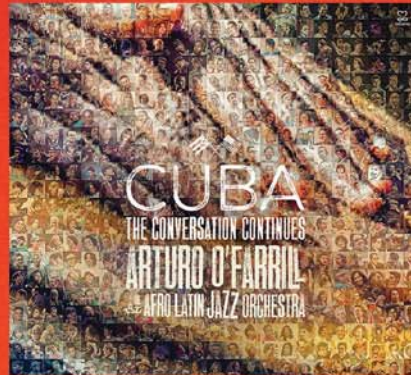


MOTEMA MUSIC

RECORD LABEL OF THE YEAR

— JAZZ JOURNALISTS ASSOCIATION AWARDS 2015

NEW RELEASES



MULTI GRAMMY WINNER ARTURO O'FARRILL BRINGS TOGETHER TOP CUBAN AND AMERICAN COMPOSERS TO CREATE A DAZZLING MUSICAL TAPESTRY
OUT NOW!



THE MOTEMA DEBUT OF A RISING-STAR PIANO VIRTUOSO WITH DAZZLING SKILL, ELEGANT PHRASING, AND IMPECCABLE TASTE.
OUT NOW!

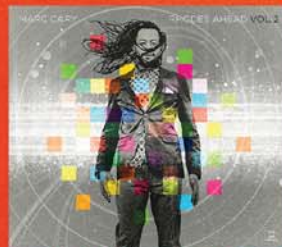


A MULTI-GENERATIONAL VOCALESE SUMMIT WITH LEGENDARY SINGERS MARK MURPHY, JON HENDRICKS, SHEILA JORDAN, BOB DOROUGH AND ANNIE ROSS!
OUT 9.4.15



A DISTINCTLY MODERN HOMAGE TO THE "KING OF SWING" WITH SULLIVAN FORTNER, MATT WILSON, BEN WOLF AND CHARENEE WADE
OUT 9.25.15

RECENT BEST SELLERS



MARC CARY RHODES AHEAD VOL. 2 "THE HEART OF JAZZ-FUNK FUTURISM" NEW YORK TIMES



JOEY ALEXANDER MY FAVORITE THINGS SEEN ON THE TODAY SHOW AND CNN "MAGNIFICENT." — JAZZ TIMES



CHARENEE WADE OFFERING THE MUSIC OF ELLA SCOTT-COOK AND BRIAN JACKSON "A SINGER WHOSE TIME HAS COME." ALL ABOUT JAZZ

MOTEMA.COM ARTISTS OF POWER AND DISTINCTION SINCE 2003



The Tinge Heard 'Round the World

When Jelly Roll Morton spoke to Alan Lomax about the history of jazz, he told him there would have been no jazz without “the Spanish tinge.” He was talking about the Cuban counter-rhythms that were part of his music, starting with “New Orleans Blues,” a composition that incorporated a syncopated habanera rhythm. That rhythm traveled from Cuba to New Orleans with the free people of color that migrated there in the days before the Civil War. The Spanish tinge in jazz soon permeated most American popular music. As the world has grown smaller, American pop, rap, rock, electronica and salsa from New York and Miami began influencing Latin music from in the Caribbean and South America, bringing “the tinge” full-circle.

Iemanjo, *Medicina* (Black Swan Sounds 11; 45:52 ★★★) Ben Harris lives in Brooklyn, but he’s traveled widely throughout Cuba, Brazil and Colombia. Cumbia, samba, rumba and other rhythms bubble through the music he makes as Iemanjo. The songs are Manu Chao-style pop—easily accessible, but full of interlocking rhythms and remarkable grooves. “Ciencia Ancestral” is a mash-up of Peruvian folk, Cuban horn stabs, Brazilian percussion and thumping club beats. “Reality” alternates between a dub reggae pulse and a funky samba-like r&b chorus that suggests Stevie Wonder’s *Innervisions* period. Churning carnival drums and voices make “O Mama E” spin wildly out of control, while “Wintertime” drops the tempo for a collage of melancholy vocals and mournful trumpet noodling.

Ordering info: store.blackswansounds.com

Rudy Smith, *What Pan Did For Me* (Caprice 21839 73:49 ★★★) Smith toured Europe with The Merrymakers, an early steel band outfit, in the ‘50s. Scandinavia was so enthusiastic about pan, Smith and a few other Merrymakers stayed, eventually becoming the Modern Sound Quartet, a group that pioneered a fusion of calypso, jazz and other Caribbean rhythms. This compilation has selections from his long career, including a 1956 calypso version of “Take The ‘A’ Train” by The Merrymakers, with the 12-year-old Smith on lead pan; “Third Call,” a mellow Latin ballad with the Lars Sjosten Quartet from 1980; “Pan In A Minor,” an extended jam with the Hot Pans Steelband from 1995 that showcases Smith’s amazing virtuosity on lead pan; and “Happy’s Story,” a jazzy calypso with the Birdsong steelband from 2000.

Ordering info: musikverket.se/capricerecords

Ventanas, *Arrelumbre* (Fedora Upside Down; 45:20 ★★★) Tamar Ilana lives in Toronto, but she’s traveled the world with her ethnomusicologist mother, immersing herself in Spanish,



Chico Trujillo

Judeo-Spanish (Ladino), Israeli, Balkan, Turkish and Arab folk music, as well as flamenco. Flamenco and Ladino music inform the arrangements she creates with the other members of Ventanas. “Arrelumbre,” a medley of three Moroccan Sephardic wedding songs, features Dennis Duffin’s flamenco guitar and Jaash Singh’s propulsive darbuka work. “La Sala Del Crimen,” one of the oldest flamenco ballads, opens slowly, then takes off with Ilana’s potent, vibrato-drenched vocals. The music is powerful, but Ilana’s passionate singing dominates the album.

Ordering info: itunes.com

Chico Trujillo, *Reina De Todas Las Fiestas* (Barbés 39; 30:38 ★★★) Cumbia took hold of Chile in the late ‘90s and Chico Trujillo takes this Colombian party music one step further, adding ska, reggae, funk, punk, bolero, rap and other Latin American flavors. The band’s thrilling jumble of styles is played with a vibrant panache that makes the album pulsate with ferocious energy. “Se Nota En El Ambient Que Tenemos Que Partir” combines Tex-Mex and punk for a two-minute blast of pure energy. “Chatito” is an old-fashioned cumbia with Farfisa organ and unadorned horn charts clashing with a blistering hip-hop vocal from Rebel Diaz, a political rap duo from the Bronx. The title track features Banda Wiracocha, a 30-piece carnival band adding tuba and bass drum accents that suggest a collision of marching bands from Brazil and New Orleans.

Ordering info: barbes.myshopify.com

Kanaku Y El Tigre, *Quema Quema Quema* (Strut/Tiger’s Milk 13; 34:07 ★★★) Bruno Bellatin and Nico Saba, aka Kanaku and El Tigre, call their music psychedelic Peruvian folk. Saba’s placid tenor imbues the songs, even the uptempo ones, with a feverish longing and nostalgia that’s intensified by the use of slide guitar, muzzy keyboards, spacey vocal echoes and percussive dub effects. The laid-back samba/rock of “Pulpos” slides into the loping twang of “Quien Se Queda Quien Se Va,” then on to the shimmering, low-key Latin funk of “Burn Burn Burn,” suggesting the sound of bleary clubgoers wandering the morning streets of Lima with a disco hangover. **DB**

Ordering info: tigersmilkrecords.bandcamp.com



Frank Vignola/Vinny Raniolo *Swing Zing!*

FV 15

★★★★

Guitarists Frank Vignola and Vinny Raniolo have performed at more than 1,000 duo concerts during the past few years. Vignola, who has shown on numerous recordings that he is quite capable of playing anything from bop to fusion, sticks to Django Reinhardt-style swing in this format. The two guitarists’ close rapport is obvious throughout the likable *Swing Zing!*

The 13 performances are concise, with just five songs exceeding four minutes and only one over five (and just barely). But Vignola and Raniolo make each moment count, always keeping the melody in mind.

Their variations on “I’m Getting Sentimental Over You” (which is just two minutes long) are particularly outstanding. Raniolo’s superior back-up playing (listen to the double-time rhythm he plays throughout “The Best Things In Life Are Free”) and occasional, mostly chordal, solos are not to be overlooked.

Five songs feature guests. Best is “Joseph Joseph,” which has some blazing guitar from the Finnish Olli Soikkeli, who inspires the other two guitarists to play at their most passionate.

“All The Things You Are” has a fetching vocal from Audra Mariel; Julian Lage is in the lead on “Sleepytime Gal”; Gene Bertocini blends in well with Vignola on “Whispering”; and the ageless Bucky Pizzarelli helps out on two songs.

A half-star is deducted from the rating due to the bare-bones packaging, which not only lacks liner notes but does not mention what instruments anyone plays, that Mariel is a guest singer and that Raniolo is the rhythm guitarist.

The music of *Swing Zing!* deserved to be treated better than as a recorded business card. That caveat aside, *Swing Zing!* is a joy.

—Scott Yanow

Swing Zing!: Cheek To Cheek; The Best Things In Life Are Free; September Song; Cry Me A River; Joseph Joseph; I’m Getting Sentimental Over You; All The Things You Are; Do You Know What It Means To Miss New Orleans; Whispering; Sleepytime Gal; Stardust; Tico Tico/Djangomania; Peg O’ My Heart/I’m Confessin’. (50:02)

Personnel: Frank Vignola, Vinny Raniolo, Olli Soikkeli (5), Bucky Pizzarelli (7, 13), Gene Bertocini (9), Julian Lage (10), guitar; Audra Mariel (7), vocal; Gary Mazarroppi (7), bass.

Ordering info: frankvignola.com

Stevie Holland *Life Goes On*

150 MUSIC 13

★★★

Vocalist Stevie Holland has a background in musical theater. While this might be frowned upon by jazz purists, it definitely helps her inhabit her songs. Moreover, her warm voice is distinctly sophisticated, and her range allows her to negotiate her most daring inflections.

With help from arranger Gary William Friedman, she brings freshness to well-trodden material, such as Hoagy Carmichael's "Skylark" or "Tea For Two," injected here with a welcome dose of humor. Other highlights include Friedman's own "Tomorrow's Looking Brighter Today," for which Holland penned the lyrics. A dreamy rendition of Stephen Sondheim's "Not While I'm Around" is another standout.

Holland enlisted help from several guest artists for this album, and their contributions vary. Nicholas Payton's trumpet adds color, but his solos neither damage nor improve his reputation. The string quartet that accompanies the singer on two tracks produces mixed results. On "Out Of This World," it unnecessarily reinforces the tune's sentimentality, whereas on "99 Miles From L.A.," it effectively underlines the Holland's sense of yearning.

With seven albums to her name, Holland is a distinctive voice in a crowded field. By expanding her repertoire to include more modern songs, she could really stand apart from the pack.

—Alain Drouot

Life Goes On: Skylark; Out Of This World; Tea For Two; Never; Another Grey Morning; April Snow; Tomorrow's Looking Brighter Today; 99 Miles From L.A.; Not While I'm Around; Life Goes On. (40:18)

Personnel: Stevie Holland, vocals; Randy Ingram, piano; Peter Brendler, bass; Jeff Davis, drums; Nicholas Payton, trumpet (1, 4, 9); Lily Chu, violin (2, 8); Blake Allen (2, 8), Marcus Rose (2, 8), viola; Jacob Yates, cello (2, 8, 10).

Ordering info: 150music.com



Pericopes+1 *These Human Beings*

ALFA PROJECTS 5013125

★★★

The bass-less trio of Pericopes+1 brings a 21st-century influence to their album *These Human Beings*. This isn't conventional swing or blues. It's pop-oriented modern jazz that's heavy on intelligent melody and spirited improvisation.

Pericopes+1 consists of Italians Alessandro Sgobbio on piano and Emiliano Vernizzi on saxophone with American Nick Wight on drums. Sonically, each player occupies his own space on this disc, making it easy for the listener to discern the group's individual voices. But on occasion, this separateness makes the group sound as if it isn't entirely together. Still, all the songs on *These Human Beings* exhibit power and intention. The driving drums and clashing chords of "Aduunata" are exhilarating. But on songs like "Path Man," the group takes some time to get moving. Once they do, however, they're off and running.

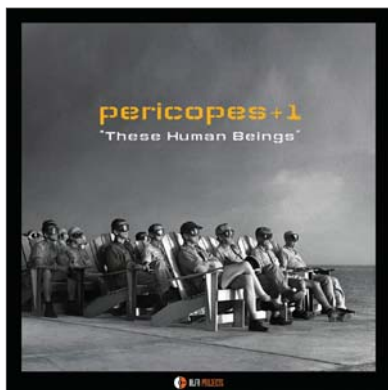
Pericopes+1 also demonstrates a mastery of dynamics. Songs such as "Baldwin" and "Insunity" build from quiet to loud, creating steady climaxes that climb logically forward. Others remain meditative throughout, with Vernizzi's legato soprano lingering over pianist Sgobbio's single-note arpeggios. *These Human Beings* doesn't push boundaries, but it does make a statement, and that's a good indication for this young group.

—David Kunian

These Human Beings: Through Piat; Baldwin; Jersey Zombies; Lo Viatge; First Minute Of Inception; Aduunata; Path Man; Insunity; Melan, Part. 1; Changing World. (67:40)

Personnel: Emiliano Vernizzi, saxophones; Alessandro Sgobbio, piano; Nick Wright, drums.

Ordering info: pericopes.it



MARK TURNER PLAYS RW REEDS



What do you play?

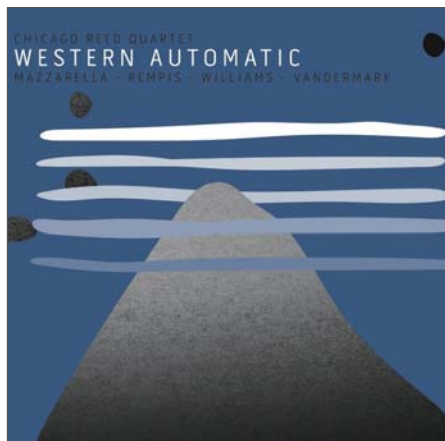


WWW.MARKTURNERJAZZ.COM

COME JOIN MARK TURNER,
DAVID SANCHEZ, JOEL FRAHM,
STEVE SLAGLE, SAM NEWSOME,
IAN HENDRICKSON-SMITH,
IGOR BUTMAN, LEO GANDELMAN,
AND MANY OTHERS IN THE RW FAMILY.

Available at WWW.ROBERTOSWINDS.COM

info@robertoswinds.com | Phone: (212)-391-1315



Chicago Reed Quartet
Western Automatic

AEROPHONIC 009

★★★★★

The Rempis Percussion Quartet
Cash and Carry

AEROPHONIC 010

★★★★½

After years of playing in some of the great, forward-thinking jazz bands of the last 20 years (The Vandermark 5, Engines, Ballister, among others), reedman Dave Rempis has established his own record label, Aerophonic Records, to release

his multiple projects.

Two of these, the Chicago Reed Quartet and the Rempis Percussion Quartet, make up the label's latest recordings. What sets these records apart from other progressive and creative jazz albums is the precision of the playing and the joy and intensity of the players.

During many sections of the Chicago Reed Quartet's *Western Automatic*, each of the horns is weaving lines around the other with an intricacy that can only come from communal experience and deep listening.

On songs like "Broken Record Fugue," the incremental for each member would not sound out of place in a Bach composition (if Bach explored the wild intervals this quartet plays). Such precision within the freedom of the composition is also played out on the opener, "Burn Unit," in how the horns switch between melodies and riffs before swinging into two quieter, noir-like sections.

On The Rempis Percussion Quartet's *Cash And Carry*, the band's titular member has to carry more of the weight, being the ensemble's only reed player. The way he pushes his horn into the higher register then returns to the conventional range is tight and tough, sounding more like controlled acrobatics than random screeching.

The drums and the bass keep the music exciting by never letting up until at least 28 minutes into the opening number "Water Foul Run Amok." Albums that have this kind of music

don't usually call to mind the word "fun." But these are fun records.

That's not to say there aren't moments of heaviness and drama on these discs, especially on the Percussion Quartet album. But there is an element of excitement in the group's entire approach.

The way that Rempis and bassist Ingebrigt Håker Flaten seem to play with and against each other on "Better Than Butter" has a joy to it. The tight transitions, circular improvisations and sassy riff on *Western Automatic* have that joy, too.

There are those who think progressive improvisation is cold and unemotional, or simply a form of music for music's sake. The latest from Rempis' Aerophonic Records should make such people think otherwise. —David Kunian

Western Automatic: Burn Unit; Remnant; Broken Record Fugue; The Rush; Camera Obscura; P.O.P.; Hotsy Totsy; Detroit Fields. (64:00)

Personnel: Nick Mazzarella, alto saxophone; Dave Rempis, alto saxophone, tenor saxophone, baritone saxophone; Mars Williams, soprano saxophone, soprano saxophone alto saxophone, tenor saxophone; Ken Vandermark, clarinet, bass clarinet, tenor saxophone, baritone saxophone.

Ordering info: aerophonicrecords.com

Cash And Carry: Water Foul Run Amok; Better Than Butter. (54:43)

Personnel: Dave Rempis, alto saxophone, tenor saxophone, baritone saxophone; Ingebrigt Håker Flaten, bass; Tim Daisy, drums; Frank Rosaly, drums.

Ordering info: aerophonicrecords.com

New from **DUKE UNIVERSITY PRESS**

Microgroove
Forays into Other Music
JOHN CORBETT
60 illustrations, paper, \$28.95

Save 30% with coupon code **P15DOWN**

"John Corbett likes, I'm sorry - LOVES - all kinds of music....One may suspect this erudite fellow as a chin scratching academic but I've been in the passenger seat next to this dude while he's blasting Chicago blues cassettes and he's hammering the steering wheel and fully turned on by the dripping music moment of creation and emotion. To share and express the impression of expression in discussion to the intellect and to the cosmic fire, this is where the righteously engaged Corbett comes into play."—Thurston Moore

DUKE UNIVERSITY PRESS Follow us on Twitter! @DUKEpress | dukepress.edu | 888-651-0122

RANDY BRECKER
Randy POP!
arranged by Kenny Werner
LIVE

Featuring:

KENNY WERNER
AMANDA BRECKER
DAVID SANCHEZ
ADAM ROGERS
JOHN PATITUCCI
NATE SMITH

AVAILABLE ON 9/18

"These are HITS I played on back in the day as 'de-ranged' by Kenny Werner!"
- Randy Brecker
(James Brown, Bruce Springsteen, Paul Simon etc.)

PILLO RECORDS AND PRODUCTIONS LLC © 2015 Pilloo Records www.piloorecords.com

Deborah Latz
Sur L'instant

JMP 40515
★★★★

Shifting to a setting of stripped-down arrangements with just piano and bass, singer Deborah Latz exploits the natural intimacy of her singing on this album, putting on full display her conversational phrasing and fresh sound.

Alex North's "Love Theme (From 'Spartacus')" occasionally shows up in instrumental arrangements (the Ramsey Lewis Trio gave it a whirl back in the day), but here Latz caresses Terry Callier's lyrics as if they were one of the great ballad standards. Her arrangement and phrasing have a lot to do with it: She stretches out the opening line a cappella ("Can it be?") before pianist Alain Jean-Marie's chords come in under the final syllable, setting up the next phrase ("Do you hear?"). The release of this rubato introduction into an easy 3/4 swing (carried by bassist Gilles Naturel) is like the fulfillment of a promise: "A new freedom song is ringing!"

The directness of Latz's delivery is a matter of wised-up, mature consolation, the honesty of shared confidence. Of course, she also swings hard, especially on two modern standards set to lyrics by Jon Hendricks—John Cotrane's "Mr. P.C." and Miles Davis' "Four." Through Hendricks, Latz tells us that the pleasure is all in singing fast and feeling good.

Maybe too fast. The album's only flaw: it's too short. More, please!

—Jon Garelick

Sur L'instant: Love Theme (From "Spartacus"); Throw It Away; Weep No More; All The Things You Are; Four; Blue Monk; Mr. P.C.; Nature Boy; Over The Rainbow. (35:10)
Personnel: Deborah Latz, vocals; Alain Jean-Marie, piano; Gilles Naturel, bass.
Ordering info: deborahlatz.com



Zubatto Syndicate
Zubatto Syndicate 2

BOSCOLOGY
★★½

The centerpiece of the second Zubatto Syndicate album is "Thyonean Butt Rock," a rolling, unassuming song wholly befitting of its title. It's an uncomplicated sound, though the mechanics of creating it undoubtedly weren't—coordinating a 14-piece ensemble isn't a walk in the park.

Nevertheless, guitarist Andrew Boscardin's band sounds like a well-oiled machine. It's also adaptive, covering Metallica and Beyoncé. However, Boscardin's arrangements fall into the trap that befalls many large ensembles: yielding too little room for variation. The solos are workmanlike and cursory, and the rocking big band format ultimately results in a collection of songs that sound mostly muddy and forgettable.

Nowhere is this more clear than in the perfunctory way the group plays Beyoncé's "Pretty Hurts," "Flawless" and "XO" on "The Zeyoncé Suite." The medley is tongue-in-cheek, but the coordination—or lack thereof—puts that tongue at risk of being bitten. The weaving, repetitive nature of these songs doesn't leave much for repeat listens. A large group like this performing a rock-oriented sound is a novel approach, but they'll require a bit more work to pull it off.

—Anthony Dean-Harris

Zubatto Syndicate: Bbots; Master Of Puppets; Gort's Big Day; Iggy (Igneous Carapace); Thyonean Butt Rock; The Zeyoncé Suite; Skull Island Sarabande; Go Go, Giant Robo. (55:48)
Personnel: Andrew Boscardin, guitar; Beth Fleenor, clarinet; Chris Credit, bass clarinet; Janet Putnam, oboe; Francine Peterson, bassoon; Coltan Foster, bassoon; Steve Treseler, alto saxophone; Tobì Stone, tenor saxophone; Jim DeJoié, baritone saxophone; Jim Sisko, trumpet; David Marriot Jr., trombone; Tim Kennedy, keyboards; Tim Carey, bass; Eric Peters, drums.
Ordering info: music.zubattosyndicate.com



IAN HENDRICKSON-SMITH
PLAYS RW SAXOPHONES



What do you play?



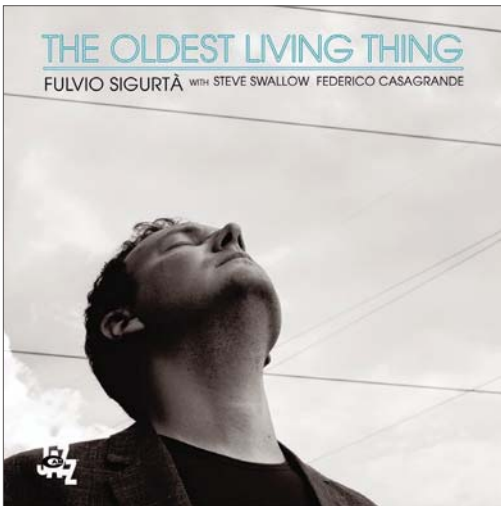
SEE IAN WITH HIS
RW TENOR
NIGHTLY WITH THE ROOTS
ON THE TONIGHT SHOW
STARRING
JIMMY FALLON

www.ianhendricksonsmith.com

COME JOIN MARK TURNER, DAVID SANCHEZ,
JOEL FRAHM, STEVE SLAGLE, SAM NEWSOME,
HAMMET BLUIETT, IAN HENDRICKSON-SMITH,
IGOR BUTMAN, LEO GANDELMAN,
AND MANY OTHERS IN THE RW FAMILY.

Available at WWW.ROBERTOSWINDS.COM

info@robertoswinds.com | Phone: (212)-391-1315



THE OLDEST LIVING THING
FULVIO SIGURTÀ WITH STEVE SWALLOW FEDERICO CASAGRANDE

Fulvio Sigurtà
The Oldest Living Thing

CAM JAZZ 7886
★★★★

Among other traits in his refined and personal tone, the luminous Italian trumpeter and flugelhorn player Fulvio Sigurtà, a graduate of the esteemed Conservatorio “Luca Marenzio” Brescia and Berklee College, knows the value of silence. He understands its expressive weight, and uses it effectively as an artistic device.

For this inspired trio meeting, Sigurtà, now based in London, makes every note and musical statement count, recognizing the importance of phrasing and space in his improvisations. Such sensitivity comes through with a special spirit on this album, Sigurtà’s fourth for the Italian label CAM Jazz and sixth as a leader.

Acoustic guitarist and composer Federico Casagrande sounds aptly resonant and subtle

here, and down below, the sonic stamp of bassist Steve Swallow, whose electric bass radiates with the warmth of an acoustic instrument, supplies a flexible foundation for Sigurtà’s melodic and improvisational flight paths.

Framing the album are two versions of the bittersweet, pensively lyrical title song—first with the trio, and then as a duet between guitar and trumpet. It is a wise sequencing strategy in terms of continuity and pacing, bringing the album full circle.

The album features nine original compositions, but the sole cover—“Nuovo Cinema Paradiso” by Ennio Morricone—is a standout. Though the song is popular enough now to risk overkill, here it is given a dignified distinction.

Beyond introspective balladry, “Travel Back” pits a restlessly scampering melody over Swallow’s slinky bass and Casagrande’s muted guitar, and “Loft” co-opts a quietly urging Brazilian pulse as the leader and guitarist spin out tasteful and searching solo lines.

With an unhurried grace and controlled fire reminiscent of the late Kenny Wheeler and fellow Italian trumpeter Enrico Rava, Sigurtà has achieved something masterful in this chamber-esque setting.

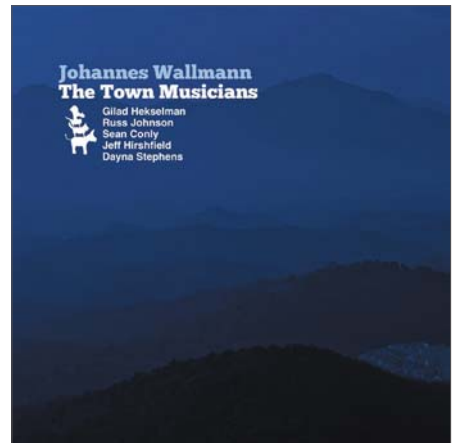
The trumpeter has come a long way since his first professional recording in 2004 with John Taylor and the Guildhall Big Band. He comes on strong, in a soft way, with poetry in tow.

—Josef Woodard

The Oldest Thing Alive: The Oldest Living Thing; Sorrows And Joys Of A Lamb; Helichrysum; Marmotte; Sunday Snow Flakes; Travel Back; Nuovo Cinema Paradiso; The Olive Tree Of Noah; Loft; The Oldest Living Thing (duo). (51:20)

Personnel: Fulvio Sigurtà, trumpet, flugelhorn; Steve Swallow, bass; Federico Casagrande, acoustic guitar.

Ordering info: camjazz.com



Johannes Wallmann
The Town Musicians

FRESH SOUND NEW TALENT 469
★★★★

The Town Musicians affirms Johannes Wallmann’s reputation as a remarkable pianist and composer. Here, he leads a sterling ensemble that optimizes poised improvisation, while also placing high premiums on cohesive empathy over flashy exhibitionism. His evocative compositions are brimming with melodic cogency and rhythmic pull.

Such is the case with whimsical “Wookiee’s Groove,” a jaunty melody with hints of “Monk’s Mood.” Drummer Jeff Hirshfield and bassist Sean Conly push the song forward with a loping, second-line shuffle that provides a springboard for Gilad Hekselman’s gnarly guitar asides, Russ Johnson’s cackling trumpet solo and Wallmann’s economical comping and bluesy filigrees.

The exuberant “Paper Balls” bounces to a sleek, post-bop swing, over which Hekselman and Johnson unravel knotting modern bop improvisations. The stately “Lakeshore” attests to the pianist’s gift for penning ballads. Wallmann and company unfold a rapturous melody, accentuated by Johnson’s clarion trumpet and a haunting piano accompaniment.

The ballads are the main sweet spots on this disc. In addition to “Lakeshore,” the other standouts are the suspenseful waltz “November Song,” which features tenor saxophonist Dayna Stephens sharing the frontline with Johnson, and the dusky “Concurrencies,” which hints at soul-jazz thanks to Hirshfield’s gentle backbeat and the song’s succinct melodicism.

In turn, the disc’s most riveting moment occurs on its sole non-original, Frederick Loewe and Alan Jay Lerner’s “I Could Have Danced All Night.” The musicians recast the once-giddy melody with a shapely, almost harmolodic treatment, marked by intertwining improvisations from Wallmann, Johnson and Hekselman that waft about without ever losing focus.

—John Murph

The Town Musicians: Water Music (For People Without Aquariums); Wookiee’s Groove; Interlude #1; November Song; Paper Balls; Lakeshore; I Could Have Danced All Night; Interlude #2; A House Of Men And Birds; The Town Musicians Of Brooklyn; Interlude #3; Concurrencies. (75:00)

Personnel: Johannes Wallmann, piano; Gilad Hekselman, guitar; Russ Johnson, trumpet; Sean Conly, bass; Jeff Hirshfield, drums; Dayna Stephens, tenor saxophone (1, 4).

Ordering info: freshsoundrecords.com

AUSTIN
MACSAX
TEXAS

Learn more about
**FJ III, FJ IV, and
FJ V** at:
MACSAX.COM

**Saxophones
Mouthpieces
Accessories**

All Included *Satan In Plain Clothes*

CLEAN FEED 326

★★★★

This rugged Swedish-Norwegian quintet represents an exciting explosion of progressive jazz coming out of Scandinavia. The members of All Included possess an affinity for vintage American free-jazz, and its predilection for extended improvisation impinges on hard-hitting melody and swinging grooves. Various group members contribute tunes, although bassist Jon Rune Strøm—a prolific figure who also plays in combos Saka and Universal Indians—wrote half of the six pieces here. He highlights the ensemble's brawny front line—trumpeter Thomas Johansson of Cortez, trombonist Mats Åleklint and saxophonist Martin Küchen—with contrapuntal arrangements that bring his bruising themes to life.

Strøm and drummer Tollef Østvang carve out deep grooves that bridge the gap between vintage Charles Mingus and the William Parker Quartet, tangling up rhythms with gnarled displacements and surging accents. Küchen's "Despair Is In The Air" is a lurching beast that opens with an extended trumpet-trombone duet, while the title track rides an off-kilter break beat, producing an irresistible, wobbly funk with a churchy undercurrent. Loose, rugged and poignant.

—Peter Margasak

Satan In Plain Clothes: Tune For Martin; I've Been Lied To; The Gap; Despair Is In The Air; Three Courses; Satan In Plain Clothes. (43:14)

Personnel: Martin Küchen, saxophones; Thomas Johansson, trumpet; Mats Åleklint, trombone; Jon Rune Strøm, bass; Tollef Østvang, drums.

Ordering info: cleanfeed-records.com



Leon Bridges *Coming Home*

COLUMBIA

★★★★

Leon Bridges' debut album is striking, but the command of classic soul tropes the Texas-based singer demonstrates doesn't make *Coming Home* a classic soul album. The parts are more impressive than the sum.

A distinctive singer with a caramel voice, Bridges has his models down, from Sam Cooke to Otis Redding. Backed by an expert Fort Worth band, all the sonics ring true. You believe this guy because of his delivery, and the sound is never anything but authentic, from the background "ooh-oohs" to the fluid saxophone fills and the rich, wide drum sound.

But the pacing can be problematic; while the album hits its stride midway, it defaults to wistfulness by the end. The a cappella arrangement of "River," a song that evokes Al Green's "Take Me To The River," sounds transparent and achingly human. But because of its placement, it winds down rather than inspires. Capping a disc should leave you wanting more.

—Carlo Wolff

Coming Home: Coming Home; Better Man; Brown Skin Girl; Smooth Sailin'; Shine; Lisa Sawyer; Flowers; Pull Away; Twistin' & Groovin'; River. (34:18)

Personnel: Leon Bridges, vocals, acoustic guitar; Paul Andrade, Ele Chupik, Ansley Dougherty, Shon Gardner, Brittini Jessie, Gabriela Lawson, Brandon Marcel, Nija Martin, Beth Riley, Katie Robertson, Tyesha Simpson, backing vocals; Josh Block, drums; Jeff Dazey, saxophone, piano; Kenny Wayne Hollingsworth, Austin Jenkins, electric guitar; Andrew Skates, piano, organ; Cliff Wright, bass.

Ordering info: columbiarecords.com



DAVID SÁNCHEZ *PLAYS RW REEDS*



What do you play?



www.davidsanchezmusic.com

COME JOIN MARK TURNER, DAVID SANCHEZ, JOEL FRAHM, STEVE SLAGLE, SAM NEWSOME, HAMIET BLUIETT, IAN HENDRICKSON-SMITH, IGOR BUTMAN, LEO GANDELMAN, AND MANY OTHERS IN THE RW FAMILY.

Available at WWW.ROBERTOSWINDS.COM

info@robertoswinds.com | Phone: (212)-391-1315

The Road to Xanadu

Jazz musicians who built their stature in the 1950s post-bop era still had a lot to say during fusion's big decade. Veteran producer Don Schlitten started Xanadu in the early '70s to give them those platforms. Elemental Music is reissuing 25 long-unavailable Xanadu albums (as Xanadu Master Editions) through 2016. These are five initial standouts.

Albert "Tootie" Heath had been a prominent drummer since the '50s, but **Kwanza (The First) (Elemental 906070; 44:28 ★★★★★)** in 1973 highlighted his



Barry Harris

DON SCHLITTENDOWNBEAT ARCHIVES

substantial ideas as a composer. His group proved equally accomplished and inventive, like when guitarist Ted Dunbar sneaks up behind bassist Percy Heath's acoustic funk on "Tafadhali." Meanwhile, other brother Jimmy Heath's flute sails over longtime colleague trombonist Curtis Fuller's low notes on the same track. On "Dunia," Albert Heath shows off his orchestral scope as a soloist.

Classic jazz composers had still not received proper respect in the mid-'70s, but pianist **Barry Harris** attempted to change all that with his splendid 1975 tribute, **Barry Harris Plays Tadd Dameron (906071; 42:45 ★★★★★)**. He recorded this trio album 10 years after Dameron's death, and while these tunes launched flights from numerous celebrated trumpeters and saxophonists, Harris reclaims them for his instrument. He avoids mere reverence as he constantly reworks intervals and introduces new accents. While his brisk conversation with bassist Gene Taylor and drummer Leroy Williams drive "Hot House," his exchanges with Taylor are subtle on "The Chase" and "Ladybird." Williams is also an expert at coloring a performance through brushes and background fills, like on "Casbah." But the emotional center throughout remains Harris' dynamic chord changes. This dexterity shapes an especially moving "Soultrane," and his restrained elegance mirrors a vocalist's approach to "If You Could See Me Now."

Harris also helped anchor the pivotal **Jimmy Heath** 1975 record **Picture Of Heath (906072; 42:03 ★★★★★½)**. At that time, the saxophonist was about to turn 50 and had not been recording much as a leader aside from a couple other Schlitten-produced sessions. Heath's playing throughout the album suggests that time strengthened him as he revisited his earlier compositions and re-interpreted a standard. His tenor soars on "For Minors Only" with his singular vibrato at an accelerated tempo. On "All Members" he nails a series of

notes in the upper register of the soprano. Those runs on both saxophones personalize this album's take on "Body And Soul." Heath opens up to allow for ebullient solos from bassist Sam Jones and drummer Billy Higgins on "Bruh' Slim."

Flutist **Sam Most** was another deserving musician who had shied away from leading studio dates until Xanadu provided him with crucial opportunities. **From The Attic Of My Mind (906074; 47:54 ★★★★★)** from 1978 was his third album on the label and, like the title implies, his works reflected disparate influences. Most said Hungary-born composer Tibor Serly inspired "Child Of The Forest," but what's more striking is the way his own flute lines skip above George Mraz's bass lines. "Breath Of Love" reflects his take on samba, and his tone is both rough and ethereal here and on "What Is, Is." Barron returns with a pronounced feel for blues on "Blue Hue." While "You Are Always The One" starts out as a conversational ballad, Most eventually unleashes surprising key changes.

Schlitten took a quintet of Xanadu musicians to Senegal in 1980 and released the live sessions on albums collected here as the two-disc **Night Flight To Dakar (906075; 47:35/47:10 ★★★★★)**. This spirited mix of standards and a few originals sounds spontaneous in all the right ways. The combination of tenor saxophonists Al Cohn and Billy Mitchell recall the onstage duels between Johnny Griffin and Eddie "Lockjaw" Davis on "Blues Up And Down." This pair sounds just as big-hearted on the slower "I Surrender Dear" and "Easy Living." Pianist Dolo Coker wrote the title track and displays a regal touch on "Don't Let The Sun Catch You Crying." The gigs may have been an introduction for many who had not seen visiting ace American jazz musicians up close, but they sound just as lively for a home audience decades later. **DB**

Ordering info: elemental-music.com



Behn Gillece *Mindset*

POSI-TONE 8139

★★★★½

On his debut as a leader, vibraphonist Behn Gillece has assembled some familiar company. Gillece and tenor saxophonist Ken Fowser have released four albums as a duo, and it's almost hard to think of Gillece's vibrant, lively playing without Fowser's full-bodied tenor.

Fowser plays a significant role on this disc—performing on seven of the 10 tracks—and, as would be expected, the two work well together. It's clear, though, that Gillece is the one calling the shots.

Gillece composed all the tunes on the album and is supported by his substantial rhythm section, which includes Paul Gill on bass, Rick Germanson on piano and Charles Ruggiero on drums. The vibraphonist imbues his compositions with inspiring playing, showcasing his comfort with medium-tempo and uptempo numbers built around twisting, falling eighth-note melodies.

As a soloist, Gillece glides over the vibraphone, creating a blurring cascade of 16th notes or deliberately picking out disjunctive bebop lines.

He seems to enjoy these livelier tracks—such as "The Great Quarterly" and "Things Are Happening"—but he really shines on the more subdued numbers. "Sands Of Time" benefits from Gillece's ethereal introduction and gentle handling of the melody; on "Uma Para Agosto," his staccato attack blends beautifully with Germanson's Fender Rhodes.

Gillece has been playing around New York for a decade, recording as a sideman and in collaboration with Fowser (their collaborations include 2009's *Full View* and 2011's *Duotone*, both on the Posi-Tone label). With *Mindset*, Gillece proves he's just as good as a leader.

—Jon Ross

Mindset: The Great Quarterly; Things Are Happening; Mindset; Sands of Time; The Mean Sea; Crashing Down; Uma Para Agosto; Riding Blind; One Mile With You; Calm, Cool, And Collected. (60:39)

Personnel: Behn Gillece, vibraphone; Rick Germanson, piano; Fender Rhodes (7); Paul Gill, bass; Charles Ruggiero, drums; Ken Fowser, tenor saxophone (except 3, 4, 7).

Ordering info: posi-tone.com

John Ellis & Double-Wide Charm

PARADE LIGHT 002

★★★★½

It's been more than a decade since saxophonist John Ellis formed the New Orleans/New York hybrid Double-Wide, a band that would allow him to collaborate with sousaphonist and composer Matt Perrine. Three albums in, Ellis has honed in on a sonic lexicon, and Perrine's limber sousaphone remains a centrifugal force, inspiring much of the playfulness and quirk that drives this set of 10 Ellis originals.

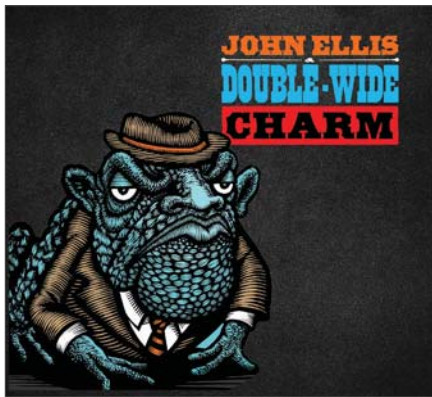
Charm gets rolling with the swaggering "Booker," a solid intro that showcases each player's voice, but falls somewhat short of a climax. Ellis and friends dispense with such caution after that. On the edgy "Charm Is Nearly Always Sinister," Perrine and Ellis are high-strung and soulful, with Perrine's deep sense of rhythm anchoring the song's most skittering moments. Further evidence of Ellis' veneration of Perrine comes on "International Tuba Day," which lapses into a creepy circus vibe reminiscent of Ellis' 2010 album, *Puppet Mischief*. "Better Angels" is another highlight. Ellis' elegant solo and the song's crystalline horn lines prove that Double-Wide isn't all soul-jazz and funky vamps. The song is a reminder of the elegance that permeates even Double-Wide's wackier moments.

—Jennifer Odell

Charm: Booker; High And Mighty; Horse Won't Trot; Charm Is Nearly Always Sinister; Old Hotel; International Tuba Day; Snake Handler; Better Angels; Barbed Wire Britches, Yearn. (49:06)

John Ellis and Double-Wide: John Ellis, tenor saxophone, clarinet; Alan Ferber, trombone; Gary Versace, organ, accordion, piano; Matt Perrine, sousaphone; Jason Marsalis, drums.

Ordering info: johnaxsonellis.com



Colours Jazz Orchestra Home Away From Home: The Music Of Ayn Inerto

NEUKLANG 4097

★★★

Berklee College professor Ayn Inerto writes songs that lean heavily on brassy, zig-zagging passages and serrated rhythms, and her spectral balladry betrays the influences of Gil Evans and Bob Brookmeyer. On *Home Away From Home*, the essential ingredients of her fine musicianship are present, but when played by the Italy-based Colours Jazz Orchestra, the results sound scholarly and staid.

The ensemble is adroit, but the funk rhythms underneath "Hang Around" never break a sweat, while the wry "You're Leaving? But I Just Got Here," sounds overstuffed with fussy arrangement. Still, the album is not without its exceptional moments, like the sumptuous take on Joe Henderson's "Recorda Me," featuring a deliberate tenor saxophone solo from Filippo Sebastianelli; the mellifluous improvisations from Massimo Morganti on "La Danza Infinita"; and the crisp, cascading piano aside by Emilio Marinelli on "Wintny Mix." But otherwise, the music fails to make a lasting impression.

—John Murph

Home Away from Home: You're Leaving? But I Just Got Here; Recorda Me; Hang Around; La Danza Infinita; Down A Rabbit Hole; Wintny Mix; Subo. (53:00)

Personnel: Ayn Inerto, composer, conductor; Simone La Maida, Maurizio Moscatelli, alto saxophone; Filippo Sebastianelli, Antonangelo Giudice, tenor saxophone; Marco Postacchini, baritone saxophone; Giorgio Caselli, Luca Giardini, Giacomo Uncini, Samuele Garofoli, Jeff Claassen, trumpet; Massimo Morganti, Carlo Piermartire, Luca Pernici, trombone; Pierluigi Bastioli, bass trombone; Emilio Marinelli, piano; Luca Pecchia, guitar; Gabriele Pesaresi, bass; Massimo Manzi, drums.

Ordering info: bauerstudios.de



IT'S TIME TO SWITCH...



...TO THE MOST CONSISTENT REEDS ON THE PLANET.

Only Rigotti's finest French cane is selected and precision-cut to meet Roberto's rigorous standards of sound quality and durability. The "RW" custom cut gives it a solid core and powerful, even response throughout the entire range of the instrument while maintaining a colorful depth of character not found in other modern reeds.

FREE SHIPPING FOR ALL ORDERS OVER \$20

Available at WWW.ROBERTOSWINDS.COM

149 West 46th St. New York, NY 10036

INFO@ROBERTOSWINDS.COM | Phone: (212)-391-1315

** Dealers Welcome**

More than Words Can Say

Mark Ribowsky's *Dreams to Remember: Otis Redding, Stax Records, and the Transformation of Southern Soul* tells the story of a musical icon about whom little is known. Through the prism of social change in the 1960s, the story uses Stax Records as a kind of metaphor for black empowerment.

It's an ambitious project that offers a finely textured portrait of Redding's early life and career in Macon, Georgia, and some revealing anecdotes. But overall, the narrative comes short of bringing its subjects to life.

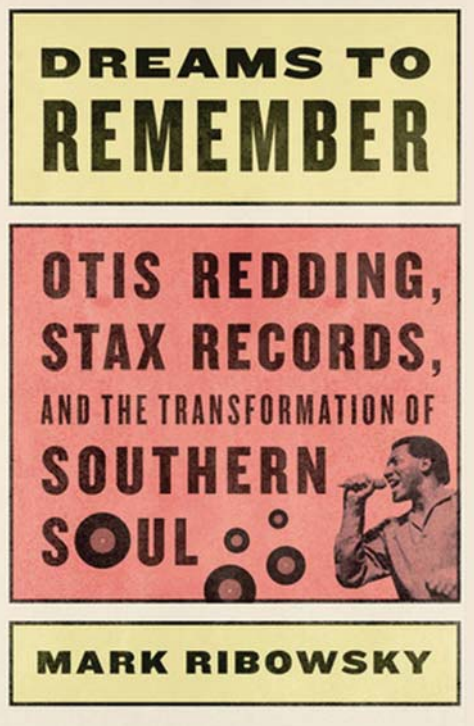
But then, how do you paint a picture of Otis Redding and Stax Records without interviewing Redding's widow, Zelma—who not only refused to talk to the author but also removed Redding's archive from the Macon public library—or Stax label founder Jim Stewart? Never mind Little Richard (also from Macon and a huge Redding influence), Stax studio aces Booker T. Jones and Steve Cropper or Aretha Franklin, whose cover of Redding's composition "Respect" is arguably the primary emblem of '60s soul? It's not clear why these voices are missing, but without at least some of them, the drama feels thin.

Ribowsky, a passionate soul music advocate who has written books about Stevie Wonder, the Temptations and the Supremes, admits from the get-go that Redding is something of a "riddle," and that the source of the pain and alienation one feels from his gritty voice remains a mystery. And it doesn't help that Redding left very few clues as to his personal life.

He apparently didn't share much about himself with others and was only with us 26 years, making records for only five of them (1962-'67) before dying in a plane crash on Dec. 10, 1967. He didn't even live long enough to enjoy the success of his most famous song, "(Sitting On) The Dock Of The Bay." As for Stax, its story has been much more fastidiously told in *Robert Gordon's Respect Yourself: Stax Records and the Soul Explosion*.

That said, there are some good yarns here, among them the night Bob Dylan went backstage at the Whisky a Go Go to pitch "Just Like A Woman" to Redding, who said yes, but then abandoned it in the studio when he found the bridge incomprehensible. Or the origins of "Dock Of The Bay," which came to Redding while staying on the Sausalito houseboat of Fillmore promoter Bill Graham. Other stories, however, raise more questions than they answer.

If, as Ribowsky and his sources repeatedly insist, Redding was a gentle, warm, "bighearted" man, why did he shoot the pistol he habitually carried through the windows of a house, blindly wounding a man inside? Or beat up a stoned sideman who asked for more money? Cropper is quoted second-hand as saying Redding shared a



"fundamental gentleness" with Sam Cooke. You want to believe it, but there's nothing in this book to lead you to that conclusion.

But then if you don't have hard information, why not just make some up? "Dock Of The Bay," writes Ribowsky, "came about as a reflection of [Redding's] own growing visions of personal apocalypse and mortality." His cover of Sam Cooke's "A Change Is Gonna Come," he writes, "conveyed how Sam must have originally heard it in his head." Really? Readers will find no evidence for any of this.

What they will find is a steady stream of essentialist balderdash that privileges the "black" music of Stax as "raw," "natural" and "authentic" in contrast to the "white" music of "screaming, adenoidal long-haired rock bands" as "inferior."

Never mind that many of the sidemen at Stax were white and that Redding himself was inspired by the Beatles. If you're going to tell a story about race in America, surely more nuance is called for than this. But instead, we get hyperbole. Stax (but not Motown, a mere "crossover" venture, says Ribowsky) is "where American pop music was transformed." James Jamerson was "the greatest bass player who ever lived." And so on.

There are also some errors of fact, such as the assertion that the Monterey Jazz Festival used its proceeds for music education instead of paying artists (not true), and that this is why the Monterey Pop Festival, which made Redding a star in 1967, asked artists to play for free (true).

Redding's story is rich and inspiring. He awaits a more sophisticated teller of his tale. **DB**



Caili O'Doherty *Padme*

ODO 7001

★★★

Sophisticated harmonies and strong changes on *Padme* make clear that pianist Caili O'Doherty grasps the conventions of jazz composition for small ensemble. Most of these tracks stick to the tradition of starting with a fully composed head followed by an open blowing section, culminating most of the time with a recap of the head.

Two areas worth consideration emerge. One involves her thematic content, which tends to stretch out rather than focus narrowly. She stays mainly in her instrument's middle range, and her written melodies can wander around and fall back on themselves. On the title cut, O'Doherty creates a unison line with guitarist Mike Bono over a medium-tempo, restless groove. It's reminiscent of what Pat Metheny and pianist Lyle Mays did years ago.

That leads to a second concern: performance. Because most of her themes confine themselves to the gray space between bass and treble, the solos that follow are similarly constricted. O'Doherty seems more concerned with adhering to melody in this range rather than building tension through contrast. On "Rose Baião," she wanders thoughtfully rather than build to any peaks. Her repetition of a single dominant note in her left hand during this solo exemplifies her reluctance to stretch out.

Alto saxophonist Caroline Davis mirrors this approach. Following O'Doherty on "Rose Baião," she accelerates parts of her line and pushes toward an upper register, but with the O'Doherty's Rhodes anchoring in roughly one octave, Davis eventually succumbs to its gravity.

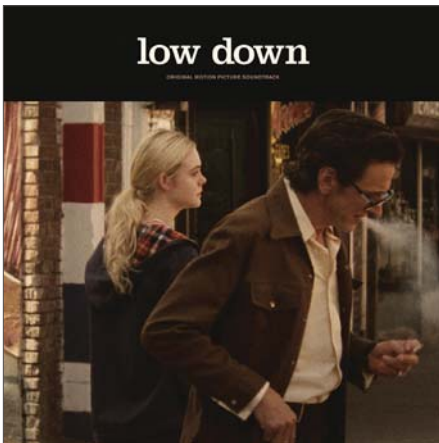
A few sparks flash elsewhere, particularly on "Prayer Song," where the gospel-inflected material allows for some eloquent, emotional statements from bassist Zach Brown and tenor saxophonist Ben Flocks. By and large, though, *Padme* is a cerebral achievement, impressively mapped out but less exciting in execution than it might have been.

—Bob Doerschuk

Padme: Padme; Rose Baião; 89 Chestnut Street; Prayer Song; Ode To St. Johns; Stumptown; Tree Of Return; The Promise Of Old Panama City; Ravine. (51:45)

Personnel: Caili O'Doherty, piano, Fender Rhodes (2); Mike Bono, guitar (1); Zach Brown, bass; Cory Cox, drums; Adam Cruz, drums (4); Alex Hargreaves, violin (4, 7, 8); Caroline Davis, alto saxophone (2, 5, 6), vocals (5); Ben Flocks, tenor saxophone (4, 7, 8); Eric Miller, trombone (4, 5, 8).

Ordering info: callimusic.com



Various Artists
Low Down (Original Soundtrack)

CINEWAX 805
 ★★★★★

Joe Albany
An Evening With Joe Albany, Vol. 2

STEEPLECHASE 31003
 ★★★

A relative unknown to much of the jazz world during his lifetime, early bop piano pioneer Joe Albany may be getting more attention these days with the releases of *An Evening With Joe Albany* (both volumes recorded in 1973 at Copenhagen's Montmartre Jazzhus) and *Low Down*, the 2014 soundtrack for the biopic of the same name. Albany died in 1988 at age 63, having stopped recording after 1982.

An early example of the intermingling of jazz and classical piano approaches, Albany was a virtuosic player with a mesmerizing style, full of cascading notes and fluent phrases. His signature was to take a song and build a medley from it, as he does with four tunes on *An Evening With*. Beginning with "I'm Getting Sentimental Over You," he continues with "What Is There To Say?," "Ain't Misbehaving" and "Why Was I Born?"—a collage that incorporates not only connective melodic lines but also thematic ones.

The challenge for listeners of *An Evening With* may be to what extent one can sidle up to such a flourish of expression, song after song. The litany of pauses and grace notes gives one the impression that Albany was playing the final set of his life. Regardless, these songs were never played quite like this before.

On the other hand, *Low Down*, titled after daughter Amy-Jo Albany's 2003 memoir, plays out like a measured ebb-and-flow. Featuring Albany on seven cuts, this 15-track set also includes music from Coleman Hawkins, Ben Webster with Jack Teagarden, Max Roach, Russian opera singer Antonina Nezhdanova, Thelonious Monk and saxophonist Ohad Talmor. Talmor's contributions include original music and arrangements for a large orchestra, as well as covers of Clifford Brown's "Daahoud" (a snippet to open the set) and Monk's "Round Midnight."

Albany's playing on *Low Down* provides a welcomed perspective to the 1973 recording, in

part they are earlier, more nuanced outings. The tempos, moods and overall approaches suggest an interesting work in progress, still in the cauldron of experimentation, not the more defined stylist that he would eventually become.

Listen to "Angel Eyes" and time seems to stand still. "Barbados" draws you into another realm with its playful, light touch, seasoned with a bit of boogie-woogie and a refreshing Latin pulse. To top everything off, there's a take on Irving Berlin's "Everybody Knew But Me" that features Albany's charming singing. —John Ephland

Low Down: Daahoud; Angel Eyes; Lush Life; Think Deep; Big Eight Blues; Barbados; Free Couples; Deeds, Not Words; Lotus Blossom;

Romeo Et Juliette/Gounot/Je Veux Vivre Dans Ce Reve; Everybody Knew But Me; Round Midnight; Ruby My Dear; The Nearness Of You; AB Blues/AJ Blues. (53:58)

Personnel: Joe Albany (2, 3, 6, 9, 11, 14, 15), Ohad Talmor (1, 7, 12, 15), Thelonious Monk (13), piano; Coleman Hawkins (4, 13), Ben Webster (5), tenor saxophone; Jack Teagarden, trombone (5); Max Roach, drums (8); Joe Albany (11), Antonina Nezhdanova, (10), vocals.

Ordering info: lightintheattic.net

An Evening With Joe Albany, Vol. 2: I'm Getting Sentimental Over You/Isn't It Romantic?/Time On My Hands/These Foolish Things; You're Blasé; Over The Rainbow; Jitterbug Waltz; Would You Like To Take A Walk; Penthouse Serenade; Imagination; Lush Life; What Is There To Say?/My Ideal/When A Woman Loves A Man; Old Old Friends; Ain't Misbehaving/I Guess I'll Have To Change My Plans/Nature Boy; Why Was I Born?/Dearly Beloved/Long Ago And Far Away/I'm Old Fashioned; C.C. Rider; Lullaby Of The Leaves; I'm In The Mood For Love. (61:40)

Personnel: Joe Albany, piano.

Ordering info: steeplechase.dk

HOMMAGE À EBERHARD WEBER ECM

PAT METHENY
JAN GARBAREK
GARY BURTON
SCOTT COLLEY
DANNY GOTTLIEB
PAUL McCANDLESS
MICHAEL GIBBS
HELGE SUNDE
SWR BIG BAND

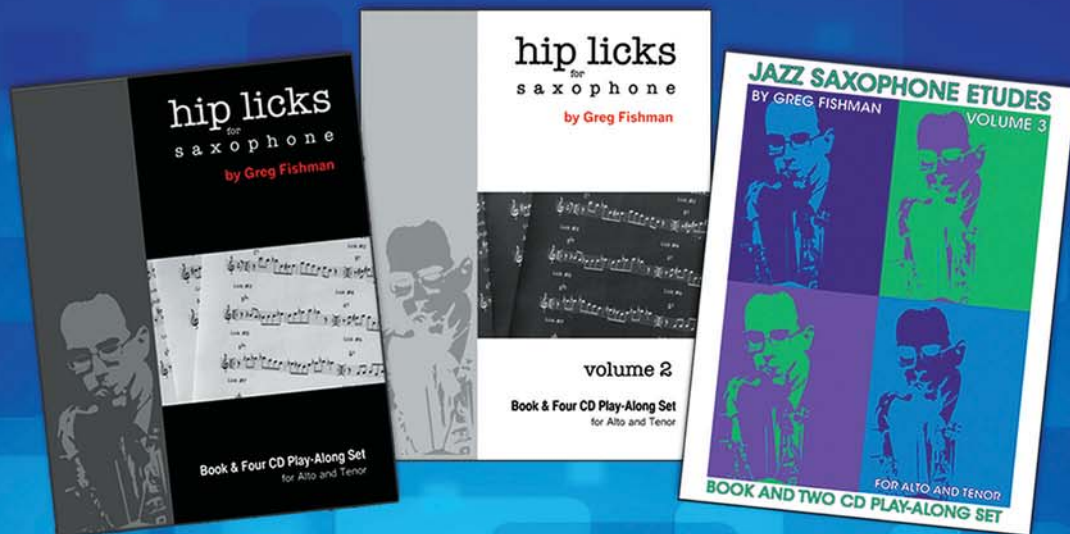
Recorded at Eberhard Weber's 75th birthday concert. The album centers around a specially commissioned 35-minute suite by Pat Metheny, with whom Weber had played and recorded back in the 1970s and also includes selections from Weber's vast body of work.

www.ecmrecords.com
www.facebook.com/ecmrecords
 © 2015 ECM Records GmbH / Universal Music Classics, a Division of UMG Recordings, Inc.

The Acclaimed Jazz Learning Series from **Greg Fishman**

Endorsed by: Michael Brecker • Phil Woods • Dave Liebman • Bob Sheppard
James Moody • Jerry Coker • Mark Colby • Plas Johnson • Jamey Aebersold

Book & CD Play-Along Sets



Just Released!

Jazz Saxophone Etudes Vol. 4 -

features a fresh set of intermediate–advanced jazz etudes. This book and play-along CD set will take you through a variety of tempos that are designed to correspond to the flow of a live performance. The chord changes are based on popular standards that are easily recognizable.

Volume 4 is the latest in this series of best-sellers. These new etudes are fun, catchy, and will help you develop an ear for nailing the changes while also improving your technical command of the horn.



Also available for the iPad at the Apple App Store



Please visit my *New & Improved* website for explanations of my method books and **FREE Jazz Theory, Licks, Practice Tips and Video Lessons.**

www.gregfishmanjazzstudios.com

Where to Study Jazz, 2016

STUDENT

MUSIC GUIDE

REACHING

HIGHER GROUND

YOUR COMPLETE GUIDE TO JAZZ EDUCATION

Find Your Fit—Detailed
Listings for 222 Schools

Getting the Big Scholarship

The Affordable 2-Step Degree

Real-World Experience at College

Innovations at University of
Miami's Frost School of Music



Professor John Daversa (left) prepares for a 2013 concert with members of the Concert Jazz Band at the University of Miami's Frost School of Music.

VERSATILE LIGHT STUDIO

'HOW CAN I AFFORD IT?'

That's the key question on the minds of aspiring jazz musicians who want to earn a degree. DownBeat is here to help. Our annual Student Music Guide contains detailed information on hundreds of schools, as well as in-depth, insightful articles that help students (and their parents) decide which schools would be the best fit. These articles include practical tips as well as commentary from the top educators in the field.

Educator JB Dyas' essay "Getting the Big Scholarship" (page 140) is filled with valuable information on how to prepare for the important audition process, as well as pointers on how to maximize scholarship awards. This article will help you impress the judges. The essay offers important tips on developing your repertoire and securing your letters of recommendation.

"The 2-Step Degree" (page 164) offers advice on how to transfer to a second institution to complete your studies. Cost, of course, is a major factor in choosing to start your education at a community college or in-state school before transferring to a larger university or conservatory. This article provides tips on what courses to take, and which credits can be carried from one school to the next.

On page 100, we present a profile of the Frost School of Music at the University of Miami. Frost is one of the many world-class degree-granting institutions that offer a range of scholarship and financial aid options.

Our "'Real-World' Jazz Education" piece (page 74) will guide you toward schools that provide the kind of professional experience you need to get good-paying gigs after graduation—when it's time to start paying off those student loans.

At the heart of this guide are detailed listings of jazz programs at 222 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 issue of DownBeat, providing another source of information about a particular jazz program. (To find the ad for a particular school, see the DB Buyers Guide on page 193.)

As you begin researching jazz studies programs, you'll find that some schools are more expensive than others. But don't rule out a school solely on the basis of tuition. You might find that the school offers scholarship opportunities and financial aid options that could make it affordable.

The most important thing to remember is this: Do your research. After you've read through this guide, we encourage you to meet with a counselor or teacher to discuss your plans. 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; therefore, be sure to contact a school representative to get up-to-date guidelines on admissions, enrollment, scholarships and financial aid.

The process of selecting a program and applying to it can seem overwhelming. But remember, there are plenty of people out there whose job is to help you earn a degree. We want you connect to with them. We hope this guide inspires you to dream big and achieve your goals.


DB

FEATURES

- 74 'Real-World' Jazz Education**
How schools prepare students for life beyond the classroom
- 100 Frost School of Music**
The University of Miami's Frost School of Music provides students with a broad musical education
- 140 Getting the Big Scholarship**
Tips for students seeking to land a scholarship
- 164 The '2-Step Degree'**
Tips on how to transfer to a second institution to complete your degree

SCHOOL LISTINGS

- 78** East
- 102** South
- 118** Midwest
- 144** West
- 168** International



M Manhattan
School of Music

JAZZ ARTS PROGRAM

JUSTIN DICIOCCIO, ASSOCIATE DEAN, CHAIR

DARYL JOHNS, BM '18

it all happens here **MSMNYC.EDU**

MSM Jazz Arts: Winner of 10 Downbeat Student Music Awards, 2015

MSM Jazz Arts Alumni: Winners of five 2015 Jazz Journalists Association Jazz Awards, including Musician of the Year (**Jason Moran**, BM '97)

**OFFICE OF ADMISSIONS AND FINANCIAL AID
MANHATTAN SCHOOL OF MUSIC**

120 CLAREMONT AVENUE, NEW YORK, NY 10027
917 493 4436 | ADMISSION@MSMNYC.EDU

'REAL-WORLD' JAZZ EDUCATION

HOW SCHOOLS PREPARE STUDENTS FOR LIFE BEYOND THE CLASSROOM

BY BOB DOERSCHUK

When trumpeter Ambrose Akinmusire was studying at the Thelonious Monk Institute of Jazz, veteran bassist Ron Carter, one of the program's faculty members, related a story to the class about helping a person in a wheelchair who had tipped over the curb that morning.

For Akinmusire, it was more than an account of a random incident in Carter's day. It was a lesson that, in retrospect, was as crucial as studying theory and performance in preparing for a professional career.

"The lesson is that these guys are beautiful human beings," the trumpeter said. "I remember Herbie Hancock would always say to us, 'I'm a human being first.' You think of him just playing the piano 20 hours a day and that's all he does. But the reason they play that way isn't just because of technique or whatever. If you're not a great human being, that stuff is not going to reach people the way you intend it to. Those are the types of lessons I took away from the institute."

Aaron Flagg, recently appointed chair and assistant director of Juilliard Jazz at The Juilliard School, gives this issue equal footing with traditional academics as a priority for getting students ready to prepare their careers. "Our department is set up to make sure we help our students deal with this question of balance," Flagg said. "There are actually three areas where Juilliard prepares people to be working musicians in the modern world. One of them is

musical skills, obviously. Professional behavior would be the second area: being on time, coming prepared, being respectful.

"Then there's the third, which is about the relationships you build. I'm not talking about business-savvy networking. It's about building relationships that are based on sincerity. You're only going to be a student for so long, so this comes first."

"Intro to Character Building" isn't being offered by America's top jazz studies programs. But between visiting artists, faculty and students, it is increasingly a matter for discussion at educational institutions today. The reason has everything to do with the changing landscape of professional jazz, where, essentially, every artist is on his or her own.

Panos Panay—founding managing director of Berklee College of Music's Berklee Institute for Creative Entrepreneurship (BerkleeICE)—equates the situation with changes in practically every job market. "In the late '90s, performing musicians had an industry with a structure that almost emulated corporate America," he said. "You vied for a job, that job being to be signed to GRP or Concord or Blue Note or some other major label. By and large, these labels employed you and gave you a long-term commitment. There were benefits that came with being a 'long-term employee' of that label.

"Fast-forward 20 years, and that structure doesn't really exist anymore," Panay continued. "You need to develop very different instincts

and mindsets. Nobody is going to 'employ' you. You will embark on a career that is entrepreneurial, whether you understand that or not. You will have to develop your own career."

"Musicians have to figure out their own way of making it all work," said Daniel Seeff, program director of the Thelonious Monk Institute of Jazz Performance at UCLA. "Robert Glasper talks to our students a lot about that. He says, 'Graduating from school and making a record where you play standards is much more difficult to pull off now. You have to take what you've learned and reimagine it as something else you can present to people.' You have to be more creative than just playing jazz as you put your career together."

Several institutions address this with their undergraduates by encouraging them to think clearly and early about their aspirations. Seeff described how Karen Kennedy, president of 24 Seven Artist Management, approaches the topic in the business course she teaches at the Monk Institute. "She gets very specific about what you want to do: 'How many days a year do you want to tour? How much money do you want to earn? What type of audience do you want to play for? How many albums do you want to put out each year?' You make this list and then you work backward on how to get to this point."

Kennedy also teaches at Juilliard, where a similar approach to career-mapping helps new students think beyond their classroom instruction toward their professional futures. Her

Bobby McFerrin performs with students from the University of North Texas.



MICHAEL CLEMENTS

Business of Jazz class for fourth-year undergrads and master's students covers a variety of practical topics, such as how to put together an effective EPK, how to write a résumé and how to apply for teaching positions.

Flagg described how young undergraduates at Juilliard are advised to focus on their professional goals: "The first assignment is for students to write their own professional mission statement, which, as you can imagine, for freshmen is pretty weird. 'What are your goals? What is your purpose?' We use what they write to check in with them every couple of months: 'Are you getting all you need from Juilliard to fulfill this mission? Is this still your mission statement? Have things changed?' Let's treat your career seriously."

"Unless you want to be like Charles Ives, who was a great classical composer but sold insurance to survive, you'll need to have a career-goals profile," said Richard DeRosa, director of jazz composition and arranging at the University of North Texas. "And the first question is, 'Do you want to make a living solely in music?' If so, I try to impart to these students that they're never compromising themselves if they do gigs with the utmost integrity, to take the 12 notes of music and provide what a client needs or what the situation requires."

North Texas student Aaron Hedenstrom agrees with DeRosa. "It's definitely a changing

marketplace for music," Hedenstrom said. "And I think I've been well prepared for it. You have a lot of courses that go into things like video editing, how to do research in a library and how to structure a syllabus in a college course. I took a class on performing arts management, where we discussed how we can start our own nonprofit organization. In one of my courses last year, we had a whole unit on how to do a good job interview. We actually practiced Skype interviews: We practiced it twice and tried to see how we could improve it the second time. One common mistake was that we rambled too much. We talked about making sure the background on your Skype screen is pleasant, without a lot of distractions. You frame with the proper lighting. You don't sit too close to the screen."

At the Thelonious Monk Institute at UCLA, JB Dyas, the vice president for education and curriculum development, offers students specifics on how to teach jazz pedagogy effectively. "If you walk into a room of beginner high school students, how would you address each instrument, assuming these kids know nothing about jazz?" Seeff explained. "Dr. Dyas has all these great methods in place for what to do with the bass player, what to do with the piano player and how to get them from zero to sounding like they're playing jazz by the end of the first session."

As for finding teaching gigs at high schools or

universities, Dyas offers students advice on how to put together a strong presentation. "But sometimes he tells the students that a teaching position may not exist," Seeff added. "He talks about volunteering yourself at every institution in your area. You go to the administration and say, 'I want to do this clinic for free this time, so you can come and check out what I'm doing.' That way, you create interest. If you knock everybody's socks off, you have a better chance of being asked back the next time for pay."

Beyond applying for college or high school faculty positions, some schools ensure that their students gain actual teaching experience before they graduate. "Even before I started my freshman year, I was a teaching assistant along with other freshmen at one of the Juilliard Jazz Camps," said Russell Hall, a bassist and jazz studies major at Juilliard. "It taught me a lot about what's appropriate for different students. You get students who are very eager but may not understand some of the concepts you're trying to relate to them. Other students maybe don't want to do a lot of work but they can grab concepts really easily. It varies, so you learn how to vary what you do to reach each one of them."

Many institutions offer students the experience of working in a state-of-the-art recording studio. This is especially true at The Herb Alpert School of Music at California Institute of the Arts (CalArts) in Valencia. Each spring,



Berklee College of Music

BERKLEE COLLEGE OF MUSIC



Juilliard Jazz

HIROVSKI LTD

jazz students record an original CalArts jazz album at the world-famous Capitol Studios in Hollywood. This production has been funded by Capitol Records since 1990 in an unprecedented long-term collaboration between a major recording label and a music school.

Prior to a celebration last year tied to the 25th anniversary of this tradition, CalArts issued a press release with comments from David Roitstein, chair of jazz program, who described the program's impact on students: "Once our students record their music in a world-class professional setting, with world-class engineers, they just can't wait to return."

Performance opportunities in a public setting are also a key to a "real-world" jazz education. Most schools strive to help students learn

the difference between playing with a lab band in a classroom and actually performing in public. In some situations, these performances involve international travel. The Monk Institute and UCLA have partnered with UNESCO to celebrate International Jazz Day with concerts in far-flung destinations, including Paris, Istanbul and Japan. "Students are in classrooms all day, playing for each other," Seeff pointed out. "It can be very insular because the audience is already on their side. To go out and keep people engaged for an hour, they learn what does and doesn't strike that balance between doing something that fulfills them and also engages an audience."

New York City offers Russell Hall and other Juilliard students plenty of options for honing

their performance chops in public, in venues ranging from the Blue Note to Lincoln Center. Beyond that, the school makes sure that the young musicians learn other skills essential to making a strong impact onstage.

"A lot of times they put us in leadership positions, like speaking to the audience and teaching them about the music, whether on the serious side or more of a humorous side," Hall said. "That lets me see that *this* works but *that* might be kind of inappropriate. It's great because we don't get to learn how to present shows for people when we spend so much time by ourselves in practice rooms."

"Another benefit to playing at these venues is that students learn how to find their sound in each room," Flagg added. "If you're in a booming room, how do you fix the acoustics with your amps and your playing so you can maintain your identity? Because your sound is your brand."

Like many schools, Juilliard provides a referral service to clients looking to hire student musicians for gigs. But, as Flagg pointed out, they inject another dose of real-world education into the process. "We don't just put a notice on a bulletin board for anybody to grab. You have to first apply to our Career Services Office and go through a seminar to be selected as a student group leader. We show you the contract that we use. We educate students on how to manage the gig. How do you talk to the client? What parameters do you need to think about? When should you receive your check? What style of music is required? You don't treat it like you're just playing a gig; it's about how you make the best of this opportunity."

Of course, none of these efforts would matter much if they didn't increase the odds of starting and sustaining a career. And nobody denies that pickings are slim. That said, according to many, including Panay, there is reason for realistic optimism about what the future holds for dedicated, talented and well-informed young musicians.

"I think there are actually more opportunities now than there were 20 years ago," Panay said. "There's greater demand for music than ever before. So the issue is not demand or relevance. It's about looking for opportunities. And because jazz artists have always had to be entrepreneurial, I believe that nobody is better equipped to find those opportunities." **DB**

Introducing the
CGP-700
Compact Grand Piano



Give your music the expression it deserves.

Brilliant and affordable, the new Casio CGP-700 delivers authentic grand piano sound and feel, plus much more.

The bright, clear 5.3" Color Touch Interface™ makes it a breeze to explore the 550 Tones and 200 Rhythms.

The powerful six-speaker, 40-watt sound system easily fills the room with rich, detailed sound.

EAST

**Berklee College of Music
Boston, Massachusetts**

- Student Body:** 4,490 undergraduate.
- Tuition:** \$19,455/semester.
- Jazz Degrees:** Bachelor of Music, Professional Diploma.
- Faculty:** Terri Lyne Carrington, Joe Lovano, Danilo Perez, John Patitucci.
- Alumni:** Quincy Jones, Esperanza Spalding, Branford Marsalis, Gary Burton, Roy Hargrove, Diana Krall.
- Jazz Bands:** Thelonious Monk Ensemble, Wayne Shorter Ensemble, Rainbow Big Band, Berklee Concert Jazz Orchestra.
- Auditions:** All applicants must participate in a live audition and interview. Visit berklee.edu/admissions.
- Financial Aid:** Available. (617) 747-2274, financialaid@berklee.edu.
- Scholarships:** Need and merit-based available. (617) 747-8681, scholarships@berklee.edu.
- Apply by:** Early action: Nov. 1; regular action: Jan. 15.
- Contact:** Berklee Office of Admissions, (617) 747-2221, admissions@berklee.edu.

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

- Student Body:** 15,885 undergraduate for the university.
- Tuition:** Full-time, undergraduate, in-state, \$5,886.15/semester; out-of-state, \$10,159.65/semester.
- Jazz Degrees:** Bachelor of Music (Jazz Studies).
- Faculty:** Dr. Jeffrey Kunkel, Stephen Benson, Alan Ferber, Steve Johns, Tony Kadleck, Mike Lee, Bill Moring, Oscar Perez, Holli Ross, Dave Stryker.
- Jazz Bands:** Two jazz bands and a vocal ensemble.
- Auditions:** Dr. Jeffrey Kunkel, (973) 655-7215, kunkelj@mail.montclair.edu; musauditions@mail.montclair.edu. Visit montclair.edu/arts/cali-school-of-music/admission/jazzstudies.
- Financial Aid:** Available. Visit: montclair.edu/financial-aid.
- Scholarships:** Available. Visit: montclair.edu/arts/cali-school-of-music/about-us/financialaidandscholarships.
- Apply by:** Applicants must apply to the University, and then apply to the Cali School. Visit montclair.edu/arts/cali-school-of-music/



UH JACKIE MCLEAN INSTITUTE OF JAZZ

admission, or search "Apply to the Cali School."
Contact: Dr. Jeffrey Kunkel, (973) 655-7215, kunkelj@mail.montclair.edu; music@mail.montclair.edu. Cali School: music@mail.montclair.edu, (973) 655-7212.

**Castleton University
Castleton, Vermont**

- Student Body:** 2,000.
- Tuition:** \$10,200 annual in-state; 25,000 annual out-of-state.
- Jazz Degrees:** Bachelor of Arts in Music.
- Faculty:** Kent Baker, Glenn Giles, Neil Freebern, Paul Kafer, Robert Roth.
- Alumni:** Aaron Audet, Ryan Dempsey, Zach Hampton, Tim Haufe, Tom Neeson, Joe Plotts.
- Jazz Bands:** Castleton University Jazz Ensemble, Dance Band 10ths Jazz Combo.
- Auditions:** DVD and on-campus auditions accepted. Contact Castleton Admissions for details at (800) 639-8521.
- Financial Aid:** Available.
- Scholarships:** Need and merit-based.
- Apply by:** Rolling admissions; March 1 for scholarship consideration.
- Contact:** Sherrill Blodget, Music Department Chair, sherrill.blodget@castleton.edu.

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

- Student Body:** 12,000 students in the university. Approximately 300 music majors. 150 jazz majors.
- Tuition:** Full-time undergraduate in-state: \$3,015 per semester; undergraduate out-of-state: \$6,420 per semester; graduate in-state: \$4,825 per semester; graduate out-of-state: \$8,940 per semester.
- Jazz Degrees:** BFA in jazz studies; MA in jazz studies.
- Faculty:** Full-time jazz faculty includes Steve Wilson, Dan Carillo, Scott Reeves, Mike Holober, Suzanne

- Alumni:** Pittson, Ray Gallon. Part-time jazz faculty includes Adam Cruz, Jason Rigby, Aidan O'Donnell, John Benitez, Arturo O'Farrill, Eliot Zigmund, Tom Varner, Adam Nussbaum, Deanna Witkowski, Pedro Giraudo.
- Jazz Bands:** Big Band, Latin Band, various small ensembles such as World Music Ensemble, Hard Bop Ensemble, Free Jazz Ensemble, Brazilian Music Ensemble.
- Auditions:** October for spring admission, February and March for fall admission. Audition live or by CD. Contact Scott Reeves, sreeves@ccny.cuny.edu. Audition application for Undergraduate Jazz Students: Scott.Reeves@ccny.cuny.edu. Audition application for Graduate Students: Chadwick.Jenkins@ccny.cuny.edu.
- Financial Aid:** Pell and other grants available. Contact Financial Aid.
- Scholarships:** Academic scholarships. CCNY Honors College program offers free in-state tuition and half-price out-of-state tuition to incoming students with excellent high school grades. The Kaye Scholarship provides help to currently enrolled U.S. and international students. Visit ccny.cuny.edu/scholarships and cuny.edu. Music scholarships are awarded at BFA auditions. Ensemble coaching assistantships available for selected MA graduate students.
- Apply by:** U.S. citizens, Oct. 1 for spring admissions, Feb. 1 for fall admission: International students, recommendation is to apply six to nine months prior to start of semester.
- Contact:** Applications to the university: cuny.edu/admissions/undergraduate.html. Jazz website is jazz.ccny.cuny.edu. Music department site is ccny.cuny.edu/

ALL MOUTHPIECES ARE NOT CREATED EQUAL



Not getting what you want from your sax section?
Maybe it's the mouthpiece. It makes all the difference.
Let us put the JodyJazz in your sax section.





Stefon Harris (left) leads a class at New York University (NYU Steinhardt)

NYU STEINHARDT



Johns Hopkins University Peabody Institute Jazz Combo

HOWEWOOD PHOTOGRAPHY

prospective/humanities/music. Info about our music faculty is at: ccny.cuny.edu/profiles/index.cfm?dept=music.

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

Jazz Degrees: Jazz Studies Special Concentration (Minor in Jazz), Music Major.

Faculty: Chris Washburne, Don Sickler, Ole Mathisen, Bruce Barth, Andy Milne, Helen Sung, Vince Cherico, Tony Moreno, Victor Lin, Paul Bollenback, Dave Gibson, Christine Correa, Leo Traversa, Brad Jones, Ugonna Okegwo, Amir ElSaffar, Sebastian Cruz, Adriano dos Santos, Steve Nelson.

Alumni: Bobby Porcelli, Armen Donelian, Cameron Brown, Peter Cincotti, Sam Reider.

Jazz Bands: Jazz Ensembles, Free Jazz, Afro-Colombian, Brazilian, Piano Trio, Vocal Jazz, Big Band.

Auditions: Held during the first week of classes in the fall. For instrumental and vocal jazz, contact Beth Pratt, program coordinator, bp2413@columbia.edu

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

Scholarships: None.

Apply by: Early November (early decision), early January (regular decision).
Contact: Prof. Chris Washburne, director, cjw5@columbia.edu, or Beth Pratt, program coordinator, bp2413@columbia.edu.

The Collective School of Music New York, New York

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

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

Jazz Degrees: None offered.

Faculty: Ian Froman, Peter Retzlaff, Joe Fitzgerald, Hilliard Greene, Chris Biesterfeldt, Fernando Hernandez, Steve Marks, Bob Quaranta, Steve Count, Sheryl Bailey, Vince Cherico, Mark Flynn, Adriano Santos, Kim Plainfield, Jason Gianni, Noriko Tomikawa, Sean Conly, Irio O'Farrill, Leo Traversa, Nate Radley, Fred Klatz.

Alumni: Billy Martin, Will Calhoun, Zach Danziger, Tal Bergman, Tony Thompson, Anton Fig, Fred Curry.

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

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

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

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

The College of Saint Rose

Albany, New York

Student Body: 200 music majors.

Tuition: \$28,820.

Jazz Degrees: B.A. in Music, B.S. in Music Education, B.S. in Music Industry, minor in Jazz Performance, plus minors in Music, Liturgical Music, Music Technology or Music Business.

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

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

Auditions: Required. Dec. 12–13, Jan. 23–24, Jan. 30–31, March 18, April 16. Consult the New York State School Music Association (NYSSMA) manual, Levels V and VI, or the equivalent manual from another state music education association.

Financial Aid: Merit and talent scholarships.

Scholarships: Application for scholarships is automatically submitted upon scheduling of the audition.

Apply by: Feb. 1, in order to be considered for a music talent scholarship.

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

Columbia University New York, New York

Student Body: 8,600 undergraduate, 130 students in the Louis Armstrong Jazz Performance Program.

Tuition: \$57,391 per year (does not include room and board).

Duquesne University, Mary Pappert School of Music Pittsburgh, Pennsylvania

Student Body: 330 students.

Tuition: \$41,216 Undergraduate, \$1,317/credit; \$21,225 Graduate, \$1,415/credit.

Jazz Degrees: Bachelor of Music with jazz emphasis and a Master of Music with jazz emphasis.

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

Boyer College of Music and Dance



FACULTY

Terell Stafford
Director of Jazz Studies

PIANO

Bruce Barth
Mike Frank
Tom Lawton
Josh Richman
Elio Villafranca

BASS

Mike Boone
David Wong

GUITAR

Craig Ebner
Tom Giacabetti
Greg Kettinger

DRUMS

Steve Fidyk
Byron Landham
Dan Monaghan

VOICE

Carla Cook
Joanna Pascale
Sachal Vasandani

SAXOPHONE

Dick Oatts
Ben Schachter
Tim Warfield, Jr.

TRUMPET

Nick Marchione
Mike Natale
Terell Stafford
John Swana

TROMBONE

Luis Bonilla
Mark Patterson

VIBRAPHONE

Tony Miceli

VIOLIN

Zach Brock

ORGAN

Lucas Brown

PROGRAMS OF STUDY

BM: Jazz Performance
(Instrumental, Keyboard or Voice)

BM: Jazz Composition and Arranging

BM: Music Education with Jazz Component

BM: Music Therapy with Jazz Component

MM: Jazz Studies (new program)

Temple University Jazz Band performs at
Dizzy's Club Coca-Cola, Jazz at Lincoln Center

Photo: Fran Kaufman

For more information, please contact: 215.204.6810 or music@temple.edu

temple.edu/boyer



PHILADELPHIA, PA

Alumni: Marty Ashby, Jay Ashby, Sammy Nestico.

Jazz Bands: One big band and 10 combos.

Auditions: Dec. 4, Jan. 15, Jan. 29, Feb. 12. Undergraduate applicants must also complete the standard University application for admission. Entrance to the Mary Pappert School of Music requires acceptance by both the University Office of Admissions and the School of Music.

Financial Aid: Available for undergraduate and graduate students. Contact the University Office of Financial Aid at (412) 396-6607, faoffice@duq.edu.

Scholarships: Talent and academic scholarships available.

Apply by: For undergraduate, contact Troy Centofanto, Director of Music Admissions, (412) 396-5064, musicadmissions@duq.edu. April 1, 2016, for graduate applicants.

Contact: Troy Centofanto, Director of Music Admissions, (412) 396-5064, musicadmissions@duq.edu.

Eastman School of Music, University of Rochester

Rochester, New York

Student Body: 50

Tuition: Undergraduate, \$47,770; Graduate, \$1,490 per credit hour.

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

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

Alumni: Ron Carter, Maria Schneider, Steve Gadd, Tony Levin, Byron Stripling, John Fedchock, Tom Christensen, John Hollenbeck, Gary Versace, Ben Wendel, Kavah Rastegar, David Glasser, Dan Willis, Bill Reichenbach, Walt Weiskopf, Scott Healy, Shane Endsley, Ted Poor, Matt Mitchell, Red Wierenga.

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

Auditions: Last Friday in January 2016 and all Fridays in February 2016.

Financial Aid: (585) 274-1070.

Scholarships: (585) 274-1070.

Apply by: Dec. 1.

Contact: Sheryle Charles, (585) 274-1440, scharles@esm.rochester.edu; visit esm.rochester.edu/jazz.

Five Towns College Dix Hills, New York

Student Body: 700.

Tuition: \$20,000.

Jazz Degrees: Mus.B., A.A.S.

Faculty: Visit ftc.edu.

Alumni: Tito Puente, Adam Levine.

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

Auditions: Required.

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

Scholarships: Based on need, merit and audition.

Apply by: Rolling admissions.

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

George Mason University

Fairfax, Virginia

Student Body: 33,000.

Tuition: Undergraduate, full-time in-state, \$5,091/semester; full-time out-of-state, \$14,880/semester.

Study Jazz @ Princeton University

Dr. Anthony D.J. Branker, Director

CERTIFICATE PROGRAM IN JAZZ STUDIES CERTIFICATE PROGRAM IN MUSICAL PERFORMANCE (JAZZ CONCENTRATION) BACHELOR OF ARTS IN MUSIC



Outstanding performing groups such as the Concert Jazz Ensemble, Jazz Composers Collective, Free to Be Ensemble, Jazz Vocal Collective, Ornette Coleman Ensemble, Lee Morgan Ensemble, Bill Evans Ensemble, Art Blakey Jazz Messengers Ensemble, and the Crossing Borders Improvisational Music Ensemble

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

Jazz Program activities have included: Tours to China, Poland, Italy, Australia, and Estonia; Commissioned works for the Concert Jazz Ensemble by composers Jimmy Heath, Michael Mossman, Bob Mintzer, Ralph Bowen, Conrad Herwig, David Sanford, and Laurie Altman

Visiting Artist Performers & Faculty in 2015-2016: saxophonist Ralph Bowen (jazz small groups); pianist Jim Ridl (jazz small groups), trombonist Conrad Herwig, pianist Orrin Evans, pianist Fabian Almazan, and vocalist Dr. Trineice Robinson-Martin (jazz performance seminar)

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

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



For more information: Dr. Anthony D.J. Branker, Director
Phone: 609.258.4241; Fax: 609.258.6793;
Email: branker@princeton.edu
www.princeton.edu/~puje

Princeton University

Department of Music • Woolworth Center of Musical Studies
Princeton, New Jersey 08544



Juilliard JAZZ

WYNTON MARSALIS, *Director*

Developing musicians versed
in the jazz continuum and its
American vernacular roots

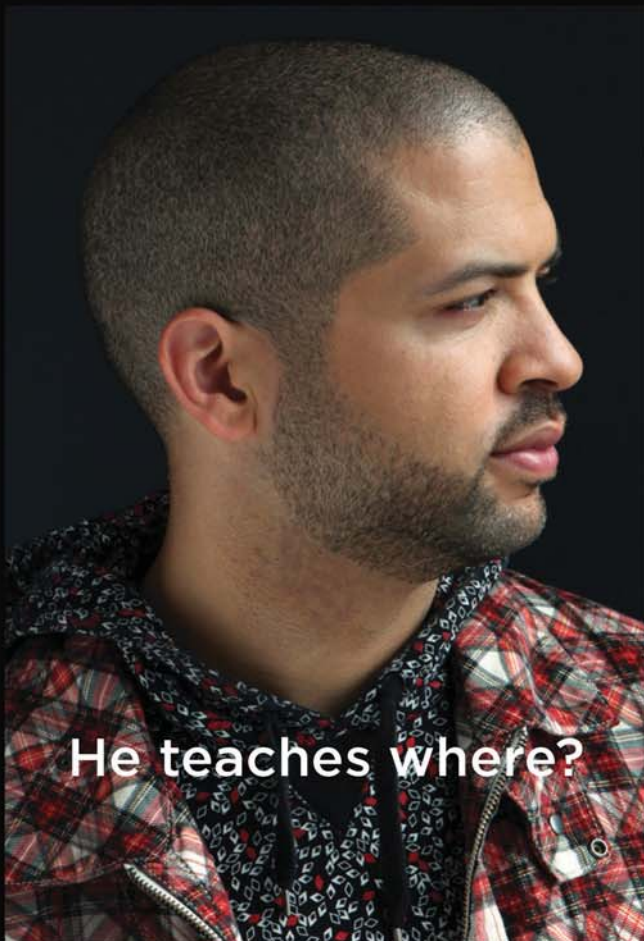
- Undergraduate and graduate degrees and diplomas
- World-renowned faculty
- Performance opportunities in New York City and abroad

Juilliard.edu/jazz



She teaches where?

Dominique Eade teaches at New England Conservatory.



He teaches where?

Jason Moran teaches at New England Conservatory.

Graduate: in-state: \$517.25/credit; out-of-state, \$1,233.25/credit.

Jazz Degrees: Bachelor of Music, Master of Music, DMA (Jazz Emphasis). Minor in Jazz Studies.

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

Alumni: Ricky Parrell, Dustin Mollick, John Kocur, Cristian Perez.

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

Auditions: Visit music.gmu.edu for info.

Financial Aid: Available, contact financialaid.gmu.edu.

Scholarships: Merit-based, contact admissions.gmu.edu.

Apply by: Undergraduate, Nov. 1, early-action (non-binding), scholarships, honors; Jan. 15 (regular decision). Graduate application date is March 1.

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

The Hartt School, University of Hartford

West Hartford, Connecticut

Student Body: 540 at Hartt; 4,700 undergraduate students at the university.

Tuition: \$33,740 tuition; \$14,358 room, board, fees; total: \$48,098.

Jazz Degrees: Bachelor of Music in Jazz Studies; Jazz Studies/Music Management; Jazz Studies/Music Production and Technology; Jazz Studies/Music Composition.

Faculty: Javon Jackson, Steve Davis, Richard Goldstein, Freddie Hendrix, Eric McPherson, Shawnn Monteiro, Nat Reeves.

Alumni: Wayne Escoffery, Steve Davis, "Sweet" Sue Terry, Jimmy Greene.

Jazz Bands: Concert Jazz Ensemble (Big Band), 10 jazz combos.

Auditions: Visit hartford.edu/hartt/audition.

Financial Aid: Available, hartford.edu/hartt.

Scholarships: Merit-based and need-based. harttadm@hartford.edu.

Apply by: Nov. 2; early notification; Dec. 21; Jan. 11, 2016.

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

Howard University Washington, D.C.

Student Body: 9,000.

Tuition: \$19,000 annual.

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

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

Alumni: Geri Allen, Benny Golson, Wallace Roney, Roberta Flack, Carroll Dashiell Jr., Cora Dunham, Donnie Hathaway, Andrew White.

Jazz Bands: Afro Blue (vocal jazz ensemble), Howard University Jazz Ensemble, HU Jazztet, SaaSy (all female vocal jazz ensemble).

Auditions: Instrumental: Fred Irby, firby@howard.edu. Vocal: Connaitre Miller, connmiller@howard.edu.

Financial Aid: Available, howard.edu.

Scholarships: Need- and merit-based. Instrumental: Fred Irby, firby@howard.edu. Vocal: Connaitre Miller, connmiller@howard.edu.

Apply by: Nov. 1, early action; Feb. 15.

Contact: Instrumental: Fred Irby, firby@howard.edu. Vocal: Connaitre Miller, connmiller@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.
Faculty: Mike Titlebaum, Gregory Evans, Nicholas Walker, Nicholas Weiser, Frank Campos, Hal Reynolds.
Alumni: David Berger, Nick Brignola, Les Brown.
Jazz Bands: Three big bands, multiple combos.
Auditions: Four dates on Saturdays, December–February.
Financial 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: 600.
Tuition: \$42,630.
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: Ian Sims, (410) 234-4586, or David Lane, Director of Admissions, admissions@peabody.jhu.edu.

The Juilliard School

New York, New York

Student Body: 41.
Tuition: \$38,190.
Jazz Degrees: Bachelor of Music, Master of Music, Artist Diploma.
Faculty: Wynton Marsalis, Andy Farber, Ben Wolfe, Billy Drummond, Christian Jaudes, Eddie Henderson, Elio Villafranca, Frank Kimbrough, Gregory Knowles, James Burton, Joseph Magnarelli, Joe Temperley, Kenny Barron, Kenny Washington, Mark Sherman, Mark Vinci, Ray Drummond, Rodney Jones, Ron Blake, Ron Carter, Steve Turre, Steve Wilson, Ted Rosenthal.
Alumni: Wynton Marsalis, Christian McBride, Jonathan Batiste, Etienne Charles.
Jazz Bands: Jazz Orchestra, Jazz Ensembles, Artist Diploma Ensemble.
Auditions: Prescreening required. Live auditions in March.
Financial Aid: Available.
Scholarships: Need- and merit-based.
Apply by: Dec. 1.
Contact: Office of Admissions, (212) 799-5000 ext. 223.

Kutztown University Kutztown, Pennsylvania

Student Body: 9,000.
Tuition: \$3,530/semester, in-state; \$8,825/semester, out-of-state.
Jazz Degrees: Bachelor of Arts in Music, Commercial Jazz Minor.
Faculty: Kevin Kjos, Scott Lee, Neal Kirkwood, Cathy Chemi, Adam Kolker, Allison Miller.
Alumni: Marques Walls, Marybeth Kern, Kristin Grassi, Nimrod Speaks, Matthew Cochran, AJ Merlino.

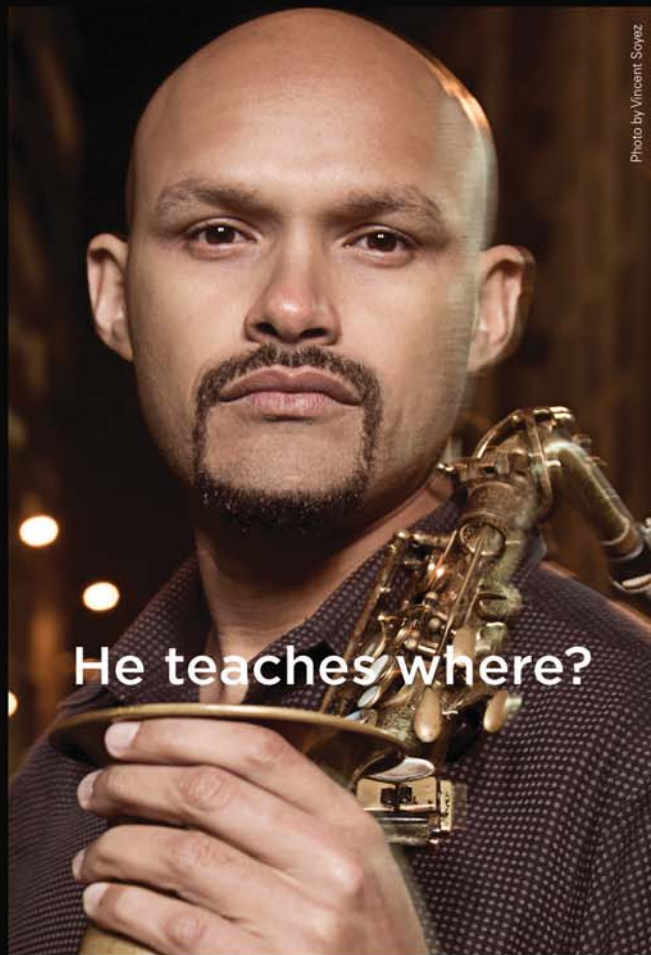


Photo by Vincent Soyaz

He teaches where?

Miguel Zenon teaches at **New England Conservatory**.

That's right. NEC.

At NEC you'll study with jazz greats,
in a program like no other.

NEC jazz faculty don't tell you how to sound. You'll study with more than one teacher, have diverse influences, take risks, and collaborate with some of the world's best young musicians. Develop your artistic voice in a place steeped in over forty years of trailblazing. The first conservatory to grant jazz degrees in the U.S.? That's right. NEC.

Want more names?

Jerry Bergonzi, Donny McCaslin,
Ralph Alessi, John McNeil, Ron Blake, Frank Carlberg,
Joe Morris, Dave Holland, John Lockwood,
Cecil McBee, Billy Hart,
Rakalam Bob Moses, Ken Schaphorst.

Want more info? Follow the link!

NEC NEW
ENGLAND
CONSERVATORY

necmusic.edu/jazz-studies



LEARN FROM BILL CHARLAP — NEW DIRECTOR OF JAZZ STUDIES

Bill Charlap, the internationally acclaimed pianist, joins William Paterson's renowned faculty this fall as the director of the Jazz Studies Program.

CHOOSE FROM MULTIPLE DEGREE OPTIONS

- MM Jazz Studies in Performance or Arranging
- BM Jazz Studies and Performance
- BM Sound Engineering Arts/Jazz
- BM Jazz/Classical Performance
- BM Music Management/Jazz
- BM Music Education/Jazz

BENEFIT FROM EXCITING PERFORMANCE AND LEARNING OPPORTUNITIES

Twenty-four jazz ensembles including 22 small groups • New rehearsal rooms • Newly renovated recital hall • Living Jazz Archives of Clark Terry, Thad Jones, Michael Brecker, and James Williams • Renowned Jazz Room Performance Series in 37th year

SCHOLARSHIPS

Academic and talent-based scholarships available

APPLICATION DEADLINE: FEBRUARY 1, 2016
973.720.2268 • musicadmissions@wpunj.edu

WILLIAM PATERSON
UNIVERSITY
Will. Power.

WPUNJ.EDU • WAYNE, NJ

Jazz Bands: Three large ensembles, several combos.
Auditions: Auditions can be scheduled through the department or individually.
Financial Aid: Contact KU Financial Aid Office.
Scholarships: Contact KU Financial Aid Office.
Apply by: Rolling admissions.
Contact: Dr. Kevin Kjos, (610) 683-1583, kjos@kutztown.edu.

Long Island University—Brooklyn Campus Brooklyn, New York

Student Body: 8,597.
Tuition: \$16,839.
Jazz Degrees: Bachelor of Fine Arts in Jazz Studies.
Faculty: Eddie Allen, Dwayne Broadnax, Gloria Cooper, Carlo DeRosa, Greg Lewis, Sam Newsome, JC Sanford, Kenney Wessel.
Auditions: Fall and Spring, recorded auditions accepted for students outside of New York City.
Financial Aid: Contact Financial Aid Office, liu.edu/SFS/FinAid.
Scholarships: Available. liu.edu/SFS/Tuition/Tuition.
Apply by: (718) 488-1011 or bkln-admissions@liu.edu.
Contact: Dr. Gloria Cooper, (718) 488-1450, gloria.cooper@liu.edu; Sam Newsome (718) 488-1000 ext. 1847, samuel.newsome@liu.edu.

Manhattan School of Music

New York, New York

Student Body: 390 total undergraduate students; 100 Jazz students (all degree levels).
Tuition: \$42,000.
Jazz Degrees: Bachelor of Music, Master of Music, Doctor of Musical Arts in Jazz Arts Advancement.
Faculty: Dave Liebman, Justin DiCioccio, John Riley, Rich Perry, Donny McCaslin, Gretchen Parlato, Phil Markowitz, Cecil Bridgewater, Jay Anderson, Luis Bonilla.
Alumni: Stefon Harris, Jason Moran, Jane Monheit, Ambrose Akinmusire, Chris Potter, Miguel Zenón.
Jazz Bands: MSM Jazz Philharmonic Orchestra, MSM Jazz Orchestra, MSM Concert Jazz Band, MSM Afro-Cuban Jazz Orchestra, MSM Chamber Jazz Ensemble, 23 combos including Trad, Swing, Bop, Nu Music, Latin, Brazilian, Indian.
Auditions: Feb. 26–March 4, 2016.
Financial Aid: Available. finaid@msmnyc.edu.
Scholarships: Merit-based.
Apply by: Dec. 1.
Contact: Christian Cassidy, ccassidy@msmnyc.edu, or admission@msmnyc.edu.

New England Conservatory

Boston, Massachusetts

Student Body: 750.
Tuition: \$42,600.
Jazz Degrees: Jazz Performance, Jazz Composition.
Faculty: Ralph Alessi, Jerry Bergonzi, Ran Blake, Luis Bonilla, Frank Carlberg, Dominique Eade, Billy Hart, 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, Ken Schaphorst, Ben Schwendener, Bert Seager, Brad Shepik, Miguel Zenón, Norman M.E. Zocher.
Alumni: Darcy James Argue, Anton Fig, Don Byron, John Medeski, Luciana Souza, Cecil Taylor, Rachel Z.
Jazz Bands: NEC Jazz Orchestra, Jazz Composers, Workshop Orchestra, 30-plus small ensembles.
Auditions: Pre-screening and live audition.
Visit necmusic.edu/apply-nec/

audition/jazz.

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

Scholarships: Merit- and need-based available.

Apply by: Dec. 1.

Contact: Nick Gleason, (617) 585-1105, nick.gleason@necmusic.edu.

New Jersey City University Jersey City, New Jersey

Student Body: 8,300.

Tuition: Undergraduate in-state: \$3,986/semester, Undergraduate out-of-state: \$8,382.60/semester.

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

Faculty: Walter Weiskopf, Allen Farnham, Bob Malach, Tim Horner, Roseanne Vitro, Andy Eulau, Richie Vitale, Mark Sherman, Bill Kirchner, Jason Teborek, Joel Weiskopf, Tim Sessions, Paul Meyers.

Alumni: Richie DeRosa, Allen Farnham.

Jazz Bands: Yes.

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

Scholarships: njcu.edu/NJCU_Scholarships.aspx.

Apply by: Visit njcu.edu/Prospective_Students.aspx.

Contact: Paul Robertson, probertson@njcu.edu.

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

Student Body: 270.

Tuition: \$42,080.

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

Faculty: Ahmed Abdullah, Jane Ira Bloom, Joanne Brackeen, Cecil Bridgewater, George Cables, Steve Cardenas, Samir Chatterjee, Haim Cotton, Alexis Cuadrado, Andrew Cyrille, Hal Galper, Dave Glasser, Julie Hardy, Billy Harper, Richard Harper, Christopher Hoffman, Adam Holzman, Vic Juris, Michael Karn, Scott Kettner, Bill Kirchner, Jimmy Owens, Jim Snidero, Yosvany Terry, Charles Tolliver, Doug Weiss, Karl Wenninger, Michael Wolff, Reggie Workman, Peter Zak, Amir Ziv.

Alumni: Peter Bernstein, Sharel Cassity, Robert Glasper, Larry Goldings, Mary Halvorson, Alan Hampton, Gilad Hekselman, Ali Jackson, José James, Brad Mehldau, Reggie Quinerly, Yotam Silberstein, Becca Stevens, Loren Stillman, Marcus Strickland, E.J. Strickland,

KENNEDY CENTER



Jason Moran, Artistic Director for Jazz

2015–2016 Season



Photo: Clay Patrick McBride

JASON MORAN,
Residency Director

BETTY CARTER'S JAZZ AHEAD

February 29–March 11, 2016



Under the direction of Jason Moran, the John F. Kennedy Center for the Performing Arts in Washington, D.C., presents Betty Carter's Jazz Ahead, an international jazz residency, performance, and composition project discovering and presenting the next generation of jazz greats.

The two-week program, February 29–March 12, 2016, 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 30, 2015
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 and The William N. Cadriz Jazz Initiative.

Additional support is provided by 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.

Education and related artistic programs are made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

The Kennedy Center





NYU Steinhardt Jazz Studies,
(212) 998-5446, ds38@nyu.edu,
steinhardt.nyu.edu/jazz2016.

Princeton University

Princeton, New Jersey

Student Body:	35 jazz students.
Tuition:	\$60,000.
Jazz Degrees:	Bachelor of Arts in Music, Certificate in Jazz Studies, Certificate in Musical Performance (jazz concentration).
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, Jonny King, Chuck Staab, Irwin Hall.
Jazz Bands:	Concert Jazz Ensemble (big band), Jazz Composers Collective, Jazz Vocal Collective, Crossing Borders Improvisational Music Ensemble, Free to Be Ensemble, Standard Deviation Ensemble, Monk/Mingus Ensemble, Herbie Hancock Ensemble, Joe Henderson Ensemble, Sounds of Brazil Ensemble, Wayne Shorter Ensemble, Afro-Latin Ensemble, Jazz Messengers Ensemble, Birth of the Cool 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, State University of New York

Purchase, New York

Student Body:	80 jazz students (60 undergrad); 4,265 total students in the college.
Tuition:	Undergraduate: in-state, \$6,170; out-of-state, \$15,820; Graduate: in-state, \$10,370; out-of-state, \$20,190.
Jazz Degrees:	Bachelor of Music, Master of Music. Performer's (post-baccalaureate) Certificate and Artist Diploma (post-Master's).
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, Mike Rodriguez, Eric Alexander, Ralph Lalama, Gary Smulyan, Tim Albright, Alexis Cole, Charles Blenzig, David DeJesus.

Jazz Bands:	Chris Tordini, Burniss Earl Travis, Manuel Valera, Sam Yahel. More than 50.
Auditions:	Pre-screen and final auditions are required. Visit newschool.edu/jazz/ auditions.
Financial Aid:	Yes. Contact jazzadm@newschool.edu .
Scholarships:	Merit-based. Contact jazzadm@newschool.edu .
Apply by:	Jan. 15.
Contact:	Kevin Smith, Associate Director of Admission, (212) 229-5150 ext. 4589, jazzadm@newschool.edu . Visit newschool.edu/jazz .

New York Jazz Academy New York, New York

Student Body:	600.
Tuition:	\$2,000–\$10,000 per year.
Jazz Degrees:	None.
Faculty:	Javier Arau, Carolyn Leonhart, Wayne Escoffery, Tom Dempsey, Aaron Scott, Michael Webster.
Alumni:	Carly Rose Sonenclar, Svetlana Shmulyan.
Jazz Band:	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:	Javier Arau, (718) 426-0633, nyja@nyjazzacademy.com .

New York University (NYU Steinhardt)

New York, New York

Student Body:	140 jazz students.
Tuition:	Undergraduate: \$46,170/year.

Jazz Degrees:	Graduate: \$1,538/credit. Bachelor's of Music in Music Performance: Jazz Studies, Master's of Music in Instrumental Performance: Jazz Studies, Doctorate in Music Performance and Composition.
Faculty:	Chris Potter, Joe Lovano, Mark Turner, Lenny Pickett, Rich Pery, Ralph Lalama, Don Friedman, Alan Broadbent, Gil Goldstein, Andy Milne, Kenny Werner, Rich Shemaria, Alex Sipiagin, Ralph Alessi, Michael Rodriguez, Alan Ferber, Elliot Mason, Stefon Harris, Lenny White, Billy Drummond, Tony Moreno, Ari Hoenig, John Scofield, Adam Rogers, Peter Bernstein, Mike Richmond, Martin Wind.
Alumni:	Wayne Shorter, Brian Lynch, Todd Coolman, Ron Blake.
Jazz Bands:	40-plus small-group ensembles, NYU Jazz Orchestra, NYU Repertoire Big Band, Brazilian Ensemble, World Percussion Ensemble, NYU Jazz Composers Ensemble.
Auditions:	In-person undergraduate auditions, online or video auditions for undergraduate and graduate programs.
Financial Aid:	(212) 998-4444, financial.aid@nyu.edu .
Scholarships:	Office of Undergraduate Admissions, (212) 998-4500; Office of Graduate Admissions, (212) 998-5030.
Apply by:	Bachelor's: Jan. 1 (early decision I: Nov. 1, early decision II: Jan. 1). Master's: Jan. 6. Ph.D.: Dec. 1.
Contact:	Dr. David Schroeder, director of



**GEORGE
MASON
UNIVERSITY**

music.gmu.edu

#masonjazz

MM, BM and Minor
in Jazz Studies

Academic and talent based
scholarships available

National Jazz Workshop Host

2015 – 2016 AUDITIONS

Nov 7, Dec 5, Dec 12,

Jan 30, Feb 13, Feb 20

and Mar 5



Wade
Beach

Regan
Brough

Jim
Carroll

Glenn
Dewey

Tyler
Kuebler

Joe
McCarthy

Matt
Niess



Rick
Parrell

Victor
Provost

Darden
Purcell

Shawn
Purcell

Kenny
Rittenhouse

Dave
Robinson

Harold
Summey

Rick
Whitehead



George Mason University | School of Music
4400 University Drive, Fairfax, VA 22030

15 miles from
Washington D.C.

703-993-1380

music@gmu.edu

Alumni: Cyrille-Aimée, Spike Wilner, Bobby Avey, Andrew Gould, Bruce Harris.

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

Auditions: Prescreening auditions due by Jan. 1. If the prescreening audition is successful, students will be notified for a live audition, which takes place on campus in February.

Financial Aid: Available. (914) 251-7000.

Scholarships: James Moody Scholars, Joe Williams "Everyday" Foundation, both merit-based.

Apply by: Pre-screening deadline is Jan. 1.

Contact: Pete Malinverni, peter.malinverni@purchase.edu; Visit purchase.edu/departments/academicprograms/arts/music/jazz/default.aspx.

Queens College/CUNY Aaron Copland School of Music Queens, New York

Student Body: 80 jazz Graduate students.

Tuition: In-state, \$5,065; out-of-state, \$780 per credit.

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

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

Alumni: Conrad Herwig, Antonio Hart, Jeb Patton, Diego Urcola, Darren Barrett, Arturo O'Farrill.

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

Auditions: Contact office coordinator, Thomas Lee, thomas.lee1@qc.cuny.edu.

Financial Aid: Inquire at Financial Aid Dept.

Scholarships: Limited due to low, public-assisted tuition cost, but some available for needed instrumentalists; inquire when applying.

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

Contact: Office coordinator, Thomas Lee, thomas.lee1@qc.cuny.edu. (718) 997-3800.

Rowan University Glassboro, New Jersey

Student Body: 25 students.

Tuition: Undergraduate in-state: \$355 per credit hour; out-of-state: \$669.

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

Faculty: Denis DiBlasio, Brian Betz, George Rabbai, Douglas Mapp, Tom Giacabetti, Dean Schneider, Ed Vezinho, Robert Rawlins.

Alumni: Brian Betz.

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

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

Financial Aid: rowan.edu/home/financial-aid.

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

Apply by: Contact Rowan University Undergraduate Admissions.

Contact: Denis DiBlasio, Director of Jazz Studies, (856) 256-4500 ext. 3528, diblasio@rowan.edu.

Rutgers University, Mason Gross School of the Arts

New Brunswick, New Jersey

Student Body: Rutgers, 65,000; Mason Gross School of the Arts, 1,100; Jazz Studies, 60.

Tuition Cost: In-state, \$13,800; out-of-state, \$28,200.

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

Faculty: Robby Ameen, Ralph Bowen, Kenny Davis, Mark Gross, Fred Hersch, Conrad Herwig, Vic Juris, Victor Lewis, Joe Magnarelli, Bill O'Connell, Eddie Palmieri, Gary Smulyan.

Alumni: Terence Blanchard, Terell Stafford,

STUDY JAZZ AT UMassAmherst



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

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

AUDITIONS FOR 2016 ADMISSION

Early Action, Spring & Fall: November 21, 2015

Regular Action, Fall:
January 30 & February 27, 2016

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

Michael Mossman, Andy Hunter, Orrin Evans, Ralph Peterson Jr., Yoron Israel, Adam Cruz, Mike Baggetta, Kenny Davis, Steve Nelson, Ku-umba Frank Lacy, Jimmy Bosch, Tanya Darby, Johnathon Blake, Rudy Royston.

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

Auditions: Audition requirements can be found at masongross.rutgers.edu/admissions/auditions-and-portfolio-reviews/music-audition-requirements.

Financial Aid: Rutgers Financial Aid, studentaid.rutgers.edu/contact.aspx.

Scholarships: All students are considered for merit-based scholarships.

Apply by: Dec. 1.

Contact: Kara Golden, Director of Admissions, (848) 932-5269, kgolden@masongross.rutgers.edu.

Rutgers University at Newark Newark, New Jersey

Student Body: 25 Jazz majors, undergraduate and graduate.

Tuition: Undergraduate in-state: \$600 per

credit; out-of-state: \$900.

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

Shenandoah Conservatory at Shenandoah University Winchester, Virginia

Student Body: 3,800 students.

Tuition: \$29,000.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Music Production and Recording Technology, Bachelor of Music in Music Therapy. (There is a Jazz track when pursuing a degree in Music Education.)

Faculty: Alan Baylock, Matt Niess, Robert Larson, Luis Hernandez, Craig

Fraedrich.

Alumni: Corcoran Holt, Billy Drummond, Alan Baylock, Cody Leavel, Ashlin Parker.

Jazz Bands: Jazz Ensemble, Little Big Band, jazz combos.

Auditions: Dec. 5, Jan. 23, Jan. 30, Feb. 20. Visit su.edu/conservatory.

Financial Aid: Available. Contact Erica Helm, ehelm@su.edu. Visit su.edu.

Scholarships: Need and merit-based. Contact Erica Helm, ehelm@su.edu. Visit su.edu.

Apply by: Rolling admissions. Visit su.edu/conservatory.

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

Shepherd University Shepherdstown, West Virginia

Student Body: 4,000.

Tuition: Full-time, in-state, \$3,415; out-of-state, \$8,314.

Jazz Degrees: None. Bachelor of Arts in music, with concentrations in Music Theater, Performance and Composition.

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

Jazz Bands: Two big bands, three combos.

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

Financial Aid: shepherd.edu/financialaid.



FACULTY ARTISTS

Nasar Abadey,
Percussion

Paul Bollenback,
Guitar

Alan Ferber,
Trombone

Michael Formanek,
Bass

Timothy Murphy,
Piano

Alexander Norris,
Trumpet

Gary Thomas,
Chair, Saxophone/Flute

Peabody's Jazz Department offers core courses in theory, arranging, composition, improvisation, and jazz history. The program has three large ensembles — the Peabody Jazz Orchestra, the Peabody Improvisation and Multimedia Ensemble, and the Latin Jazz Ensemble — and five small ensembles, all of which are led by our stellar faculty.

peabody.jhu.edu/downbeat

800-368-2521

410-234-4848



Like us on Facebook



@george_peabody

Scholarships: Merit-based.
Apply by: For institutional scholarship consideration, apply by Feb. 1.
Contact: Dr. Kurtis Adams, (304) 876-5126, or (800) 344-5231 ext. 5126, kadams02@shepherd.edu.

Alumni: Bill Cunliffe, Michael Dease, Jimmy Greene, Antonio Hart, Sean Jones, Vic Juris, Dennis Mackrel, Mike Rodriguez, Doug Weiss, David Wong, Todd Coolman (director), Kendrick Scott, Jonathan Batiste, Christian Scott, Troy "Trombone Shorty" Andrews, Myron Walden.
Jazz Bands: Combos.
Auditions: skidmore.edu/summerjazz/apply.php.
Financial Aid: Contact Wendy Kercull, (518) 580-5546, wkercull@skidmore.edu.
Scholarships: Need-based. Contact Wendy

Apply by: March 15. Contact Wendy Kercull, (518) 580-5546, wkercull@skidmore.edu.
Contact: Wendy Kercull, (518) 580-5546, wkercull@skidmore.edu.

Skidmore Jazz Institute Saratoga Springs, New York

Student Body: 70-80 students.
Tuition: Tuition, room and board is \$2,687.
Jazz Degrees: Undergraduate credit available.
Faculty: Paul Bollenback, James Burton III,

SUNY Fredonia Fredonia, New York

Student Body: 40 students. 5,000 undergraduates for university.
Tuition: In-state, \$10,270 per semester; \$20,540 per year.
Jazz Degrees: Jazz studies are classified as a secondary and are an attachment to a Bachelor of Music in Music Education degree.
Faculty: Bruce Johnstone, John Bacon, Linda Phillips.
Alumni: Don Menza, Bob McChesney, Gary Keller, Onaje Allen Gumbs, Joe Magnarelli, Howie Shear, Bill Heller.
Jazz Bands: Jazz ensembles and a vocal jazz group.
Auditions: Jazz ensemble auditions held the first week of the semester.
Financial Aid: Available. FAFSA required.
Scholarships: Available.
Apply by: March 1.
Contact: Dr. Barry Kilpatrick, (716) 673-4635, kilpatrb@fredonia.edu. School of Music: (716) 673-3151.

SUNY New Paltz New Paltz, New York

Student Body: 90 students in music major, 30 students in music minor.
Tuition: newpaltz.edu/student_accounts/tuition.cfm.
Jazz Degrees: Bachelor of Arts in Music with a concentration in Jazz Performance, Bachelor of Science in Music with a concentration in Jazz Performance, Bachelor of Science in Music with a concentration in Contemporary Music Studies.
Faculty: Mark Dziuba, Vincent Martucci, John Menegon, Teri Roiger, Jeff Siegel, Rebecca Coupe Franks, David Savitsky.
Jazz Bands: Chamber Jazz Ensembles, Vocal Jazz Ensembles.
Auditions: Required. Before auditioning for the program, students must first be accepted by the university. Visit newpaltz.edu/admissions. Once the application for admissions has been received, apply for a music audition at newpaltz.edu/music/admissions.html.
Financial Aid: Visit newpaltz.edu/financialaid.
Scholarships: Visit newpaltz.edu/financialaid/foundation.html.
Apply by: Varies. For Admissions, visit newpaltz.edu/admissions. For Music, visit newpaltz.edu/music/admissions.html.
Contact: Mark Dziuba, Director of





STEFON HARRIS JOHN SCOFIELD CHRIS POTTER

*Talent is everywhere,
but opportunity is here!*

MUSIC AND PERFORMING ARTS PROFESSIONS

David Schroeder, Director of Jazz Studies

JAZZ STUDIES AT NYU

- › Study in Greenwich Village, New York City
- › Be mentored by internationally renowned jazz artists on faculty
- › Dedicated jazz facility with state-of-the-art rehearsal and practice rooms
- › Faculty and students play regularly at landmark NYC jazz clubs

- › Broad range of elective choices
- › BM, MM, and PhD offered
- › Study abroad at NYU Paris and Prague
- › Minor and double majors available
- › Music industry internship

Undergraduate Liberal Arts Education

<p>FACULTY</p> <p>Saxophone Billy Drewes Ralph Lalama Joe Lovano Rich Perry Lenny Pickett Chris Potter Dave Pietro Mark Turner</p>	<p>Trumpet Ralph Alessi Michael Rodriguez Alex Sipiagin</p> <p>Trombone Alan Ferber Elliot Mason</p> <p>Guitar Peter Bernstein Randy Johnston Wayne Krantz Adam Rogers John Scofield Brad Shepik</p>	<p>Piano Alan Broadbent Don Friedman Gil Goldstein Andy Milne</p> <p>Bass Drew Gress Ron McClure Michael Richmond Martin Wind</p> <p>Voice Janis Siegel</p>	<p>Percussion Billy Drummond John Hadfield Ari Hoenig Tony Moreno Adriano Santos Lenny White</p> <p>Vibraphone Stefon Harris</p> <p>Composition Alan Broadbent Alan Ferber Gil Goldstein Rich Shemaria</p>
--	---	--	---



Visit steinhardt.nyu.edu/nyu-jazz2015, call 212 998 5446 or email ds38@nyu.edu.

NEW YORK UNIVERSITY IS AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY INSTITUTION.

Jazz Studies, (845) 257-2711,
dziubam@newpaltz.edu.

Crane School of Music, SUNY Potsdam Potsdam, New York

Student Body: 550 music majors; 4,000 at SUNY Potsdam.
Tuition: In-state: \$6,470; out-of-state: \$16,610.
Jazz Degrees: Students in any music degree program can opt to include a Jazz Minor.
Faculty: More than 70 music faculty. Dr. Bret Zvacek, Professor of Jazz Studies.
Alumni: Larry Ham, Renée Fleming, Lisa Casalino, Stephanie Blythe, Lisa Vroman.
Jazz Bands: Jazz Ensemble, Jazz Band, Small Jazz Groups.
Auditions: Required. Visit potsdam.edu/academics/crane/admissions.
Financial Aid: Available.
Scholarships: Merit-based and need-based.
Apply by: Feb. 8.
Contact Name: Dr. David Heuser, Associate Dean; crane@potsdam.edu.

Syracuse University, Setnor School of Music Syracuse, New York

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

Tuition: \$41,000.
Jazz Degrees: Jazz minor, in conjunction with any music major (Bachelor of Art in Music, Bachelor of Music in Composition, Bachelor of Music Music Education, Bachelor of Music in Music Industry, Bachelor of Music in Performance, Bachelor of Music in Sound Recording Technology) or any non-music major on the Syracuse University campus.
Faculty: John Coggiola, Jeff Welcher, Steve Frank, Jeff Stockham, Mike Dubaniewicz, Joe Columbo, Rick Balestra, Rick Montalbano, Bill DiCosimo, Darryl Pugh, Josh Dekaney, Joyce DiCamillo, Andy Fusco, Billy VanDuzor, Allen Ward, Joe Columbo, Peter Mack.
Alumni: Various instrumental and vocal jazz ensembles and combos.
Jazz Bands: Visit vpa.syr.edu/prospective-students.
Auditions: Available. (315) 443-1513.
Scholarships: Available. (315) 443-1513.
Apply by: Nov. 15 (early decision); Jan. 1 (regular decision).
Contact: Amy Mertz (Setnor Admissions); John Coggiola and Colleen Reynolds (Jazz Studies). Visit music@syr.edu/vpa.syr.edu/academics/setnor or email music@syr.edu.

Temple University, Boyer College of Music and Dance

Philadelphia, Pennsylvania

Student Body: 800 in Boyer College.
Tuition: Undergraduate in-state, \$17,500; out-of-state, \$28,700. Graduate in-state, \$19,000; out-of-state, \$24,000.
Jazz Degrees: Bachelor of Music in Jazz Instrumental Performance, Bachelor of Music in Jazz Composition and Arranging, Bachelor of Music in Music Education with Jazz Component, Bachelor of Music in Music Therapy with Jazz Component, Bachelor of Music in Vocal Jazz Performance, Master of Music in Jazz Studies.
Faculty: Terell Stafford, Dick Oatts, Bruce Barth, Tim Warfield, Nick Marchione, David Wong, Mark Patterson, Louis Bonilla, John Swana, Carla Cook, Joanna Pascale, Steve Fidyk, Byron Landham, Dan Monaghan, Greg Kettinger, Craig Ebner, Tom Giacabetti, Mike Boone, Ben Schachter, Tony Miceli, Lucas Brown, Zach Brock, Sachal Vasandani, Mike Natale, Josh Richmond, others.

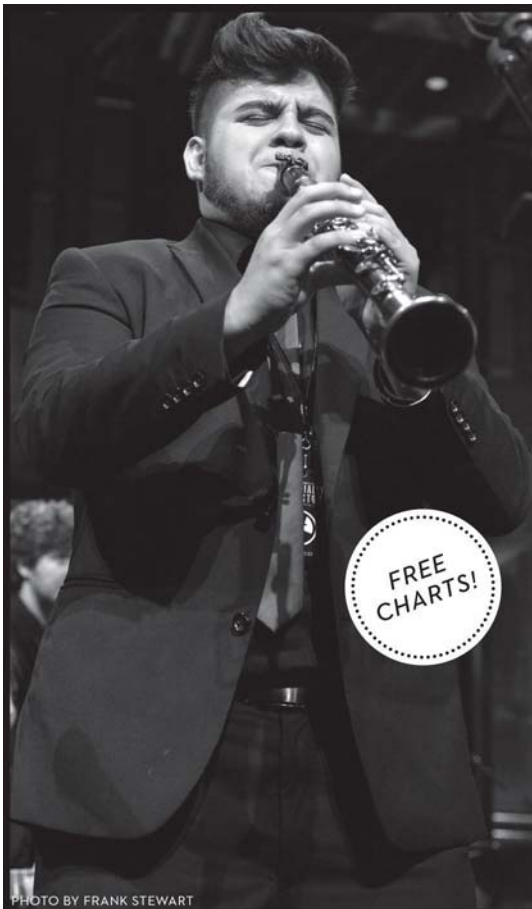


PHOTO BY FRANK STEWART



2015-16 Essentially Ellington

2015-16 materials are now available. Members can download charts, videos and other resource materials immediately upon registering.

FREE membership benefits for your high school or college jazz band include:

- EIGHT new transcriptions of the music of Duke Ellington and Fletcher Henderson
- Online resources like *EE* recordings, videos, and rehearsal guides
- Access to a revolutionary interactive video player from Tutti Dynamics, Inc. featuring the Jazz at Lincoln Center Orchestra rehearsing each chart
- The option to participate in non-competitive *EE* Regional Festivals nationwide
- The option to submit a recording for the 21st Annual High School Competition & Festival in New York City
- Student big band arranging / composition contest

jazz.org/ee
ee@jazz.org • 212-258-9790

essentially
ELLINGTON

jazz

Jazz Bands: Temple University Big Band, Jazz Lab Band, Jazz Brass Band, Fusion Ensemble, Jazz Vocal Ensemble, Jazz Percussion Ensemble, Jazz Guitar Ensemble, various small Jazz ensembles.

Auditions: Visit temple.edu/boyer/admissions or call (215) 204-8598.

Financial Aid: Available. Contact (215) 204-8598.

Scholarships: Merit-based.

Apply by: March 1 deadline for Fall 2016.

Contact: James Short, Director of Admissions, jshort@temple.edu.

Towson University Towson, Maryland

Student Body: 23,000.

Tuition: Undergraduate in-state, \$9,182; out-of-state \$20,788.

Jazz Degrees: Bachelor of Music in Jazz/Commercial Composition; Jazz/Commercial Performance.

Faculty: Dave Ballou, Jim McFalls, Tim Murphy, Jeff Reed, Frank Russo, Shawn Purcell, Anthony Pirog, John Dierker, Sara Jones, Darryl Brenzel, Brian Simm, Brian Brunsman.

Alumni: Drew Gress, Ellery Eskelin, Doug Purviance, Jordan Tice.

Jazz Bands: Jazz Combos, Jazz Orchestra, Latin Ensemble, Jazz Vocal Choir, Free Improvisation Ensemble, pop music ensemble.

Auditions: January, February and March.

Financial Aid: Available. Visit towson.edu/finaid.

Scholarships: Merit-based scholarship auditions in January and February.

Apply by: Dec. 1.

Contact: Mary Ann Criss, mcriss@towson.edu.

University of the Arts Philadelphia, Pennsylvania

Student Body: 340 students in the School of Music.

Tuition: \$39,908.

Jazz Degrees: Bachelor of Music in Jazz Studies in Composition, Diploma in Composition, Bachelor of Music in Jazz Studies: Instrumental Performance, Diploma in Instrumental Performance, Bachelor of Music in Jazz Studies: Vocal Performance, Diploma in Vocal Performance, Master in Music in Jazz Studies.

Faculty: More than 90 faculty, including Marc Dicciani, Micah Jones, Jeff Kern, Mike Kennedy, Kevin Hanson, Don Glanden, Rob Brosh, Chris Farr, Larry McKenna, Randy Kapralick, Matt Gallagher, Evan Solot, Tony Miceli.

Alumni: Adam Blackstone, Stanley Clarke, Sumi Tonooka, Robin Eubanks.

Jazz Bands: "Z" Big Band, Rick Kerber Tribute Big Band.

Auditions: Auditions will begin in November. Visit uarts.edu/admissions/college-performing-arts-audition-requirements.

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 Melcer, School of Music, (215) 717-6342, amelcer@uarts.edu.

University of Connecticut Storrs, Connecticut

Student Body: 15 jazz students.

Tuition: In-state, \$10,524; out-of-state: \$32,066.

Jazz Degrees: Bachelor of Arts with Jazz Studies Emphasis.

Faculty: Earl MacDonald, Gregg August, Doug Maher, John Mastroianni.

Alumni: Brian Charette, Matt Janiszewski, Bill Longo, Mark Small, Gary Versace.

Jazz Bands: UCONN Jazz 10tet, big band, combos.

Auditions: Dec. 5, Jan. 22, Jan. 23, Jan. 28, Jan. 29, Feb. 6. Visit music.uconn.edu/how-to-apply.

Financial Aid: Visit financialaid.uconn.edu.

Scholarships: Available. Visit financialaid.uconn.edu/scholarships.

Apply by: Jan. 15. (Apply by Dec. 1 for full review for merit-based scholarships and invitations to special programs.)

Contact: Christina Quental, music@uconn.edu.



DON'T JUST LEARN FROM THE BEST
PERFORM WITH THEM

MUSIC • DANCE • THEATRE

**UNIVERSITY
OF HARTFORD**
THE HARTT SCHOOL

hartford.edu/hartt

Offering Bachelor of Music degrees in Jazz Studies, Music Management, Music Production and Technology, and Composition

Technical and artistic growth through mentorship from world-renowned faculty

Master classes and access to a variety of performance opportunities

Introducing
Bravo Reeds™

A new premium synthetic reed inspired by our founder, George Koregelos

- * Constant
- * Durable
- * Recyclable
- * Non-toxic



HW PRODUCTS, INC.
www.hwproducts.com

University of Maine at Augusta Augusta, Maine

Student Body: 50 music students.
Tuition: \$217 per credit hour in-state; \$252 New England and Canada; \$525 out-of-state.
Jazz Degrees: Bachelor of Music in Jazz and Contemporary Music, Concentrations in Music Education, Music Performance and Sonic Arts: Composition and Audio Recording.
Faculty: Dr. Richard Nelson, Steve Grover, Pam Jenkins, Mark Polishook, Anita Jerosch, Nicole Rabata, Scott Hughes, Jeff Rojo, John Mehrmann, Sean Morin, Andres Espinosa.
Jazz Bands: Jazz on Tour, Sonic Explorations, Jazz Combo, Latin Ensemble, Vocal Ensemble, Progressive Rock Band, Contemporary Ensemble.
Auditions: Visit uma.edu/jazz.
Financial Aid: Available. Contact (877) 862-1234.
Scholarships: Available. Contact (877) 862-1234.
Apply by: Visit uma.edu/jazz.
Contact: Anita Jerosch, Assistant Professor of Music and Department Coordinator, (207) 621-3179; anitaann.jerosch@maine.edu.

University of Maryland School of Music College Park, Maryland

Student Body: 500 music students; 40 jazz majors; 100 students playing in jazz groups.
Tuition: \$9,400 in-state.
Jazz Degrees: Bachelor of Music in Jazz, Bachelor of Art in Jazz, Master of Music in Jazz, Bachelor of Music in Music Education, Master of Music (instrumental only).
Faculty: Chris Vadala, Chuck Redd, Tom Baldwin, Jon Ozment, Gerry Kunkel, Chris Gekker, Ben Patterson, Tim Powell, Leigh Pilzer, Lena Seikaly.
Jazz Bands: Three Big Bands, four or five combos.
Auditions: Auditions are usually in January. Skype auditions are sometimes possible. Visit music.umd.edu.
Financial Aid: Available. Contact the School of Music Admissions office.
Scholarships: School of Music Admissions.
Apply by: Nov. 1 (undergraduate); Dec. 1 (graduate).
Contact: Dr. Jenny Lang, School of Music Admissions Director, (301) 405-5031, jenlang@umd.edu; David Powell, (301) 405-8380, dgp@umd.edu.

University of Massachusetts, Amherst

Amherst, Massachusetts

Student Body: 350 music students;

Tuition: 35–40 jazz students. In-state, \$25,410 (tuition, fees, room and board); out-of-state, \$41,720; New England resident, \$34,782.
Jazz Degrees: Undergraduate: Jazz Performance (Bachelor of Music, Bachelor of Arts), plus Music Education, History, Theory, Composition. Graduate: Jazz Composition and Arranging (Master of Music), plus History, Music Education, Performance, Conducting, Theory.
Faculty: Jeffrey W. Holmes, Felipe Salles,

Catherine Jensen-Hole, Thomas Giampietro, Salvatore Macchia, Fumi Tomita, Bob Ferrier.
Alumni: Avery Sharpe, Chris Merz, Tsidii Le Loka, Dave Pope, Steve LaJoie, Chris Kozak, Kate McGarry.
Jazz Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble and six Chamber Jazz Ensembles.
Auditions: John Huling, Director of Admissions, (413) 545-6048, jhuling@music.umass.edu. Early action for Spring and Fall: Nov. 21;



AUDITION DAYS

SAT, DEC 12
10 am

SUN, DEC 13
10 am

SAT, JAN 23
10 am

SUN, JAN 24
10 am

SAT, JAN 30
10 am

SUN, JAN 31
10 am

FRI, MAR 18
11:30 am

SAT, APR 16
10 am

PROGRAMS

B.A. in Music

B.S. in Music Education
(Grades K-12)

B.S. in Music Industry

Minor in Jazz Performance
(for music majors only)

Minor in Liturgical Music
(for music majors only)

Minors in Music, Music Technology
or Music Business
(for non-music majors)

To schedule an audition, you may register online at www.strose.edu or call the Admissions Office at (518) 454-5150.

The Saint Rose Music Department is accredited by the National Association of Schools of Music (NASM).

The
College
of
Saint
Rose

Samba meets Jazz
workshops

Join us in...
Rio & Beyond!
de Janeiro

FEBRUARY 14-20, 2016
Optional Trip Extensions

INSTRUMENTAL & VOCAL WORKSHOPS

ALL LEVELS: Hobbyists to Educators & Pro's

Week-long immersion in Brazilian Music and Jazz... Culminating Performance in Rio Jazz Club!

Ensembles | Clinics | Jams | Jazz Improv | Brazilian Phrasing | Brazilian Percussion |

Vocalists ...
Instrumentalists ...
Study for 5 days with ...

CHICO PINHEIRO

Additional Faculty
To Be Announced

NILSON MATTA
Artistic/Music Director

John Snauwaert
Ensemble Faculty

Alice@SambaMeetsJazz.com (U.S.) | Luisa@SambaMeetsJazz.com (Brazil)
John@SambaMeetsJazz.com (Europe)

SambaMeetsJazz.com 917.620.8872

MONTCLAIR STATE UNIVERSITY
JOHN J. CALI
SCHOOL OF MUSIC

Jazz Studies

Jeff Kunkel - coordinator
Alan Ferber - trombone
Steve Johns - drum set
Tony Kadleck - trumpet
Mike Lee - saxophone
Bill Moring - bass
Holli Ross - voice
Oscar Perez - piano
Dave Stryker - guitar

◆

montclair.edu/music

Contact:
Jeff Kunkel
kunkelj@montclair.edu

Montclair, New Jersey



CHLOE KASTON

regular action for Fall: Jan. 30 and Feb. 27. Visit umass.edu/music/index.php#.

Financial Aid: Available. John Huling, Director of Admissions, (413) 545-6048, jhuling@music.umass.edu, or Financial Aid Services, (413) 545-0801, umass.edu/umfa.

Scholarships: Available. John Huling, Director of Admissions, (413) 545-6048, jhuling@music.umass.edu.

Apply by: Nov. 21 (early action). Jan. 30 and Feb. 27 (Fall regular action).

Contact Name: Prof. Jeffrey W. Holmes, Director, Jazz & African-American Music Studies, (413) 545-6046, jwholmes@music.umass.edu. Visit umass.edu/music/jazz-studies.php.

University of Massachusetts, Lowell
Lowell, Massachusetts

Student Body: 17,000.

Tuition: In-state, \$12,447; out-of-state, \$27,400.

Jazz Degrees: Bachelor of Music in Sound Recording Technology, Bachelor of Music in Music Business, Master of Music in Sound Recording Technology.

Faculty: William Moylan, John Shirley, Alex Case, Alan Williams, Charles Gabriel, Joe Casano, Meg Ruby, Walt Platt.

Jazz Bands: Studio Orchestra, Jazz, Rock, Big Band, Jazz Lab Ensemble, Small Jazz Ensemble.

Auditions: Required. Visit uml.edu/FAHSS/music/Prospective-Students/Prospective-Students.aspx.

Financial Aid: Available. uml.edu/admissions.

Scholarships: Need- and merit-based.

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

(regular action).

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

University of Pittsburgh
Pittsburgh, Pennsylvania

Student Body: 28,823.

Tuition: Undergraduate, in-state: \$16,872, out-of-state: \$27,268; Graduate, in-state: \$20,742, out-of-state: \$33,960.

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

Faculty: Geri Allen, Director of Jazz Studies.

Jazz Bands: Pitt Jazz Ensemble.

Auditions: Auditions for performance ensembles are held at the beginning of each semester.

Financial Aid: Available. Visit music.pitt.edu.

Scholarships: Available. Visit music.pitt.edu.

Apply by: Rolling admissions.

Contact: (412) 624-4187 or pittjazz@pitt.edu. Visit music.pitt.edu.

University of Rhode Island
Kingston, Rhode Island

Student Body: 17,000.

Tuition: Undergraduate in-state, \$11,128; out-of-state, \$27,118.

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

Faculty: Joe Parillo, Ben Griffin, Dr. Jared Sims, John Monillos, Mark Berney, Steve Langone, Dave Zinno, Ron Sanfilippo.

Jazz Bands: The URI Jazz Big Band.

Auditions: Visit uri.edu/music.

Financial Aid: Available. Enrollment Services, (401) 874-9500.

Scholarships: Available. Admissions, (401) 874-1000; Enrollment Services, (401) 874-9500.
Apply by: Visit uri.edu/admission.
Contact: Amy Botello, (401) 874-2431, abotello@uri.edu.

West Chester University of Pennsylvania
West Chester, Pennsylvania

Student Body: 14,000 students.
Tuition: \$6,800 (in-state); \$17,000 (out-of state).
Jazz Degrees: Bachelor of Music in Jazz Performance, Jazz Minor.
Faculty: David Cullen, Chris Hanning, Marc Jacoby, Terry Klinefelter, Peter Paulsen, Greg Riley, John Swana.
Jazz Bands: Two big bands, Latin Jazz Ensemble, four combos, Vocal Jazz Ensemble.
Auditions: wcupa.edu/cvpa/music/prospectivestu.aspx.
Financial Aid: Available. Visit wcupa.edu.
Scholarships: Available. Visit wcupa.edu.
Apply by: Rolling admissions.
Contact: Dr. Marc Jacoby, (610) 738-0539, [mjacoboy@wcupa.edu](mailto:mjacoby@wcupa.edu).

West Virginia University
Morgantown, West Virginia

Student Body: 30,000 total.
Tuition: tuition.wvu.edu.
Jazz Degrees: Bachelor of Music in Jazz Studies,

Master of Music in Jazz Pedagogy.
Faculty: Paul Scea, Craig Fraedrich, Paul Thompson.
Jazz Bands: 10 ensembles.
Auditions: In-person or electronically. Visit admissions.wvu.edu/academics/areas-of-interest/music.
Financial Aid: Available.
Scholarships: Merit-based available.
Apply by: Aug. 15.
Contact: Paul Scea, Director of Jazz Studies, (304) 293.4549, paul.scea@mail.wvu.edu. Visit admissions.wvu.edu/academics/majors/music-performance-jazz-studies.

Western Connecticut State University
Danbury, Connecticut

Student Body: 4,500 undergraduates, 220 music majors, 30 undergraduate Jazz majors.
Tuition: In-state, \$11,160; out-of-state, \$23,050.
Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Science in Music Education with jazz concentration, Bachelor of Music in Audio and Music Production with jazz concentration, Bachelor of Arts in Music with jazz concentration.

Faculty: Jamie Begian, Jimmy Greene, Dave Scott, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Kenny Wessel, Peter Tomlinson, David Ruffels, Jeff Siegel.
Alumni: Nicholas Biello, Martin Sather, Darren Litzie, Chris Morrison, Chris Parker, Michael Godette.
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 Nancy Barton, (203) 837-8580, bartonn@wcsu.edu.
Scholarships: Available. Contact Jamie Begian, (203) 837-8637, beginj@wcsu.edu.
Apply by: Dec. 10 for scholarship consideration; March 15 for regular decision.
Contact: Debbie Pontelandolfo, Music Department, (203) 837-8350, pontelandolfod@wcsu.edu, or Jamie Begian, (203) 837-8637, beginj@wcsu.edu.

Westfield State University
Westfield, Massachusetts

Student Body: 5,368.
Tuition: Undergraduate, in-state: \$970 plus fees; New England regional student program: \$1,455 plus fees;



“This school will change your life.”

KELLY KASLE, '14

Learn more at
esm.rochester.edu/apply



EASTMAN
 SCHOOL OF MUSIC
 UNIVERSITY of ROCHESTER

Jazz Degrees: out-of-state/international: \$7,050. Bachelor of Arts in Music with a concentration in Jazz Studies.

Faculty: Dr. Edward Orgill, James Argiro, Dr. Peter Coutsourdidis, Ted Levine, Tim Atherton, Jeff Dostal, Joe LaCreta.

Jazz Bands: WSU Big Band, Small Jazz Ensemble, Vocal Jazz Ensemble.

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

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

Scholarships: Available. Contact Brent Bean, bbean@westfield.ma.edu.

Apply by: March 1.

Contact: Dr. Andrew Bonacci, Chair, (413) 562-5358, abonacci@westfield.ma.edu.

William Paterson University

Wayne, New Jersey

Student Body: 65 undergraduate jazz students, 18 graduate jazz students, 250 music majors.

Tuition: Undergraduate: in-state (including fees): \$12,118/year; out-of-state (including fees): \$19,794/year. Graduate: in-state (including fees): \$11,880/year;

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

Faculty: Bill Charlap, 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, Joe LaCreta.

Alumni: Carl Allen, Bill Stewart, Johnathan Blake, Jameo Brown, Tyshawn Sorey, Joe Farnsworth, Mark Guilliana, Dana Hall, Ari Hoenig, Tommy Igoe, Derrek Phillips, Nathan Webb, Eric Alexander, Bill Evans, Tony Malaby, John Hébert, Joe Martin, Sean Conly, Anat Fort,

Tomoko Ohno, Sunna Gunnlaugs, Tom Brislin, Allen Farnham, Matt King, Tedd Firth, Justin Kauflin, Alexis Cole.

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. 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 for graduate students.

Scholarships: Academic and talent scholarships available for undergraduates. Full-tuition graduate assistantships available for graduate students.

Apply by: Feb. 1.

Contact: Music Admissions, (973) 720-3466; musicadmissions@wpunj.edu; David Demsey, Coordinator of Jazz Studies and Performance. Visit wpunj.edu/coac/departments/music/undergraduate.



Jazz is thriving at Purchase College!

Real-world professional training by a faculty of renowned jazz musicians

Pre-screening audition: **January 1 deadline**

purchase.edu/music

Purchase College
STATE UNIVERSITY OF NEW YORK

School of the Arts
Conservatory of Music

Classical Music
Jazz
Music and Technology

Terrell Stafford plays the PMT-700 and as he puts it
"The horn is warm and extremely centered with
brilliance when needed".
Celebrate Lee Morgan with Terrell's
latest release Brother Lee Love



Available from
Capri Records Ltd

Terrell plays: PMT-700

P. mauriat
PARIS
Go for the Sound
www.pmauriatmusic.com

TERRELL STAFFORD
JAZZ ARTIST, COMPOSER,
EDUCATOR AND BAND LEADER.

Known for being a gifted and
versatile player with a voice
all his own, Stafford combines
lyricism and a deep love
of melody with a spirited,
adventurous edge.

FROST SCHOOL OF MUSIC 'THE BROADEST MUSICAL EDUCATION POSSIBLE' BY JAMES HALE

As Shelly Berg, dean of the University of Miami's Frost School of Music, looks at today's jazz and popular music scene, he sees a declining number of "pools" of opportunity. "But I see an *infinite* number of puddles," he said.

Berg, a pianist who also is the Patricia L. Frost Professor of Music at the Coral Gables, Florida-based university, believes young musicians need to find their own niche, and that a broad musical education is the best preparation. That was the kind of thinking that led him to champion the resurrection of the flagging Henry Mancini Institute and relocate it from Los Angeles to Coral Gables, where it thrives as a cross-disciplinary educational facility for musicians from the worlds of film, pop, jazz and classical music.

That approach also led Berg to develop Frost's Studio Music and Jazz department—which includes concentrations in performance, composition/arranging, technology, conducting, research and production—and to facilitate movement between the school's classical, pop and jazz faculty and students.

"We see our job as exposing students to the broadest musical education possible," said John Daversa, a trumpeter who chairs the department. "We want to turn out informed musicians who can contribute to the art wherever they go."

To that end, the department exposes students to courses in the business of jazz and sound engineering. It's a good fit with the overarching philosophy of the 89-year-old Frost School, which was the first major U.S. music school to have a student-run record label—Cane Records—and its own publishing company.

"There's a lot of focus on playing here," Daversa said, "but as musicians we have to be on top of our entrepreneurial skills now, too. Our goal is to find creativity in everything, so that our grad-

uates approach their careers with the same level of inventiveness that they apply to their music."

Beyond that, Berg said, the goal of the Frost School is "to engender a culture of respect for all types of music."

How that plays out on a daily basis is that every student—whether his or her background is jazz trumpet or classical tympani—is taught improvisational techniques. Those skills are honed in what Daversa called "experiential ensembles" where students from across musical genres play together.

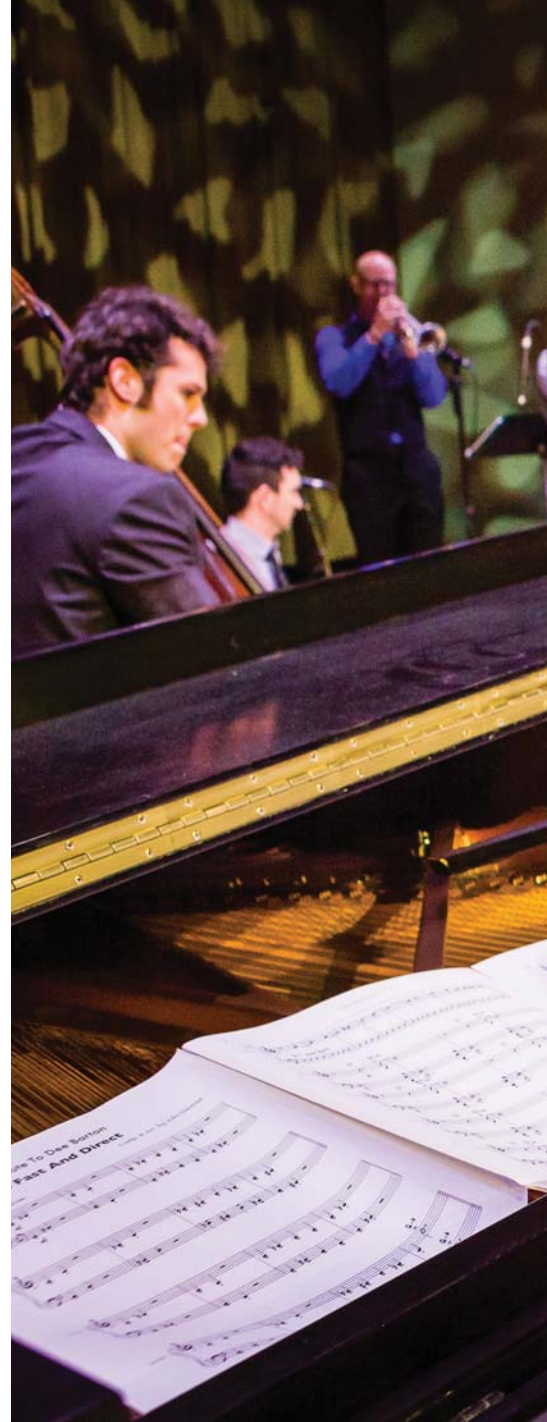
"Those cross-genre performances are not unusual here at all," Berg said. "That probably happens more at this school than anywhere else. We have jazz majors studying with classical instructors and classical players doing big band."

In the past, that might have posed a challenge, but Daversa said two persistent stereotypes are now finally fading: One is the classically trained musician who can't swing or improvise, and the second is the young jazzier who can't play a classical piece without injecting it with an excessive dose of individuality.

"Young musicians are more exposed to all types of music now, thanks to both technology and more open cultural boundaries," Daversa explained. "Jazz has always been drawing from all types of music, and now other genres are doing that as well. Our mixed ensembles are really all-encompassing."

Not surprisingly, Berg said there is a high demand for admission at all levels of the studio music and jazz department, as well as the Frost School as a whole. He said he and other faculty members look for intellectually inquisitive musicians.

"We want young people with a broad view," Berg said. "They might be great players, but we're not really looking for purists. They have to be able



to take something from the influences they'll be exposed to here, and to fit into the nurturing culture of this place."

"When we're holding auditions and looking at applications, we really focus on students who are good in all academic fields," Daversa added. "We want broad-minded people who can really play. The level of performance is very high. Even our music industry students play at a high level."

For those students who make the cut, the studio music and jazz department provides a wide range of academic and performance options. At the undergraduate level, the department offers degrees in instrumental and vocal performance—both of which have an emphasis on working in studio settings—as well as a degree in music education. At the master's degree level, there are concentrations in instrumental and vocal performance, studio jazz writing and jazz pedagogy. Doctoral degrees are offered in instrumental and



VERSATILE LIGHT STUDIO

vocal performance and jazz composition.

The studio music and jazz department has close to 40 ensembles, including the Frost Jazz Sextet, a salsa band, several vocal ensembles and the Mancini Institute Orchestra, which was led by Terence Blanchard for the past five years.

For Geoff Saunders, a Hartford, Connecticut, native who plays bass and is a Doctor of Musical Arts candidate at Frost, the presence of the Mancini Institute and the opportunity to work with top artists was a major draw.

"That was a big sell for me," Saunders wrote in an email. "It was both the performing experience and the scholarship. I've had the chance to play 'Autumn Leaves' with Bobby McFerrin and 'Spain' with Chick Corea. Those are memories I will not forget."

Saunders, who attended the Eastman School of Music in Rochester, New York, as an undergraduate, said another thing that attracted him

was Frost's setting within the 17,000-student University of Miami.

"I describe Frost as a high-caliber conservatory inside a big university," Saunders said. "The campus and the facilities are beautiful."

While some students, particularly those coming out of high school, might find the prospect of attending a large institution daunting, Berg said he has aimed to maintain the conservatory environment at Frost.

"Our student-to-faculty ratio is about seven-to-one," Berg said, "and our faculty is very hands-on. Students can get a lesson from anyone, even the dean. I make time for that often."

"We take a lot of pride in the closeness of our community," Daversa added. "We know how important it is, and how that helps to cultivate a creative culture. So, one night a week, we get together, often with a guest musician in attendance. We take care of each other very well here."

Daversa said that the mentorship is a vital part of the educational experience at Frost, where students develop important career skills in addition to improving their musical chops.

"The faculty really leads by example," he said. "I talk about how I balance the different facets of my career with the rest of my life. Together, whether we come from a jazz background, a classical background, whatever, we display all the options that are available to make a life in music."

Saunders concurred on this point: "The faculty show you that you can be a musician and make it work in so many ways—not just as a performer or composer, but in business, publishing, writing and administration."

"I want our graduates to experience as many real-world situations as they can," Berg said. "It's all about collaboration and cross-fertilization. The next horizon for us at Frost is to build that ideal into more and more classes." **DB**

SOUTH

Belmont University
Nashville, Tennessee

Student Body: University, 7,300; School of Music, 700.

Tuition: \$30,000 plus room and board (\$10,000) for a total of \$40,000.

Jazz Degrees: Commercial Music.

Faculty: Anthony Belfiglio, Bruce Bennett, Bruce Dudley, Sandra Dudley, Kelly Garner, Alex Graham, Jeff Kirk, Kathryn Paradise, Roy Vogt.

Alumni: Josh Turner, Rayvon Owen, Ginny Owens, Cody Fry.

Jazz Bands: Jazz Band I, Jazz Band II, Jazz Small Group I, Jazz Small Group II, Bass Ensemble, Jazz Strings, Jazzmin, vocal ensemble.

Auditions: Required. Visit: belmont.edu/music. Undergraduate auditions: Nov. 14, Jan. 9, Jan. 23, Feb. 6, March. 19.

Financial Aid: Contact Student Financial Services, (615) 460-6403.

Scholarships: Contact Student Financial Services, (615) 460-6403 or Office of Admissions, (615) 460-6785.

Apply by: Priority deadline for major merit scholarship consideration is Dec. 1.

Contact: Maren Bishop, (615) 460-6408 or SOMauditions@belmont.edu.

East Carolina University
Greenville, North Carolina

Student Body: 27,000 in university, 350 in School of Music, 40 in Jazz program.

Tuition: In-state, \$6,300 plus fees; out-of-state, \$22,000 plus fees.

Jazz Degrees: Bachelor of Music in Music Performance with emphasis in Jazz (Instrumental and Vocal tracks).

Jazz Bands: ECU Jazz Ensemble A, Contemporary Jazz Ensemble.

Faculty: Jeff Bair, Carroll V. Dashiell Jr., Scott Sawyer, Dan Davis.

Alumni: Chris Bullock, Mitch Butler.

Auditions: Dec. 5, Jan. 23, Feb. 13, Feb. 27, March 19. A live audition is strongly recommended. DVDs or CDs are accepted.

Financial aid: Available. Visit ecu.edu/financial.

Scholarships: Available. Awarded on the basis of performance ability and potential displayed at the time of audition.

Apply by: Separate applications with the School of Music and the University Admissions Office are required. Freshman applicants are strongly encouraged to apply to the university by March 1. Transfer students must submit their university admissions materials by April 1. Visit ecu.edu/admissions.

Contact: Dr. Jeffrey Ward, 252-328-6851, wardj@ecu.edu; ecu.edu/music.

**Elon University**
Elon, North Carolina

Student Body: 5,000 undergraduates.

Tuition: \$43,170.

Jazz Degrees: Bachelor of Arts in Music or Music Performance; Bachelor of Science in Music Education or Music Technology. Bachelor's degree candidates can pursue Jazz Studies as a field of minor concentration.

Faculty: Jon Metzger, Matt Buckmaster, Chip Newton.

Alumni: Brad Linde, Kevin Pace, Andrew Hendryx.

Jazz Bands: One big band, two jazz combos, one vocal jazz ensemble.

Auditions: Auditions are for placement once on campus.

Financial Aid: Contact Financial Planning. Visit elon.edu/e/admissions/undergraduate/financial-aid/index.html.

Scholarships: Contact Financial Planning. Visit elon.edu/e/admissions/undergraduate/financial-aid/index.html.

Apply by: Jan. 15.

Contact: Jon Metzger, Jazz Studies, (336) 278-5683, jmetzger@elon.edu.

Florida International University
Miami, Florida

Student Body: Approximately 35 jazz majors.

Tuition: fiu.edu.

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

Faculty: Gary Campbell, Michael Orta, Jamie Ousley, Rodolfo Zuniga, Lisanne Lyons.

Jazz Bands: Big Band, Latin Jazz Ensemble, Jazz Combos, Vocal Jazz Ensemble.

Auditions: fiu.edu/programs/jazz/index.html.

Financial Aid: Available. Visit fiu.edu.

Scholarships: Available. Visit fiu.edu.

Apply by: Aug. 1.

Contact: music@fiu.edu or gary.campbell@fiu.edu. Visit carta.fiu.edu/music/academics/programs/jazz/.

Florida State University
Tallahassee, Florida

Student Body: 41,000 total, 1,100 music

Tuition: Undergraduate, in-state: \$6,592; out-of-state: \$22,494; Graduate, in-state: \$11,830; out-of-state: \$27,288.

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

Faculty: Leon Anderson, William Kennedy, Rodney Jordan, William Peterson, Scotty Barnhart, Nick Finzer, Marcus Roberts.

Alumni: Marcus Roberts.

Jazz Bands: Three full jazz bands, multiple combos, vocal jazz ensemble.

Auditions: Jan. 23, Feb. 13, Feb. 27. Live auditions preferred.

Financial Aid: Available. (850) 644-0539 or visit financialaid.fsu.edu.

Scholarships: Merit-based and talent-based. (850) 644-6102 or visit musicadmissions@fsu.edu.

Apply by: Dec. 1 (priority deadline); Jan. 13 (final deadline).

Contact: Kristopher Watson, (850) 644-6102 or musicadmissions@fsu.edu. Visit music.fsu.edu.

Furman University
Greenville, South Carolina

Student Body: 2,600 in university, 175 music majors.

Tuition: \$45,632.

Jazz Degrees: Bachelor of Music in Music Performance, Music Education, Music Composition, Music Theory.

Faculty: Matt Olson, Steve Watson, Keith Davis, Justin Watt, Ian Bracchitta.

Jazz Bands: Furman University Jazz Ensemble; several combos.

Auditions: Dec. 5, Jan. 16, Feb. 13. Visit musicatfurman.com.

Financial Aid: Available. Visit furman.edu.

Scholarships: Merit-based, available by audition. Contact music@furman.edu.

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

Contact: Matt Olson, (864) 294-3284, matt.olson@furman.edu.

Georgia Regents University
Augusta, Georgia

Student Body: 8,530.

Tuition: In-state (including fees), \$4,141;

out of state, \$11,495.

Jazz Degrees: Bachelor of Music in Performance.

Faculty: Wycliffe Gordon, Robert Foster.

Jazz Bands: GRU Jazz Ensemble and GRU Jazz Combo.

Auditions: Visit gru.edu/music.

Financial Aid: Available. Visit gru.edu/finaid.

Scholarships: Merit-based available. Contact Dr. Angela Morgan (706) 737-1453, amorgan1@gru.edu.

Apply by: gru.edu/admissions.

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

Georgia State University Atlanta, Georgia

Student Body: 32,000.

Tuition: Undergraduate (12 hours), in-state tuition and fees, \$4,487; out-of-state, \$11,771.

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

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

Alumni: Sam Skelton, Sonny Emory, Joe Gransden, Trey Wright, James King, Wes Funderburk, Gary Motley, Tyrone Jackson, Matt Kaminski, Daren English.

Jazz Bands: Two big bands and 10

Auditions: Complete the application online. Deadline for application is four weeks prior to the given audition day. Auditions: Nov. 6, Feb. 15, March 4 (vocal and piano); March 7 (all others). Call (404) 413-2500 or visit admissions.gsu.edu.

Financial Aid: Available. Visit gsu.edu. Visit sfs.gsu.edu/files/2012/11/FY16-Undergrad.pdf.

Scholarships: Merit-based. All auditioning students are automatically considered for merit-based financial aid.

Contact: music@gsu.edu.

Jacksonville State University Jacksonville, Alabama

Student Body: 9,500.

Tuition: \$3,000 per semester.

Jazz Degrees: Bachelor of Arts in Music (General Music or Music Education concentration), Master of Arts in Music (General Music or Music Education concentration).

Faculty: Dr. Andrew Nevala, Dr. Tony McCutchen, Dr. Dave Lambert, Dr. Chris Probst, Kenyan Carter, Ben Weatherford, Chris Enghausser.

Jazz Bands: Four jazz ensembles, five combos, Latin Ensemble, Piano Trios.

Auditions: Held in February. Visit jsujazz.webs.com.

Financial Aid: Available. For info on music scholarships and financial aid, visit jsu.edu/admissions/index.html.

Scholarships: Need- and merit-based. Visit jsu.edu/music.

Apply by: March 1. Visit jsu.edu/music/index.html.

Contact: Dr. Andy Nevala, (256) 782-5883, anevala@jsu.edu.

Jacksonville University Jacksonville, Florida

Student Body: 4,100.

Tuition: \$32,620.

Jazz Degrees: Bachelor in Music Performance with a concentration in Jazz Studies and Commercial Music.

Faculty: John Ricci, Gary Starling, Scott Giddens, Richard Kirkland.

Jazz Bands: Three combos and a big band.

Auditions: Required. Visit ju.edu/cfa/Music/Pages/Jazz-at-JU.aspx.

Financial Aid: Available. Contact (904) 256-7000.

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

Apply by: Open enrollment.

Contact: John Ricci, Director of Jazz Studies, (904) 256-7457, jricci@ju.edu. Visit ju.edu/cfa/Music/Pages/Jazz-at-JU.aspx.

UNIVERSITY OF NORTH FLORIDA JAZZ STUDIES PROGRAM



Music Flagship Program

2015-16 Audition Dates

FALL DATE

Saturday
Oct. 17, 2015

SPRING DATES

Friday
Jan. 22, 2016

Saturday
Feb. 20, 2016

Saturday
Mar. 12, 2016

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.

If you are interested in learning more about becoming a music student at the University of North Florida, please contact us at (904) 620-2960.

The University of North Florida Jazz Studies Program offers students the opportunity to study with world-class faculty in a uniquely intimate setting.

Our Great American Jazz Series brings internationally renowned artists for week-long residencies to teach and perform with our award-winning students.

We have collaborated with Diane Schuur, Christian McBride Band, Yellowjackets, Doc Severinsen, Kurt Elling, Eddie Gomez Trio, Jimmy Cobb, Mike Stern Trio, Dave Weckl, Tim Hagans, Maria Schneider, Gary Burton, Danilo Perez, Kevin Mahogany, John Fedchock and Mingus Big Band, Terence Blanchard, Joe Lavono, Kim Richmond, Clay Jenkins, Terrell Stafford, Dick Oats, Conrad Herwig, and Ed Calle to mention a few.

The UNF Music Flagship Program, which is a fully accredited member of the National Association of Schools of Music, now offers a Master of Music Performance in Jazz Studies degree. The performance concentration in Jazz Studies is a 36-hour degree with a two-year residency. Call (904) 620-2960 for more information.

Jazz Studies Faculty

Lynne Arriale, piano/Director of Small Ensembles
Todd DelGiudice, saxophone
Dr. Marc Dickman, low brass/Director of JE III
Barry Greene, guitar
Danny Gottlieb, drumset
Dr. Clarence Hines, arranging/trombone
Dennis Marks, bass/Director of JE II
J.B. Scott, trumpet/Artistic Director GAJS/JE I
Dave Steinmeyer, trombone/Artist in Residence
Dr. William Prince, Professor Emeritus
Bunky Green, Professor Emeritus

1 UNF Drive • Jacksonville, FL 32224
Phone: (904) 620-2961 • Fax: (904) 620-2568

DOWNBEAT'S
38th ANNUAL
STUDENT
MUSIC AWARDS
WINNERS

Undergraduate Big Band, UNF JE1
Graduate Vocal Jazz, Lisa Kelly



Randy Brecker, Grammy award-winning trumpeter performing with 2015 DownBeat award-winning UNF Jazz Ensemble 1 directed by J.B. Scott

www.unf.edu/coas/music

Loyola University–New Orleans

New Orleans, Louisiana

Student Body: 4,600.
Tuition: \$36,124.
Jazz Degrees: Bachelor of Music in Jazz Studies, Jazz Studies Minor.
Faculty: Tony Dagradi, Nick Volz, John Mahoney, Matt Lemmler, Don Vappie, Ed Wise, Wayne Maureau, Johnny Vidacovich, Jason Mingledorf, Ray Moore, Gordon Towell.
Alumni: Ellis Marsalis, Victor Goines, Rick Margitza.
Jazz Bands: Three large ensembles, five combos, jazz vocal ensemble, Afro-Cuban ensemble.
Auditions: cmfa.loyno.edu/auditions.
Financial Aid: Available. Contact ejdowney@loyno.edu.
Scholarships: Merit-based.
Apply by: Contact admit@loyno.edu.
Contact: Gordon Towell (504) 865-2164, gtowell@loyno.edu.

Miami Dade College

Miami, Florida

Student Body: More than 165,000 students on eight campuses.
Tuition: In-state, \$6,000; out-of-state, \$20,000. Visit mdc.edu/main/flresidency/default.aspx.
Jazz Degrees: Associate of Arts (Music or Music Education), Associate of Science (Music Business–Creative Performance or Creative Production). For concentration in Jazz Studies, see listing below for Miami Dade College–Wolfson Campus; visit mdc.edu/wolfson/Arts/default.asp.
Faculty: Tim Brent, Mike Di Liddo, Matt Bonelli, Jim Broderick.
Alumni: Jon Secada, Gaby Vivas, Dionesio Martinez.
Jazz Bands: Two big bands, Studio Jazz Small Group, Vocal Fusion vocal jazz ensemble, R&B Ensemble, Salsa Orchestra.
Auditions: There is no audition required to major in music, only for specific ensembles.
Financial Aid: Call (305) 237-2325 or visit mdc.edu/main/financialaid.
Scholarships: Visit mdc.edu/main/financialaid.
Apply by: Call (305) 237-2325.
Contact: Tim Brent, tbrent@mdc.edu.

Miami Dade College–Wolfson Campus

Miami, Florida

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



UNC GREENSBORO

Tuition: Undergraduate (12 credits) in-state: \$1,418.64; out-of-state: \$4,830.12.
Jazz Degrees: Associate of Arts with an emphasis in Jazz Studies.
Faculty: Dr. Michael Di Liddo, Dr. Peter Francis, Mike Gerber, Aaron Lebos, Sandy Poltarack, Gary Thomas, Rupert Ziawinski, Rodolfo Zuniga.
Jazz Bands: Verve Ensemble, Horace Silver Ensemble, Blue Note Ensemble, Hard Bop Ensemble, Contemporary Music Ensemble and Jazz Workshop.
Auditions: Visit mdc.edu/wolfson.
Financial Aid: Available. Call (305) 237-3244.
Scholarships: Merit-based fine arts grants available.
Apply by: Visit mdc.edu/wolfson.
Contact: Dr. Michael Di Liddo, (305) 237-3930, mdliddo@mdc.edu. Visit mdc.edu/wolfson and mdc.edu/main/jazzatwolfsonpresents.

Middle Tennessee State University

Murfreesboro, Tennessee

Student Body: 20,262 in university, 385 music majors, 30 jazz majors.
Tuition: Undergraduate, in-state, \$8,296, out-of-state: \$25,584.
Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies; Bachelor of Music in Music Industry with Jazz Concentration, with minors in Recording Industry Studies or Entrepreneurship.
Faculty: Jamey Simmons, Don Aliquo, David Loucky, Jim Ferguson, Pat Coil, Paul Abrams, Joe Davidian, Chip Henderson, Lalo Davila, Derek Phillips, Cedric Dent.
Alumni: Shawn Purcell, Jim White, Chris McDonald, Jonathan Wires, Matt Lund, Elizabeth Johnson, John Blount, Marcus Finnie, Ryan Middagh.
Jazz Bands: Jazz Ensembles I and II, numerous combos; Salsa Band, MTSU Singers (vocal jazz), Steel Bands,

Commercial Music Ensembles, Improv Ensemble. Visit mtsu.edu/music/pdf/ensemblebrochure.pdf.
Auditions: Required. Visit mtsumusic.com.
Financial Aid: Available, academic- and need-based. Visit mtsu.edu/financial-aid.
Scholarships: Music awards and graduate assistantships are based on auditions and are available for in-state, out-of-state and international students. Visit mtsu.edu/music/scholarships.php.
Apply by: Dec. 1 (for academic awards); March 1 for School of Music admission and audition. Visit mtsu.edu/how-to-apply/deadlines.php.
Contact: Jamey Simmons, Director of Jazz Studies, (615) 898-2724, james.simmons@mtsu.edu.

North Carolina Central University Durham, North Carolina

Student Body: 8,500.
Tuition: Undergraduate in-state, \$9,220/semester; out-of-state, \$14,927; Graduate in-state, \$3,967/semester; out-of-state, \$9,790.
Jazz Degrees: Bachelor of Music, Jazz Studies, Jazz Studies/Music Education, Master of Music in Jazz Studies (Performance and Composition).
Faculty: Ira Wiggins, Baron Tymas, Robert Trowers, Lenora Zenzali Helm, Arnold George, Damon Brown, Thomas Taylor, Albert Strong, Aaron Hill, Ed Paolantonio, Artist-in-Residence Branford Marsalis, Artist-in-Residence Joey Calderazzo.
Alumni: Grady Tate, Leon Pendarvis, Ameen Saleem, Jeremy Clemons, Albert "Chip" Crawford, Mavis Poole, Brian Horton, Alvin Atkinson, Adia Ledbetter, Iajhi Hampden, Brian Miller, James Gates, Chris Hankins.
Jazz Bands: North Carolina Central University Jazz Ensembles I-II, Combos I-IV, Vocal Jazz Ensemble, Advanced Vocal Jazz Ensemble.
Auditions: Contact Ira Wiggins, iwiggins@nccu.edu.
Financial Aid: Available.
Scholarships: Merit-based, Special Talent,

Frost School of Music



Aspire.
Accomplish.
Achieve.

The Frost School of Music will elevate your artistry and prepare you for today's professional world of music with

Nurturing and Brilliant Faculty

Groundbreaking Frost Experiential Music Curriculum

Award-Winning Jazz Orchestras and Ensembles

Extraordinary Master Classes and Guest Artists

Wonderful Collaborative Opportunities

Jazz Faculty

Shelly Berg, *piano, dean*
Martin Bejerano, *piano*

Chuck Bergeron, *bass, ensembles*
Richie Bravo, *percussion, Afro-Cuban*

Donald Coffman, *bass*
John Daversa, *department chair, Frost Concert Jazz Band*

Alberto de la Reguera, *Afro-Cuban, Frost Salsa Orchestra*

John Hart, *guitar, ensembles*
Stephen Guerra, *arranging, composition, Frost Studio Jazz Band*

Gary Keller, *saxophone improvisation*
Rachel Lebon, *voice, vocal health*

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

Dante Luciani, *trombone*
Brian Lynch, *trumpet, ensembles*

Nicky Orta, *bass*
Kate Reid, *voice, Frost Jazz Vocal 1 Ensemble*

Gonzalo Rubalcaba, *lecturer*
Stephen Rucker, *drum set, Funk Fusion Ensemble*

Daniel Strange, *piano, ear training*
John Yarling, *drums, ensembles*

Nicole Yarling, *voice, ensembles*

Outstanding Jazz Scholarships Available. Inquire Today.

Email: admission.music@miami.edu

www.music.miami.edu

FROST | SCHOOL OF MUSIC
UNIVERSITY OF MIAMI

The University of Miami Frost School of Music has been an institutional member of the National Association of Schools of Music since 1939

Chancellors Scholars. Instrumentalists, contact Ira Wiggins, (919) 530-7214, iwiggins@nccu.edu. Vocalists, contact Lenora Zenzali Helm, (919) 530-6653, lhelm@nccu.edu.

Apply by: Nov. 1 (Spring 2016 admission); March 15 (Fall 2016 admission).

Contact: Instrumentalists, contact Ira Wiggins, (919) 530-7214, iwiggins@nccu.edu. Vocalists, contact Lenora Zenzali Helm, (919) 530-6653, lhelm@nccu.edu.

Northern Kentucky University Highland Heights, Kentucky

Student Body: 15,000.

Tuition: Undergraduate, in-state, \$4,368/semester; out-of-state, \$8,736/semester.

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

Faculty: John Zappa, William Brian Hogg, Phil DeGreg, Max Gise, Ted Karas, Bill Jackson, Mike Meloy.

Jazz Bands: Little Big Band, Jazz Combos, Vocal Jazz, Latin Jazz Combo; R&B Combo.

Auditions: Instrumentalists, contact William Brian Hogg, (859) 572-5885, hoggw1@nku.edu. Vocalists, contact Randy Pennington, (859) 572-5286, pennington@nku.edu.

Financial Aid: Available. Visit nku.edu.

Scholarships: Need- and merit-based. Instrumentalists, contact William Brian Hogg, (859) 572-5885, hoggw1@nku.edu. Vocalists, contact Randy Pennington, (859) 572-5286, pennington@nku.edu.

Apply by: Jan. 15 for scholarships.

Contact: William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.

Oklahoma State University Stillwater, Oklahoma

Student Body: 25,939.

Tuition: Undergraduate, in-state: \$4,425, 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. Tommy Poole, Dr. Ryan Gardner, Paul Compton, Dr. Igor Karaca, Dr. Jeffrey Loeffert.

Alumni: Garth Brooks, Sarah Coburn.

Jazz Bands: Three jazz ensembles, two jazz combos, one vocal jazz ensemble.

Auditions: Admission auditions for majors take place between January and March 2016. Auditions for ensemble placement occur in the fall.

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

Scholarships: Need- and merit-based. For need and academic scholarship questions, contact Financial Aid. For merit-based music auditions,



Furman University Jazz Ensemble

FERMAN UNIVERSITY

contact OSU Bands, (405) 744-6135.

Apply by: Call Dr. Tommy Poole, (405) 744-2902, tommy.poole@okstate.edu.

Contact: Dr. Tommy Poole, (405) 744-2902, tommy.poole@okstate.edu.

Texas Christian University

Fort Worth, Texas

Student Body: 300 Music majors.

Tuition: \$40,630 (based on 12–18 hours of enrollment for fall and spring semesters).

Jazz Degrees: None.

Faculty: Joe Eckert, Thomas Burchill, Joey Carter, Kyp Green, Brian West.

Jazz Bands: TCU Jazz Ensemble; Purple, White, and Blues (TCU vocal jazz ensemble).

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

Financial Aid: Available. Visit financialaid.tcu.edu.

Scholarships: Need- and merit-based.

Apply by: Nov. 1 (early action); Feb. 15 (regular decision).

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

Texas Southern University Houston, Texas

Student Body: 9,700.

Tuition: Undergraduate (16 hours), in-state (total charges, fixed rate plan plus fees): \$4,852; out-of-state (16 hours), non-resident/foreign total charges, fixed rate plan plus fees): \$11,092.

Jazz Degrees: Bachelor of Arts in Music (Jazz Studies).

Faculty: Dr. Jason Oby, Dr. Howard C. Harris, Johnny Gonzalez, Roy Belfield, Richard Lee.

Alumni: Joe Sample, Wilton Felder, Wayne Henderson, Nesbert "Stix" Hooper, Billy Harper, Kirk Whalum, Yolanda Adams, Marsha Frazier, Bobbi Humphrey, Don Patterson, Horace Alexander Young, Kumba Frank Lacy, Randy Kelly.

Jazz Bands: The Jazz Experience Big Band,

Vocal Jazz Ensemble, Jazz Ensemble Combo.

Auditions: Every August prior to the Fall semester for participation during the school year. For out-of-state applicants, auditions can be made by appointment, or via DVD or Skype. Visit tsu.edu/academics/colleges-and-schools/colabs/music/auditions.php.

Financial Aid: Available. A FAFSA portfolio must be on file. Visit em.tsu.edu/financialaid.

Scholarships: Available. Visit em.tsu.edu/financialaid/scholarships.

Apply by: July 15 (for Fall); Dec. 15 (for Spring).

Contact: Dr. Jason Oby, Department Chairman, (713) 313-7263, oby_jb@tsu.edu. Visit tsu.edu/academics/colleges-and-schools/colabs/music/jazzattsu.php.

Texas State University San Marcos, Texas

Student Body: 35,000 total, 750 music majors.

Tuition: \$4,500 for 14 credit hours per semester.

Jazz Degrees: Bachelor of Music in Performance–Jazz Concentration; Master of Music, Concentration in Jazz Performance.

Faculty: Butch Miles, Dr. Russell Haight, Dr. Utah Hamrick, Hank Hehmsoth, Dr. Martin McCain, Russell Scanlon, Dr. Keith Winking, Morris Nelms, Paul Deemer, David Dawson, Dr. Bennett Wood.

Alumni: Adam Schroeder, Dr. John Mills, Dr. Adam Booker, Elias Haslanger, Dr. James Polk, Dr. Armin Marmolejo.

Jazz Bands: Big Bands, Jazz Ensemble, Jazz Orchestra, Jazz Lab Band Combo and small groups including jazz trombone ensembles and jazz guitar ensemble.

Auditions: For undergraduate, visit txstate.edu/jazzstudies/auditions/undergrad-auditions.html. For graduate

UNT Jazz Studies welcomes our new faculty



Alan Baylock

Composer, Director of One O'Clock Lab Band



Tanya Darby

Lead Trumpet, Director of Three O'Clock Lab Band



Pat Coil

Piano, Coordinator of Small Groups

Study jazz at UNT!

- Highly motivated students • Experienced faculty • Focus on career prep
 - Large, comprehensive College of Music • Affordable
- Huge network of alumni • Large and small ensemble experience
 - Music-centered college town near Dallas-Ft. Worth

Learn more: jazz.unt.edu | music.unt.edu | unt.edu

Follow us: facebook.com/norhtexasjazz | facebook.com/theoneoclock | twitter.com/norhtexasjazz



A green light to greatness.®

“let the rhythm section
finish your phrases”

- Miles



jazz.uncg.edu

SUBSCRIBE
877-904-JAZZ

auditions, visit txstate.edu/jazz-studies/auditions/grad-auditions.html.

Financial Aid: Available. Visit finaid.txstate.edu.
Scholarships: Contact Dr. Keith Winking, kw09@txstate.edu.
Apply by: June.
Contact: Dr. Keith Winking, kw09@txstate.edu. Or email jazzstudies@txstate.edu.

Texas Tech University Lubbock, Texas

Student Body: 34,000 for university, 440 students in the School of Music.
Tuition: Undergraduate in-state, \$9,866; out-of-state, \$20,726.
Jazz Degrees: Undergraduate Jazz Certificate, Master's in Jazz Performance.
Faculty: More than 50 music faculty.
Jazz Bands: Jazz I, Jazz II, combos.
Alumni: Arlington J. Jones II.
Auditions: music.ttu.edu.
Financial Aid: Available. Contact (806) 742-2270.
Scholarships: Available. Contact (806) 742-2270.
Apply by: Auditions in February.
Contact: Visit music.ttu.edu.

Tulane University New Orleans, Louisiana

Student body: 8,353 undergrads, 13,500 total.
Tuition: \$44,425 base yearly.
Jazz Degrees: Bachelor of Fine Arts in Jazz Studies, Master of Fine Arts in Composition, Master of Arts in Musicology with a specialization in New Orleans music.
Faculty: Matt Sakakeeny, Courtney Bryan, Jesse McBride, John Dobry, James Markway, Rex Gregory, Delfeayo Marsalis.
Jazz Bands: Tulane University Jazz Orchestra, Tulane University Traditional Jazz Ensemble, five other jazz 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.
Scholarships: Available.
Apply by: Aug. 1 (early admission). Applications accepted June 1–Dec. 15.
Contact: Matt Sakakeeny, mattsak@tulane.edu, or James Markway, jmarkway@tulane.edu.

University of Alabama Tuscaloosa, Alabama

Student Body: Over 400 Music Majors, 20 Bachelor of Music in Jazz majors, one Master of Music in Arranging student.
Tuition: Undergraduate in-state, \$12,591; out-of-state, \$20,153. Visit ua.edu/quickfacts/cost.html.
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 2 O'Clock Jazz Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides, UA Jazz Combo.
Auditions: Call (205) 348-7112 or (205) 348-6333 or visit jazz.ua.edu, music.ua.edu or music.ua.edu/departments/jazz-studies/jazz-audition-info.
Financial Aid: Contact Undergraduate Music Administration at (205) 348-7112 or Pam Woodard, pwoodard@ua.edu.
Scholarships: Merit-based. Contact Undergraduate Music Administration at (205) 348-7112 or Pam Woodard, pwoodard@ua.edu.
Apply by: Rolling admissions.
Contact: Chris Kozak, Associate Professor and Director of Jazz Studies, (205) 348-6333, ckozak@ua.edu.

University of Central Florida

Orlando, Florida

Student Body: 62,000 in university, 400 in music program.
Tuition: In-state, \$212/credit hour; out-of-state, \$748/credit hour.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Arts in Jazz.
Faculty: Jeff Rupert, Marty Morell, Richard Drexler, Per Danielsson, Bobby Koelble, Michael Wilkinson.
Alumni: Richard Drexler, Rob Shaer, Travis Heath, James Navan, Greg Zabel, Joe Young, Paolo Tursi.
Jazz Bands: Two big bands, six jazz chamber groups, including organ trios.
Auditions: Visit music.cah.ucf.edu/admission/auditions.php.
Financial Aid: Available. Visit finaid.ucf.edu.
Scholarships: Available. Contact John Parker, UCF Music, (407) 823-2869, john.parker@ucf.edu.
Apply by: Jan. 15 (recommended date is Oct. 1).
Contact: Jeff Rupert, (407) 823-5411, jeffrupert@ucf.edu.

University of Central Oklahoma

Oklahoma City, Oklahoma

Student body: 80–90 undergraduate jazz students, 20–25 graduate jazz students.
Tuition: Undergraduate, in-state, \$193/credit; out-of-state, \$476/credit. Graduate, in-state, \$245/credit; out-of-state, \$570/credit.
Jazz Degrees: Bachelor of Art in Performance, minor in jazz studies; Master of Music in Jazz Studies, Performance or Music

WE HIT IT

3000

TIMES BEFORE YOU HIT IT ONCE



HH
REMASTERED

Hand Hammering is more than just history – it's our DNA. That's why we Hand Hammer a pair of HH hats over 2,000 times – and a 24" HH Ride over 4,000 times. It adds more complexity and tone, delivering unmatched sonic texture across the entire line of newly remastered HH cymbals.



SABIAN.com/hh

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

Alumni: Sharel Cassity, David Gibson, David Anderson, Vince Norman, Aidan Carroll.

Jazz Bands: Jazz Ensembles I, II, III and IV, Jazz Guitar Ensemble, Chamber Swingers Vocal Jazz Ensemble, Jazz Composers Combo, 5th Street Strutters Dixieland Combo, Conjunto de Jazz Latin Combo, Jazz Repertory Combos I, II and III.

Auditions: Held first Saturday in February and March, and by appointment.

Financial Aid: Available. Contact Financial Aid Office, (405) 974-3334.

Scholarships: Available. Contact Brian Gorrell, (405) 359-7989, briangorrell@ucojazzlab.com.

Apply by: Aug. 1 (for Fall); Dec. 1 (for Spring).

Contact: Brian Gorrell, Director of Jazz Studies, (405) 359-7989, briangorrell@ucojazzlab.com. Visit ucojazzlab.com.

University of Georgia, Hodgson School of Music Athens, Georgia

Student body: 34,000 students.

Tuition: In-state: \$11,622; out-of-state:

\$29,832. Visit admissions.uga.edu/prospective-students/tuition-fees.

Jazz Degrees: Jazz Minor for non-music majors.

Faculty: David D'Angelo, Tim Adams, Dr. Milton Masciadri, Dr. Connie Frigo, Philip Smith, Dr. Cynthia Johnson Turner.

Jazz Bands: Two big bands, multiple jazz combos.

Auditions: Visit music.uga.edu.

Financial Aid: Merit-based available. Visit osfa.uga.edu/index.html.

Scholarships: Available. Visit osfa.uga.edu/index.html.

Apply by: Visit music.uga.edu.

Contact: David D'Angelo, Jazz Studies, (706) 542-2766, ddangelo@uga.edu.

University of Kentucky Lexington, Kentucky

Student Body: 25,000 total.

Tuition: Undergrad, in-state: \$5,546/semester; out-of-state: \$12,216/semester.

Jazz Degrees: None. Classes only.

Faculty: Miles Osland, Raleigh Dailey.

Jazz Bands: Two jazz bands, four combos.

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

Scholarships: Merit-based available. Miles Osland, (859) 257-8173.

Apply by: Feb. 1.

Contact: Miles Osland, (859) 257-8173, miles.osland@uky.edu.

University of Louisville, Jamey Aebersold Jazz Studies Program

Louisville, Kentucky

Student Body: 25,500.

Tuition: Undergraduate, in-state, \$10,542 per year; out-of-state, \$24,848.

Jazz Degrees: Bachelor of Arts in Jazz Studies, Bachelor of Music in Jazz Performance, Bachelor of Music in Music Education with a concentration in Jazz Studies, Bachelor of Music in Music Therapy with a concentration in Jazz Studies, Master of Music in Jazz Performance, Master of Music in Jazz Composition/Arranging.

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

Alumni: Delfayeo Marsalis, Jim Lewis, Jonathan Epley, Renato Vasconcellos, Anderson Pessoa, Pat Harbison, Chris Fitzgerald, Jim Walker, Mike Tracy.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Repertoire Ensembles (Hard Bop, Contemporary, Brazilian), International Jazz

Jazz Studies at VCU

The VCU Jazz Studies program provides students outstanding opportunities to pursue jazz performance and writing. Alumni have performed with the Juilliard Jazz Orchestra, Chick Corea's Origin, the Lincoln Center Jazz Orchestra and the Count Basie Orchestra.

Join Antonio García, Director of Jazz Studies, and the accomplished and dedicated faculty at VCU's School of the Arts, ranked the #1 public university arts and design program in the country.

Learn more at
arts.vcu.edu/music



VCU | vcuarts

Quartet, five to seven jazz combos.

Auditions: Jan. 23, Feb. 13, Feb. 27. Visit louisville.edu/music/apply.

Financial Aid: Available. Visit louisville.edu/financialaid.

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

Apply by: Feb. 15 priority deadline.

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

University of Memphis, Scheidt School of Music Memphis, Tennessee

Student Body: 23,000 total, 500 music students.

Tuition: Undergraduate in-state, \$294/credit; out-of-state, \$488/credit. Graduate in-state, \$461/credit; out-of-state \$488/credit. Visit memphis.edu.

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

Faculty: Jack Cooper, Tim Goodwin, Tom Ledardo, Mike Assad, David Spencer, John Mueller.

Alumni: Mulgrew Miller, James Williams.

Jazz Bands: Two big bands, vocal jazz I and II, five to eight combos per semester.

Auditions: Kay Yager, kayyager@memphis.edu.

Financial Aid: Available. Visit memphis.edu/financialaid.

Scholarships: Available. Contact Kay Yager, kayyager@memphis.edu.

Apply by: July 1 for the University of Memphis. Last dates for scholarships for the School of Music held in March.

Contact: Jack Cooper, jcooper1@memphis.edu or Tim Goodwin, tgoodwn@memphis.edu.

University of Miami, Frost School of Music

Coral Gables, Florida

Student Body: Approximately 250 undergrads, 280 grad students.

Tuition: Undergrad in-state/out-of-state: \$44,400; Graduate: \$33,300.

Jazz Degrees: Bachelor of Music in Studio Music and Jazz (instrumental and vocal), Master of Music in Jazz Performance (instrumental and vocal), Master of Music in Jazz Pedagogy, Master of Music in Studio Jazz Writing, DMA in Jazz Performance (instrumental and vocal), DMA in Jazz Composition.

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

Alumni: Steve Aho, Jeff Babko, Steve Bailey, Ed Calle, Mark Egan, Tom Garling, Danny Gottlieb, Euge Groove, John Hart, Bruce Hornsby, Randy Johnston, Jonathan Joseph, Jonathan Kreisberg, Marco Marcinko, Pat Metheny, Kate Reid.

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 Ensemble I, II and III.

Auditions: Prescreening required. Visit music.miami.edu.

Financial Aid: Need-based financial aid available.

Scholarships: Merit-based available.

Apply by: Dec. 1.

Contact: Karen Kerr, (305) 284-6168, admission.music@miami.edu.

University of New Orleans

New Orleans, Louisiana

Student Body: 8,500.

Tuition: Visit uno.edu/bursar/TuitionFees.

Jazz Studies

THE UNIVERSITY of NEW ORLEANS

EARN YOUR DEGREE IN THE CITY WHERE JAZZ WAS BORN – AND THRIVES.

AWARD-WINNING FACULTY

Chris Adkins	Kelvin Harrison	Irvin Mayfield	Matt Rhody
Victor Atkins	Herman LeBeaux	Ashlin Parker	Brent Rose
Leah Chase-Kamata	Hank Mackie	Matt Perrine	Bill Schettler
Tom Fischer	Delfeayo Marsalis	David Phy	Ricky Sebastian
Roland Guerin	Jason Marsalis	Ed Petersen	Brian Seeger
Peter Harris	Steve Masakowski	Steve Reynolds	Kris Tokarski

UNIQUE PROGRAMS

Jazz at the Sandbar pairs students with renowned professionals like Larry Coryell and Dave Liebman on the bandstand in front of a live audience. Our Meet the Masters series provides personal contact with leading jazz artists.

INSPIRING CITY

From the Frenchmen Street scene to cutting-edge festivals, New Orleans is a vibrant, creative musical laboratory. Performance opportunities abound on- and off-campus.

Audition online!

Go to music.uno.edu for details and Jazz Studies program information. For UNO admissions, visit admissions.uno.edu.


SCHOLARSHIP ALERT! Out-of-state students can now attend at in-state rates!

Jazz Studies

music.uno.edu



THE UNIVERSITY of
NEW ORLEANS



MIAMI DADE COLLEGE WOLFSON CAMPUS JAZZ STUDIES PROGRAM

A comprehensive curriculum with a focus on small group, jazz combo performance

<p style="text-align: center;"><u>Jazz Faculty</u></p> <p>Dr. Michael Di Liddo, Program Director Dr. Peter Francis, Trumpet Mike Gerber, Piano Gary Thomas, Bass Aaron Lebos, Sandy Pollarack, Guitar Rodolfo Zuniga, Drums John Kricker, Trombone</p>	<p style="text-align: center;"><u>Past Visiting Artists</u></p> <p>James Moody Mike Stern Jamey Aebersold Eric Alexander Terrell Stafford Rufus Reid Dr. Lonnie Smith</p>
--	---

For more information contact Dr. Michael Di Liddo
 Phone: (305) 237-3930 | Email: mdliddo@mdc.edu
www.mdc.edu/main/jazzatwolfsonpresents
www.facebook.com/jazzatwolfsonpresents

STUDY AND PERFORM IN THE BIRTHPLACE OF JAZZ!

Loyola University New Orleans offers the oldest jazz program in the birthplace of this great American art form and fosters a very active jazz performance scene. Our faculty include some of the finest musicians the city has to offer and has graduated notable alumni including Ellis Marsalis, Victor Goines and Rick Margitza.



LOYOLA JAZZ FESTIVAL
 4-6 MARCH 2016
 ft. BENNIE MAUPIN

SUMMER JAZZ CAMP
 13-16 JUNE 2016

Register for an audition or for our jazz camp at www.cmfa.loyno.edu

**LOYOLA UNIVERSITY
NEW ORLEANS**



TCU
The School of Music

Auditions for Spring 2016
 Nordan Young Artist Award*
 Saturday, January 16, 2016
 Saturday, January 30, 2016
 Saturday, February 20, 2016
 Saturday, February 27, 2016

**Music is your passion
TCU is your school**

Guest Artist Paquito D'Rivera performs with the TCU Jazz Ensemble

www.music.tcu.edu

*Prescreening Video Required

Find us on Facebook

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

Faculty: Victor Atkins, Yotam Haber, Steve Masakowski, Ed Petersen, Brent Rose, Brian Seeger, Chris Adkins, Leah Chase-Kamata, Tom Fischer, Roland Guerin, Peter Harris, Kelvin Harrison, Herman LeBeau, Hank Mackie, Jason Marsalis, Delfeayo Marsalis, Irvin Mayfield, Steve Reynolds, Steve Orejudos, Ashlin Parker, Matt Perrine, David Phy, Matt Rhody, Bill Schettler, Ricky Sebastian, Kris Tokarski.

Alumni: Brian Blade, Nicholas Payton, Jason Mingledorff, Irvin Mayfield, Jamison Ross, Jeremy Davenport, Clarence Johnson III, Sasha Masakowski, Calvin Johnson Jr., Davy Mooney, Glen Patscha.

Jazz Bands: Eight combos (including guitar, world beat/percussion, Monk, composer's forum and New Orleans).

Auditions: Materials are submitted online. Visit music.uno.edu.

Financial Aid: Available. Out-of-state students may be eligible for in-state tuition rates. Visit uno.edu/admissions.

Scholarships: Merit-based available. Contact UNO Music Office, (504) 280-6381.

Apply by: Rolling deadlines. Apply early for scholarship consideration.

Contact: Ed Petersen, epetersen@uno.edu or UNO Music Office, (504) 280-6381.

University of North Carolina at Asheville Asheville, North Carolina

Student Body: 3,700.

Tuition: Undergraduate in-state, \$6,392; out-of-state: \$21,263.

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

Faculty: William Bares, Christine Boone, Brian Felix, Melodie G. Galloway, Toby King, Wayne J. Kirby, 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, Experimental Music Ensemble, Bluegrass Ensemble, AfroPop Ensemble, Steely Dan Ensemble, Miles Davis Ensemble, Herbie Hancock Ensemble.

Auditions: For Fall, Spring and Summer applications, visit music.unca.edu/auditions.

Financial Aid: Available. Visit music.unca.edu.

Scholarships: Available. Visit music.unca.edu.
Apply by: Oct. 15.
Contact: Dr. Brian Felix, (828) 250-2311.

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

Student Body: 30,000.
Tuition: In-state tuition/fees, \$8,562; out-of-state, \$33,644.
Jazz Degrees: Bachelor of Art or Bachelor of Music, Jazz Concentration.
Faculty: Jim Ketch, Stephen Anderson, David Garcia, Juan Alamo, Ed Paolantonio, Scott Sawyer, Jason Foureman, Dan Davis, Dave Finucane.
Alumni: Andrew Van Tassell, Scott Routenberg, Will Caviness, Chris Wright, Alex Stein, Brad Linde, Keith Ganz, Eric Hirsch.
Jazz Bands: One jazz band, five jazz combos, Charanga Carolina (Latin/Salsa Ensemble).
Auditions: Visit music.unc.edu.
Financial Aid: Available. Contact Office of Undergraduate Scholarships and Financial Aid.
Scholarships: Available. Contact Office of Undergraduate Scholarships and Financial Aid.
Apply by: Oct. 1 (early decision); Jan. 15 (latest date to apply).
Contact: Jim Ketch, Director of Jazz Studies, (919) 962-7560, jketch@email.unc.edu. Visit music.unc.edu or jimketch.com.

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

Greensboro, North Carolina

Student Body: 18,000.
Tuition: In-state, \$6,442; out-of-state, \$21,304.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Steve Haines, Chad Eby, Brandon Lee, Thomas Taylor, John Salmon, Greg Hyslop.
Jazz Bands: Two big bands, six small jazz groups.
Auditions: Contact Steve Haines, (336) 256-0105, sjhaines@uncg.edu.
Financial Aid: Available. Visit fia.uncg.edu.
Scholarships: Merit-based available. Visit fia.uncg.edu.
Apply by: Feb. 27.
Contact: Steve Haines, Director, Miles Davis Jazz Studies Program, (336) 256-0105, sjhaines@uncg.edu.

University of North Carolina at Wilmington Wilmington, North Carolina

Student Body: 100 undergraduates in music department.
Tuition: In-state, \$3,345; out-of-state, \$10,128.
Jazz Degrees: Bachelor of Art in Music or Jazz Studies option.
Faculty: Frank Bongiorno, Jerald Shynett, Bob Russell, Michael D'Angelo, Andy Whittington, Natalie Boeyink.
Alumni: Sean Higgins, John Fulkerson, Benny Hill.
Jazz Bands: Big bands, Jazz Guitar Ensemble, combos.
Auditions: uncw.edu/music/admissions/admissions-audition.html.
Financial Aid: Contact Financial Aid Office, (910) 962-3177, or visit uncw.edu/finaid.
Scholarships: Available (Cape Fear Jazz Scholarships, Dept. of Music Scholarships).
Apply by: March 15.
Contact: Jerald Shynett, (910) 962-3390, shynettj@uncw.edu.

University of North Florida

Jacksonville, Florida

Student Body: 16,252.
Tuition: Undergraduate, in-state, \$6,353; out-of-state, \$20,756. For Graduate tuition info visit unf.edu/tuition.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Performance (Jazz Studies Concentration).

The University of Texas at Austin

SARAH AND ERNEST BUTLER SCHOOL OF MUSIC

Where jazz composition meets jazz performance

www.jazz.music.utexas.edu

Apply by December 1
for Fall 2016 admission

ENSEMBLES

Jazz Orchestra
Alternative Improvisation Music Ensemble (AIME)
Jazz Combos
Jazz Ensemble

FACULTY

Jeff Hellmer, *director of jazz studies* (piano)
John Fremgen (bass)
John Mills (jazz composition & saxophone)
Dennis Dotson (trumpet)
Wayne Salzmann II (drum set)*
Andre Hayward (trombone)*
Bruce Saunders (guitar)*

*Recently added faculty

MIDDLE TENNESSEE STATE UNIVERSITY



Focused on Your Future!

Jazz Studies, Music Industry, Music Education, Performance and Composition. Programs in Music Recording through the College of Mass Communications.

Generous scholarships including out-of-state awards.

Distinguished Resident Jazz Faculty:

- Jamey Simmons, trumpet
- Don Aliquo, saxophone
- David Loucky, trombone
- Joe Davidian, piano
- Chip Henderson, guitar
- Jim Ferguson, bass/voice
- Lalo Davila, percussion
- Derrek Phillips, drum set

mtsumusic.com

MTSU is an AA/EEO employer.



- Faculty:** Lynne Arriale, Todd DelGiudice, Marc Dickman, Danny Gottlieb, Barry Greene, Clarence Hines, Dennis Marks, J.B. Scott, Dave Steinmeyer.
- Alumni:** Kevin Bales, John Davis, Vincent Gardner, Marcus Printup.
- Jazz Bands:** Three jazz ensembles and a variety of combos.
- Auditions:** Contact UNF Music Flagship Program office, (904) 620-2960, to schedule an audition. Visit unf.edu/coas/music/Auditions.aspx.
- Financial Aid:** Apply by Oct. 31 for optimal financial aid. Visit unf.edu/onestop/finaid.
- Scholarships:** Merit-based music scholarships are awarded by audition only. Apply early for consideration.
- Apply by:** Applications are reviewed on a rolling basis until June.
- Contact:** Lois Scott, (904) 620-2960, lscott@unf.edu.

University of North Texas

Denton, Texas

- Student Body:** 225 Jazz Studies majors (180 undergraduate).
- Tuition:** Undergraduate, in-state, \$10,000; out-of-state, \$21,800. Graduate, in-state, \$7,200; out-of-state, \$13,400. Visit essc.unt.edu/sauco/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:** Tony Baker, Jennifer Barnes, Alan Baylock, Pat Coil, Tanya Darby, Richard DeRosa, Fred Hamilton, Brad Leali, John Murphy, Lynn Seaton, Ed Soph, Mike Steinel. Lecturers include José Aponte, Rodney Booth, Rosana Eckert, Jay Saunders.
- Alumni:** Michael League, 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, contemporary jazz ensemble, Latin Jazz ensemble, trombone ensemble.
- Auditions:** On campus and by recording. Visit jazz.unt.edu and music.unt.edu.
- Financial Aid:** Available. Visit jazz.unt.edu and music.unt.edu.
- Scholarships:** Available: Visit jazz.unt.edu and music.unt.edu. With a UNT scholarship (music or academic) of \$1,000 or more, out-of-state students are eligible to pay in-state tuition.
- Apply by:** For full consideration, first Monday



Award-winning ensembles: Recent honors include Downbeat's Annual Student Music Awards, Performances at the Umbria Jazz Festival in Italy, multiple performances at JEN Conferences and a performance at the Midwest Clinic in Chicago.

Dedicated Faculty: Internationally recognized faculty help develop tomorrow's successful performers, producers and jazz educators.

State-of-the-art performance venue and recording studios: By day, our "UCO JAZZ LAB" is a one-of-a-kind home for our program where students rehearse, perform and record. By night, the Jazz Lab is a nationally recognized jazz venue, hosting the likes of Bob Mintzer, Kenny Garrett, Pat Metheny and Terrell Stafford, among many others.

Advanced degrees: Our Master of Music in Jazz Studies offers majors in performance and music production, with the unique opportunity to composer, arrange and produce a COMMERCIAL QUALITY CD-ALBUM for a final project!

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

in December 2015; applications accepted after that date. Visit music.unt.edu.

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

University of South Carolina Columbia, South Carolina

Student Body: 31,288.

Tuition: In-state, \$10,758; out-of-state, \$29,040.

Jazz degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.
Faculty: 66 faculty members. Visit sc.edu/study/colleges_schools/music/faculty-staff/index.php.

Alumni: Joseph Henson, Hans Teuber.

Jazz Bands: Big band, combos, jazz strings.

Auditions: Auditions run from December to March. Visit sc.edu/music.
Financial Aid: Available. Visit: sc.edu/financialaid. Scholarships: Call (803) 777-6614 (undergraduate scholarship information) or (803) 777-4106 (graduate information).

Apply by: Dec. 1.

Contact: Jennifer Jablonski, Director of Music Admissions (undergraduate), (803) 777-6614, jjablon@mozart.sc.edu, or Traci Hair, Student Services Coordinator, Graduate Studies, (803) 777-4106, thair@mozart.sc.edu. Visit sc.edu/music.

University of South Florida Tampa, Florida

Student Body: 40,000.

Tuition: Visit usfweb2.usf.edu/ucol/studentaccounting/Current_Tuition.asp.

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

Faculty: Jack Wilkins, Tom Brantley, Jay Coble, Richard Craig, Valerie Gillespie, Mark Neuenschwander, LaRue Nickelson, Chuck Owen, Chris Rottmayer.

Alumni: Corey Christiansen, Barry Greene.

Jazz Bands: Big bands, combos.

Auditions: Visit music.arts.usf.edu.

Financial Aid: Call (813) 974-2311 or visit unf.edu/onestop/finaid.
Scholarships: Call (813) 974-2311 or visit unf.edu/onestop/finaid.

Apply by: Call (813) 974-2311 or contact Jack Wilkins, (813) 974-2311, wilkins@usf.edu.

Contact: Contact Jack Wilkins, Professor and Director of Jazz Studies Jazz Ensembles, (813) 974-2311, wilkins@usf.edu. Visit music.arts.usf.edu.

University of Tennessee Knoxville, Tennessee

Student Body: 28,000 at university, 450 music

majors, 50 jazz majors.

Tuition: Undergraduate, in-state, \$12,134; out-of-state: \$30,856. Graduate, in-state, \$12,356, out-of-state, \$30,774.

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, John Hamar, Vance Thomson.

Alumni: Pamela York, Todd Parks, Timothy L. Miller, Gabriel Osborne, Joseph Patrick Moore.

Jazz Bands: Big band, 12 small jazz ensembles.

Auditions: Feb. 13 and Feb. 20 (undergraduate); Feb. 6 (graduate). Register for auditions online. Live audition required. To see requirements, visit music.utk.edu/jazz/jazzaudition.html.

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

Scholarships: Need- and merit-based. Graduate Teaching Assistantship in Jazz available. Visit music.utk.edu/jazz/jazzscholarships.

Apply by: Dec. 1.

Contact: Lori Thomas Brown, School of Music, (865) 974-6134, lbrown@utk.edu.

University of Texas at Arlington Arlington, Texas

Student Body: 37,000.

Tuition: In-state, \$4,500/semester.

Jazz Degrees: Bachelor of Music in Jazz Studies,

UCF SCHOOL of PERFORMING ARTS

Building Central Florida's Culture of Creativity

"I came to UCF for the professors. My jazz professor's complete infatuation with his musical pursuits inspires me. Seeing the way he teaches about even simple concepts makes me excited to learn. He shows the highest interest in helping his students succeed."

—Alex, B.M. Jazz Studies '16

Students in the University of Central Florida Jazz program are mentored by internationally acclaimed jazz musicians who are passionate about their music and helping their students pursue their dreams. In addition to hosting an active concert schedule, visiting guest artists, and the UCF-Orlando Jazz Festival, UCF is the only school to offer a professional jazz degree, a 24/7 NPR jazz station, and an active record label, Flying Horse Records, home to six chart-hitting jazz albums.

Are you ready to fly?
Apply today at music.ucf.edu/apply.

Master of Music in Jazz Performance.

Faculty: Tim Ishii, Dan Cavanagh, Ken Edwards, Mike Drake, Brian Mulholland, Chris McGuire, Sam Walker.

Alumni: Sam Garner, Brian Piper, Ken Edwards, Danny Mekonnen, Caroline Davis.

Jazz Bands: Two big bands, six combos.

Auditions: Visit uta.edu/music/jazz.

Financial Aid: Contact Office of Financial Aid.

Scholarships: Merit-based. Contact (817) 272-3471.

Contact: Tim Ishii, Jazz Studies, (817) 272-1205, tishii@uta.edu.

University of Texas at Austin, Butler School of Music

Austin, Texas

Student Body: 640 music students, 30 jazz majors.

Tuition: Visit utexas.edu/tuition.

Jazz Degrees: Bachelor of Music in Jazz (Performance or Composition), Master of Music in Jazz Performance, Master of Music in Jazz Composition, Doctor of Musical Arts in Jazz Performance, Doctor of Musical Arts in Jazz Composition, Doctor of Musical Arts in Music & Human Learning.

Faculty: Dennis Dotson, John Fremgen, Andre Hayward, Jeff Hellmer, John Mills, Wayne Salzman II, Bruce

Alumni: Helen Sung, Paul McKee, Mace Hibbard, Hamilton Price, Justin Vasquez, Gabriel Santiago.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble (AIME).

Auditions: Held in January and February. In-person and video accepted. Register online. Visit music.utexas.edu.

Financial Aid: Merit- and need-based. Visit finaid.utexas.edu.

Scholarships: Merit-based. Graduate assistantships and fellowships available.

Apply by: Dec. 1.

Contact: Sarah Borshard, Admissions, (512) 471-0504, sborshard@austin.utexas.edu.

Vanderbilt University, Blair School of Music Nashville, Tennessee

Student Body: 200 music majors.

Tuition: \$43,620.

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

Faculty: Ryan Middagh, Jeff Coffin, Roger Spencer, Derrek Phillips, Liz Johnson, Bruce Dudley, Jerry Kimbrough.

Alumni: Roy Agee, Michael Rinne, Benet Braun, Sarah Williams.

Jazz Bands: Blair Big Band, four jazz combos, Blair Jazz Choir.

Auditions: Blair applicants must complete an application to Vanderbilt and a Blair Decision Desk application, which includes a prescreening video. After review of these materials, applicants are selected to come for an on-campus audition.

Financial Aid: Applicants can apply for Financial Aid through the FAFSA and CSS Profile. Email blair.admissions@vanderbilt.edu or visit admissions.vanderbilt.edu/financial-aid.

Scholarships: Merit-based.

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

Contact: Thomas Crespo, Director of Admissions, (615) 322-7679, thomas.r.crespo@vanderbilt.edu. Visit blair.vanderbilt.edu/admissions.

Virginia Commonwealth University

Richmond, Virginia

Student Body: 300 Music majors, 30 Jazz majors.

Tuition: In-state, \$12,772; out-of-state, \$31,463.

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

Faculty: Taylor Barnett, Victor Dvoskin, Michael Ess, Antonio Garcia, Wells Hanley, Darryl Harper, Bryan Hooten, J.C. Kuhl, Tony Martucci, Randall Pharr, Doug Richards, Rex Richardson, Marcus Tenney, artist in residence John D'earth.

Alumni: Steve Wilson, Alvester Garnett, Al Waters, James Genus, Victor Goines, Mark Shim, Alvin Walker, Daniel Clarke, Emre Kartari.

Jazz Bands: Two jazz orchestras, six small jazz ensembles.

Auditions: January and February dates are available. For requirements, visit jazz.vcu.edu.

Financial Aid: Available. Call (804) 828-6669.

Scholarships: Available. Call (804) 828-1167.

Apply by: Dec. 1.

Contact: Music Admissions, (804) 828-1167; music@vcu.edu. Visit arts.vcu.edu/music/areas-of-study/jazz-studies.

Xavier University of Louisiana New Orleans, Louisiana

Student Body: 3,000.

Tuition: \$19,800.

Jazz Degrees: None.

Faculty: Dr. Tim Turner, Dr. Marcus Ballard.

Jazz Bands: Jazz Ensemble, Traditional Jazz Combo, Mainstream Jazz Combo, Fusion Combo.

Auditions: Dr. Tim Turner, (504) 520-7597.

Financial Aid: Available. Call (504) 520-7835 or (877) XAVIERU.

Scholarships: Available upon audition.

Apply by: Dec. 1.

Contact: Dr. Tim Turner, (504) 520-7597 or (504) 520-6738, kacharbo@xula.edu or tturner5@xula.edu.

University of Louisville School of Music Jamey Aebersold Jazz Studies Program Serious about America's Music - Jazz

Announcing the Bachelor of Music Education with Jazz Track

UofL, home of the Jamey Aebersold Jazz Studies Program since 1985, is pleased to announce an exciting new degree offering that appeals to students interested in a degree in music education with a specialization in jazz studies. Students in the jazz studies program have many opportunities to perform, compose, and teach in a diverse environment. This new degree program serves to expand on the opportunities that are available to students. The Jamey Aebersold Jazz Studies Program is recognized throughout the nation and world for its commitment to quality, innovative programs and international outreach.

UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC

University of Louisville | School of Music Admissions | Louisville, KY 40292 | 502.852.1623 (direct)

502.852.0520 (fax) | gomusic@louisville.edu | louisville.edu/music | facebook.com/uofmusic

The University of Louisville is an equal opportunity institution.



The Harmony of Style and Sound



The unique Chrome colored frame and beautifully lacquered interior of the elegant C2X Chrome create a refined understatement that will perfectly complement today's diverse tastes in décor. Exclusively available with sleek Chrome hardware, this Special Edition from the Yamaha CX series features simple, elegant lines and an exterior finish that exudes attention to detail. In addition, the CX Series' signature sound and touch allows pianists to become one with their instrument—appealing to the inner designer and musician alike. Learn more about the CX Series at 4wrd.it/cxseries.



MIDWEST

Augustana College Rock Island, Illinois

Student Body: 2,500.
Tuition: \$38,466.
Jazz Degrees: Jazz minor.
Faculty: Joe Ott, Randall Hall, others.
Jazz Bands: Jazz Band and several jazz combos.
Auditions: There is no audition for admission to the music program or degrees. There are scholarship auditions. Contact Margaret Ellis, (309) 794-7333, margaretellis@augustana.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: Rolling admissions.
Contact: Margaret Ellis, (309) 794-7333, margaretellis@augustana.edu. Visit augustana.edu/academics/majors--areas-of-study/music.

Benedictine University Lisle, Illinois

Student Body: 15 students.
Tuition: Visit ben.edu.
Jazz Degrees: None.
Faculty: John Moulder, Patrick Infusino.
Jazz Bands: One jazz band.
Auditions: Visit ben.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: Visit ben.edu.
Contact: Visit ben.edu.

Bowling Green State University

Bowling Green, Ohio

Student Body: 19,000 total, 500 in the College of Musical Arts.
Tuition: Undergraduate, in-state, \$18,850; out-of-state, \$26,158. Graduate, in-state, \$9,160; out-of-state, \$14,650.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance. There is also a jazz minor.
Faculty: Visit bgsu.edu/colleges/music/directory.
Alumni: Tim Hagans, Rich Perry.
Jazz Bands: Two Lab Bands, small groups formed to accommodate interested students.
Auditions: Visit bgsu.edu/musicauditions.
Financial Aid: Available. Visit bgsu.edu/graduate/financial-aid.html.
Scholarships: Academic and music scholarships available. Visit bgsu.edu/music.
Apply by: Undergraduate, Feb. 26 (for music scholarship consideration);



Contact: Graduate, March 1. Undergraduate, Amanda Long, Coordinator of Music Admissions, amlong@bgsu.edu. Graduate, Sherri White, Graduate Secretary, skwhite@bgsu.edu.

Butler University Indianapolis, Indiana

Student Body: 4,126 undergraduates.
Tuition: Undergraduate, \$36,050.
Jazz Degrees: Bachelor of Music in Jazz Studies, Jazz Studies Emphasis, Jazz Studies Minor.
Faculty: Matt Pivec, Gary Walters, Sandy Williams, Jesse Wittman, Jon Crabiell, Jared Rodin, Allen Miller, Steve Allee, Kenny Phelps.
Jazz Band: Jazz ensemble, vocal jazz ensemble and several combos.
Auditions: On-campus auditions. For jazz majors, a classical audition and jazz audition are required. Visit butler.edu/music.
Financial Aid: Available. Contact (317) 940-8200 or finaid@butler.edu.
Scholarships: Merit- and audition-based.
Apply by: Nov. 1 (early action), Feb. 1 (regular decision).
Contact: Kristin Flodder, (317) 940-9065, music@butler.edu.

Capital University Columbus, Ohio

Student Body: 3,000.
Tuition: \$30,000.
Jazz Degrees: Bachelor of American Music with a Jazz Studies emphasis; Master of Music in Music Education with Jazz Pedagogy emphasis (three-summer program, five weeks each).
Faculty: Dr. Lou Fischer, Robert Breithaupt, Eric Paton, Nate Anders, Rob Parton, Dr. Michael Cox, Ryan

Hamilton, Stan Smith, Erik Augis, Doug Neel, Red Neinkerchen, Roger Hines, Chad Loughrige, Dr. Mark Lochstampfor.
Alumni: Matt Billingsley, Larry Spencer, Tom Wolfe, Pete Retzlaf, Wes Orr, Michael Shirtz, Lee Hill, Brian Fullin, Will Flynn, Vince Andrews.
Jazz Bands: Big Band, conFusion Band, Jazz Consort, Vanguard Ensemble, Savoy Ensemble, Birdland Ensemble, MIDI Band, Rock Ensemble, Jazz Guitar Ensemble, Jazz Percussion Ensemble, Guitar Workshop, World Music Ensemble.
Auditions: Jan. 23, Feb. 6, Feb. 20, March 12. Visit capital.edu/conservatory-admission.
Financial Aid: Available. Contact (614) 236-6101 or createmusic@capital.edu.
Scholarships: Available. Contact (614) 236-6101 or createmusic@capital.edu. Visit capital.edu/First-Year-Student-Scholarships.
Apply by: Dec. 1. Visit capital.edu/apply-now.
Contact: Susanna Mayo (undergraduate) or Anne Mikan (graduate), (614) 236-6101, createmusic@capital.edu.

Cardinal Stritch University Milwaukee, Wisconsin

Student Body: 4,400.
Tuition: Undergraduate: \$13,445/semester.
Jazz Degrees: Bachelor of Arts in Music.
Faculty: Salvatore L. Terrasi, Dennis W. King, Jack W. Forbes.
Jazz Bands: One combo.
Auditions: Required for admission.
Financial Aid: Available.
Scholarships: Merit-based.

Jazz Studies Program Directors and Co-Chairs: Bobby Watson and Dan Thomas

One of the country's liveliest academies. —*The New York Times*

Kansas City has one of the most vibrant jazz scenes in America. Enjoy a leading jazz studies curriculum, an internationally recognized recorded sound and jazz manuscript collection, and state of the art recording facilities.

UMKC Conservatory: Celebrating America's indigenous art form.



Degrees Offered

B.M. Jazz studies (all music content is jazz focused)

M.A. Music

Recent Guests

Benny Golson, Delfeayo Marsalis, Roy Hargrove, Curtis Lundy, Michael Carvin, Mel Martin, Stefon Harris, Jaleel Shaw, Sean Jones, Gerald Wilson, Randy Brecker, Curtis Fuller, and others

For full audition/application information visit

conservatory.umkc.edu

Admissions, 816-235-2900
cadmissions@umkc.edu

Audition Dates

Sat. Dec. 12, 2015*

Sat., Feb. 6, 2016**

Mon. Feb. 15, 2016**

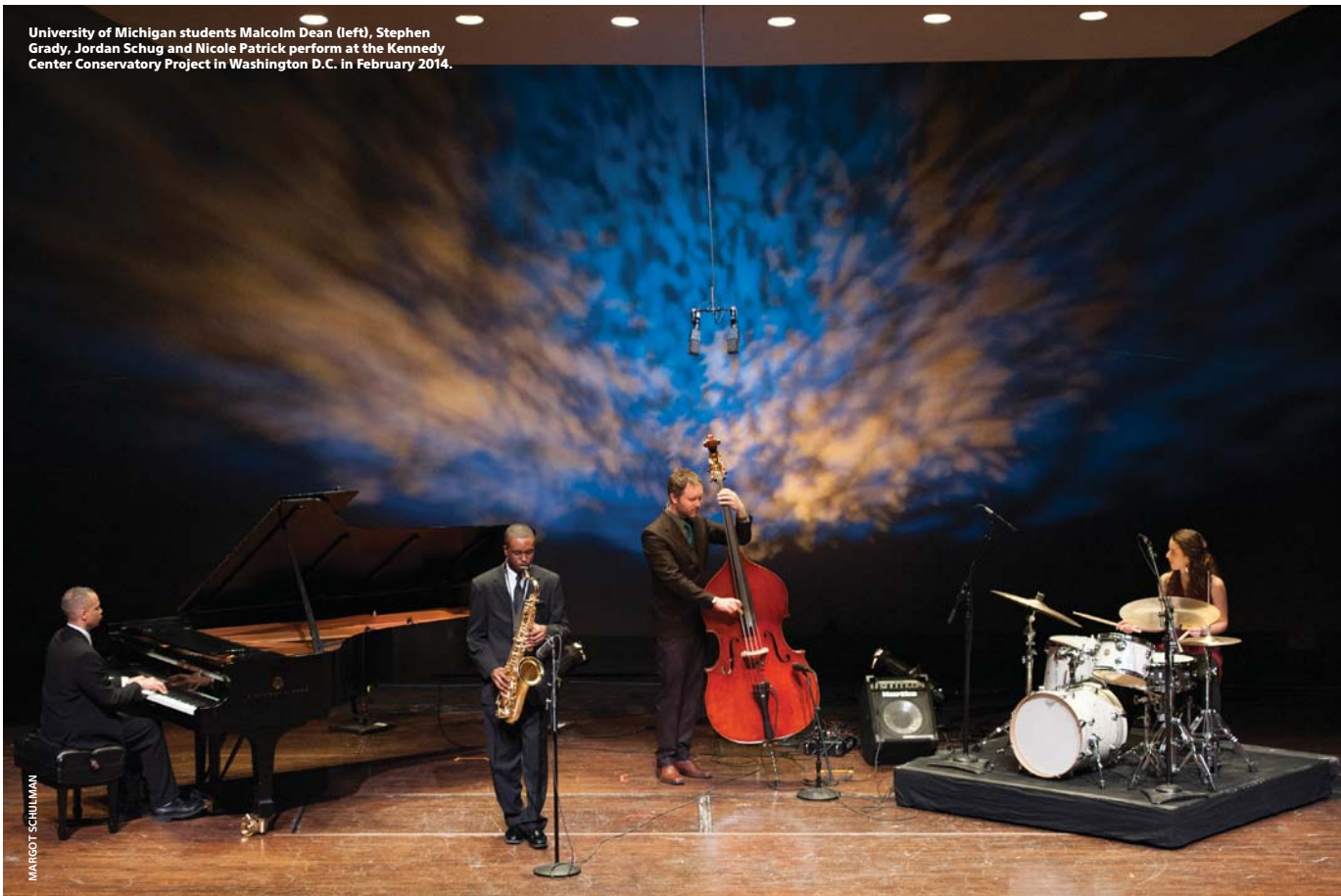
Fri. March 4, 2016**

*Application deadline Nov. 1

**Application deadline Dec. 1



University of Michigan students Malcolm Dean (left), Stephen Grady, Jordan Schug and Nicole Patrick perform at the Kennedy Center Conservatory Project in Washington D.C. in February 2014.



Apply by: No Application deadline.
Contact: Dennis King, (414) 410-4349,
 dwking@stitch.edu.

Columbia College Chicago

Chicago, Illinois

Student Body: 10,000.
Tuition: \$23,640.
Jazz Degrees: Bachelor of Arts and Bachelor of Music in Jazz Studies.
Faculty: Scott Hall, Bill Boris, Peter Saxe, Jarrard Harris, Larry Kohut, Tom Hipskind, Raphael Crawford, Ruben Alvarez, Bobbi Wilsyn, Martez Rucker.
Alumni: Aaron Koppel, Sarah Marie Young, Larry Bowen, Martez Rucker, Sam Trump, Sam Cerniglia, Jonathan McReynolds, Endre Rice.
Jazz Bands: Jazz Combos, Jazz Guitar Ensembles, Columbia College Jazz Ensemble (big band), Chicago Vox (vocal jazz ensemble), Fusion Ensemble.
Auditions: Auditions are by appointment and through online portfolio submissions. Visit colum.edu/music.
Financial Aid: Available. Contact (866) 705-0200 or visit colum.edu/Student_Financial_Services/contact-sfs/index.php.

Scholarships: Need- and merit-based.
Apply by: Jan. 15.
Contact: Scott Hall, (312) 369-6322,
 shall@colum.edu.

Cuyahoga Community College

Cleveland, Ohio

Student Body: 35 full-time transfer students.
Tuition: In-state, \$2,108; out-of-state, \$3,982.
Jazz Degrees: Associate of Arts Degree with transfer/articulation with Berklee College of Music.
Faculty: Demetrius Steinmetz, 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.
Jazz Bands: Afro-Latin Jazz Ensemble, Afro-Caribbean Ensemble, Big Band, Jazz Workshop, Progressive and Pop Rock Ensemble, Jazz Vocal.
Auditions: Steve Enos, stephen.enos@tri-c.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: June 30.
Contact: Steve Enos, Director, Tri-C Jazz Studies Program, (216) 987-4256, stephen.enos@tri-c.edu.

DePaul University

Chicago, Illinois

Student Body: 390.
Tuition: Undergraduate, \$36,800; graduate, \$19,200; performance certificate, \$14,400.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance or Composition.
Faculty: Scott Burns, Dennis Carroll, Tim Coffman, Dana Hall, Bob Lark, Thomas Matta, Chad McCullough, Bob Palmieri, Ron Perrillo, Bob Rummage, Justin Thomas, Bradley Williams.
Jazz Bands: Three large ensembles, 15 small ensembles.
Alumni: Marquis Hill, Jon Irabagon, Matt Ulery, Orbert Davis, Rudresh Mahanthappa, Brian Culbertson.
Auditions: In-person auditions each weekend in February. Visit music.depaul.edu.
Financial Aid: Contact Ross Beacraft, (773) 325-7444, musicadmissions@depaul.edu.
Scholarships: Contact Ross Beacraft, (773) 325-7444, musicadmissions@depaul.edu.
Apply by: Dec. 1.
Contact: Contact Ross Beacraft, (773) 325-7444, musicadmissions@depaul.edu.

Study Jazz at Elmhurst College!

Follow your dreams at one of the best comprehensive colleges in the Midwest.

Elmhurst is a college where the jazz program puts you side-by-side with accomplished musicians who love to teach and are internationally known. Performance opportunities in big bands, combos, vocal jazz groups and guitar ensembles provide you with all the experience you need to take your playing to the next level. Each February, the renowned Elmhurst College Jazz Festival features some of the top professional names in jazz and attracts collegiate groups from across the country.

Jazz Studies Faculty

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

Jimmy Heath Big Band

Bill Holman Band

Sean Jones

Ralph Lalama

Dennis Mackrel

The Manhattan Transfer

Bobby Shew

Ryan Truesdell

Degrees Offered

Jazz Studies

Music Business

Music Education

Theory/Composition

Performance

B.A. in Music

Contact Us

190 Prospect Avenue,

Elmhurst, IL 60126

(630) 617-3524

www.elmhurst.edu/music

[f facebook.com/ElmCol](https://www.facebook.com/ElmCol)

[t twitter.com/ElmhurstCollege](https://twitter.com/ElmhurstCollege)

For audition information, contact

Gayle Bisesi at music.admission@elmhurst.edu



JAZZ STUDIES

at The University of Kansas

Three big bands,
six combos & vocal jazz

22 DownBeat Student
Music Awards since 1992

Classes in arranging,
improvisation,
jazz history, theory
and pedagogy

Earn a Bachelor of Arts
degree in jazz studies

Earn a Master of Music
degree in composition
with jazz emphasis

Learn more at:
music.ku.edu/jazz



KU

SCHOOL OF MUSIC

The University of Kansas



Elmhurst College

Elmhurst, Illinois

Student Body: 2,500.
Tuition: \$34,200.
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, Frank Caruso, Carey Deadman, Mark Streder.
Alumni: Fred Gretsche, Kris Myers, Chris Siebold, Typhanie Monique.
Jazz Bands: Two big bands, 10 combos, two vocal jazz groups, two electric guitar ensembles.
Auditions: Scheduled dates or by appointment.
Financial Aid: Available.
Scholarships: Available.
Apply by: May 1.
Contact: Gayle Bisesi, (630) 617-3524, bisesig@net.elmhurst.edu.

Indiana University, Jacobs School of Music

Bloomington, Indiana

Student Body: 1,600 music students (850 graduate, 750 undergraduate), 75 jazz students.
Tuition: Undergraduate, in-state, \$12,460; out-of-state, \$35,350. Graduate, in-state, \$568/credit; out-of-state, \$1,751/credit, in addition to program fees. Visit 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, Duane Davis.
Alumni: Jamey Aebersold, Eric Alexander, Chris Botti, Randy Brecker, Peter Erskine, John Clayton, Robert Hurst, Shawn Pelton, Jim Beard, Ralph Bowen, Jeff Hamilton, Scott Wendholt, Alan Pasqua.
Jazz Bands: Three big bands; Latin Jazz Ensemble; two vocal jazz ensembles, several combos.
Auditions: Three annual audition weekends: Jan. 15–16, Feb. 5–6, March 4–5. Recordings accepted by the application deadline. Pre-screening audition may be necessary. Visit music.indiana.edu/admissions.

Financial Aid: Available. Contact Office of Student Financial Assistance, indiana.edu/~sfa.
Scholarships: Available. All undergraduate applicants are automatically considered for merit-based financial aid. Visit music.indiana.edu/admissions/tuition. Limited number of merit-based scholarships and assistantships available for graduate students. Contact Office of Music Admissions, musicadm@indiana.edu.
Apply by: Nov. 1 (undergraduate); Dec. 1 (graduate).
Contact: Espen Jensen, Director of Music Admissions, (812) 855-7998, musicadm@indiana.edu; or Jazz Studies, (812) 855-7560, jazz@indiana.edu. Visit music.indiana.edu/jazz.

Kansas City Kansas Community College Kansas City, Kansas

Student Body: 6,000 students, 150 music students, 50 jazz students.
Tuition: \$80/credit hour.
Jazz Degrees: Associates of Arts in Jazz Studies.
Faculty: Jim Mair, Rod Fleeman, Steve Molloy, Brett Jackson, Jurgen Welge, Mike Ning Bram Wijnands, John Stafford.
Alumni: Bobby Watson, Lisa Henry, Tim Bailey, Mike Warren, Chris Hazelton, John Cushon.
Jazz Bands: One big band, a little big band, Latin band and three combos.
Auditions: Contact Jim Mair, (913) 288-7149.
Financial Aid: Full and half scholarships.
Scholarships: Contact Jim Mair, (913) 288-7149.
Apply by: Contact an Admissions Specialist at (913) 288-7601, (913) 288-7602 or admiss@kckcc.edu.
Contact: Jim Mair, (913) 288-7149, jmair@kckcc.edu.

Lawrence University

Appleton, Wisconsin

Student Body: 1,500.
Tuition: \$43,440.
Jazz Degrees: Bachelor of Music in Performance with emphasis in Jazz, Bachelor of Music in Theory/Composition with emphasis in Jazz.
Faculty: 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 Strum, 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 University

JAZZ

DEPAUL UNIVERSITY

SCHOOL OF MUSIC



Auditions: Jazz Band, Lawrence Jazz Workshop, six Lawrence Jazz small groups, Improvisation Group of Lawrence University (IGLU). Classical and Jazz auditions required for all students pursuing a Bachelor of Music major with an emphasis in Jazz. Visit lawrence.edu/admissions/apply/conservatory/audition_registration.

Financial Aid: Available. Contact financial.aid@lawrence.edu.

Scholarships: Need- and merit-based. Automatic consideration. Visit lawrence.edu/admissions.afford.scholarships/music_scholarships.

Apply by: Jan. 15 (regular decision). Music Applicants can only apply for regular decision.

Contact: José Encarnacion, (920) 832-6629, jose.encarnacion@lawrence.edu.

McNally Smith College of Music St. Paul, Minnesota

Student Body: 600.

Tuition: \$25,740.

Jazz Degrees: Bachelor of Arts in Music Performance, Master of Arts in Music Performance, Associate of Applied Science in Music Performance, Music Performance Diploma.

Faculty: Pete Whitman, Scott Agster, Dave Jensen, Charles Lazarus, Randy Sabien, Charlie Christenson, Judy Donaghy, Gordy Knudtson, David Stanoch, Sean Turner, Joe Elliott, Bobby Stanton, Eva Beneke, Jeff Bailey, Adi Yeshaya.

Alumni: Cory Wong, Petar Janjic, Dan Comerchero, Brent Paschke.

Jazz Bands: Contemporary Vocal Ensemble, Fusion Ensemble, X-Tet, Advanced Jazz, Hornheads, Jazz Beginning Jazz Two, Jazz Three, New Orleans Brass Band.

Auditions: Visit mcnallysmith.edu/admissions/auditions.

Financial Aid: Scholarships, grants and student employment available. Contact financialaid@mcnallysmith.edu.

Scholarships: Merit- and need-based. Contact scholarships@mcnallysmith.edu.

Apply by: Feb. 1.

Contact: Matt Edlund, Director of Admissions, (651) 361-3456, admissions@mcnallysmith.edu.

Michigan State University

East Lansing, Michigan

Student Body: 550.

Tuition: Undergraduate, in-state, \$14,400; out-of-state, \$37,000.

Jazz Degrees: Bachelor of Music and Master of Music.

Faculty: Rodney Whitaker, Etienne Charles, Michael Dease, Randy Gelispie, Diego Rivera, Randy Napoleon, Xavier Davis, Kenneth Prouty.

Alumni: William David Bohn, Tage Larsen,



DePaul offers an out-of-the-classroom experience that is really essential a performing musician.

GIBRON LOCKHART

LEARN FROM THE WORLD'S MOST PROMINENT MUSICIANS.

Scott Burns / saxophone

Dennis Carroll / bass

Tim Coffman / trombone

Dana Hall / Director of Jazz Studies & drums

Bob Lark / trumpet & Director of DePaul Jazz Ensemble

Thomas Matta / bass trombone & jazz arranging & composition

Chad McCullough / trumpet

Bob Palmieri / guitar

Ron Perrillo / piano

Bob Rummage / drums

Justin Thomas / vibraphone

Bradley Williams / history

GO TO MUSIC.DEPAUL.EDU/FACULTY-STAFF TO DISCOVER WHO WILL HELP YOU BUILD YOUR FUTURE.

773-325-7444 | 1-800-433-7285, ext. 57444 | music.depaul.edu

musicadmissions@depaul.edu | [depaulschoolofmusic](https://www.facebook.com/depaulschoolofmusic) | [@DePaulSOM](https://twitter.com/DePaulSOM)

STUDY Jazz @ UT
THE UNIVERSITY OF TOLEDO DEPARTMENT OF MUSIC

UT Jazz UTOLE.DO/JAZZ

COLLEGE OF MUSICAL ARTS

BOWLING GREEN STATE UNIVERSITY

Jazz Studies

Where tradition is the foundation, not the end.

Faculty

David Bixler, Saxophone
Jeff Halsey, Double Bass
Ariel Kasler, Guitar/Jazz Piano
William Mathis, Trombone
Charles Saenz, Trumpet
Roger Schupp, Percussion

Ensembles

Lab Band 1
 Lab Band 2
 Chamber Jazz Ensembles
 Vocal Jazz Ensemble
 Jazz Guitar Ensemble



Guest Artists for 2015-16 include:



Antonio Hart



Bob Hurst



Richard Perry

BGSU | the Arts
BOWLING GREEN STATE UNIVERSITY

JAZZ STUDIES PROGRAM
 Jeffrey Halsey 419-372-8148
 jhalsey@bgsu.edu
www.bgsu.edu/music

Jazz

AT THE
UNIVERSITY OF NORTHERN IOWA
Over 60 years of tradition

JAZZ DEGREES OFFERED:

- Bachelor of Arts in Music, Jazz track
- Bachelor of Music in Music Education, Jazz concentration
- Minor in Jazz Studies (available to non-music majors)
- Master of Music in Jazz Pedagogy
- Teaching assistantships and scholarships available!

School of Music
University of Northern Iowa

Contact Christopher Merz for more information | merz@uni.edu | 319-273-3077

Jazz Bands: Clare Fischer, David Maslanka. Three jazz orchestras, four jazz octets, several jazz combos.

Auditions: Visit music.msu.edu/admissions.

Financial Aid: Available. Contact admissions@music.msu.edu.

Scholarships: Available. Contact admissions@music.msu.edu.

Apply by: Dec. 1.

Contact: Benjamin Ebener, Director of Admissions, (517) 355-2140, admissions@music.msu.edu.

Millikin University Decatur, Illinois

Student Body: 1,900 total, 275 music students.

Tuition: \$29,838.

Jazz Degrees: Bachelor of Music in Music Business, Commercial Music, Music Education and Performance.

Faculty: Randall Reyman, Perry Rask, Steve Widenhofer, Brian Justison, Austin Seybert, Chris Nolte.

Jazz Bands: Two big bands, four combos, Latin Jazz Ensemble, OneVoice and BluBop (vocal jazz).

Auditions: Visit millikin.edu/music.

Financial Aid: Visit millikin.edu/admissions.

Scholarships: Merit- and talent-based.

Apply by: Floating admission.

Contact: For instrumentalists, Randall Reyman, rreyman@millikin.edu. For vocalists, Steve Widenhofer, swidenhofer@millikin.edu.

Minnesota State University Moorhead Moorhead, Minnesota

Student Body: 7,500.

Tuition: Visit mnstate.edu/business-services/tuition.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Dr. Allen Carter, Dr. Tom Strait, Dr. Michael J. Krajewski, Dr. David Ferreira, Julie Adams, Doug Neil, Max Johnk.

Jazz Bands: Jazz Ensemble, Vocal Jazz Ensemble, Jazz Combos, Vocal Jazz Combo, Jazz Guitar Ensemble, Commercial Ensemble.

Auditions: Visit mnstate.edu/apply.

Financial Aid: Available. Visit mnstate.edu/financialaid.

Scholarships: Available. Visit mnstate.edu/financialaid/scholarships.

Apply by: Visit mnstate.edu/international/admission/deadlines.aspx

Contact: Dr. Michael J. Krajewski, michael.krajewski@mnstate.edu.

North Central College Naperville, Illinois

Student Body: 3,000.

Tuition: \$35,241.

Jazz Degrees: Bachelor of Arts in Jazz Studies, Music or Music Education.

Faculty: Janice Borla, Mitch Paliga, Art Davis, Bryant Scott, Brad Stirtz, John McLean, Chris White, Jim Cox, Jack Mouse.

Jazz Bands: Vocal Jazz Ensemble, Jazz Combos.
Auditions: Visit northcentralcollege.edu/audition.
Financial Aid: Contact the Office of Admissions, (630) 637-5800. Visit northcentralcollege.edu/financial-aid/scholarships-and-financial-aid.
Scholarships: Fine arts scholarships are available for new, incoming students interested in music and theatre. For audition dates, visit northcentralcollege.edu/audition.
Apply by: Rolling admission.
Contact: Ashley Chubirka, (630) 637-5816, aechubirka@noctrl.edu.

Northern Illinois University DeKalb, Illinois

Student Body: 300 music majors.
Tuition: \$11,900.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.
Faculty: Reggie Thomas, Geof Bradfield, Art Davis, Tom Garling, Fareed Haque, Willie Pickens, Marlene Rosenberg, Rodrigo Villanueva.
Alumni: Marquis Hill, Greg Ward, Nicole Mitchell, Quentin Coaxum, Juan Pastor.
Jazz Bands: NIU Jazz Orchestra, NIU Jazz Ensemble, University Jazz Band, multiple jazz combos.
Auditions: Held in February. Visit niu.edu/music/auditions.
Financial Aid: Available. Office of Financial Aid, niu.edu/fa.
Scholarships: Talent-based. No application necessary. Based on audition.
Apply by: Feb. 20.
Contact: Lynn Slater, Coordinator of Admissions, (815) 753-1546, lslater@niu.edu. Visit niu.edu/music/areas_of_study/jazzstudies.shtml.

Northwestern University, Bienen School of Music

Evanston, Illinois

Student Body: 620 (410 undergraduate, 210 graduate in Bienen School of Music).
Tuition: \$48,624.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.
Faculty: Victor Goines, Vincent Gardner, Carlos Henriquez, Willie Jones III, Jeremy Kahn, Brad Mason, John Moulder, Marlene Rosenberg.
Alumni: David Sanborn, Kay Davis, Andrew Bird, Charley Harrison.
Jazz Bands: Jazz Orchestra (big band), small jazz ensembles, jazz combos.
Auditions: Prescreening required. Visit music.northwestern.edu.
Financial Aid: Need-based and merit-based. Contact musiclife@northwestern.edu.
Scholarships: Contact musiclife@northwestern.edu.



A comprehensive program in performance, improvisation, composition & arranging, jazz history, pedagogy, and styles & analysis for vocal and instrumental jazz majors.

Large and small ensemble playing in a thriving cultural community.

Alumni include Eric Alexander, Chris Botti, Ralph Bowen, Randy Brecker, Sara Caswell, John Clayton, Peter Erskine, Robert Hurst.

2016 AUDITION DATES

January 15 & 16
 February 5 & 6
 March 4 & 5

APPLICATION DEADLINE

Nov. 1, 2015 - *Undergraduate*
 Dec. 1, 2015 - *Graduate*

Scholarships and assistantships available!

music.indiana.edu/jazz





Jazz students at Augustana College

AUGUSTANA COLLEGE

Apply by: Prescreening due Dec. 1.
Contact: Marcus E. Turner, (847) 491-3141, musiclife@northwestern.edu.

Oakland University, Dept. of Music, Theatre and Dance Rochester, Michigan

Student Body: 20,519.
Tuition: Lower division, in-state, \$353/credit; out-of-state, \$795/credit. Upper division, in-state, \$410/credit; out-of-state, \$795/credit.
Jazz Degrees: Jazz minor, World Music minor.
Faculty: Miles Brown, Sean Dobbins, Scott Gwinnell, Mark Stone.
Alumni: Regina Carter, Walter Szymanski.
Jazz Bands: OU Jazz Band, jazz combos, OU Jazz Singers.
Auditions: Visit oakland.edu/mtd/music-auditions.
Financial Aid: Available. Visit oakland.edu/financialservices.
Scholarships: Available. Visit oakland.edu/go.
Apply by: Visit oakland.edu/go.
Contact: Miles Brown, brown239@oakland.edu.

Oberlin College & Conservatory

Oberlin, Ohio

Student Body: 2,900 total; 580 in the

Tuition: \$49,928 plus room, board and fees.
Jazz Degrees: Bachelor of Music degrees in Jazz Performance and Jazz Composition.
Faculty: Jay Ashby, Gary Bartz, Peter Dominguez, Robin Eubanks, Bobby Ferrazza, Jamey Haddad, Billy Hart, Eddie Henderson, Dennis Reynolds, Paul Samuels, Dan Wall.
Alumni: Paul Horn, Stanley Cowell, Jon Jang, Ted Baker, Michael Mossman, Neal Smith, Jason Jackson, Allen Farnham, Lafayette Harris, Ben Jaffe, Theo Croker, James McBride, Sullivan Fortner, Kass Overall, Andy Hunter, Peter Evans, Rafiq Bhatia.
Jazz Bands: Oberlin Jazz Ensemble, small jazz ensembles, PI (Performance & Improvisation) ensembles.
Auditions: Auditions may be recorded or live. On-campus auditions require a prescreening audition recording, due with application. On-campus jazz auditions take place Dec. 4, Feb. 12 and Feb. 26. Visit new.oberlin.edu/conservatory/admissions/auditions/jazz-studies.dot.
Financial Aid: Need-based. FAFSA and PROFILE forms required. Contact (800) 693-

3173 or financial.aid@oberlin.edu.
Scholarships: Merit-based.
Apply by: Dec. 1.
Contact: Michael Manderen, Director of Conservatory Admissions, (440) 775-8413, conservatory.admissions@oberlin.edu.

The Ohio State University Columbus, Ohio

Student Body: 58,000 in university, 600 in School of Music (400 undergraduate, 200 graduate).
Tuition: Undergraduate, in state, \$10,037; out-of-state, \$27,365.
Jazz Degrees: Bachelor of Music in Jazz Performance or Jazz Composition. Minor: Music, Media and Enterprise.
Faculty: Shawn Wallace, Kris Keith, Jim Masters, Dave Powers, Jim Rupp, Michael Smith, Kevin Turner, Andy Woodson.
Jazz Bands: Three big bands, six combos.
Auditions: Dec. 10, Jan. 15, Feb. 6, Feb. 13. Visit music.osu.edu/admissions. Email music-ug@osu.edu.
Financial Aid: Available. Visit sfa.osu.edu.
Scholarships: Prospective students are automatically considered for music scholarships based on audition.
Apply by: University Scholarship deadline,



DON'T JUST PRACTICE.

Engage.

Bachelor of Music in:

*Performance • Education
Composition • Theory*

Areas of Emphasis:

*Jazz & Improvisational Music
Collaborative Piano • Piano Pedagogy*

Double Degree

Bachelor of Music/Bachelor of Arts

**Discover the power
of Engaged Learning.**

lawrence.edu/conservatory



LAWRENCE UNIVERSITY

APPLETON, WISCONSIN

Nov. 1 (early action); Feb. 1 (regular decision). School of Music application due Jan. 30.
Contact: (614) 292-6571, music-ug@osu.edu.

Ohio University Athens, Ohio

Student Body: 250 in School of Music.
Tuition: Undergraduate in-state, \$4,482/semester; out-of-state, \$9,750/semester.
Jazz Degrees: Minor in Jazz.
Faculty: Roger Braun, John Home, Matthew James, Sean Parsons, Richard Wetzel.
Jazz Bands: Jazz Ensembles I and II, two jazz combos, Jazz Percussion Ensemble.
Auditions: Held in January and February. Call (740) 593-4244.
Financial Aid: Visit ohio.edu/finearts/music.
Scholarships: Available. Contact Jason Smith, smithj10@ohio.edu.
Apply by: Dec. 1.
Contact: Matthew James, (740) 593-4244, jamesm1@ohio.edu.

Roosevelt University, Chicago College of Performing Arts

Chicago, Illinois

Student Body: 6,000.
Tuition: \$34,625.

Jazz Degrees: Bachelor of Music in Jazz & Contemporary Music.
Faculty: Ruben Alvarez, Paul Wertico, Neal Alger, Paulinho Garcia, Henry Johnson, John McLean, John Moulder, Scott Mason, Marlene Rosenberg, Jim Gailloro, Paul Mertens, Mike Smith, Steve Berry, Tom Garling, Victor Garcia, Roger Ingram, Corey Wilkes, Roger Harris, Fred Simpson, Jim Trompeter, Jeff Morrow, Yvonne Gage, Cheryl Wilson.
Alumni: Hannah Ford, Max Benson, Jonathan Schang.
Jazz Bands: Avant-Garde Combo, Bebop Combo, Brazilian Combo, Contemporary Combo, ECM Combo, Fusion Combo, Hard Bob Combo, Latin Jazz Ensemble, Swing Combo, New Deal Vocal Jazz Ensemble.
Auditions: On campus or by recording. Visit roosevelt.edu/CCPA.
Financial Aid: Available. Visit roosevelt.edu.
Scholarships: Talent-based.
Apply by: Jan. 15 (priority deadline).
Contact: Patrick Zylka, Assistant Dean for Enrollment, (312) 341-6735, ccpaadmissions@roosevelt.edu.

Saint Mary's University of Minnesota Winona, Minnesota

Student Body: 1,200 undergraduate,

40 music majors.
Tuition: \$39,650 (includes room and board).
Jazz Degrees: Bachelor of Arts in Music, 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 and March. Visit smumn.edu/music.
Financial Aid: Available. Call (507) 457-1437.
Scholarships: Available. Visit smumn.edu/music.
Apply by: Rolling admissions.
Contact: A. Eric Heukeshoven, M.S. (Director Jazz Studies & Music Industry), (507) 457-7292, ehuekesh@smumn.edu. Visit smumn.edu/music.

St. Olaf College Northfield, Minnesota

Student Body: 3,100.
Tuition: \$42,940.
Jazz Degrees: Bachelor of Arts in Music; Bachelor of Music with majors in Performance, theory/composition, education or church music.
Faculty: David Hagedorn, Sarah Burk, Phil Hey.
Alumni: Dan Cavanagh, Ben Baker.
Jazz Bands: Three big bands, multiple combos.

M | SCHOOL OF MUSIC, THEATRE & DANCE UNIVERSITY OF MICHIGAN

DEPARTMENT OF JAZZ & CONTEMPORARY IMPROVISATION FACULTY

Andrew Bishop, saxophone
Sean Dobbins, drums
Michael Gould, drums
Benny Green, piano
Marion Hayden, bass
Robert Hurst, bass
Mark Kirschenmann, Creative Arts Orchestra
Cary Kocher, vibes
Bill Lucas, trumpet
Ed Sarath, creativity & consciousness studies
Ellen Rowe, piano
Martha Travers, creativity & consciousness studies
Miles Okazaki, guitar
Dennis Wilson, trombone

ENSEMBLES

6 Chamber Jazz Groups
 Creative Arts Orchestra
 Jazz Lab Ensemble
 Jazz Ensemble
 Latin Jazz Ensemble
 "Legacy" Jazz Vocal
 Trombone Ensemble
 Digital Music Ensemble

DEGREES

BFA Jazz Studies
 BFA Jazz Studies with Teacher Certification
 BFA Jazz and Contemporary Improvisation
 BFA Jazz and Contemporary Studies
 MM in Improvisation

TAKE THE STAGE

Prestigious resident faculty and exceptional student talent.
 Superior conservatory training at a world-class research university.
 Scholarships available for 2016 - apply by December 1.

music.umich.edu

Auditions: Visit wp.stolaf.edu/musicadm.
Financial Aid: Available. Visit stolaf.edu/financialaid.
Scholarships: Available. Visit stolaf.edu/musicadm, or email music@stolaf.edu.
Apply by: Dec. 15.
Contact: Mary Hakes, Music Admissions Coordinator, (507) 786-3297, music@stolaf.edu.

Saint Xavier University Chicago, Illinois

Student Body: 3,000
Tuition: \$30,020.
Jazz Degrees: Bachelor of Music in Performance with Instrumental Jazz Emphasis.
Faculty: Shawn Salmon, Stacy McMichael, Lara Regan, Skyler Johnson, Brett Baxter.
Jazz Bands: Jazz Ensemble, Jazz Combos and Guitar Ensemble.
Auditions: Feb. 20, April 9, by appointment or via online video submission.
Financial Aid: Available. Visit sxu.edu/admissions/financial_aid.
Scholarships: Need- and merit-based.
Apply by: Jan. 1.
Contact: Dr. Shawn Salmon, (773) 298-3420, salmon@sxu.edu.

Southern Illinois University Edwardsville Edwardsville, Illinois

Student Body: 14,000.
Tuition: Undergraduate in-state, \$5,124/semester; out-of-state: \$10,870/semester.
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, Zeb Briskovich, Jason Swagler, Miles Vandiver, Cody Henry, Adaron Jackson, Garret Schmidt.
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.edu/financialaid, or call (618) 650-3880.
Scholarships: Available. Contact (618) 650-3900.
Apply by: Dec 1.
Contact: Contact Rick Haydon, rhaydon@siue.edu.

University of Akron Akron, Ohio

Student Body: 26,000, 300 music majors.
Tuition: In-state, \$10,946; out-of-state, \$19,646.
Jazz Degrees: Bachelor of Music.
Faculty: Jack Schantz, Joe Augustine, Bob Fraser, Dean Newton, Rock Wehrmann, Mark Gonder.
Alumni: Mark Lopeman, Paul Ferguson, Mark Vinci, John Orsini, David

CHICAGO PERFORMS. SO WILL YOU.



MAX BENSON
Bassist with Jamie Lono from *The Voice*



HANNAH FORD WELTON
Drummer/Vocalist with 3RDEYEGIRL and Prince

PHOTO CREDIT: Justine Walpole

Bachelor of Music in Jazz and Contemporary Music with concentrations in vocal or instrumental performance

Study with accomplished faculty, who include Chicago Symphony and Lyric Opera orchestra members, Metropolitan and Lyric opera sensations, renowned soloists, Grammy-winning jazz musicians, and award-winning composers. Enjoy opportunities to perform in professional venues. **Live, learn, and perform in downtown Chicago.**

R ROOSEVELT UNIVERSITY
CHICAGO COLLEGE
OF PERFORMING ARTS

roosevelt.edu/CCPA
(312) 341-6735
music@roosevelt.edu

TRI-C JAZZ STUDIES

Ignite Your Passion



Cuyahoga Community College in Cleveland offers world-class instruction and facilities plus a clear path to Berklee College of Music, The Hartt School and other four-year institutions.

Cuyahoga
Community
College



www.tri-c.edu/creativearts

Contact Steve Enos
at 216-987-4256
stephen.enos@tri-c.edu

Berklee
college of
music

TRI-C
JAZZ
FEST

Jazz Bands: Banks, Gary Davis, Paul Klontz, Mike Forfia, Theron Brown.

Jazz Bands: Two jazz bands, multiple jazz combos.

Auditions: Required. Contact Jack Schantz, (330) 972-6919, jas62@uakron.edu, uakron.edu/music.

Financial Aid: Available. Visit uakron.edu/finaid.

Scholarships: Available. Visit uakron.edu/finaid.

Apply by: Rolling basis. Auditions for School of Music scholarship deadline is Feb. 29.

Contact: Jack Schantz, Director of Jazz Studies, (330) 972-6919, jas62@uakron.edu, uakron.edu/music.

University of Central Missouri Warrensburg, Missouri

Student Body: 12,000.

Tuition: Undergraduate, in-state: \$213.15/credit; out-of-state, \$426.30/credit. Graduate, in-state, \$276.25/credit; out-of-state, \$552.50/credit.

Jazz Degrees: Bachelor of Music, Jazz-Commercial Music.

Faculty: David Aaberg, Michael Sekelsky, James Isaac.

Jazz Bands: Two big bands, jazz combos.

Auditions: Nov. 13, Feb. 13, Feb. 15. Other dates available upon request.

Financial Aid: Contact (800) 729-2678 or finaid@ucmo.edu.

Scholarships: For music, contact (660) 543-4530 or ucmo.edu/musis/future/scholarships.cfm. For academic, contact (800) 729-2678 or finaid@ucmo.edu.

Apply by: Rolling admission.

Contact: David Aaberg, (660) 543-4909, aaberg@ucmo.edu.

University of Cincinnati Cincinnati, Ohio

Student Body: 43,000 in university, 1,400 in conservatory.

Tuition: Undergraduate, in-state \$12,206;

out-of-state \$27,540. Graduate, in-state, \$15,674; out-of-state, \$27,416.

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

Faculty: Visit ccm.uc.edu/about/directory.html#JazzStudiesFaculty.

Jazz Bands: Jazz Ensemble, Jazz Lab Band, Jazz Combos.

Auditions: Jan. 16, Feb. 6, Feb. 20. Visit ccm.uc.edu/admissions.

Financial Aid: Available. Contact Financial Aid Office, (513) 556-2420, financialaid.uc.edu.

Scholarships: Talent-based for all; academic awards for undergraduates. Graduate assistantships available. Contact (513) 556-9479 or ccm.uc.edu/admissions.

Apply by: Dec. 1.

Contact: CCM Admissions Office, (513) 556-9479; ccmadmis@uc.edu.

University of Illinois at Urbana-Champaign Urbana-Champaign, Illinois

Student Body: 43,000 total, 700 music majors (350 undergraduate, 350 graduate), 70 jazz majors.

Tuition: Visit osfa.illinois.edu.

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

Faculty: Tito Carrillo, Larry Gray, Joan Hickey, Chip McNeill, Jim Pugh, Joel Spencer, Chip Stephens.

Alumni: Cecil Bridgewater, Jim McNeely.

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

Auditions: For undergraduate, visit go.illinois.edu/musicundergrad. For graduate, visit go.illinois.edu/musicgrad.

Financial Aid: Available. Visit osfa.illinois.edu.

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

Apply by: Dec. 1.

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

University of Iowa Iowa City, Iowa

Student Body: 30,000.

Tuition: In-state, \$8,100; out-of-state, \$27,890.

Jazz Degrees: Bachelor of Music (with Jazz Studies emphasis), Master of Arts in Jazz Studies.

Faculty: John Rapson, Damani Phillips, James Dreier, Steve Grismore, Courtney Jones.

Alumni: David Sanborn, Al Jarreau, Patricia Barber.

Jazz Bands: Johnson County Landmark, Jazz

University of Nebraska-Lincoln Jazz Studies

Glenn Korff School of Music Jazz Studies Faculty

Paul Haar (saxophone/area head for jazz studies), Peter Bouffard (guitar)
Dave Hall (percussion), Tom Larson (piano/composition),
Hans Sturm (double bass) and Darryl White (trumpet)

M.M. and D.M.A. in Jazz Studies with performance or composition emphases

Graduate application deadline: January 15, 2016 • Graduate audition date: February 12, 2016



music.unl.edu
Create. Perform. Achieve.



UNIVERSITY OF
Nebraska
Lincoln
GLENN KORFF
SCHOOL OF MUSIC

School of Music @ University of Wisconsin-Madison

JAZZ STUDIES

B.M. in Jazz Studies

B.A./B.Sc. in Music Performance
(jazz track)

Dual degrees possible with
all other majors

Jazz minor available in D.M.A. degree

UNDERGRADUATE AUDITION DATES:
NOV. 21, 2015 | JAN. 30, 2016 | FEB. 27, 2016

For more information or to apply
EMAIL: admissions@music.wisc.edu
ONLINE: www.music.wisc.edu

Merit-based scholarships and
financial aid available



2015



WESTERN MICHIGAN
UNIVERSITY

Congratulations WMU Students win 7 DownBeat Awards



Small Jazz Combo
Lasse Grunewald Quartet



Vocal Jazz Soloist
Sam Alhadid



Vocal Jazz Soloist
Monica Pabelonio



Small Vocal
Jazz Group
Out of State



Blues/Pop/Rock Soloist
Kellen Boersma, Guitar



Original Composition—
Small and Large Ensemble
Elliot Weeks, 'Dust of Snow'



The new album by Western Michigan University's Songsmith Collective includes poems by Yeats, Frost, Hughes, and WMU's own Traci Brimhall. "Music with an ease and freshness that clearly belongs in the present moment."



Available at www.BluJazz.com

Check out Western Michigan University Jazz at: wmujazz.com

Tom Knific, Director of Jazz Studies (269) 387-4672



University of Illinois at Urbana-Champaign

UIUC SCHOOL OF MUSIC

Audition: Repertory Ensemble, Hawkeye Big Band, Latin Jazz Ensemble, World Beat Ensemble, Guitar Ensemble, four to six jazz combos. Includes prepared pieces, sight-reading and improvisation. Contact John Rapson, (319) 335-1662, ira-rapson@uiowa.edu.

Financial Aid: Yes. Email admissions@uiowa.edu.

Scholarships: Need and merit-based. There are five teaching assistant positions for graduate students.

Apply by: Nov. 1 (early action); Feb. 15 (regular decision).

Contact: John Rapson, (319) 335-1662, ira-rapson@uiowa.edu.

University of Kansas

Lawrence, Kansas

Student Body: 500 music majors, 15 jazz majors.
Tuition: In-state, \$10,376; out-of-

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 Leising, Michael Davidson, Vince Gnojek.

Jazz Bands: Three big bands, six combos.

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

Auditions: Held in February. Visit music.ku.edu/applyaudition.

Financial Aid: Available. Visit admissions.ku.edu/cs.

Scholarships: Available. All undergraduate applicants who audition are automatically considered for merit-based scholarships.

Apply by: Nov. 1 (priority deadline); Feb. 1 (scholarship deadline).

Contact: Emma Casey, School of Music,

state, \$25,376. Visit: registrar.ku.edu/tuition-and-fees.

(785) 864-9751, ecasey5@ku.edu.

University of Michigan

Ann Arbor, Michigan

Student Body: 1,094 in School of Music, Theatre & Dance.

Tuition: Undergraduate, in-state, \$13,856; out-of-state, \$43,476. Graduate, in-state, \$20,966; out-of-state, \$42,016.

Jazz Degrees: Bachelor of Fine Arts: Jazz and Contemplative Studies, Jazz and Contemporary Improvisation, Jazz Studies; Master of Music: Improvisation.

Faculty: Ellen Rowe, Andrew Bishop, Michael Gould, Benny Green, Robert Hurst, Bill Lucas, Miles Okazaki, Edward Sarath, Dennis Wilson, Sean Dobbins, Marion Hayden, Mark Kirschenmann, Cary Kocher, Ed

Alumni: Sarath, Martha Travers. Gerald Cleaver, Randy Napoleon, David Cook, Vincent Chandler, Sachal Vasandani, Jeremy Kittle.

Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Creative Arts Orchestra, Small Jazz Ensembles, Campus Jazz Ensemble.

Auditions: In-person (strongly suggested) or via recorded audition. Visit music.umich.edu.

Financial Aid: Includes grant funds, work-study, loan programs and scholarships. Visit finaid.umich.edu.

Scholarships: Merit- and need-based. Visit finaid.umich.edu.

Apply by: Dec. 1.

Contact: Julia Hoffert, Recruiting Coordinator, (734) 763-7558, jspanja@umich.edu.

University of Minnesota Duluth Duluth, Minnesota

Student Body: 11,093.

Tuition: In-state, \$450.76/credit; out-of-state, \$591.73/credit.

Jazz Degrees: Bachelor of Music, Jazz Studies.

Faculty: Ryan Frane, Dr. Adam Booker, Billy Barnard, Dr. Tina Thielen-Gaffey.

Jazz Bands: Jazz Band, Combo I, Combo II, Combo III, Combo IV, Jazz Ensemble, Vocal Jazz.

Auditions: Contact umdmusic@d.umn.edu.

Financial Aid: Contact Ryan Frane, Director of

Jazz Studies, (218) 726-6327, rfrane@d.umn.edu.

Scholarships: Merit-based. Contact Ryan Frane, Director of Jazz Studies, (218) 726-6327, rfrane@d.umn.edu.

Apply by: May 1.

Contact: Dee Charles, (218)-726-7890, dcharles@d.umn.edu.

University of Missouri at Columbia Columbia, Missouri

Student Body: 34,000.

Tuition: In-state, \$25,514; out-of-state, \$40,126.

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

Faculty: Dr. Arthur White, Allen Beeson, Michael Pagan, Sean Hennessy, Dr. Michael Budds.

Alumni: Mike Metheny, Alicia Olatuja, Jim Widner, Allen Beeson, Alan Shinn, Tim Aubuchon, Sheryl Crow.

Jazz Bands: Concert Jazz Band, Studio Jazz Band, Creative Improvisation Ensemble, multiple combos.

Auditions: Contact Dr. Arthur White, Director of Jazz Studies, (573) 882-3430, whitear@missouri.edu. To see a list of audition days, visit music.missouri.edu.

Financial Aid: Available. Visit missouri.edu.

Scholarships: Available. Visit missouri.edu.

Apply by: Dec. 1 (priority deadline); Dec. 15 (scholarship applications due). Jan. 15 (priority deadline for graduate students). Potential graduate students need to apply at getaccptd.com and at gradstudies.missouri.edu/admissions.

Contact: Dr. Arthur White, Director of Jazz Studies, (573) 882-3430, whitear@missouri.edu, mujazz.missouri.edu.

University of Missouri-Kansas City

Kansas City, Missouri

Student Body: 14,000.

Tuition: In-State, \$10,000; Midwest Student Exchange, \$14,000; out-of-state, \$23,000.

Jazz Degrees: Bachelor of Music in Jazz Performance.

Faculty: Bobby Watson, Dan Thomas, Doug Auwarter, Michael Warren, Bob Bowman, Gerald Spaits, Roger Wilder, Bram Wijnands, Danny Embrey, Rod Fleeman, Stan Kessler, Steve Dekker, Andrew Stinson, Beau Bledsoe.

Alumni: Bob Brookmeyer, Clint Aschlock, Kevin Cerovich, John Hadfield, Nate Jorgensen, Jim Mair, Hermon

Northwestern BIENEN SCHOOL OF MUSIC

The Bienen School of Music offers

- A new 152,000-square-foot state-of-the-art facility overlooking Lake Michigan
- Conservatory-level training combined with the academic flexibility of an elite research institution
- Traditional BM, BA, MM, PhD, and DMA degrees as well as innovative dual-degree, self-designed, and double-major programs
- Close proximity to downtown Chicago's vibrant cultural landscape

Jazz Faculty

Victor Goines, *director; jazz saxophone and clarinet*

Vincent Gardner, *jazz trombone*

Carlos Henriquez, *jazz bass*

Willie Jones III, *jazz drums*

Jeremy Kahn, *jazz piano*

Bradley Mason, *jazz trumpet*

John P. Moulder, *jazz guitar*

Marlene Rosenberg, *jazz small ensemble*

847/491-3141

www.music.northwestern.edu



The University of Northern Iowa's UNI Jazz Band One performs at the Gallagher-Bluedorn Performing Arts Center in Cedar Falls, Iowa.



UNI SCHOOL OF MUSIC

Jazz Bands: Mehari, Eddie Moore, Nate Nall, Mike Shults, Dan Thomas. Two big bands, 10 small groups, World Percussion Ensemble, Jazz Guitar Ensemble, Jazz Bass Ensemble, Jazz Sax/Trumpet/Trombone Quartets.

Apply by: Nov. 1 (for January entry); Dec. 15 (for Fall 2016 entry). Apply online at conservatory.umkc.edu. Auditions are scheduled only after completed UMKC and Decision Desk applications are received.

Auditions: Dec. 12 (only for January applicants); Feb. 6, Feb. 15, March 4 (for Fall 2016 applicants).

Financial Aid: Available. Visit sfa.umkc.edu/site2.

Scholarships: Merit-based. Audition serves as screening for Merit Awards. Conservatory also considers academic record for scholarship awards.

Contact: Dan Thomas, thomasdan@umkc.edu; Bobby Watson, watsonR@umkc.edu; Jim Elswick, elswickj@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, \$680/hour. Graduate, in-state, \$285/hour; out-

Jazz Degrees: of-state, \$815/hour. Master of Music, Doctorate of Musical Arts in Jazz Studies with performance or composition emphases. Visit arts.unl.edu/music/areas-study-and-degree-options.

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

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

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

Auditions: For undergraduates: Jan. 22, Jan. 23, Feb. 19, Feb. 20. For graduate students: Feb. 12, Feb. 13.

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

Scholarships: Available. Contact Janet Sievert, (402) 472-6830, jsievert1@unl.edu.

Apply by: Jan. 15 (undergraduate, in-state); May 1 (undergraduate, out-of-state). For all graduate students, Jan. 15.

Contact: Paul Haar, Director of Jazz Studies, (402) 472-5672, phaar2@unl.edu. Visit music.unl.edu/jazzstudies/jazz-studies.

University of Nebraska Omaha Omaha, Nebraska

Student Body: 15,000.

Tuition: Visit 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: Visit unomaha.edu/music/audition.php.

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

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

Apply by: Aug. 1.

Contact: Peter Madsen, petermadsen@unomaha.edu.

University of Northern Iowa

Cedar Falls, Iowa

Student Body: 12,000.

Tuition: In-state, \$6,648; out-of-state \$16,836.

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

Faculty: Christopher Merz, Robert Washut, Robert Dunn, Jonathan Schwabe, Anthony Williams, Alexander Pershounin.

Alumni: Paul McKee, Jeff Helmer, JC Sanford, James Miller, Tommy Giampietro, Ryan Middagh, Michael Conrad.

exceptional artists, passionate teachers...

music.msu.edu

TRUMPET
Etienne Charles

PIANO
Xaiver Davis

TROMBONE
Michael Dease

DRUMS
Randy Gelispie

GUITAR
Randy Napoleon

JAZZ HISTORY
Kenneth Prouty

SAXOPHONE
Diego Rivera

BASS
Rodney Whitaker
director of jazz studies

*"The MSU Professors of Jazz,"
their outstanding reputation as
artists is matched only by their
dedication to teaching.*

Be a part of it. Jazz at MSU is designed to nurture and challenge you. We emphasize blues-based improvisation with highly focused mentorship and intensive scholarly activity. Faculty members help you discover your individuality while strengthening your foundation in the jazz tradition, so that you ultimately embody what it means to be a jazz musician, both personally and professionally.

- Undergraduate and graduate degrees
- Teaching assistantships, fellowships, scholarships
- Nationally and internationally known resident jazz artists
- Professional performance opportunities

MICHIGAN STATE
UNIVERSITY

College of Music



Close, personal attention with all
the benefits of a Big 10 university.



Jazz Bands: Jazz Band One, Jazz Panthers, Jazz Band III and combos.

Auditions: Visit uni.edu/music/apply.

Financial Aid: Available. Visit uni.edu/finaid.

Scholarships: Need- and merit-based. Visit uni.edu/music/apply-audition/undergraduate-admissions/scholarships.

Apply by: Rolling admissions. Audition required. For audition dates visit uni.edu/music/apply.

Contact: Christopher Merz, (319) 273-3077, chris.merz@uni.edu. Or contact (319) 273-2024 or music@uni.edu.

University of Toledo

Toledo, Ohio

Student Body: 22,000.

Tuition: In-state, \$9,800; out-of-state, \$15,600.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Jazz Studies with emphasis in Music Business & Recording Arts; BED Music Education with emphasis in Jazz; Master of Music in Jazz Studies.

Faculty: Jon Hendricks, Gunnar Mossblad, Norm Damschroder, Tad Weed, Olman Piedra, Jay Rinsen-Weik.

Jazz Bands: Jazz Ensemble, Jazz GuitarKistra, Jazz Vocalstra, Latin Jazz Ensemble, Combos.

Auditions: On published days or by

appointment. Contact Gunnar Mossblad, Director of Jazz Studies, jazz@utoledo.edu.

Financial Aid: Available. Qualified out-of-state students are eligible to pay in-state tuition rates.

Scholarships: Merit-based by audition.

Apply by: Open enrollment.

Contact: Gunnar Mossblad, Director of Jazz Studies, jazz@utoledo.edu.

University of Wisconsin–Eau Claire Eau Claire, Wisconsin

Student Body: 11,000.

Tuition: In-state, \$8,800; out-of-state, \$16,400.

Jazz Degrees: Bachelor's in Music Performance, Music Education, Music Business, Composition.

Faculty: Robert Baca, Jeffery Crowell, Michael Shults, Phil Ostrander, Jerry Young, Richard Johnson, Jeremy Boettcher, Dean Granros.

Alumni: John Raymond, Scott Pingel, Kyle Newmaster, Jamey Simmons, Larry Lelli, Tom Luer, Matt Pivec, Jeremy Miloszewicz, Dan Urness, Keith Karns.

Jazz Bands: Jazz Ensembles I–V, Combos, Vocal Jazz Chamber Groups.

Auditions: Contact Robert Baca, (715) 836-4371, bacarj@uwec.edu. Visit uwec.edu/mus-the/jazzstudies. Available. Visit uwec.edu.

Financial Aid: Scholarships need- and merit-

based. Contact Robert Baca, bacarj@uwec.edu.
Nov. 17, April 1.
Contact: Robert Baca, bacarj@uwec.edu.

University of Wisconsin–Green Bay Green Bay, Wisconsin

Student Body: 6,900.

Tuition: Undergraduate in-state, \$7,824; out-of-state, \$15,396.

Jazz Degrees: Bachelor of Arts with Jazz Emphasis. Visit catalog. uwgb.edu/undergraduate/programs/music/bachelorart/jazz-studies.

Faculty: John Salerno, Stefan Hall, Craig Hanke, Adam Gaines.

Alumni: Carl Allen, Todd Buffa, Ricardo Vogt, Woody Mankowski.

Jazz Bands: Two jazz ensembles and jazz combos.

Auditions: Auditions take place the first week of classes and consist of blind auditions with sight-reading, jazz scales, prepared excerpts.

Financial Aid: Available. Contact (920) 465-2075 or finaids@uwgb.edu.

Scholarships: Available. Determined when applicant auditions for admission into music program. Contact (920) 465-2075 or finaids@uwgb.edu.

Apply by: Visit uwgb.edu/admissions. Contact Kevin Collins, collinsk@uwgb.edu.

Contact: Kevin Collins, collinsk@uwgb.edu.



The world is
OUR STAGE.

Leigh Gerdinge College of Fine Arts
Department of Music

Combos · History · Improvisation · Applied Jazz Study · Jazz Performance and Pedagogy · Jazz Scoring and Arranging · Jazz Theory · Instrumental and Vocal Emphases

1-800-753-6765 • webster.edu/music

 THE ARTS HAPPEN HERE

Paul DeMarinis
Director of Jazz Studies

Experience world-class instruction, in harmony with creative collaboration. The Webster University Department of Music provides not only the training but also the creative freedom for musicians to make their mark in the world. Join the Webster family and let our tradition be the foundation for your future.

UNITED STATES · SWITZERLAND · AUSTRIA · THE NETHERLANDS · UNITED KINGDOM · CHINA · THAILAND · GHANA · GREECE

Webster
UNIVERSITY

University of Wisconsin–Madison

Madison, Wisconsin

Student Body: 43,275.

Tuition: In-state, \$10,399; Minnesota resident, \$13,185; out-of-state, \$29,650.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Arts in Jazz Studies. Jazz minor available in D.M.A. and Ph.D. music degrees.

Faculty: Johannes Wallmann, Richard Davis, Les Thimmig, others, plus part-time jazz faculty.

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

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

Auditions: Nov. 21, Jan. 30, Feb. 27 (undergraduate); Jan. 16, Feb. 13 (graduate). Visit music.wisc.edu.

Financial Aid: Available. Visit finaid.wisc.edu.

Scholarships: Merit-based. Visit music.wisc.edu/student-support.

Apply by: Oct. 31, Dec. 31 and Jan. 31 (undergraduate). Visit wisc.edu.

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

University of Wisconsin–Milwaukee, Wisconsin

Student Body: 300 undergraduate music students.

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

Jazz Degrees: Bachelor of Fine Arts in Music Performance–Instrumental Jazz Studies.

Faculty: Curt Hanrahan, Steve Nelson-Raney, Don Linke, Lou Cucunato, Gillian Rodger, Dave Bayles, Carl Storniolo, Tom McGirr, Jay Allison.

Jazz Bands: Jazz ensemble, seven jazz lab combos.

Auditions: Five auditions annually.

Financial Aid: Available. Visit uwm.edu.

Scholarships: Scholarship information given at time of audition.

Apply by: Visit uwm.edu.

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

University of Wisconsin–Oshkosh, Wisconsin

Student Body: 14,000 in university, 200 music

students, 70 involved in jazz activities.

Tuition: Undergraduate in-state, \$8,000; out-of-state, \$14,000.

Degrees: Bachelor of Music in Performance, Music Industry (Recording Technology, Music Business, Music Business & Recording), Composition and Music Education. Bachelor of Arts in Music, Bachelor of Science in Music.

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

Jazz Bands: Two big bands and three to five jazz small groups.

Financial Aid: Available. Call (920) 424-3377.

Scholarships: Available. Call (920) 424-4224.

Apply by: Feb. 1.

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

Wayne State University, Michigan

Student Body: 300.

Tuition: In-state, \$8,120; out-of-state, \$16,630.

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.

OBERLIN CONSERVATORY OF MUSIC

YOUR LEGEND STARTS HERE



JAZZ FACULTY

Jay Ashby
Gary Bartz
Peter Dominguez
Robin Eubanks
Bobby Ferrazza
Jamey Haddad
Billy Hart
Eddie Henderson
Dennis Reynolds
Paul Samuels
Dan Wall

OBERLIN
COLLEGE & CONSERVATORY

Oberlin Conservatory of Music | Office of Admissions
39 West College Street, Oberlin, OH 44074 | 440-775-8413 | www.oberlin.edu/con

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

Auditions: November, February and March.

Financial Aid: Available. Visit wayne.edu/financial-aid.

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

Apply by: Feb. 1 for talent-based award consideration.

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

Webster University

St. Louis, Missouri

Student Body: 2,200 at the home campus.

Tuition: \$25,000.

Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz Music Technology, Bachelor of Music in Composition, Master of Art in Music with an emphasis in jazz, Master of Music in Jazz Performance.

Faculty: Paul DeMarinis, Steve Schenkel, Kim Portnoy, others.

Alumni: Butch Thomas, Erin Bode, Peter Mayor, Linda Presgrave.

Jazz Bands: Program is primarily combo-focused, with the addition of a jazz collective interpreting big band charts.

Auditions: Live audition preferred; DVD or online video accepted. Visit webster.edu/fine-arts/departments/music/auditions.

Financial Aid: Performance scholarship consideration by live audition only. Academic merit scholarships based on standard admission criteria; submit FAFSA for full consideration. Contact Office of Admissions, (314) 246-7800.

Scholarships: Performance scholarship consideration by live audition only, based on performance merit; no separate application or deadline.

Apply by: March (for fullest consideration); final audition date is in May.

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

Western Illinois University Macomb, Illinois

Student Body: 11,458 total, 9,645 undergraduate.

Tuition: Undergraduate in-state, \$293.50/hour; out-of-state, \$440.25/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, Matthew Thomas, Michael Stryker, Matt Hughes, Georger Turner, John Vana.

Alumni: Reggie Thomas, Bruce Gates, Ben Willis, Tyler Ross, Stephen Hawk, Corey Bell, Jennifer Wallis.



Butler University

BUTLER UNIVERSITY SCHOOL OF MUSIC

Jazz Bands: WIU Jazz Studio Orchestra, WIU Jazz Band, jazz combo program.

Auditions: Dec. 5, Jan. 16, Feb. 6 and Feb. 15. Visit wiu.edu/cofac/music/admission_info.php.

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

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

Apply by: March 15.

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

Western Michigan University

Kalamazoo, Michigan

Student Body: 450 in School of Music, 80 Jazz students.

Tuition: In-state, \$12,000; out-of-state, \$26,00.

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, Master of Music in Performance/Jazz Studies, Artist Diploma.

Alumni: Xavier Davis, Quincy Davis, Kate Reid, Jennifer Barnes, Greg Jasperse, Christine Guter, Lyman Medeiros.

Jazz Bands: Two Big Bands, Octet, Jazz Vocal Ensembles (Gold Company; Gold Company II, GC Sextet), Latin Ensemble; numerous combos.

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

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

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

Apply by: Feb. 22 (undergraduate); March (graduate).

Contact: Undergraduate students: Julie Nemire, julie.nemire@wmich.edu. Graduate students: David Code, (269) 387 4672 or music-grad@wmich.edu.

Youngstown State University, Dana School of Music Youngstown, Ohio

Student Body: 13,000.

Tuition Cost: In-state, \$8,100; out-of-state, \$14,100.

Jazz Degrees: Bachelor of Music in Jazz Performance, BME Instrumental Jazz Emphasis, Bachelor of Music in Music Recording, Master of Music in Jazz Studies.

Faculty: Kent Engelhardt, Dave Morgan, Glenn Schaft, Dave Kana.

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

Jazz Bands: Four to five combos; two to three big bands; Contemporary Ensemble.

Auditions: Feb. 6 or Feb. 20 to be considered for a scholarship. Contact Kent Engelhardt, kjengelhardt@ysu.edu.

Financial Aid: Available. Visit ysu.edu.

Scholarships: Available. Contact Kent Engelhardt, kjengelhardt@ysu.edu.

Apply by: Open admission.

Contact: Kent Engelhardt, kjengelhardt@ysu.edu, or Dave Morgan, dsmorgan@ysu.edu. Visit web.yosu.edu/ccac/music.

*The
Midwest Clinic*



*An International Band and
Orchestra Conference*

The Midwest Clinic

International Band and Orchestra Conference

December 16 - 19, 2015

McCormick Place West - Chicago, Illinois

**Be a part of the largest and most
revered event for instrumental
music education in the world!!!**

A specialized curriculum designed for jazz educators.

Deeply discounted registration rates for first-time
attendees.

Featuring 90+ teaching presentations by international
experts in jazz including:

- Doug Beach
- Wayne Bergeron
- Javon Jackson
- Jim Pugh
- Reggie Thomas

Performances by Arturo Sandoval, The United States
Navy Band Commodores— plus many others!

The Midwest Clinic – THE source for instrumental music education
www.midwestclinic.org

GETTING THE BIG SCHOLARSHIP

BY JB DYAS, PH.D.

If there were a category in the Guinness Book of World Records for the person who has served on the most jazz audition panels, I just might be a contender. Throughout my career, I have listened to myriad jazz auditions and juries and been part of and privy to the conversations of the panelists/jurors immediately following. And, I've subsequently seen which students receive the big scholarships or placements in the top groups, and why. This has given me keen insight into how a well-executed audition can reap big scholarship awards. Indeed, I've learned precisely what the panelists want to hear.

Based on these experiences, I offer my advice on how to prepare for and perform your auditions. I also provide pointers regarding letters of recommendation, how many schools to audition for, repertoire and more. Follow these tips, and you just might be going to college for free.

Preparation

It's impossible to overstate the importance of preparation. For all the schools you're interested in applying to, visit their websites right away so that you know all the critical deadlines. Be sure to learn 1) the application requirements, 2) recommendation letter procedures, 3) due dates, 4) audition requirements, 5) audition procedures and 6) audition dates.

Start preparing *now* for your audition. Listen to definitive recordings, memorize heads and changes, transcribe solos by the masters and practice with play-along recordings daily (just like you were playing a seven-night-per-week gig). Learn as many standards and jazz classics as possible, and play with a live rhythm section as often as you can.

It's crucial to select audition tunes you know

extremely well and have been playing for months. (Don't make the mistake of trying out a new tune at an audition.) Play mock auditions for your teachers, family and friends so that you'll be more comfortable when it's time for the actual audition.

Plan to audition for as many schools as possible, including all those within reasonable driving distance from your home. The more you audition, the better you get at it.

For each school on your list, apply early but audition late. The later you audition within the acceptable time frame, the better. This gives you more time to practice and prepare.

Think about the clothes you're going to wear to the audition. Don't wait until the last minute to select a proper outfit. Be sure to dress up: Men should wear a jacket and tie. Women should wear a dress or pants with a nice top.

Work on your sight-reading. Do it *daily*. Two excellent books are *Melodic Rhythms for Guitar* by William Leavitt and *Reading Contemporary Guitar Rhythms* by M.T. Szymczak. Both are good for all treble clef instruments. For bass clef, I suggest *Develop Sight Reading for All Bass Clef Instruments, Volumes 1 & 2* by Gaston Dufresne.

Letters of Recommendation

All scholarship-granting institutions will require you to provide letters of recommendation with your application. Be sure to request letters from your band director and primary private lesson teacher, plus noted artists who know your playing. (Often the more famous the name, the more clout the letter will have.) Ask for these letters at least six weeks before the due date.

Send your writers an updated copy of your curriculum vitae (CV) that includes all your school and professional experience, awards

won, prominent players with whom you've performed, honor ensembles with which you've performed, tours you have taken and jazz camps you've attended. Make sure that your CV looks professional, with standard formatting and no typos or misspelled words.

Provide your writers with specific instructions on how to submit their letters (e.g., online, via regular mail, etc.) and the due date. Provide them with the exact name, title, mailing address and email address of the person to whom the letter is to be written (e.g., director of admissions) for each school to which you are applying.

Ask your writers if they'd be willing to "cc" a copy of the letter to others who might have influence—each school's dean of music, director of jazz studies and primary instructor of your instrument. Provide your writers with their email addresses as well.

Have as many letters written as possible. For example, let's say a particular school requires three letters of recommendation or three recommendation forms completed online. In addition to those three official letters, you could also ask other people to "put in a good word" on your behalf. You might ask a teacher or musician to email the director of admissions, dean of music, director of jazz studies and/or primary teacher of your instrument. An extra letter or two from an accomplished artist or teacher can make a difference.

Check with each college's admissions office two weeks before the recommendation letter due date to see which letters have been received. For those not yet received, gently and respectfully remind your writers of the due date (via email). Do the same three days before the due date. If any of your writers missed the deadlines, notify them



A student bassist auditions for combo placement at the Jamey Aebersold Summer Jazz Workshop for bass faculty members David Friesen (left), Tyrone Wheeler, John Goldsby, JB Dyas and Lynn Seaton.

by email that it's not too late—a late letter is better than no letter. Provide them again with the names and email addresses of the recipients.

Send each writer a thank-you note once you know their recommendation letters have been received.

Send an email update to your writers once you've decided on which school you'll be attending to inform them of your decision and thank them again for their help. If you've received a scholarship, let them know and thank them for their part in making that happen as well.

Audition Repertoire

When it comes to audition repertoire, the best preparation is to memorize dozens of tunes. Fortunately, most institutions help students narrow things down a bit by specifying the type of material they'll be expected to play at their audition. Visit the website for each school to review the required audition repertoire.

When you arrive for your audition, bring very readable lead sheets for piano, bass and drums, just in case a house combo is there to accompany you.

Have at least two tunes memorized in each category for those schools that provide a choice of styles (e.g., uptempo bebop tune, straight-eighth contemporary tune, ballad, etc.). For those schools that provide a specific tune list from which to choose (e.g., two tunes from Column A, two from Column B, etc.), have at least two tunes memorized in each category.

Know at least three blues heads, and be able to play them in both F and B-flat. Know at least three "Rhythm" changes tunes in the key of B-flat.

Quote from other blues and "Rhythm" changes tunes (as well as from solos of the masters playing on these tunes) when soloing on blues and



JB Dyas (right) leads a What Is Jazz "Informance" at the UCLA Herb Alpert School of Music with two of the Monk Institute's Jazz Performance graduate students, bassist Alex Boneham and drummer Christian Euman.

HOLLY WALLACE

"Rhythm" changes. Do not over-quote (i.e., quote sparingly), but your playing should subtly let the audition panel hear that you know multiple blues and "Rhythm" changes tunes and that you've studied solos by the masters.

Keep in mind that playing well on easier tunes trumps playing poorly on more difficult tunes, and playing well at a medium tempo trumps playing poorly at a fast tempo.

Scales & Arpeggios

During your audition, you can expect

panelists to ask you to execute some scales and arpeggios off the top of your head. With this in mind, you should know and be able to play the most common jazz chord scales and their related arpeggios in all keys.

When playing scales, start on the root, then ascend to the highest practical scale tone on your instrument, descend to the lowest practical scale tone on your instrument, and ascend to and conclude on the root (the same note on which you started).

When playing arpeggios, start on the root, ascend the chord tones up to the ninth, then



Visiting artist-in-residence Dick Oatts (left) conducts a private lesson with Thelonious Monk Institute of Jazz Performance fellowship recipient David Otis.

playing that you've checked out the definitive recording:

- Phrase at least a portion of the head as on the definitive recording.
- Quote a phrase or two from solos on the definitive recording.
- Quote sparingly, but do quote, letting the audition panel hear that you've done your due diligence vis-à-vis listening and transcribing.

Make sure you know the composers and personnel of the definitive recordings of the tunes you play so that if one of the panelists asks you about it, you can answer intelligently.

Also, be sure to *develop* your solo (i.e., start somewhere and take it somewhere). Refer to the melody of the tune you're playing, dropping it in from time to time organically (so it doesn't sound contrived) and developing it. Strive to climax your solo on the penultimate bar of your last chorus, winding it down for the last couple of measures, and ending your solo on the first or second bar of the next chorus on a color tone of the chord, letting it sustain.

Have your solos develop organically from bebop language to contemporary language (in that order). Strive to have your solos reflect not only your knowledge of the language of the idiom, but also the makings of your own unique voice.

Don't solo too long: Two or three choruses on

a medium-tempo 32-bar standard, or five or six choruses on a 12-bar blues, is appropriate. Be sure to listen to and respond to the rhythm section—make this obvious. Be sure to play at a volume that is appropriate for the rhythm section and the room in which you are playing. Play with quality sound, intonation, articulation, time and technique. Don't forget to swing, and, most importantly, be *clear*.

Recorded Auditions

Many institutions require applicants to submit recorded auditions. Some schools offer this as an option in lieu of appearing in person, often to accommodate students who live a considerable distance from campus.

Do not submit a flawed recording—record as many takes as necessary in the studio to get it right. Record with the best rhythm section that you can afford, and submit the best quality recording that you can afford.

Do not include other soloists on your audition recording (unless you are a rhythm section player demonstrating your accompaniment skills). If you are working with an extant recording of a live performance and you're not the first soloist, here's how to edit it: Fade out after the head statement, then fade up four bars before your solo begins so that there's only a few seconds

descend chord tones to and conclude on the root—the same note on which you started. (For a dominant 7 altered arpeggio, play 1-3-#5-|7-#9.)

Performing/Soloing

Whatever repertoire you choose to play at your audition, make it obvious through your

Tips for Rhythm Section Players

In addition to the audition pointers I've provided for jazz students who are applying for scholarships, here are some valuable tips specifically for rhythm section players.

Pianists

- Make sure you can comp chords to all of the tunes you're playing.
- Be able to comp two-handed voicings when accompanying others, and one-handed voicings (left hand) when accompanying yourself.
- When comping behind a soloist, make it obvious that you are listening and responding.
- Demonstrate the following techniques when soloing: right hand soloing with left hand comping, two-hand unison soloing (hands two octaves apart) and block chordal soloing.
- Prepare at least one *solo piece* (i.e., a standard to be played unaccompanied).
- Be able to play the most common jazz chord scales and their related arpeggios in the right hand while sustaining the related chord in the left hand.

Guitarists & Vibraphonists

- Make sure you can comp chords to all of the tunes you're playing.
- Comp four-note, rootless voicings for the most part.
- When comping behind a soloist, make it obvious that you are listening and responding.

• Demonstrate the following techniques when soloing: single-line soloing, octaves (à la Wes Montgomery) and chordal.

- Prepare at least one *solo piece* (i.e., a standard to be played as a chord solo).

Bassists

• Outline the harmony at hand clearly when walking bass lines (e.g., play correct thirds, sevenths and alterations), landing on the roots every time as the chords change during the first chorus. You may land on other chord tones as the chords change on subsequent choruses; however, the root should still be attacked on the first beat of each chord most of the time, especially at crucial points in the chorus (e.g., the first bar of each section), clearly anchoring the form.

• Use skips, drops and triplets sparingly. Use a wide range of the instrument, from low open E up to at least high G (sixth position/G string). Construct lines that are linear (scalar and chromatic) as well as chordal. Play long, connecting notes (legato). Be sure to swing.

• Make sure you can play the head and solo on all tunes. Play at least a portion of your solo in thumb position. Use vibrato sparingly.

• Be able to play each tune with a variety of grooves, e.g., swing (be able to play in 2 as well as 4), Latin (e.g., bossa nova, samba), funk, rock, etc. Make sure you can use the bow on at least one tune.

• Prepare at least one standard to be played completely unaccompanied. For example, play an intro, play the head, walk, solo, play the head,

play an outro.

- Play with a good sound—this is of the utmost importance. If using an amp, carefully adjust the sound before you begin to play. Dig in.
- Play with solid time, a good feel and excellent intonation.

Drummers

• Prepare to play the following grooves on the drum set at all tempos (in addition to whatever snare drum and mallet requirements there are): swing (including both a 2 feel and straightahead jazz 4 feel with both sticks and brushes), bossa nova, samba, rock and funk.

• Be able to trade fours with yourself (alternating between four bars of time and four bars of soloing). Likewise, be able to trade eights with yourself.

• Be able to trade 12-bar blues choruses with yourself (alternating between 12 bars of time and 12 bars of soloing).

• Be able to play a tune completely solo, stating the head (rhythmically) around the kit, playing time, trading fours or eights with yourself, and playing the head out. Make sure the form is *clear*.

• When playing with a soloist and/or rhythm section, make sure it is obvious that you're listening and responding to the other players. Delineate the form clearly (via fills, playing the bridge differently, changing cymbals for different soloists, etc.). Make it obvious that you *know* the tune.

• Remember: "TGIF" (time, groove, interaction, feel).
—JB Dyas



Composition and Arranging artist-in-residence Billy Childs (right) works with the current class of full scholarship recipients at the Thelonious Monk Institute of Jazz.

HOLLY WALLACE

before the end of the head and the beginning of your solo; fade out after your solo is over.

Piano for Non-Pianists

It's a good idea for every instrumentalist and vocalist to be able to play *some* piano. You don't need Art Tatum-level chops—just enough ability to demonstrate your knowledge of harmony and give a sense of your overall musicianship.

So don't be surprised if one of your audition panelists asks you to play a little piano. Be sure you're able to comp two-handed and one-handed voicings for II-V-I progressions in all major and minor keys, blues in B-flat and F, and "Rhythm" changes in B-flat.

Also, I suggest you be able to play all the tunes in Volume 54 of the Jamey Aebersold Jazz Play-A-Long series (*Maiden Voyage*) as follows: head with the right hand, comp with the left hand; solo with the right hand, comp with the left hand; and two-handed comping.

At the Interview

You'll be expected to do more than just play great at your audition. You'll probably have to do some serious talking as well. Practice this. Get together with a teacher to practice talking about your goals as a musician—especially if you are somewhat shy or quiet.

During the interview portion of your audition, be sure to speak loudly, clearly and definitively. When asked about your goals, mention (as applicable) your desire to:

- be a well-rounded, thorough musician in

addition to becoming an artist with your own voice.

- perform, compose, arrange and teach.
- give back; promulgate and perpetuate the art form (teaching, conducting clinics).
- serve the underserved (e.g., participate in school outreach programs that teach young students about jazz and its values, including teamwork, democracy and persistence).

Remember, your audition panelists are people, too. Be personable, serious (but not stiff), confident (but not arrogant), humble and deferential in the way you speak and carry yourself. Do your best to enjoy the experience, and make an earnest effort to learn something about your panelists and the program they represent.

Tune Learning

It has been my experience that, in general, the more tunes a student knows, the better jazz player he or she is. Having a memorized repertoire of standards and jazz classics gives you more breadth, depth and credibility as a musician. Hence, the more tunes one knows, usually the higher the scholarship award.

A bachelor's degree at a top school can cost about \$200,000 nowadays, so you should aim to get as large a scholarship as you can. Although I haven't conducted an empirical research study on the topic, anecdotal evidence I've accumulated over the past two decades points to a correlation of about \$1,000 of scholarship money per tune learned. For example, I've found that if a student knows 50 tunes, then he or she is likely to receive a 25 percent scholarship (i.e., \$50,000 toward the total \$200,000 cost). If the student knows 100

tunes, then a 50 percent scholarship is the norm. And I've never met a student who knew 200 tunes who didn't receive a full ride!

So start memorizing tunes *now*. It will pay off, *literally*. For a methodical procedure on how to memorize and retain tunes (and which ones to learn), see my two-part article "Methods for Fighting the Epidemic of Tune Illiteracy" in the May 2010 and August 2010 issues of *DownBeat*.

Performance Clarity

Finally, remember that *clarity* is paramount. Often, the final judgment as to the amount of your scholarship award is based more on how *clear* you are than anything else. This means that your playing should *clearly* demonstrate that you are in the know, that is, you *know* the tune, you *know* the changes, you *know* the language of the style and you *know* the definitive recordings. "Skating" on your solo doesn't fool anyone. Now go for it! **DB**

Dr. JB Dyas is Vice President for Education and Curriculum Development at the Thelonious Monk Institute of Jazz at UCLA, and he formerly served as the executive director for the Brubeck Institute at University of the Pacific.

Additional Resources

- "Prepare To Nail Your Auditions," by Geoffrey Himes, *DownBeat*, October 2013
- majoringinmusic.com
- jazzinamerica.org/jazzresources/jazzeducation/college
- jazzstandards.com
- hopetreetmusicstudios.com/articles/100-must-know-jazz-tunes
- jobsearch.about.com/od/sampleresumes/a/sampleresume2.htm

WEST

American River College
Sacramento, California

Student Body: 40,000.
Tuition: \$46/credit.
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: Held in May and December.
Financial Aid: Available. Contact (916) 484-8437.
Scholarships: Available. 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: 750 students in the School of Music, 40 Jazz Studies majors.
Tuition: In-state, \$9,000; out-of-state, \$20,000.
Jazz Degrees: Bachelor's and Master's Degree of Music in Jazz Performance.
Faculty: Christopher Creviston, Ben Hedquist, Michael Kocour, Jeff Libman, Steve McAllister, Dennis Monce, Dom Moio, Clarke Rigsby, Bryon Ruth.
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 nine combos.
Auditions: Nov. 14, Jan. 16, Feb. 6 and Feb 13.
Financial Aid: Available. Visit students.asu.edu/financialaid.
Scholarships: Available. Call (480) 965-5348.
Apply by: Jan. 15.
Contact: Michael Kocour, Director of Jazz Studies, (480) 965-5348, michael.kocour@asu.edu. Visit music.asu.edu/jazz.

Brigham Young University
Provo, Utah

Student Body: 33,500 total, 437 in school of music, 52 in Commercial Music.
Tuition: Undergraduate: \$2,575–fall semester, \$1,288–spring semester (LDS), \$5,150–fall semester, \$2,575–spring semester (non-LDS); Graduate: \$3,250–fall semester, \$1,625–spring semester (LDS), \$6,500–fall semester \$3,250–spring semester (non-LDS).
Jazz Degrees: Bachelor of Music in Commercial Music, with Jazz Studies, Film/Media Composer, Audio Engineering, Studio Performance,

Students in the University of Denver's Lamont School of Music



California State University, Sacramento



Faculty: Raymond Smith, Mark Ammons, Ron Saltmarsh, Kirsten Bromley, Jay Lawrence, Ronald Brough, Steven Call, Stephan Lindeman, Michael Tobian, Aaron Merrill, Sam Cardon.
Jazz Bands: Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz

Legacy Dixieland Band, Salsa Combo, five traditional jazz combos, Jazz Voices, Vocal Jazz Ensemble.
Auditions: Held on the last Saturday of January. Visit cfac.byu.edu/music.
Financial Aid: Visit financialaid.byu.edu.
Scholarships: Visit financialaid.byu.edu/section/scholarships.
Apply by: Jan. 15.
Contact: Visit cfac.byu.edu/music.

Brigham Young University–Idaho Rexburg, Idaho

Student Body: 16,000.
Tuition: LDS Members, \$1,915/semester; Non-LDS, \$3,830/semester.
Jazz Degrees: Bachelor of Music Jazz Studies Emphasis.
Faculty: Bryce Mecham, Aaron Miller, Ryan Nielsen, Mark Watkins.
Jazz Bands: Sound Alliance, Jazz Combos, Jazz Lab Band, Vocal Union.
Auditions: Visit byui.edu/music.
Financial Aid: Visit byui.edu/financial-aid.
Scholarships: Visit byui.edu/financial-aid and byui.edu/music.
Apply by: Visit byui.edu/admissions.
Contact: Visit music@byui.edu.

The Brubeck Institute at University of the Pacific

Stockton, California

Student Body: 5.
Tuition: None.
Jazz Degrees: Certificate.
Faculty: Stefon Harris, Edward Simon, Simon Rowe, Patrick Langham, Brian Kendrick.
Alumni: Fabian Almazon, Joe Sanders, Glenn Zaleski, Lucas Pino, Justin Brown.
Jazz Bands: Brubeck Institute Jazz Quintet.
Auditions: Live auditions.
Financial Aid: None. Five fully funded scholarships awarded.
Scholarships: Five fully funded scholarships awarded.
Apply by: Feb. 16.
Contact: Melissa Riley, (209) 946-3196, mriley1@pacific.edu.

California Institute of the Arts (CalArts) Valencia, California

Student Body: 45 jazz majors.
Tuition: \$43,400.
Jazz Degrees: Bachelor of Fine Arts, Master of Fine Arts.
Faculty: Joe LaBarbera, Larry Koonse, Alphonso Johnson, Darek Oles, Vinny Golia, Paul Novros, John Fumo, Alex Iles, David Roitstein.
Alumni: Ralph Alessi, Adam Benjamin, Scott Colley, Ravi Coltrane, Peter Epstein, Michael Cain, John Daversa, Pedro Eustache, Danny Grissett, Barbara Gruska, Lorca Hart, Willie Jones.
Jazz Bands: Advanced small ensembles. See CD Archive website for CalArts CDs recorded at Capitol Records.
Auditions: Recorded auditions only. Visit calarts.edu/admissions/portfolio-audition/music/jazz.
Financial Aid: Available. Contact Kurt Isaacson, Music Admissions Counselor, kissacson@calarts.edu.
Scholarships: Available. Contact Kurt Isaacson, Music Admissions Counselor,

kissacson@calarts.edu.

Apply by: Dec. 1 (priority deadline).

Contact: David Roitstein, Jazz Program Director, roit@calarts.edu.

California Jazz Conservatory

Berkeley, California

Student Body: 60.
Tuition: \$550/credit, full-time; \$600/credit, part-time.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Laurie Antonioli, Theo Bleckmann, Anthony Brown, Jeff Chambers,

Jeff Denson, Kai Eckhardt, Mimi Fox, John Gove, Alan Hall, Peter Horvath, Erik Jekabson, Jeff Marrs, Frank Martin, John Santos, Marcos Silva, Edward Simon, Akira Tana, Mike Zilber.

Jazz Bands: Instrumental ensembles (jazz, Afro-Caribbean, South American, Indian and others); vocal performance.

Auditions: By appointment year-round.

Financial Aid: Federal financial aid is available.

Scholarships: Unsolicited merit- and need-based awards available on occasion.

USC Thornton
School of Music

Jazz

at the University of Southern California
Thornton School of Music

JAZZ STUDIES FACULTY

Bob Mintzer, chair	Andy Martin
David Arny	Thom David Mason
Gilbert Castellanos	Ronald C. McCurdy
Ndugu Chancler	Vince Mendoza
Peter Erskine	Darek Oles
Russell Ferrante	Alan Pasqua
John Fumo	Aaron Serfaty
Sara Gazarek	Bob Sheppard
Jason Goldman	John Thomas
Kathleen Grace	Bill Watrous
Alphonso Johnson	
Edwin Livingston	

DEGREES OFFERED

Bachelor of Arts
 Bachelor of Music
 Master of Music
 Graduate Certificate
 Doctor of Musical Arts

OFFICE OF ADMISSION

(213) 740-8986
uscmusic@usc.edu

STUDIO/JAZZ GUITAR FACULTY

Frank Potenza, chair	Tim Kobza
Adam del Monte	Richard Smith
Bruce Forman	Nick Stoubis
Pat Kelley	Steve Trovato

music.usc.edu

Bob Mintzer
Sara Gazarek
Alan Pasqua
Frank Potenza
Peter Erskine

Apply by: June 30.
 Contact: Susan Muscarella, info@cjc.edu.
 Visit cjc.edu.

California State University–East Bay Hayward, California

Student Body: 14,000.
Tuition: Undergraduate, in-state, \$6,600.
 Graduate, in-state, \$8,000.
Degrees: Bachelor of Art in Music, Master of Arts in Music Jazz Emphasis. (Starting in 2018 Bachelor of Art in Music Jazz Studies Option/Concentration.)
Faculty: Mitch Butler, Alan Hall, Colin Hogan, Buddy James, Pat Klobas, Saul Sierra-Alonso, Nick Tocco, Dann Zinn.
Alumni: Mic Gillette, Mike Olmos, Doug Beavers, Marvin McFadden.
Jazz Bands: CSUEB Jazz Orchestra, Jazz Ensemble (Big Band 2), Latin Jazz Ensemble, Jazz Singers, Blue Note Ensemble, Standards Ensemble, Rhythm Section Concepts Combo, Electric Combo, Composers Combo, Avante-Garde Ensemble, Contemporary Combo.
Auditions: Contact: mitch.butler@csueastbay.edu or buddy.james@csueastbay.edu.
Financial Aid: Visit csueastbay.edu.
Apply by: Apply at CSU Mentor: secure.

csumentor.edu.
 Contact: Mitch Butler, Director of Jazz Studies, mitch.butler@csueastbay.edu.

Contact:

California State University–Fullerton

Fullerton, California

Student Body: 38,000.
Tuition: \$4,866. Total cost of living on campus: \$20,018.
Jazz Degrees: Bachelor of Music, Concentration in Jazz and Commercial Music.
Faculty: Bill Cunliffe, Chuck Tumlinson, Ron Eschete, Luther Hughes, Paul Kreibich, Francisco Torres, Kye Palmer, Joey Sellers, T.K. Gardner, Ryan Pryor, Eric Dries, Jeff Ellwood, John Proulx, Charles Sharp, Thom Sharp, Damon Zick.
Jazz Bands: Two bands, 11 combos.
Auditions: Held in the spring.
Financial Aid: Visit csueastbay.edu/prospective/cost-and-financial-aid/financial-aid.
Scholarships: Need- and merit-based.
Apply by: Nov. 30.
Contact: Chuck Tumlinson, Director of Jazz Studies, (657) 278-5523, ctumlinson@fullerton.edu.

California State University– Long Beach, Bob Cole Conservatory of Music

Long Beach, California

Student Body: 38,000 total, 650 music majors.
Tuition: Undergraduate, \$6,452.
 Graduate, \$7,718.
Jazz Degrees: Bachelor of Music and Master of Music in Jazz Studies.
Faculty: Jeff Jarvis, Christine Guter, Dr. Ray Briggs, Jimmy Emerzian, John Proulx, Chad Wackerman, Bob McChesney, Bill Riechenbach, Kye Palmer, Dan Fornero, Sal Lozano, Jay Mason, Eric Marienthal, Bruce Lett, Andy Langham, Mike Higgins, Ron Eschete.
Alumni: Mark Turner, John Patitucci, Tom Kubis, Eric Marienthal, Chad Wackerman, Andy Martin, Cecelia Coleman, Jay Anderson, Jeff Kashiwa, Sal Lozano, Jay Mason.
Jazz Bands: Concert Jazz Orchestra, Studio Jazz Band, Jazz Lab Band, Pacific Standard Time (vocal jazz), Jazz 'n' Tonic (vocal jazz), 10 combos.
Auditions: Prescreening video deadline: Jan. 15; live audition by invitation, Feb. 6. Contact the Music Department Office, (562) 985-4781.



EARN A BACHELOR OF MUSIC IN JAZZ STUDIES

Study with world-renowned faculty
 including artist-in-residence Edward Simon

- Performing & recording opportunities
- Jazz theory and improvisation
- Composition and arranging
- Vocal performance classes
- Transcription and analysis
- Aural and technical skills
- Instrumental ensembles
- Music technology
- Music business
- Pedagogy
- History

Accepting applications
 from instrumentalists
 and vocalists for
 Spring & Fall 2016

california
Jazz
 conservatory

2087 Addison St., Berkeley, CA 94704

cjc.edu
 info@cjc.edu
 510.845.5373

Financial Aid: Available. Teaching Assistantships available for graduate students.
Scholarships: Available.
Apply by: Nov. 30.
Contact: Jeff Jarvis, Director of Jazz Studies, jeff.jarvis@csulb.edu. Visit csulb.edu/~music.

California State University, Los Angeles

Student Body: 18,074 total, 30 undergraduate jazz majors.
Tuition: In-state, \$6,344; out-of-state, \$15,272.
Jazz Degrees: Bachelor of Arts, Bachelor of Music: Jazz Studies, Master of Music with general concentrations in commercial music, composition and conducting.
Faculty: Jeffrey Benedict, Paul DeCastro, James Ford.
Jazz Bands: Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz Ensemble.
Auditions: DVD/CDs acceptable. Visit calstatela.edu/academic/musictheatredance/audition.php. Contact (323) 343-4060, mtd@calstatela.edu.
Financial Aid: Available. Visit calstatela.edu/financialaid/apply-financial-aid.
Scholarships: Need and merit-based. Visit calstatela.edu/financialaid/scholarships.
Apply by: Visit calstatela.edu/admissions/deadlines.
Contact: Dr. James Ford, Director of CSULA Jazz Orchestra, (323) 343-4081, jford@calstatela.edu. Dr. Jeffrey Benedict, Jazz Studies, (323) 343-4099, jbenedict@calstatela.edu.

California State University, Northridge

Student Body: 36,000 total, 500 music majors, 50-60 jazz students.
Tuition cost: \$6,500 in-state (tuition only). Visit csun.edu/stufin/tuition.
Jazz Degrees: Bachelor of Music.
Faculty: Matt Harris, Josh Nelson, Wayne Bergeron, Bob McChesney.
Alumni: Gordon Goodwin, George Stone, Grant Geissman.
Jazz Bands: Two Big Bands, 10 combos.
Auditions: Prescreen audition through slide room. Visit csunjazz.com.
Financial Aid: Available.
Scholarships: Need- and merit-based.
Apply by: Nov. 30 for the university (first-time freshman); Jazz Application (video pre-screen) due Jan. 1.
Contact: Matt Harris, Director of Jazz Studies, (805) 405-9664, matt.harris@csun.edu.

California State University, Sacramento (Sacramento State)

Student Body: 250 music majors, 30 jazz majors.

Tuition: Undergraduate, \$3,301; graduate, \$3,394.
Jazz Degrees: Bachelor of Music Jazz Studies, Bachelor of Arts Jazz Studies, Master of Music Jazz Studies Emphasis.
Faculty: Dr. Steve Roach, Dr. Joe Gilman, Rick Lotter, Phil Tulga, Mike McMullen, Steve Homan, Gerry Pineda, Gaw Vang Williams, Carlos McCoy.
Alumni: Steve Turre, Bobby McFerrin.
Jazz Bands: Two Jazz Ensembles, three Vocal Jazz Ensembles, Latin Jazz

Auditions: Ensemble, Jazz Combos. Visit csus.edu/music/jazz.
Financial Aid: Contact mallen@csus.edu.
Scholarships: Available. Contact Dr. Steve Roach, (916) 278-7987, roach@csus.edu.
Apply by: Nov. 30.
Contact: Dr. Steve Roach, Director of Jazz Studies, (916) 278-7987, roach@csus.edu.

Contra Costa College San Pablo, California

Student Body: 6,000.



JAZZ, CLASSICAL, WORLD MUSIC, ELECTRONIC
CONCENTRATIONS IN COMPOSITION,
INSTRUMENTAL PERFORMANCE & VOCAL ARTS

JAZZ FACULTY
 Dawn Clement, *Piano*
 Chuck Deardorf, *Bass*
 Randy Halberstadt, *Piano*
 Wayne Horvitz, *Composition*
 Mark Ivester, *Drums*
 Eyvind Kang, *Violin/Viola*
 Johnaye Kendrick, *Voice*
 Jim Knapp, *Composition*
 Jovino Santos-Neto, *Composition*
 Chris Spencer, *Guitar*
 Ben Thomas, *Vibraphone*
 Jay Thomas, *Trumpet*
 Tom Varner, *French Horn*

SEATTLE, WASHINGTON | www.cornish.edu/music | 800.726.ARTS

CORNISH
COLLEGE
OF THE ARTS

Tuition: \$46 per unit.
Jazz Degrees: Associate of Art in Music–Jazz Piano, Associate of Art in Music–Jazz Voice.
Faculty: Dr. Stephanie Austin, Roger Letson, Fred Randolph, Eli Wallace, Clinton Day.
Alumni: Mac Esposito.
Jazz Bands: JAZZ-ology, JazzaNova, Jazz Singers.
Auditions: Held by appointment. Visit cccvcolandpiano.com.
Financial Aid: Available. Visit contracosta.edu/home/student-services/financial-aid.
Apply by: Priority placement given to students auditioned and accepted by Feb. 28. Walk-in auditions during first week of class.
Contact: Dr. Stephanie Austin, saustin@contracosta.edu.

Cornish College of the Arts

Seattle, Washington

Student Body: 750 total, 110 music majors.
Tuition: \$36,840.
Jazz Degrees: Bachelor of Music in Jazz Instrumental, Jazz Vocal, Jazz Composition.
Faculty: Jim Knapp, Jovino Santos-Neto, Johnaye Kendrick, Randy Halberstadt, Chuck Dearnorf,

Dawn Clement, Mark Ivester, Eyvind Kang, Chris Spencer, Ben Thomas, Jay Thomas, Tom Varner, Wayne Horvitz.
Jazz Bands: Ensemble 1–4, Creative Ensemble (10–15 pieces), Jazz Vocal Ensemble.
Auditions: Prescreening due in December; live auditions in February.
Financial Aid: Available. Visit admission@cornish.edu.
Scholarships: Available. Visit admission@cornish.edu.
Apply by: Dec. 1 (early deadline—no application fee); Feb. 1 (priority deadline). Rolling admission through Aug. 1.
Contact: Sharron Starling, Director of Admissions, (800) 726-2787, admission@cornish.edu.

Eastern Washington University Cheney, Washington

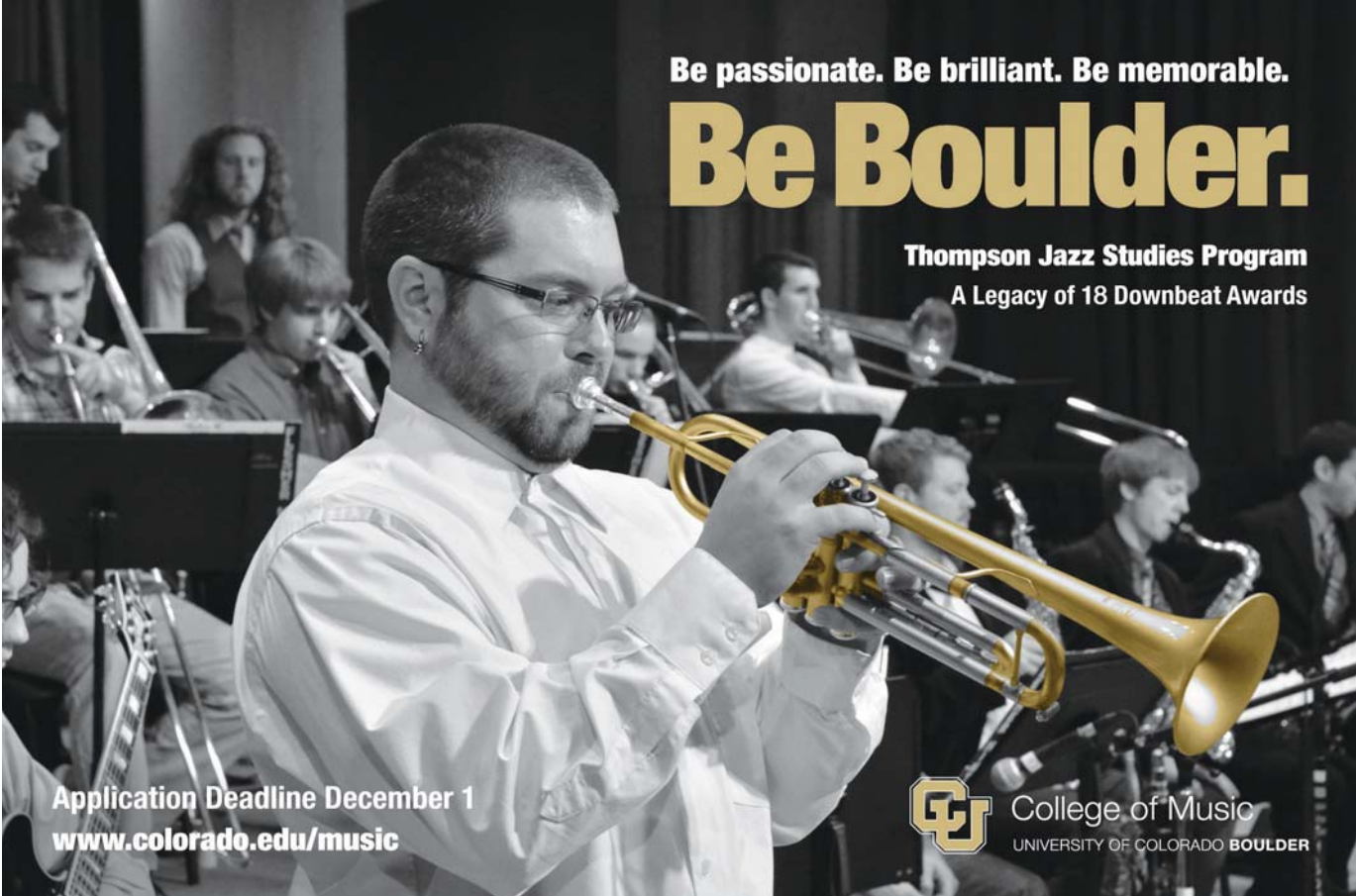
Student Body: 13,453.
Tuition: In-state, \$7,972; out-of-state, \$21,066.
Jazz Degrees: Bachelor of Arts, Bachelor of Art Education, Bachelor of Music and Certificate in Jazz and Commercial Music, Master of Arts in Jazz Pedagogy.
Faculty: Mellad Abeid, Jenny Kellogg, Scott Steed.
Alumni: Frank DeMiero, 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: Visit ewu.edu/undergrad/admissions/financial-aid.xml.
Scholarships: Honors- and merit-based scholarships available, based on auditions.
Apply by: Feb. 15.
Contact: Colleen Hegney, Music Department, (509) 359-2241, chegney@ewu.edu. Visit ewu.edu/cale/programs/music.

Fullerton College

Fullerton, California

Student Body: 35,335.
Tuition: Undergraduate, in-state, \$1,138; out-of-state, \$6,010.
Jazz Degrees: None.
Faculty: Bruce Babad, Dr. Joe Jewell, Jamie Shew, Roger Shew, Mike Scott, Matt Johnson.
Jazz Bands: Jazz Band, jazz combo, jazz guitar ensemble, alternative jazz lab ensemble. Total of 25 performance groups. (Big Band, Combo 1,




Be passionate. Be brilliant. Be memorable.

Be Boulder.

Thompson Jazz Studies Program
 A Legacy of 18 Downbeat Awards

Application Deadline December 1
www.colorado.edu/music

 College of Music
 UNIVERSITY OF COLORADO BOULDER

J-Train Vocal Jazz, Jazz Cadré will perform at 2016 festival. Visit jazzfestival.fullcoll.edu.

Financial Aid: Available. Call (714) 888-7588 or visit financialaid.fullcoll.edu.

Scholarships: Available. Visit fullcollfoundation.org.

Apply by: Visit admissions.fullcoll.edu/application.html.

Contact: (714) 992-7000. For info on Jazz Band, contact Bruce Babad bbabad@fullcoll.edu.

Metropolitan State University of Denver

Denver Colorado

Student Body: 21,179.

Tuition: In-state, \$3,035/semester; out-of-state: \$10,028/semester.

Jazz Degrees: Bachelor of Music in Jazz and American Improvised Music Performance Concentration (also concentrations in Composition, Instrumental Performance, Voice Performance); Bachelor of Music Education; Bachelor of Arts in Music.

Faculty: Ron Miles, Justin Adams, Adam Bartczak, Ron Bland, Don Byron, Dave Devine, Shane Endsley, Matt Fuller, Greg Garrison, Mark Harris, Keri Murphy, Carmen Sandim, Ashlee Varner, Fred Hess.

Jazz Bands: Jazz Chamber Music, Jazz Ensemble, Vocal Jazz Ensemble, others.

Auditions: Contact the Music Office, (303) 556-3180. Visit msudenver.edu/music/programadmissions/faq/#mus.

Financial Aid: Available. Visit msudenver.edu/financialaid.

Scholarships: Need- and merit-based. Visit music.msudenver.edu. Call (303) 556-3180 or email music@msudenver.edu.

Contact: Ron Miles, Director of Jazz Studies, (303) 556-2620, milesr@msudenver.edu. Visit music.msudenver.edu. Call (303) 556-3180 or email music@msudenver.edu.

MiraCosta College

Oceanside, California

Student Body: 12,000.

Tuition: In-state, \$46/unit; out-of-state, \$200/unit.

Jazz Degrees: Associate Degrees in Performance: Jazz and Commercial Music, Audio Recording Production.

Faculty: Matt Falker, Dan Siegel, Steve Torok, Bob Boss, Justin Grinnell, Jaeryoung Lee, Duncan Moore. Visiting artists have included Benny Golson, Fred Wesley, Brian Bromberg, Tom Scott, Ernie Watts, Karrin Allyson, M-Pact, Wee Trio.

Jazz Bands: MiraCosta Oceanside Jazz Orchestra, MiraCosta Jazz Collective, Frequency (vocal jazz ensemble), Spectrum (vocal jazz ensemble).

Auditions: Instrumental: Steve Torok, storok@miracosta.edu; Vocal: Matt Falker, mfalker@miracosta.edu.

Financial Aid: Available. Visit miracosta.edu.

Scholarships: Need- and merit-based.

Contact: Instrumental: Steve Torok, storok@miracosta.edu; Vocal: Matt Falker, mfalker@miracosta.edu.

Portland State University

Portland, Oregon

Student Body: 100 Jazz students.

Tuition: Undergraduate, in-state, \$9,450; out-of-state, \$24,430. Graduate, in-state, \$13,600; out-of-State, \$31,200.

Jazz Degrees: Master of Music in Jazz Studies, Bachelor of Music in Jazz Studies, Minor in Jazz Studies, Bachelor of Arts/ Science in Performance, Theory or Musicology/ Ethnomusicology.

Jazz studies in beautiful
Oceanside, California
Excellent faculty, facilities & opportunities

MiraCosta College's
JAZZ & COMMERCIAL MUSIC PROGRAM

Jazz Faculty
BOB BOSS, guitar
MATT FALKER, piano / vocal jazz
JUSTIN GRINNELL, bass
JAERYOUNG LEE, piano
DUNCAN MOORE, drums
DAN SIEGEL, piano / recording / music business
STEVE TOROK, saxophone / ensembles / improvisation

Visiting Artists
BENNY GOLSON BRIAN BROMBERG FRED WESLEY
ERNIE WATTS TOM SCOTT KARRIN ALLYSON

Awards
2015 DOWNBEAT AWARD WINNING BIG BAND
MOJO—MiraCosta Oceanside Jazz Orchestra



MIRACOSTA COLLEGE



music.miracosta.edu



UNLV College of Fine Arts Department of Music

Congratulations!
**The UNLV Latin
Jazz Ensemble**

2015 *DownBeat* Magazine
SMA Winner Undergraduate
College Latin Group

**UNLV Jazz Ensemble I,
UNLV Latin Jazz Ensemble &
UNLV Honors Jazz Quartet**

2015 Monterey Next Generation
Jazz Festival College Big Band and
Open Combo Division Finalists!

UNLV Jazz Studies Area

Bachelor of Music in Jazz Studies
Performance or Composition
Master of Music with a Concentration in
Jazz Performance or Composition

FACULTY:

Dave Loeb—Director of Jazz
Studies, jazz bands, jazz piano

Derek Jones—jazz bass

Nathan Tanouye—jazz bands,
jazz composition and arranging

Jake Yangle—jazz guitar

Bernie Dresel—drums

Gil Kaupp—jazz trumpet,
recording techniques

Jobelle Yonely—jazz vocal

Uli Geissendoerfer—

Latin Jazz Ensemble, Jazz
Combos, Jazz History

Brian Murphy—jazz saxophone

Janet Tyler—jazz vocal ensemble

Nate Kimball—jazz trombone

RECENT GUEST

ARTISTS IN RESIDENCE:

Joe LaBarbera, George Garzone,
Wayne Bergeron, Chris Potter,
Tim Hagans, Bob Sheppard,
Peter Erskine, Clay Jenkins,
Eric Marienthal, Marlena Shaw,
Rich Perry

scholarships and graduate
assistantships are available

for audition and scholarship information contact:

Dave Loeb
dave.loeb@unlv.edu
702-895-3739
unlv.edu

Students in the University of Idaho Jazz Band perform with saxophonist Jeff Coffin (second from right)



Faculty: Darrell Grant, George Colligan, Brad Hansen.

Alumni: Esperanza Spalding, Tom Wakeling, Gordon Lee, Mel Brown.

Jazz Bands: One Large Ensemble, Sax Ensemble, Trombone Ensemble, Advanced Nonet, five to seven combos.

Auditions: Required. In-person auditions are held during finals week each term. Scholarship auditions are held the first weekend in February.

Financial Aid: Available. Visit pdx.edu/finaid.

Scholarships: Available. Must audition by the first weekend of February. Visit pdx.edu/music/music-scholarships.

Apply by: April 15.

Contact: George Colligan, Jazz Area Coordinator, (646) 620-8286, ghc@pdx.edu.

Saddleback College Mission Viejo, California

Study Body: 26,000.

Tuition: In-state, \$46/unit; out-of-state, \$193/unit.

Jazz Degrees: Music Associate Degree Program, Applied Jazz Program.

Faculty: Joey Sellers, Jerry Pinter, Ron Stout, Jamie Rosenn, Adam Bravo, Luther Hughes, Paul Johnson, Ariel Alexander.

Alumni: Paul Carman, Ron Stout.

Jazz Band: Big Band, Jazz Lab Ensemble, Eight Jazz Combos.

Auditions: First week of each semester. Contact Joey Sellers, jsellers@saddleback.edu.

Financial Aid: Available for California residents.

Scholarships: Visit saddleback.edu/fao/scholarship-information.

Apply by: March 1.

Contact: Joey Sellers, Director of Jazz Studies, jsellers@saddleback.edu.

San Diego State University San Diego, California

Student Body: 32,000.

Tuition: 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, Richard Thompson, Karl Soukup, Bob Magnusson, Bob John Rekevics, Mike Holguin, Derek Cannon, Scott Kyle, Leonard Patton.

Alumni: Joshua White, Danny Green, Derek Cannon, Scott Kyle, Bill MacPherson, Anthony Smith, Paul "The Trombonist" Nowell, Dan Reagan.

Jazz Bands: Two big bands, six combos.

Auditions: Held in February. Visit jazz.sdsu.edu.

Financial Aid: Available. Contact Shirley Gutierrez, (619) 594-6032, svalenci@mail.sdsu.edu.

Scholarships: Available. Contact Shirley Gutierrez, (619) 594-6032, svalenci@mail.sdsu.edu.

Apply by: Nov. 30.

Contact: Bill Yeager, Director of Jazz Studies, (619) 594-4680, yeager1@mail.sdsu.edu.

San Francisco State University San Francisco, California

Student Body: 23,259.

Tuition: Undergraduate, \$6,468; graduate, \$7,734.

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

Faculty: Dee Spencer, Clifford Brown Jr., Andrew Speight, Akira Tana, Michael Zisman, John Calloway, Renée Lubin, Deszon Claiborne,

Alumni: Henry Hung, John Handy, Johnny Mathis, George Duke.

Jazz Bands: SFSU Big Band, SFSU Jazz/World Combos, SFSU Vocal Jazz, Afro-Cuban Ensemble.

Auditions: Contact Dee Spencer, dspencer@sfsu.edu. Visit music.sfsu.edu.

Financial Aid: Available. Contact Dee Spencer, dspencer@sfsu.edu; music.sfsu.edu.

Scholarships: Need- and merit-based. Contact Dee Spencer, dspencer@sfsu.edu.

Apply by: Aug. 31.

Contact: Dee Spencer, Chair of Music and Dance Department, (415) 405-4109, dspencer@sfsu.edu.

Apply by: Aug. 17.

Contact: Bennett Friedman, Director of Jazz Studies, (707) 527-4255, bfriedman@santarosa.edu.

**Sonoma State University
Rohnert Park, California**

Student Body: 9,297.

Tuition: \$7,276.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Dr. Brian Wilson, Dr. Doug Leibinger, Ken Cook, Dave Len Scott, Cliff Hugo, Kasey Knudsen, George Marsh,

Alumni: Randy Vincent, Julian Lage, Liberty Ellman, Elliot Humberto Kavee, Tyler Blanton, Adam Theis, Jason Robinson.

Jazz Bands: SSU Jazz Orchestra, SSU Concert Jazz Ensembles, SSU Latin Band, SSU Faculty Jazz Ensemble.

Auditions: Nov. 7, Jan. 16 and April 2.

Financial Aid: Available. Visit sonoma.edu/music/apply. Contact Brian Wilson, Music Department Chair, (707) 664-2468, brian.wilson@sonoma.edu.

**San Jose State University
San Jose, California**

Student Body: 30,000 total, 400 music majors.

Tuition: Undergraduate, \$3,500/semester (including fees). Graduate, \$4,300/semester (including fees).

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Art in Music with Emphasis in Jazz Studies.

Faculty: Dr. Aaron Lington, Jeff Lewis, Scott Whitfield, Rick Vandivier, John Shifflett, Jason Lewis, Dahveed Behroozi.

Alumni: Ed Neumesiter, Frank Sumares, Hristo Vitchev, Matt Finders, Jeff Cressman.

Jazz Bands: Two large jazz ensembles, one Latin jazz band, numerous jazz combos.

Auditions: Auditions may be live or by recording. Contact Music Recruitment at musicdance recruitment@sjsu.edu.

Financial Aid: Available. Contact sjsu.edu/faso.

Scholarships: Need- and merit-based. Contact Dr. Aaron Lington, (408) 924-4636, aaron.lington@sjsu.edu.

Apply by: Nov. 30 (undergraduate students), April 1 (graduate students).

Contact: Dr. Aaron Lington, Coordinator of Jazz Studies, (408) 924-4636, aaron.lington@sjsu.edu.

Santa Rosa Junior College

Santa Rosa, California

Student Body: 37,000.

Tuition: \$46/unit.

Jazz Degrees: Associate of Arts in Jazz Studies.

Faculty: Mark Anderman, Jody Benecke, Rudolf Budginas, Jerome Fleg, Bennett Friedman, Chris Pimentel, John Simon.

Alumni: David Balakrishnan, Jeff Carney, Eric Crystal, Liberty Elman, Rob Sudduth.

Jazz Bands: Big band, three combos.

Auditions: Beginning of semester.

Financial Aid: Available. Call (707) 527-4471.

Scholarships: Available. Contact Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu.



From rehearsal to performance, prepare yourself for a career in a rapidly changing environment.



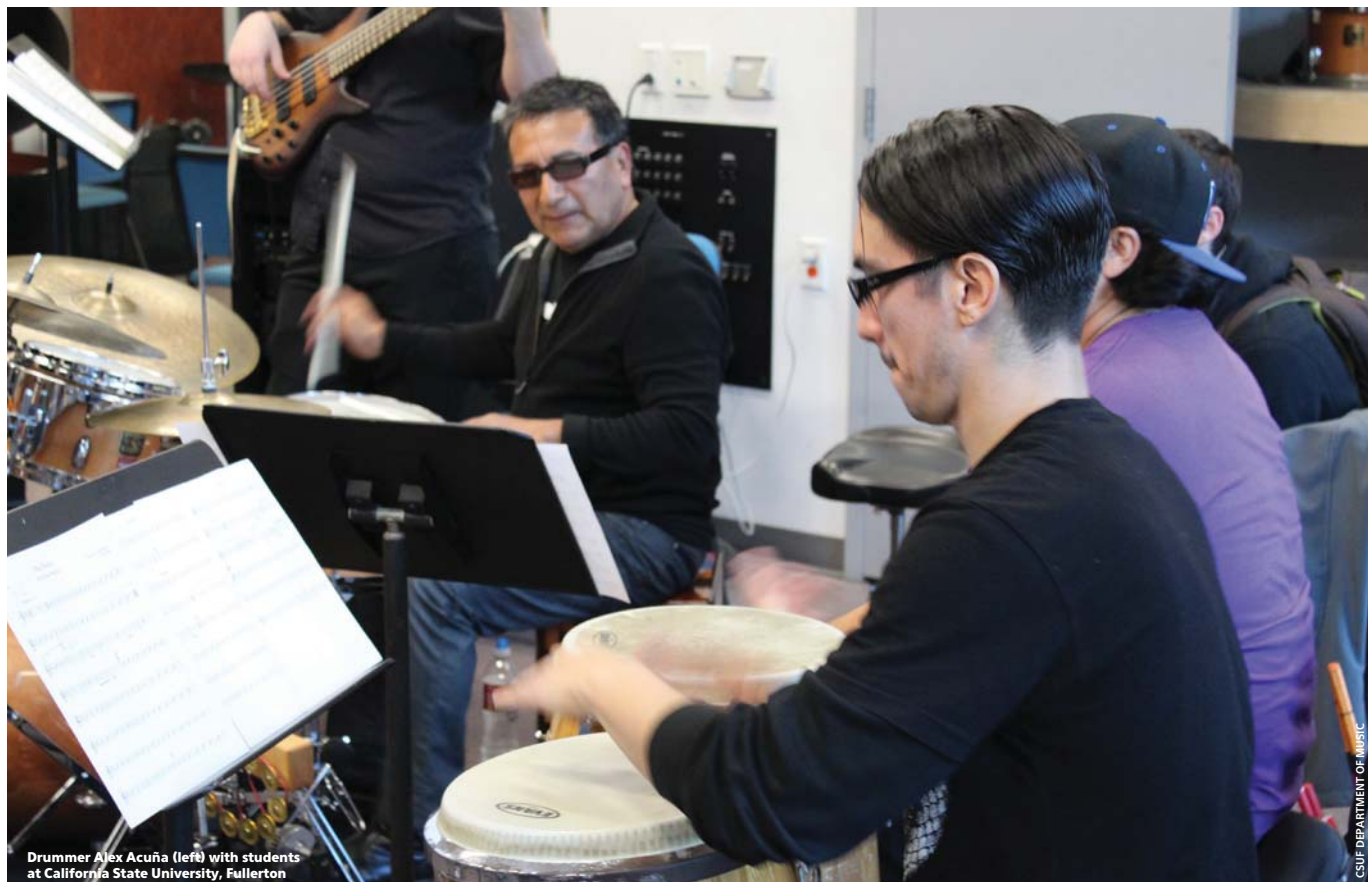
Steve Wiest: Grammy-nominated composer, trombonist, educator. Co-Chair of Jazz Studies and the director of the Lamont Jazz Orchestra and Flex Ensemble.



UNIVERSITY of DENVER

www.du.edu/lamont

Auditions in February for fall 2016 admission.



Drummer Alex Acuña (left) with students at California State University, Fullerton

CSUF DEPARTMENT OF MUSIC

Scholarships: Available. Contact Brian Wilson, Music Department Chair, (707) 664-2468, brian.wilson@sonoma.edu.

Apply by: Nov. 30.

Contact: Brian Wilson, Music Department Chair, (707) 664-2468, brian.wilson@sonoma.edu.

Stanford University

Stanford, California

Student Body: 7,018 total, 500 music students, 50 music majors.

Tuition: \$45,729.

Jazz Degrees: Bachelor of Arts in Music—jazz focus.

Faculty: Frederick Berry, James Nadel, Murray Low.

Jazz Bands: Stanford Jazz Orchestra, Stanford Afro Latin Jazz Ensemble, jazz combo program.

Auditions: No auditions required for admission. Ensemble and lesson auditions held first week of autumn quarter. Visit music.stanford.edu, admission.stanford.edu.

Financial Aid: No tuition-based financial aid is available through the Department of Music. All financial aid questions should go to the University Financial Aid Office, stanford.edu/dept/finaid.

Scholarships: The Department of Music offers partial and full lesson scholarships

through the Friends of Music donor organization for students enrolled in private lessons. No tuition-based aid is available.

Apply by: Oct. 15 (early action with arts supplement), Nov. 1 (early action with no arts supplement), Dec. 1 (regular decision with arts supplement), Jan. 1 (regular decision with no arts supplement).

Contact: Rowen Leigh, Undergraduate Student Services Officer, (650) 725-1932, musicinfo@stanford.edu.

University of California—Los Angeles, Herb Alpert School of Music/Thelonious Monk Institute of Jazz Performance Los Angeles, California

Student Body: 84 undergraduate Ethnomusicology majors, 39 undergraduate students in the Jazz Studies Concentration, 5–7 graduate students in the Thelonious Monk Institute of Jazz Performance.

Tuition: Visit registrar.ucla.edu/fees/gradfee.htm.

Jazz Degrees: Bachelor of Arts in Ethnomusicology—Jazz Studies Concentration, Performance and Composition, Master of Music in Jazz via Thelonious Monk Institute of Jazz Performance.

Faculty: Kenny Burrell, Justo Almaro, George Bohanon, Clayton Cameron, Charley Harrison, Tamir Hendelman, Cheryl Keyes, Wolf Marshall, Eddie Meadows, Roberto Miranda, Barbara Morrison, James Newton, Charles Owens, Ruth Price, Bobby Rodriguez, Michele Weir, Jerry Bergonzi, Hal Crook.

Alumni: Gretchen Parlato, Nick DePinna, Hitomi Oba, Keschia Potter.

Jazz Bands: Jazz Orchestra, Latin Jazz Big Band, Ellingtonia Orchestra, Combo I, Combo II, Combo III, Combo IV, Combo V, Combo VI, Combo VII.

Auditions: Auditions are required. Students must submit a general application to UCLA, along with a department supplement. Visit arts.ucla.edu/ethno.

Financial Aid: Available. Visit financialaid.ucla.edu.

Scholarships: Available. Department reviews for merit-based scholarships occur during auditions. For all other scholarships, visit financialaid.ucla.edu.

Apply by: Nov. 30.

Contact: Laura Young, Director of Enrollment Management and Outreach, (310) 825.9708, lyoung@arts.ucla.edu. For the Monk Institute, visit monkinstitute.org.

The 43rd Annual Fullerton College *Jazz Festival*

April 22-23, 2016

An educational festival and competition,
all led by our award-winning Jazz Faculty
and guest professional musicians
featuring expert:

Adjudication

Clinics

Master Classes

There will be performances
by FC's premiere,
nationally recognized ensembles:

Big Band

Combo 1

J-Train Vocal Jazz

Jazz Cadré *featuring*

FC faculty members

Bruce Babad,

Dr. Joe Jewell,

Jamie Shew,

Mike Scott,

Roger Shew

and **Matt Johnson.**



Fullerton College offers the
*Largest Community College
Music Department in California,*
with 115 course offerings
and 25 performance groups.



To learn more please contact Fullerton College Fine Arts at
jazzfestival.fullcoll.edu

UNC

UNIVERSITY OF NORTHERN COLORADO



BRINGING MUSIC TO LIFE

Located in beautiful Colorado, the UNC School of Music gives you the experience and foundation that will lead you to a successful career. The outstanding faculty are committed to helping you reach your full potential.

JOIN THE UNC JAZZ FAMILY!



To learn more,
visit uncjazz.com.



University of Colorado–Boulder

Boulder, Colorado

- Student Body:** 600 music students, 35 jazz students.
- Tuition:** Undergraduate, in-state, \$26,267; out-of-state, \$49,301; International \$54,883. Includes housing, books and fees.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Master of Music in Jazz Pedagogy & Performance; DMA in Jazz Studies.
- Faculty:** Dr. John Gunther, Dr. John Davis, Brad Goode, Paul McKee, Tom Myer, Dr. Douglas Walter, Bijoux Barbosa, David Corbus, Jeff Jenkins, Joshua Quinlan, Paul Romaine.
- Alumni:** Tia Fuller, Damani Phillips, Josh Quinlan.
- Jazz Bands:** Three big bands, seven combos, Electronic Music Ensemble.
- Auditions:** Held first three Saturdays of February. Recordings also accepted. Pre-screening for undergraduate guitarists and all graduate applicants.
- Financial Aid:** Available. Visit colorado.edu/finaid.
- Scholarships:** Merit-based scholarships and teaching assistants available.
- Apply by:** Dec. 1.
- Contact:** Dr. John Gunther, Director of Jazz Studies, john.gunther@colorado.edu.

University of Colorado–Denver Denver, Colorado

- Student Body:** 450.
- Tuition:** In-state, \$6,768; out-of-state, \$20,891.
- Jazz Degrees:** Bachelor of Science in Performance.
- Faculty:** Paul Musso, Peter Stoltzman, Gregory Walker, Pete Ellingson, Greg Garrison, Drew Morell, Todd Reid, Leslie Soich, Carmen Sandim, Eric Staffeldt, Erin Hackel, Owen Kortz, Doug Krause.

JAIM

JAZZ & AMERICAN IMPROVISED MUSIC



Photo: Marc Dallo

A degree program unlike any other.

The B.M. in Jazz & American Improvised Music expands beyond traditional jazz repertoire to embrace popular music and the broader folk tradition of Americana.

Discover and shape your individual style in the heart of downtown Denver with our internationally-renowned faculty. MSU Denver offers the lowest tuition of Colorado's five largest universities.



Ron Miles
DIRECTOR OF JAZZ STUDIES

JAIM FACULTY

GUITAR
Dave Devine
Matt Fuller

BASS
Greg Garrison
Ron Bland

DRUMSET
Shane Endsley

PIANO
Justin Adams
Carmen Sandim

VOCALS
Ashlee Varner
Keri Murphy

WOODWINDS
Don Byron

BRASS
Shane Endsley
Adam Bartczak

**JAZZ ORCHESTRA
& ENSEMBLES**
Ron Miles
Don Byron
Shane Endsley

COMPOSITION
Fred Hess

PEDAGOGY
Mark Harris



**METROPOLITAN
STATE UNIVERSITYSM
OF DENVER**

music.msudenver.edu 303-556-3180 music@msudenver.edu

Accredited by the National Association of Schools of Music

JAZZ@



CALIFORNIA STATE UNIVERSITY
FULLERTON
SCHOOL OF MUSIC

Offering B.M. w/ Jazz/Commercial emphasis, and M.M. in Performance or Composition w/ Jazz emphasis

STUDY WITH OUR OUTSTANDING LOS ANGELES AREA FACULTY AND INTERNATIONAL GUEST ARTISTS

BILL CUNLIFFE

Grammy Award-winning arranger; co-director, ensembles, piano, composition/arranging

CHUCK TUMLINSON

co-director, ensembles, improvisation, jazz history, jazz theory, and jazz pedagogy

ERIC DRIES

jazz piano, improvisation

JEFF ELLWOOD

jazz saxophone

RON ESCHETE

jazz guitar

TK GARDNER

jazz guitar, jazz guitar ensemble

LUTHER HUGHES

jazz upright/ electric bass

PAUL KREIBICH

jazz drums, ensembles

KYE PALMER

jazz trumpet

JOHN PROULX

Jazz Singers, piano

CHARLES SHARP

jazz history

THOM SHARP

jazz arranging and composition

FRANCISCO TORRES

latin ensemble

DAMON ZICK

saxophone

music.fullerton.edu

ENSEMBLES Fullerton Jazz Orchestra • Jazz Big Band • Jazz Singers Latin Ensemble • Art-Rock Ensemble • Jazz Guitar Ensemble

Alumni: Isaac Slade, Jeanie Schroder, Andy Guerrero, Brian Joseph, Derek Vanderhorst.

Jazz Bands: Jazz Combo Ensemble, Claim Jumpers Ensemble.

Auditions: Pre-screening audition video through the website. Contact Megan Sforzini, (303) 352-3833, megan.sforzini@ucdenver.edu.

Financial Aid: Contact (303) 556-2400.

Scholarships: One-time audition based scholarships for entering freshman as based upon availability.

Apply by: Contact Megan Sforzini, (303) 352-3833, megan.sforzini@ucdenver.edu. Application period opens up from October–April.

Contact: Megan Sforzini, (303) 352-3833, megan.sforzini@ucdenver.edu.

University of Denver, Lamont School of Music

Denver, Colorado

Student Body: 11,800 total, 300 music students.

Tuition: \$43,000.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Recording and Production, Master of Music in Performance with an emphasis in jazz, Master of Music in Composition with an emphasis in jazz.

Faculty: Lynn Baker, Scott Bean, Art Bouton, Eric Gunnison, David Hanson, Alan Hood, Mike Abbott, Mike Marlier, Marc Sabatella, Ken Walker, Donna Wickham, Steve Wiest, Michael Schulze.

Alumni: Ramon Ricker, Jeff Benedict, Ron Milies, Paul Romaine, Rudy Royston, Nate Wooley.

Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, University Jazz Ensemble, Contemporary Combo, Fusion Combo, Vocal Jazz Combo, Vocal Repertoire Combo, Commercial Music Combo, Bebop Combo, Standards Combo, Modal Jazz Combo, Latin Combo, Hard Bop Combo, Free Improvisation Combo, Flex Ensemble.

Auditions: Feb. 6, Feb. 13 and Feb. 20. Visit du.edu/ahss/lamont/apply-audition.

Financial Aid: Visit musicadmission@du.edu.

Scholarships: Available. Visit du.edu/ahss/lamont.

Apply by: Jan. 15.

Contact: Steve Wiest, Co-Chair of Jazz Studies, steve.wiest@du.edu; Lynn Baker, lynn.baker@du.edu. Visit du.edu/ahss/lamont.

University of Idaho, Lionel Hampton School of Music Moscow, Idaho

Student Body: 250 music majors.

Your *artistic development* is our priority

UNIVERSITY OF THE
PACIFIC
Conservatory of Music

Pacific Jazz Program

Patrick Langham, Director

EXPANDED DEGREE OPTIONS Beginning Fall 2016

Bachelor of Music in Jazz Studies:
Performance or Composition track
Accelerated 3-year Honors Degree
Jazz Studies Minor

© 2015 Michelle Smith-Lewis - Seattle Jazz Experience

Scholarships and Financial Aid Available

go.Pacific.edu/JazzStudies 209.946.2418 music@pacific.edu

You should be here.

BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY
LONG BEACH



Tuition: In-state, \$7,020; out-of-state: \$21,024.

Jazz Degrees: Minor in Jazz Studies attached to any undergraduate degree.

Faculty: Vern Sielert, Vanessa Sielert, Alan Gemberling, Dan Bukvich, Spencer Martin, Dave Bjur, Brian Ward.

Alumni: Pat Shook, Amy Shook, Chad McCullough, Jenny Kellogg, Ed Littlefield, Joe Covill, Gary Gemberling, Robert Lewis, Tina Richardson.

Jazz Band: Four big bands, several jazz combos, two jazz choirs.

Auditions: Live audition preferred; recorded auditions accepted.

Financial Aid: Available. Visit uidaho.edu/financialaid.

Scholarships: Merit-based.

Application: Feb. 27 (scholarship priority deadline).

Contact: Vern Sielert, Director of Jazz Studies, (208) 885-4955, verns@uidaho.edu.

University of Montana Missoula, Montana

Student Body: 15,000 total, 85 jazz students.

Tuition: In-state, \$6,182; out-of-state, \$23,072.

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: Held in November, January and February. Also by appointment.

Financial Aid: Contact Dr. James Smart, james.smart@umontana.edu, or Rob Tapper, (406) 243-6880, robert.tapper@umontana.edu.

Scholarships: Need- and merit-based. Contact Dr. James Smart, james.smart@umontana.edu or Rob Tapper, (406) 243-6880, robert.tapper@umontana.edu.

Apply by: March 1.

Contact: Rob Tapper, Director of Jazz Studies, (406) 243-6880, robert.tapper@umontana.edu.

University of Nevada, Las Vegas

Las Vegas, Nevada

Student Body: 22,000 total, 400 in music department, 60 jazz majors.

Tuition: In-state, \$9,000.

Jazz Degrees: Bachelor of Music in Jazz Studies, instrumental or vocal performance or jazz composition, Master of Music with a jazz performance or jazz composition concentration.

portlandstatejazz

And your voice

www.psu jazz.com

REEDGEEK
SERIOUS REED PERFORMANCE MADE IN USA

When the art of better reeds meets the artist, the possibilities are endless.

*"It's the only reed tool that's ever worked for me."
-David Sanborn*

reedgeek.com

You should be here.

BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY,
LONG BEACH



Become a part of the Brubeck Experience!

Our programs choose only the best students.

Summer Jazz Colony

August 2016

Open to high school sophomores-seniors

Past Colonists include:

Eldar Djangirov and Grace Kelly

Brubeck Fellowship Program

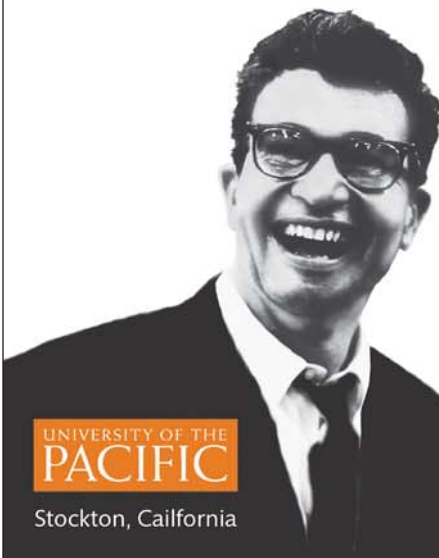
Open to incoming freshmen

Past Fellows include:

Fabian Almazan, Joe Sanders and Justin Brown

Apply today at...

BrubeckInstitute.org



UNIVERSITY OF THE
PACIFIC

Stockton, California



Faculty:	Dave Loeb, Nathan Tanouye, Uli Geissendoerfer, JoBelle Yonely, Nate Kimball, Wayne De Silva, Bernie Dresel, Jarret Myers, Brian Murphy, Derek Jones, Gil Kaupp, Alex Clements, Janet Tyler, John Summers, Jake Yangle.	Jazz Degree:	Bachelor of Arts, Bachelor of Music, Master of Arts, Master of Music.
Alumni:	Dennis Mackrel, Kenny Rampton, Nathan Tanouye, Nathan Kimball, Otto Ehling, Paul Ringenbach, Julian Tanaka, Curt Miller, Vanessa McGowan, Dave Perrico, Walfredo Reyes Jr., Tony Branco, Rachel and Mike Eckroth, Wayne De Silva, Marc Solis, Matt Taylor, Danny Falcone, Glenn Colby.	Faculty:	Peter Epstein, Adam Benjamin, Larry Engstrom, Hans Halt, Andrew Heglund, Ed Corey.
Jazz Bands:	Jazz Ensemble I, Latin Jazz Ensemble, Joe Williams Every Day Foundation Jazz Septet, Jazz Ensembles II & III, 10 Jazz Combos, Jazz Vocal Ensemble, Contemporary Jazz Ensemble, Honors Jazz Quartet.	Alumni:	Brian Landrus, Sam Minaie, Warren Walker, Chris Clark.
Auditions:	Contact Dave Loeb, (702) 895-3739, dave.loeb@unlv.edu.	Jazz Bands:	Jazz Lab Band I, jazz student combos. Two large ensembles, 6-8 small ensembles.
Financial aid:	Available. Visit unlv.edu/financialaid .	Auditions:	Live auditions are held in Reno and Las Vegas. For dates, visit unrjazz.org . Remote auditions are accepted electronically via CD, Dropbox, YouTube, Skype.
Scholarships:	Available. Visit unlv.edu .	Financial aid:	Available. Visit unr.edu/financial-aid .
Apply by:	Feb. 1.	Scholarships:	Need- and merit-based.
Contact:	Dave Loeb, Director of Jazz Studies, (702) 895-3739, dave.loeb@unlv.edu.	Apply by:	Feb. 1 for scholarship priority; July 1 final application deadline.
		Contact:	Peter Epstein, Director of Jazz Studies, (775) 784-1501, pepstein@unr.edu.

University of Nevada, Reno Reno, Nevada

Student Body: 25 undergraduate, 10 graduate.
Tuition: Undergraduate, in-state, \$199.55/hour; graduate, in-state, \$264/hour, out-of-state fee: \$6,955. The university

University of Northern Colorado

Greeley, Colorado

Student Body: 500 Music majors, 65 Jazz majors.
Tuition: Undergraduate, in-state, \$7,800;

Jazz Degrees: out-of-state, \$19,50. Graduate, in-state, \$10,000; out-of-state, \$19,000. Doctoral, in-state, \$11,000; out-of-state, \$21,000. Bachelor of Music, Jazz Emphasis; Bachelor of Music, Business (Jazz Track); Master of Music, Jazz Studies (Composition or Performance); Doctorate of Arts, Jazz Studies.

Faculty: Dana Landry, Steve Kovalcheck, Erik Applegate, Jim White, John Adler, Andy Dahlke, Gray Barrier, Nat Wickham, Kerry Marsh, Amy Murphy, David Caffey, Socrates Garcia, Julia Dollison.

Alumni: Bob Washut, Bill Frisell, Steve Owen, Dan Gailey.

Jazz Bands: Five Big Bands, UNC Jazz Lab Band I, UNC Jazz Lab Band II, UNC Jazz Lab Band III, UNC Jazz Lab Band IV, UNC Jazz Lab Band V, Vanguard Combo, Birdland Combo, Smoke Combo, Green Mill Combo, Blue Note Combo, Blue Room Combo, Knitting Factory Combo, Yoshi's Combo, Guitar Ensemble, Trombone Ensemble.

Auditions: Feb. 6, Feb. 15 and Feb 20. Visit arts.unco.edu.

Financial Aid: Available. Call (970) 351-2502 or visit unco.edu/ofa.

Scholarships: Merit- and talent-based. UNC Foundation or UNC Universal Scholarship Application. Contact the Music Office, (970) 351-2679. Visit unco.edu/ofa/scholarships.

Apply by: No deadline; preferred by March 1.

Contact: Kelsey Shiba, Associate Director of Jazz Studies, (970) 351-2577, jazzstudies@unco.edu.

University of Oregon Eugene, Oregon

Student Body: 75 in jazz studies program.

Tuition: Undergraduate, in-state, \$10,287 (15 credits); out-of-state, \$32,022 (15 credits). Graduate, in-state, \$13,977; out-of-state, \$21,723.

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.

Faculty: Steve Owen, Mike Denny, Toby Koenigsberg, Idit Shner, Tyler Abbot, Gary Hobbs Brian McWhorter.

Alumni: John Adler, Hashem Assadullahi, Dan Cavanagh, Josh Deutsch, Greg Goebel, James Miley, John Palmer.

Jazz Bands: Three Big Bands, 8–12 Combos, Latin Jazz Ensemble.

Auditions: Visit music.uoregon.edu. Live auditions are preferred but recorded auditions are acceptable for all instruments except drums. Graduate students: Preliminary screening audition (recorded) and standard live audition required.

Financial Aid: Available. Visit financialaid.uoregon.edu.

Scholarships: Available. Visit music.uoregon.edu/about/contact.

Apply by: Jan. 15 (undergraduate); Dec. 10 (graduate).

Contact: Steve Owen, Director of Jazz Studies, sowen@uoregon.edu; Sara Spicer or Bob Ponto (music admissions office), (541) 346-5268, somdadmit@uoregon.edu. Visit music.uoregon.edu/about/contact.

University of the Pacific

Stockton, California

Student Body: 200 total, 15 Jazz Studies majors.

Tuition: \$42,414.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Patrick Langham, Brian Kendrick, Jamie Dubberly, Gerry Pineda.

Alumni: Dave Brubeck.

Jazz Bands: Big Band and five combos.

Auditions: Jan. 23, Jan. 30, Feb. 6 and Feb.

jazz
SRJC OFFERS
AA DEGREES
IN JAZZ STUDIES AND
DIGITAL MEDIA (AUDIO)

**BIG BAND
COMBOS
JAZZ THEORY
IMPROVISATION
PRIVATE LESSONS
GUEST ARTISTS
MASTER CLASSES**

 **SANTA ROSA
JUNIOR COLLEGE**
www.santarosa.edu/music/

Bennett Friedman, *Director of Jazz Studies*
bfriedman@santarosa.edu

Dr. Jerome Fleg, *Director of Instrumental Music*
jfleg@santarosa.edu

SINCE 1972

stanfordJazz 
WORKSHOP

2016 SUMMER IMMERSION PROGRAMS

giant steps day camp 7/11 – 7/15
jazz camp 7/17 – 7/23, 7/24 – 7/29
jazz institute 7/31 – 8/5
world rhythm institute 7/31 – 8/5


Peter Erskine 2014 faculty

www.stanfordjazz.org | 650-736-0324



System X Grants Creative License

Wind Instrument Stands with unmatched versatility



Adjustable bell yoke and body rest provides a custom fit for Alto, Tenor or curved Soprano Sax

Add multiple pegs or combine multiple stands using the leg track system



Bell cup adjusts to fit any bell -- from Straight Sop. Sax to Large Bore Trombone

Keyboard/DJ Stand features easy portability without sacrificing stability



Stand height adjusts from standing to seated positions while keeping arms and legs at a safe stable width

Easy set-up and tear-down
More compact than most X-style stands

Universal Accessory Shelf and 2nd Tier Attachment easily converts stand to a fully functional workstation

Build Your Own Support System with X-treme Flexibility

Available at your favorite music retailer

For more information visit www.hamiltonstands.com

Portland State University



PSU SCHOOL OF MUSIC

13. On-campus auditions are encouraged but recording submissions are also acceptable. Visit pacific.edu/Academics/Schools-and-Colleges/Conservatory-of-Music.html.

Financial Aid: Available. Contact Jennifer Goodwin, (209) 946-2418, jgoodwin@pacific.edu.
Scholarships: Merit- and need-based. Contact Jennifer Goodwin, (209) 946-2418, jgoodwin@pacific.edu.
Apply by: Feb. 15.
Contact: Patrick Langham, Director of Jazz Studies, (209) 946-3222, plangham@pacific.edu.

Alumni: Ambrose Akinmusire, Alan Chang, Billy Childs, Gerald Clayton, Sara Gazarek, Lionel Hampton, Gretchen Parlato.
Jazz Bands: Jazz Orchestra, ALAJE (Afro Latin American Jazz Ensemble), Vocal Jazz Ensemble, Jazz Chamber Music.
Auditions: Prescreen due Dec. 1. Visit music.usc.edu/admission/appreqs. For live audition visit, music.usc.edu/admission/auditions.

Financial Aid: Available. Call (213) 740-1111 or visit music.usc.edu/admission/finaid.

Scholarships: Academic and merit-based. Visit music.usc.edu/admission/finaid.
Apply by: Dec. 1.

Contact: For undergraduate studies, Brittany Seits, (213) 740-8986, seits@thornton.usc.edu. For graduate studies, Kit Bellamy, (213) 740-8986, keb@thornton.usc.edu. Visit music.usc.edu/departments/jazz.

University of Southern California, Thornton School of Music

Los Angeles, California

Student Body: 43,000 total, 1,000 Thornton students.
Tuition: Undergraduate: \$49,464 (flat-rate tuition for 12–18 units); Graduate, \$26,656 (based on full-time status, 8 units). Visit music.usc.edu/admission/finaid.
Jazz Degrees: Bachelor of Music, Bachelor of Arts, Master of Music, Graduate Certificate, Doctor of Musical Arts.
Faculty: David Arny, Gilbert Castellanos, Ndugu Chanler, Edwin Livingston, Peter Erskine, Russell Ferrante, John Fumo, Sara Gazarek, Jason Goldman, Kathleen Grace, Alphonso Johnson, Andy Martin, Thom

University of Utah Salt Lake City, Utah

Student Body: 32,000 total, 400 music majors, 40 jazz majors.
Tuition: Undergraduate, in-state, \$8,240 (15 credits); out-of-state, \$26,180 (15 credits). Graduate, in-state, approx. \$7,000 (9 credits); out-of-state, approx. \$22,000 (9 credits).

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

Faculty: Kris Johnson, Donn Schaefer, Denson Angulo, Randal Clark, Brian Booth, David Halliday, Keven Johansen, Stephen Keen, Reed LeCheminant, Geoffrey Miller, Melanie Shore, Patrick Terry, Dan Waldis, Kelly Wallis.

Alumni: Christoph Luty, Jeff Campbell, Dave Chisholm, Matt Fillmore.

Jazz Bands: Two big bands, six to eight jazz combos, two jazz guitar ensembles.

Auditions: Held in January and February. DVD submissions also acceptable. Visit music.utah.edu/admissions/auditions.php.

Financial Aid: Visit financialaid.utah.edu.

Scholarships: Need- and merit-based. Visit music.utah.edu/admissions/scholarships.php.

Apply by: Dec. 1 (for primary consideration); applications accepted through April 1.

Contact: Kris Johnson, Director of Jazz Studies, (801) 581-7366, kristopher.johnson@utah.edu.

(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, Greg Sinibaldi, Steve Korn, Huck Hodge, Richard Karpen, Fred Radke.

Alumni: Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin, Neil Welch, Luke Bergman, Aaron Otheim, Chris Icasiano.

Jazz Bands: Small ensembles, Modern Band, Big Band, Improvised Music Project (IMP).

Auditions: Live auditions held in January and February for admission the following autumn term. Visit music.washington.edu/audition-dates.

Financial Aid: Available. Visit washington.edu/students/osfa.

Scholarships: Merit-based scholarships and assistantships.

Apply by: Undergraduate, Dec. 1; transfer and postback, Feb. 15; graduate, Dec. 15; international graduate, Nov. 1.

Contact: Julia Tobiska, Assistant Director

for Admissions, (206) 685-9872, jtobiska@uw.edu, or somadmit@uw.edu.

Utah State University Logan, Utah

Student Body: 28,000 total, 400 music majors.

Tuition: Undergraduate, in-state, \$3,331; out-of-state, \$9,566. Graduate, in-state, \$3,837; out-of-state, \$12,122.

Jazz Degrees: Bachelor of Arts with Specialization in Jazz, Bachelor's Degree, Individualized Program in Jazz Performance; Bachelor of Music in Music Performance, Master of Music in Music Performance.

Faculty: Kate Skinner, Jon Gudmundson, Greg Wheeler, Max Matzen, Todd Fallis, Kevin Olson, Corey Christiansen, Josh Skinner, Jason Nicholson.

Alumni: Corey Christiansen, Lynn Skinner, Larry Smith, John Skinner, Sean Halley, Jesse Schafer.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Caine Jazz Combo, other jazz combos.

Auditions: Jan. 30 and Feb. 13. Video auditions are acceptable for cases in which travel is an issue. To schedule an audition, visit music.usu.edu/futureStudents/

University of Washington Seattle, Washington

Student Body: 49,000 total, 260 music students

STOP FLAKING IT!

Welcome to the Next Generation of Extended Life Strings. Experience a brighter sound than traditionally coated guitar strings without muffled tone, flaking or peeling!



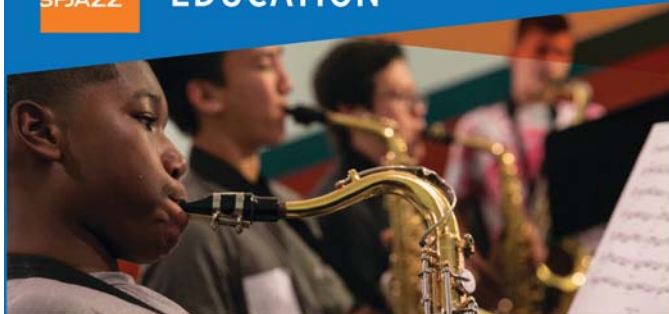
“Frank Vignola Relies On It”

For more information on VAPOR SHIELD and all our products visit www.labella.com

La Bella
Superior Quality

SFJAZZ

EDUCATION



DYNAMIC AND CREATIVE PROGRAMMING AT THE SFJAZZ CENTER, IN THE CLASSROOM AND THE COMMUNITY, INCLUDING:

DISCOVER JAZZ SERIES

Interactive jazz appreciation with live performance, multimedia and Q&A

SFJAZZ DIGITAL LAB

State-of-the-art digital music instruction and professional multimedia facility

ENSEMBLES & MASTER CLASSES

Exciting programs for aspiring and experienced musicians

SFJAZZ HIGH SCHOOL ALL-STARS

Award-winning ensembles for advanced Bay Area jazz students

FAMILY MATINEES

Concerts and interactive programs for families with young children

COMMUNITY PARTNERSHIPS

Free jazz education, support and training for Bay Area public middle and high schools

CLASSES ARE NOW ON SALE

Visit SFJAZZ.org/education for more info or call 415.283.0343

NATIONAL ASSOCIATION FOR COLLEGE ADMISSION
COUNSELING (NACAC) PRESENTS . . .

NACAC National College Fairs

PERFORMING AND VISUAL ARTS

Chicago, 9/20/2015, 1pm-3:30pm
DePaul University, Theatre School

Cincinnati, 9/21/2015, 7pm-9pm
Xavier University, Cintas Center

Portland, 9/28/2015, 7pm-9pm
Portland Art Museum, Mark Building

Seattle, 9/29/2015, 7pm-9pm
Seattle Center, Fisher Pavilion

San Diego, 9/30/2015, 7pm-9pm
San Diego Convention Center (NEW FAIR)

St. Louis, 10/4/2015, 1pm-3pm
Webster University, Grant Gymnasium

Atlanta, 10/5/2015, 7pm-9pm
Cobb Energy Performing Arts Centre (NEW LOCATION)

Ft. Lauderdale, 10/6/2015, 6pm-8pm
Dillard Center for the Arts

Interlochen, 10/11/2015, 1pm-3pm
Interlochen Center for the Arts

Minneapolis, 10/13/2015, 7pm-9pm
Minneapolis Convention Center (NEW LOCATION)

Washington, DC, 10/18/2015, 1:00pm-3:30pm
Walter E. Washington Convention Center

Nashville, 10/19/2015, 7pm-9pm
Vanderbilt University, Student Life Center (NEW LOCATION)

Denver, 10/20/2015, 7pm-9pm
Infinity Park Event Center (NEW LOCATION)

Las Vegas, 10/22/2015, 7pm-9pm
Las Vegas Academy of the Arts

Los Angeles, 10/24/2015, 1:00pm-3:30pm
University of California, Los Angeles - Ackerman Union

San Francisco, 10/25/2015, 1:00pm-3:30pm
South San Francisco Conference Center

New York City, 10/27/2015, 6pm-9pm
Jacob K. Javits Convention Center

Boston, 10/28/2015, 7pm-9pm
Boston University Fuller Building

Philadelphia, 10/29/2015, 7pm-9pm
Pennsylvania Convention Center (NEW LOCATION)

Dallas, 11/2/2015, 7pm-9pm
Irving Convention Center

Houston, 11/3/2015, 7pm-9pm
Rice University, Alice Pratt Brown Hall

Exhibitors, to register,
please visit:
[www.nacacnet.org/
pvaregistration](http://www.nacacnet.org/pvaregistration)



FREE!
STUDENTS, see who will
be there and register today!
www.gotomypvafair.com
For more information, visit
www.nacacnet.org/pva
#nacacfairs

USC Thornton Jazz Orchestra



USC THORNTON SCHOOL OF MUSIC

[scheduleAudition.cfm](#).

Contact Jon Gudmundson,
Director of Jazz Studies, (435)
797-3003, jon.gudmundson@usu.edu.

Financial Aid: Available. Visit usu.edu/finaid.
Scholarships: Merit-based scholarships are available, as well as academic scholarships and some graduate assistantships.

Apply by: Dec. 1 for priority consideration.
Contact: Jon Gudmundson, Director of Jazz Studies, (435) 797-3003, jon.gudmundson@usu.edu.

Washington State University Pullman, Washington

Student Body: 28,686.

Tuition: Undergraduate, in-state, \$5,693; out-of-state, \$12,234. Graduate, in-state, \$5,868; out-of-state, \$12,584.

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

Faculty: Brad Ward, Dave Hagelgan, David Jarvis, Dean Luethi, Dave Snider, David Turnbull, Brian Ward, Greg Yasinitsky.

Alumni: Horace-Alexander Young, Gary Wittner, Brent Jensen, Brent Edstrom, Rob Tapper, Julie Silvera Jensen, Jamie Shew, Rober Shew, Zac Matthews, Gus Kambeitz, Tom Marko, John Gronberg, Tim Devine, Misha Stefanuk, Greg Duncan, Dave Hagelgan, F. David Snider.

Jazz Bands: Jazz Band I, Jazz Band II, VoJazz

Ensemble, Jazz Combos.

Auditions: Jan. 23. Visit libarts.wsu.edu/music/audition.

Financial Aid: Available. Call (509) 335-9711 or visit finaid.wsu.edu/email-us.

Scholarships: Need- and merit-based. Contact Kelly Jo Kegerreis, School of Music, (509) 335-3898, music@wsu.edu.

Application: Jan. 31.

Contact: Brian Ward, Coordinator of Jazz Studies, (509) 335-7934, brian.ward@wsu.edu.

Willamette University Salem, Oregon

Student Body: 2,000.

Tuition: \$45,300.

Jazz Degrees: Bachelor of Music in Contemporary Improvisation.

Faculty: James Miley, Wallace Long, Mike Nord, Tyler Abbott, Sean Flannery, Ryan Biesack, Mike Horsfall, Julian Snow.

Jazz Bands: Willamette Singers, Jazz Collective, Several Combos.

Alumni: Jeff Baker, Georgina Philipson, Vijay Singh, Matt Sazima.

Auditions: Beginning of the Fall semester.
Financial Aid: Available. Contact Patty Hoban, phoban@willamette.edu.

Scholarships: Need- and merit-based. Contact Patty Hoban, phoban@willamette.edu.

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

Contact: Wallace Long, Director of Choral Studies, wlongjr@willamette.edu.

Monterey Jazz Festival presents



NEXT JAZZ GENERATION FESTIVAL

APRIL 8-10, 2016 / MONTEREY, CA

You know it when you hear it.

The moment when your students play better than they ever imagined. When their faces light up after a thrilling solo. The moment that makes those rehearsals, and all those hours of practice worthwhile. That *one, swinging moment* is why for 45 years, music directors from across the country have brought their students to the Next Generation Jazz Festival in Monterey.

And now it's your turn.

Join over 1300 of the nation's best middle, high school and college musicians for three days of play, competition and workshops, and countless unforgettable moments.

- Win a spot on the stages of the 59th Annual Monterey Jazz Festival
- Hear and play with some of the best student ensembles in the country
- Enjoy a free concert by our star-studded faculty band
- Learn tips and techniques in workshops led by the pros
- Receive thoughtful critique from world-renowned artists
- Audition for the Next Generation Jazz Orchestra
- Earn scholarships, trophies, cash prizes, and more

The NGJF is open to performing groups in the following categories:

- Middle School Big Band
- High School Big Band, Combo, Vocal Ensemble, and Big Band Composer
- Conglomerate High School Big Band, and Combo
- College Big Band, Combo, and Vocal Ensemble

Learn more.

montereyjazzfestival.org

831.373.3366

Entry deadline: January 15, 2016

THE '2-STEP' DEGREE

TIPS ON HOW TO TRANSFER TO A SECOND INSTITUTION TO COMPLETE YOUR DEGREE

BY JAMES HALE

By the time James Clarke reached high school in his native Edmonton, Alberta, Canada, he had his sights set on a career in music. A classical pianist since the age of 4, he gave his first festival recital at 10. Discovering Oscar Peterson's 1962 album *Night Train* redirected the young prodigy into jazz. As a 17-year-old, he floored audiences with his technique and enthusiasm.

Clarke seemed like a natural to jump into a high-performance jazz program at a major university, yet he and his parents decided to delay that move by a couple of years. Instead, he pursued a two-year diploma in jazz and contemporary music performance at Edmonton's MacEwan University before transferring to a larger post-secondary institution.

Now, at 25 and having earned a bachelor of music in jazz performance at McGill University in Montreal, Clarke considers his path a wise decision.

"I think that starting off at a smaller, more intimate institution really helps you in your growth as an artist," Clarke wrote in an email. "Larger institutions can often feel cold and overwhelming. In your first years, having a warm community of people to play with and learn from does a lot toward building your confidence. Then, when you move on to the larger school you can focus on challenging yourself."

One of Clarke's former instructors at MacEwan, Ray Baril, says the number of students who are pursuing a two-step music education seems to be increasing throughout North America.

"It's definitely a trend," Baril said. "Part of it is what you could call the 'channel changer' mentality of young adults today. They think they're going to get more than if they stayed in one place. Musically, that's not always the case for those at the

undergraduate level. Doing it right requires a lot of focus, and if you don't approach it carefully it can elongate the process of getting your degree."

Cost, of course, is a major factor in choosing the two-step path. This is why many students start their education at community college before transferring to a larger university. Similarly, some students begin at an in-state institution and then transfer to a conservatory, which might be located in a different state. These money-saving approaches are becoming increasingly attractive to budding musicians (and their families).

"About eight out of 10 students are dependent on financial aid of some kind," said Paul Krueger, director of bands and jazz studies at Lane Community College in Eugene, Oregon, which feeds a lot of young people to the University of Oregon's popular jazz studies program. "Student loans have become such a big discussion point, and the debt burden for graduates—and their parents—keeps rising."

This approach is also an attractive option for administrators at schools that are happy to accept transfer students. Ken Schaphorst, chair of jazz studies at New England Conservatory (NEC), said that transfer students are a welcome addition.

"They are some of our better students," he said. "There are various reasons for that, but generally, after a year or two, students take their studies more seriously. We're looking for a solid foundation from our first-year students, and a lot of kids coming out of high school just aren't prepared."

Shelly Berg, dean of the Frost School of Music at the University of Miami, said, "It is important for a transfer student to arrive with a deep frame of reference in jazz. I advise

Indiana University Jacobs
School of Music

IU JACOBS SCHOOL OF MUSIC





ANDREW HUBBARD/TIME



Dean Shelly Berg rehearses with student musicians prior to the building dedication ceremony for the Patricia Louise Frost Music Studios, North and South Buildings, at the University of Miami's Frost School of Music on Feb. 20.

KEVIN MAZUREK



Tenor saxophonist Mark Small (left) and fellow members of the Concert Jazz Band at the University of Miami's Frost School of Music perform at a 2013 concert.

VERSATILE LIGHT STUDIO



Students in Indiana University's Jacobs School of Music

IU JACOBS SCHOOL OF MUSIC

immersion in a variety of jazz styles, and I think reading skills and intuition should be top-notch. For non-pianists, I think it is a big advantage to have some fluency in jazz keyboard voicings.”

Even if a student has the proper skills to potentially excel at another institution, she or he might discover that the process of switching from one school to another is not necessarily a straightforward one. At the core of the issue is the question of which credits a student can transfer from one institution to another.

Reading the transfer regulations on university websites can be an exercise in frustration, with institutions couching their rules in cautious language.

NEC's page of frequently asked questions includes this query:

Question: “If I have completed two years of study at another school, will I be a junior at NEC?”

Answer: “That depends. As explained above, your audition will determine your studio placement. However, third-year studio placement

does not guarantee third-year academic status, and second-year studio placement does not guarantee second-year academic status.”

NEC's policy ends on this cautionary note: “Students transferring into the Conservatory should expect to lose credits.”

It's not exactly the message a student who is working hard to excel at a community college or state university wants to hear. It's understandable that students would immediately wonder, “But *which* credits will I lose? What should I be taking instead of what I'm taking now?” So it's important to understand exactly what the rules and regulations are. Educators at both the current institution and the future institution can assist with these questions.

The policy posted online by the Jacobs School of Music at Indiana University summarizes the issue: “How credits transfer is a complicated question.”

Tom Walsh, chair of jazz studies at the Jacobs School, said, “Students should look into what

will and what will not transfer. Music theory credits won't transfer, but students will have the opportunity to test out of theory classes. If they aren't able to test out of any music theory after transferring, their overall time to degree completion may take more than four years.”

Steven Moore, Frost School of Music's associate dean for undergraduate studies, noted that students seeking to transfer to Frost must have a 3.0 grade point average. “They should have a *very* strong background in theory and aural skills classes,” he advised.

Baril said it's not unusual for students to lose some of the credits they've worked for. “There is usually some kind of hitch,” he said. “Institutions are somewhat protective of the educational sequencing in a degree-based program. That's just the nature of specific programs, and students just have to accept that. Some get frustrated, but they have to know that it's just business.”

What can make the transition more transparent and somewhat smoother is a so-called articulation agreement between institutions, which narrows the range of course options by providing a checklist of courses that must be taken to satisfy degree requirements while attending a community college.

For example, Walsh said that Indiana University has an articulation agreement with Ivy Tech Community College of Indiana, which spells out what credits—up to a total of 64—students can transfer.

Lane Community College has an articulation agreement in place with Southern Oregon University in Ashland, and Krueger said it is close to securing one with the University of Oregon.

The problem, Baril said, is that articulation agreements can take years to negotiate, and some institutions are just not interested in them. Before it was granted a Canadian university charter in 2009, MacEwan Community College worked hard to put in place agreements with sought-after institutions like the University of Toronto, Berklee College of Music and the Liverpool Institute of Performing Arts, which collectively formed a powerful marketing tool for its two-year diploma program.

Clarke said the articulation agreement in place between MacEwan and McGill let him know exactly what was expected of him.

“That really made transferring an easy process,” Clarke said. “It's very important for students who are planning to transfer to give themselves lots of time to investigate what will be required of them. It can be a real headache if you don't have all of your ducks in a row beforehand.”

Even more important than an articulation agreement, though, is what students do to make their intentions to transfer known to their desired destination and to form relationships with the faculty and administration at the degree-granting institution.

“Making sure that the university faculty members—who generally spend more time recruiting high school students than community college students—know who you are can make a big difference when it comes time to transfer,” Krueger said. “Having a relationship with university faculty increases the likelihood of admittance through your audition, and it might

Student musicians at Indiana University's Jacobs School of Music



even encourage the faculty member to seek out scholarship money for you.”

Walsh echoed that point. “It is very beneficial for students to get to know faculty,” he said. “Asking for a lesson is a great idea. If the faculty member will do it, you can find out exactly what you need to work on to be prepared for your audition. If you can’t visit the school in person to do this, ask about doing a lesson through Skype or FaceTime.”

Baril said students need to be proactive and remember that universities view each applicant as a unique case.

“You need to get to the chair of the department if you’re confused about the process in any way,” Baril said. “Don’t go by word of mouth; asking questions is critical. And don’t depend on an email; most universities are still pretty old-school when it comes to communication. If you can connect directly with the person you want to study with, you can get them on your side. I’ve seen that be the determining factor.”

Beyond the personal connection and the official transcript, those at community colleges and universities agree that students hoping to transfer should document everything they pursue at their first institution, create a strong portfolio and collect letters of recommendation.

“When a student is on top of things like that, the process generally goes well,” Baril said.

Krueger noted that patience is also very important. “Students can be discouraged by the amount of work it takes to succeed as a transfer,” he said. “There is sometimes pressure to transfer after exactly two years, but every student progresses at a different rate. Don’t let the two-year ‘time limit’ discourage you. Sometimes it takes longer to develop your musicianship to the point where you’re ready for the big audition at the four-year school.”

Walsh emphasizes the importance of developing a musical foundation. “[Students should] listen to the jazz masters and develop

knowledge of the history,” he said. “Students need to develop excellent ability on their instrument in terms of sound and style, and their ability to improvise over chord changes. They should also work on developing a strong music theory and ear-training foundation.”

While keeping your eye on the prize is important to making a successful transition, there is consensus that students shouldn’t focus so much on the future that they forget to live in the moment.

Walsh said his one piece of advice for prospective transfer students is to enjoy the entire process: “Work on [building] a strong foundation in terms of jazz knowledge, your ability on your instrument and music theory, but also connect with people who are creating jazz at a high level,” he said. “Jazz is a community and a culture—not just an academic study.”

“Take the time to develop your confidence and your understanding of the jazz language,” Schaphorst advised. “When we consider students, we look for some inkling of who the individual is, and the more you play, the more you develop that individuality.”

Baril pointed out that students who are planning to transfer should not lose sight of the unique advantages that their current institution offers. “Students who are *too* focused on getting to the next place may run the risk of not connecting with people at their first institution,” Baril said. “I tell students to take the time to socialize, play as much as possible and take the time to develop.”

Looking back on his two years at MacEwan, Clarke expressed no regrets: “I’m really glad I was able to start in a smaller program with a small number of students. We really got to enjoy the learning and exploring of music as a group. We practiced together, jammed together and grew together. You really need to focus on enjoying your time at the first institution and get as much technique under your fingers as possible so you can really concentrate on creative growth at your second institution.”

INDIANA JACOBS SCHOOL OF MUSIC

FIND YOUR VOICE

Claude Lahey

CLAUDE LAKEY DOT COM

AACM: 50 YEARS OF FREEDOM
DOWNBEAT
REMEMBERING **DANETTE COLEMAN**

62ND ANNUAL CRITICS POLL
DOWNBEAT
CÉCILE McLORIN SALVANT
Wins Jazz Album of the Year & 3 More Categories

SUBSCRIBE
877-904-JAZZ

INTERNATIONAL

Box Hill Institute Melbourne, Australia

Student Body: 40,000 total, 450 music students.
Tuition: \$15,000 AUD.
Jazz Degrees: Bachelor of Applied Music (Performance), Bachelor of Applied Music (Audio Production), Bachelor of Applied Music (Composition), Master of Music.
Faculty: Dr. Tim Weir, Frank DiSario, Jeremy Alsop, James Sherlock, Tony Floyd, Dave Beck, Gianni Marinucci, Mario Lattuada, Simon Edwards, Ben Wiesner, Craig Schneider, Peter Satchell, Chris Dickie, George Papanicolou, Neil Kennedy, Rob Brattetch.
Jazz Bands: Jazz Ensemble, Soul Lab, Rhythm Section Workshop, vocal ensembles, various small groups.
Auditions: Visit bhtafe.edu.au/courses/study-areas/Pages/music.aspx
Financial Aid: Available.
Scholarships: Visit bhtafe.edu.au/students/scholarships.
Apply by: Rolling applications for both February and July start dates.
Contact: Dr. Tim Weir, Head of Music, +61 3 9286 9780, creativeindustries@boxhill.edu.au.

Capilano University North Vancouver, British Columbia, Canada

Student Body: 7,500 total, 175 jazz majors.
Tuition: \$7,500 for Canadian residents; \$20,000 for international students.
Jazz Degrees: Diploma in Jazz Studies, Bachelor of Music in Jazz Studies (Performance/Composition), Bachelor of Music in Jazz Studies (Education).
Faculty: Mary Jo Bischoff, Graham Boyle, Jared Burrows, Bill Coon, Kevin Elashuk, Dennis Esson, Kate Hammett-Vaughn, Steve Kaldestad, John Korsrud, Ihor Kukurudzka, André Lachance, Steve Maddock, Chad Makela, Réjean Marois, Lorne Kellett, Rob McKenzie, Lisa Miller, Laurence Mollerup, Bradshaw Pack, Darren Radtke, Dave Robbins, Ron Samworth, Craig Scott, Chris Sigerson, Brad Turner, Dylan Vanderschiff. Guest artists have included Randy Brecker, Dave Liebman, Bill Frisell, Kofi Gbolonyo, Kurt Elling, Phil Nimmons, John Abercrombie, Louis Hayes, Jason Marsalis, Jean-Michel Pilc, Bob Mintzer, Luciana de Souza, Ernan Lopez-Nussa.
Alumni: Bria Skonberg, Graeme Langager, Neelamjit Dhillon, Gord Grdina, Cat Toren, Amanda Tosoff, Evan Arntzen, Sharon Minemoto, Cory Weeds.
Jazz Bands: Three big bands, three vocal jazz ensembles, 20 combos, percussion ensemble, rhythmic music ensemble, guitar/bass



Senzoku Gakuen College of Music

SENZOKU GAKUEN COLLEGE OF MUSIC

Auditions: ensemble. In person, or distance auditions via Skype and recording. Visit capilanou.ca/jazz-studies/Audition-Process.
Financial Aid: Visit capilanou.ca/financial-aid.
Scholarships: Need- and merit-based. Visit capilanou.ca/financial-aid.
Apply by: Auditions in February and again in May if seats are still available.
Contact: Dr. Jared Burrows, Coordinator, (604) 984-4951, jazz@capilanou.ca.

Conservatorium van Amsterdam Amsterdam, The Netherlands

Student Body: 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 and Master's.
Faculty: ahk.nl/en/conservatorium/teachers.
Jazz Bands: Various settings.
Auditions: ahk.nl/en/conservatorium/application/application-and-admission/entrance-examination.
Financial Aid: cva-studadmin@ahk.nl.
Apply by: March 15.
Contact: cva-studadmin@ahk.nl.

Humber College, School of Creative and Performing Arts Toronto, Ontario, Canada

Student Body: 380 music students.
Tuition: Domestic, \$8,400; international, \$14,800 (Canadian dollars).
Jazz Degrees: Bachelor of Music.
Faculty: Pat LaBarbera, Brian Dickinson, Mike Downes, Ted Quinlan, Al Kay, Denny Christianson, Brad Klump, Lisa Martinelli, Mark Promane, Mark Kelso, Shirantha Beddage, Peter Cook, Alex Dean, Kirk MacDonald, Andrew Scott, Gord Sheard, Ian Terry and over 80 part-time teachers representing the finest musicians in Canada.
Alumni: Jeff Healey, Rik Emmett, Louise Petri, Dione Taylor, Al Kay, Brian Dickinson, Davide Virelles, Eli Bennett, Jon Challoner, Andrew Kesler.
Jazz Bands: Over 50 student ensembles.

Auditions: Visit humber.ca/scapa/programs/music/bachelor-of-music/auditions.
Financial Aid: Available. Call (416) 675-5000 and ask to speak with Financial Aid.
Scholarships: Available. Tuition scholarships granted at Music Fest Canada; also, Renewable Scholarships for high school music students entering the Bachelor of Music Program. Contact (416) 675-6622, ext. 3205 or jennifer.hannah@humber.ca.
Apply by: February.
Contact: Dr. Andrew Scott, Academic Advisor (School of Music), andrew.scott@humber.ca.

Jazz Music Institute Brisbane, Queensland, Australia

Student Body: 80 music students.
Tuition: \$12,600.
Jazz Degrees: Bachelor of Music in Jazz Performance, Diploma of Music (Jazz Performance).
Faculty: Ben Hauptmann, Brendan Clarke, Dan Quigley, Steve Russell, James Sandon, Paula Girvan, Sharny Russell, David Theak, David Sanders.
Jazz Bands: JMI Jazz Orchestra.
Auditions: Visit jazz.qld.edu.au.
Financial Aid: Available for Australian citizens.
Apply by: January.
Contact: Nick Quigley, play@jazz.qld.edu.au.

Leeds College of Music Leeds, England, United Kingdom

Student Body: 1,000 full-time and 1,500 part-time students.
Tuition: Foundation certificate, £7,500; Undergraduate degree, £9,000.
Faculty: Al Cherry, Andrew Hickey, Anna Uhuru, Bhupinder Singh Chaggar, Brian Morell, Dale Perkins, Dave Walsh, Garry Jackson.
Jazz Degrees: lcm.ac.uk/courses/Undergraduate/Jazz.
Jazz Bands: Two jazz ensembles.
Auditions: Visit lcm.ac.uk/courses/how-to-apply/undergraduate.
Financial Aid: None.
Scholarships: None.
Apply by: Visit lcm.ac.uk/courses/how-to-apply.
Contact: Visit lcm.ac.uk.

Lucerne School of Music Lucerne, Switzerland

Student Body: 262 undergraduate, 279 graduate.

Godin
GUITARS

RETHINK
YOUR
TONE



LIONEL LOUEKE

"GODIN GUITARS REALLY HELP ME TO FOCUS ON THE MUSIC, AND NOT ON THE INSTRUMENT, WHILE I AM PERFORMING. NOW THAT'S THE GOAL OF ANY GUITAR PLAYER."

© 2015 GODIN GUITARS - GODIN IS A REGISTERED TRADEMARK OF HARMONILAB INC.
PHOTO : BRANTLEY GUTIERREZ

HANDCRAFTED IN CANADA AND THE USA
GODINGUITARS.COM

Tuition: 1,100 CHF (Swiss Francs)/ semester.
Jazz Degrees: Bachelor, Master in Performance, Master in Composition/Arrangement, Master in Music Pedagogy
Faculty: Gerry Hemingway, Nils Wogram, Frank Möbus, Lauren Newton, Susanne Abbuehl, others.
Jazz Bands: Big Band, 20–25 combos.
Auditions: Visit hslu.ch/en/lucerne-school-of-music/studium/bachelor/jazz.
Financial Aid: None.
Scholarships: None.
Apply by: Feb. 28.
Contact: Haemi Haemmerli, jazz@hslu.ch.

MacEwan University Edmonton, Alberta, Canada

Student Body: 160.
Tuition: \$7,300 basic tuition including books.
Jazz Degrees: University transferable Music Diploma. Includes majors in performance, composition, recording arts and general and Bachelor of Music in Jazz and Contemporary Popular Music.
Faculty: Chris Andrew, Aaron Bailey, Raymond Baril, Dr. Craig 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, Devin Hart, Sheril Hart, Jim Head, Jeff Johnson, Wilf Kozub, Mo Lefever, Dr. Michael MacDonald, John Mahon, Matthew Parsons, Jamie Philp, Dr. Bill Richards, Chandelle Rimmer, Kent Sangster, Dan Skakun, Dorothy Speers, John Taylor, Robert Thompson, Brian Thurgood, Dr. Tom Van Seters, Robert Walsh, Rhonda Withnell.
Jazz Bands: One big band, two showcase bands, one jazz combo, one jazz choir, one guitar band, one percussion ensemble, 12 contemporary combos, one contemporary lab band.
Auditions: Held in March/April and June if the program is not full. Applicants who meet the admission requirement are granted an audition. Qualified applicants are accepted on a first-come, first-served basis.
Financial Aid: Available. Contact (780) 497-4340 or (888) 497-4622 (ext. 4340). Laurie Woldanski, woldanski@macewan.ca.
Scholarship: Need- and merit-based. Contact (780) 497-5033.
Apply by: Open until program is full. Last scheduled audition in June.
Contact: Carolyn Graber, (780) 497-4436, graberc@macewan.ca or musicdiploma@macewan.ca.

McGill University, Schulich School of Music Montreal, Quebec, Canada

Student Body: 550 undergraduate, 300 graduate.
Tuition: Undergraduate, Canadians,

Guido Basso (left) with the Humber College Studio Jazz Ensemble



Jazz Degrees: \$10,000; international, \$21,000. Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz Faculty Program, Licentiate in Music Jazz Performance, Artist Diploma in Jazz Performance, Master in Music in Jazz Performance, Doctorate in Music in Jazz Performance.
Faculty: Remi Bolduc, Joe Sullivan, Kevin Dean, Andre White, Jean-Michel Pilc, John Hollenbeck.
Alumni: Darcy James Argue, Sienna Dahlen, Christine Jensen, Joel Miller, Donna Grantis.
Jazz Bands: Jazz Orchestra I and II, Chamber Jazz Ensemble, Rhythm Section Ensemble, Vocal Jazz Ensemble, 25 combos.
Auditions: Screening process for all jazz instruments. Live, recorded and regional audition options. Visit mcgill.ca/music/future-students/undergraduate/audition-requirements.
Financial Aid: Government aid and McGill student aid available. Visit mcgill.ca/studentaid/scholarships-aid.
Scholarships: Entrance Music Scholarships based on merit and in-course scholarships. Academic entrance scholarships.
Apply by: Feb. 1.
Contact: Rémi Bolduc, Jazz Area Chair, remi.bolduc@mcgill.ca; Melanie Collins, Recruitment Officer, melanie.collins@mcgill.ca.

Prince Claus Conservatory Groningen, The Netherlands

Student Body: 100.
Tuition: Approximately \$2,500 for EU students.
Jazz Degrees: Bachelor of Music, Master of Music.
Faculty: Michael Philip Mossman, Adam Nussbaum, Tim Armacost, Joe Locke, Paul Bollenback, Adam Kolker, Wycliffe Gordon, Mike LeDonne and Matt Wilson. Michael Moore, Miguel Martinez, Mark Haanstra, Jasper Soffers, Marc van Roon, Kurt Weiss, Jilt Jansma, Frank Wingold, Winfred Buma, Floor van Zutphen, Francien van Tuinen, Paul Berner,

Alumni: Jan Voogd, Koos Wiltenburg, Steve Altenberg, Joost van Schaik, Tarek Yamani, Sanem Kalfa, Francien van Tuinen.
Jazz Bands: Big Band, Fusion Ensemble, Cubop Ensemble, Standards Ensembles, Brazilian Ensemble, New York Comes To Groningen Ensemble.
Auditions: May and June.
Financial Aid: Available.
Scholarships: Available.
Apply by: May 1.
Contact: W. Kroonenberg, w.s.kroonenberg@pl.hanze.nl, or JG Krüger, j.kruger@pl.hanze.nl.

Projazz Instituto Profesional Santiago, Chile

Student Body: 480.
Tuition: \$5,200.
Jazz Degrees: Instrumental Performance in Jazz and Popular Music, Music Composition with emphasis in Performance, or Music for Film and Audio-Visual Media.
Faculty: Patricio Ramírez, Sebastián Vergara, Ana María Meza, Karen Rodenas, Andrés Pérez, Cristián Gallardo, Claudio Rubio, Federico Dannemann, Andrés Baeza, Carl Hammond, Amelie Wenborne, Cristóbal Orozco, Miguel Pérez, Moncho Romero, Projazz Big Band, Colectivo Los Musicantes, Ensamble Superior Projazz.
Auditions: On-campus auditions. Open from October 2015 to January 2016. International students may send MP3s, CDs or DVDs.
Financial Aid: None.
Scholarships: Social scholarships, talent scholarships, scholarship of academic excellence. Contact George Abufhele, geo@projazz.cl.
Apply by: International students should apply by Jan. 15.
Contact: George Abufhele, +56 2 2596 8420, geo@projazz.cl.

Puerto Rico Conservatory of Music San Juan, Puerto Rico

Student Body: 400.
Tuition: \$5,000.
Jazz Degrees: Bachelor of Music and Artist

Study Jazz in Graz – Austria

kunst
uni
graz



Artists in Residence, 2008 - 2015

J. Abercrombie, T. Akiyoshi, J. Bergonzi, P. Bernstein, C. Bley, R. Brecker, B. Brookmeyer, J. Clayton, J. Cobb, B. Dobbins, C. Fuller, D. Gardner, L. Goldings, J. Goldsby, B. Golson, B. Hart, M. Hendricks, F. Hersh, J. Hollenbeck, S. Jordan, O. Lake, D. Liebman, J. Lovano, J. McNeely, B. Mintzer, D. Oatts, J. Snidero, B. Stewart, S. Swallow, D. Taylor and many more...

Permanent Staff

Ensemble Conducting & Arranging	Michael Abene
Saxophone	Julian Argüelles
Improvisation	Renato Chicco
Drums	Howard Curtis
Voice	Dena Derosé
Guitar	Guido Jeszenszky
Trombone	Ed Neumeister
Composition & Arrangement	Ed Partyka
Piano	Olaf Polziehn
Bass	Morten Ramsbøl
Trumpet	Jim Rotondi

Bachelor & Master Degree Programs
Application Deadline - March 1st 2016
Tuition for US citizens ~ \$900/semester

University of Music and Performing
Arts Graz - Jazz Institute;
Moserhofgasse 39-41, 8010 Graz;
phone: +43-316-389-3083;
email: jazz@kug.ac.at;
<http://jazz.kug.ac.at>;
www.facebook.com/KUGjazz

Faculty: Diploma in Jazz and Caribbean Music. Elias Santos-Celja, Luis Marín, Julio Alvarado, Andrew Lázaro, Orlando Laureano, Fernando Mattina, Fidel Morales, Norberto Ortíz, Emmanuel Navarro, Pedro Pérez, Javier Rodríguez Curet, Gabriel Rodríguez, Charlie Sepúlveda.

Auditions: Feb. 12.

Financial Aid: Contact Students Affairs Office, (787) 751-0160 ext. 253, lconde@cmpr.pr.gov.

Apply by: Dec. 7.

Contact: Ana Marta Arraiza, Admissions Coordinator, admisiones@cmpr.edu.

Royal Academy of Music London, England, United Kingdom

Student Body: 730 total, 35 jazz students.

Tuition: Bachelor of Music in Jazz Studies, £9000 (UK/EU students except ELQ), £20,700 (international); Master of Arts, £10,795 (UK/EU students except ELQ), £21,475 (international); Master of Music, £10,865 (UK/EU students except ELQ), £21,630 (international).

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

Faculty: Nick Smart, Dave Liebman, Larry Goldings, Pete Churchill, Tom Cawley, Barak Schmool, Keith Nichols, Alyn Shipton, Norma Winstone, Gwilym Simcock, Mike Walker, Phil Robson, Michael Janisch, Jeff Williams, Ian Thomas, others.

Alumni: John Escreet, Orlando le Fleming, Gwilym Simcock, Kwabs, Trish Clowes, Joshua Blackmore, Kit Downes, Chris Montague, Reuben Fowler, Freddie Gavita, Tom Green, Jasper Hoiby, Ivo Neame.

Jazz Bands: Big band, numerous small ensembles.

Financial Aid: Hardship awards available; bursaries on the basis of financial need.

Scholarships: Merit-based.

Apply by: Oct. 1.

Contact: Emily Mould, jazz@ram.ac.uk.

St. Francis Xavier University Antigonish, Nova Scotia, Canada

Student Body: 40–80 music majors.

Tuition: Undergraduate, Canadian residents: \$6,800.

Jazz Degrees: Bachelor of Music (Honours), Bachelor of Arts (Honours), Bachelor of Arts (Advanced Major), Bachelor of Arts.

Faculty: Ryan Billington, Kevin Brunkhorst, Greg Carter, Tony Genge, Jake Hanlon, Terry O'Mahoney, Gene Smith, Paul Tynan.

Alumni: Ken Aldcroft, Ethan Ardelli, Ryan Davidson, Greg Gatien.

Jazz Bands: Jazz combos (4–10, depending on class distribution), Vocal Jazz, Guitar Ensemble.

Auditions: Vary for each studio; contact university for details.

Financial Aid: Available. Contact Rachel MacFarlane, (902) 867-5458.

Scholarships: Limited, academic-based.

Apply by: June 1.

Contact: Kevin Brunkhorst, Chair, (902) 867-2467, kbrunkho@stfx.ca.

Selkirk College British Columbia, Canada

Student Body: 90.

Tuition: \$2,500/semester.

Jazz Degrees: Performance, Production, Song Writing, Composition, Directed Studies.

Faculty: Visit selkirk.ca/program/music/faculty.

Jazz Bands: Jazz, funk, blues, r&b, world, recording.

Auditions: Visit selkirk.ca/program/music.

Financial Aid: Available. Visit selkirk.ca/program/music.

Scholarships: Available. Visit selkirk.ca/program/music.

Apply by: Visit selkirk.ca/program/music.

Contact: Sue Hill, shill@selkirk.ca.

Senzoku Gakuen College of Music Kawasaki City, Kanagawa, Japan

Student Body: 1,800 total, 130 jazz students.

Tuition: ¥995,000.

Jazz Degrees: Bachelor of Arts.

Faculty: Yoshihiko Katori, Tomonao Hara, Eric Miyashiro, Bob Zung, Kaori Kobayashi, Dana Hanchard.

Jazz Bands: Four big bands, 30 ensemble classes.

Auditions: Entrance exams begin Aug. 8 and continue to March 13.

Financial Aid: senzoku.ac.jp/music/en.

Scholarships: Available after entering.

Apply by: March 4.

Contact: Admissions, entry@senzoku.ac.jp.



Trumpeter Randy Brecker performs with Capilano University students

Te Koki New Zealand School of Music Wellington and Auckland, New Zealand

Student Body: 550 EFT (equivalent full time students).

Tuition: International students: \$27,515; New Zealand students: \$6,200.

Jazz Degrees: Bachelor of Music, Bachelor of Music with Honors, Post-Graduate Diploma in Music, Master of Music, Master of Musical Arts, Doctor of Musical Arts, Artist Diploma, Doctor of Philosophy.

Faculty: Mark Donlon, Norman Meehan, Dr. Dave Lisik, Lance Philip, others.

Jazz Bands: Three big bands (including a jazz guitar band), combos at all levels, jazz choir.

Auditions: Visit nzsm.ac.nz/study-here/audition.

Financial aid: Grants and awards available. Visit nzsm.ac.nz/student-zone/scholarships-and-prizes.

Scholarships: Available. Contact jazz@nzsm.ac.nz.

Apply by: Southern Hemisphere calendar, application for audition by Oct. for study from March.

Contact: Berys Cuncannon, Jazz Program Administrator, +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: \$8,900 (for local and international).

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, Guillermo Cepeda, Hazel Burns, Horacio Valdivieso, Ignacio Azor, Jorge Balladares, Jorge Luis Mora, Michael Kinn, Paulina Alemán, Ryan Hagler, Teresa Brauer, Viktorija Pilatovic. Artists-in-Residence include Jonathan Kreisberg, Mike Moreno.

Jazz Bands: More than 20 ensembles, including Jazz Big Band, Bebop combo, Latin Jazz combo, Modal Jazz combo, Contemporary Brazilian combo, Traditional Brazilian combo, Jazz-Fusion

Are you ready for the experience of a lifetime?
KoSA CUBA - Feb 28-Mar 6, 2016



www.kosamusic.com

University San Francisco de Quito College of Music

Member of the
prestigious
Berklee
International
Network

DEGREES OFFERED

Bachelor of Arts in
Contemporary Music
Performance
• Instrumental and Vocal

Bachelor of Arts in Music
Production & Sound
Engineering



Mike Moreno
Artist in Residence



Jonathan Kreisberg
Artist in Residence

www.usfq.edu.ec

The Best Place to Study Jazz and
Contemporary Music in Latin America

www.usfq.edu.ec/programas_academicos/colegios/imc



CoM
Berklee International Network Member
USFQ College of Music

Berklee
college of
music



Auditions: combo, Blues combo, others. On-campus or through video or audio recording. Contact Diego Celi, Vice Dean, dceli@usfq.edu.ec. Visit usfq.edu.ec/programas_academicos/colegios/imc/aspirantes.

Scholarships: Merit-based.

Apply by: May 15.

Contact: Esteban Molina, Dean, emolina@usfq.edu.ec; Diego Celi, Vice Dean, dceli@usfq.edu.ec; Patricia Monge, Academic Coordinator, pmonge@usfq.edu.ec; Cristina Zambrano, Administrative Assistant; czambrano@usfq.edu.ec. (+593 2) 297-1761, (+593 2) 297-1769.

University of Adelaide, Elder Conservatorium of Music Adelaide, South Australia, Australia

Student Body: 100.

Tuition: Australian students, \$6,150 (AUD), international, \$26,000 (AUD)

Jazz Degrees: Bachelor of Music in Jazz Performance.

Faculty: Dusty Cox, John Aue, Mark Ferguson, Derek Pascoe, Lyndon Gray, James Muller, Peter Dowdall, Chris Soole, Adam Page, Dave McEvoy.

Jazz Bands: Big Band, Latin Ensemble, Vocal Jazz Choir, 15-plus small ensembles.

Auditions: Sept. Visit adelaide.edu.au/degree-finder/2015/bmus_bmusjazz.html.

Financial Aid: Available. Visit adelaide.edu.au/degree-finder/2015/bmus_bmusjazz.html.

Scholarships: Visit adelaide.edu.au/degree-finder/2015/bmus_bmusjazz.html.

Apply by: September.

Contact: Dusty Cox, dustan.cox@adelaide.edu.au.

University of Guelph

Guelph, Ontario, Canada

Student Body: 18,204 undergraduates.

Tuition: Undergraduate, Canadian student, \$3,099/semester; international student, \$9,654.58.

Jazz Degrees: Bachelor of Arts in Music.

Faculty: Kimberly Francis, James Harley, Marta McCarthy, Howard Spring.

Jazz Bands: One jazz band, multiple ensembles.

Auditions: No auditions for School of Music.

Financial Aid: Available. Visit uoguelph.ca/registrar/studentfinance/aid/index.

Scholarship: Visit uoguelph.ca/registrar/studentfinance/scholarships/index.

Apply: Jan. 14 (admissions round 1), mid-March (admissions round 2) and mid-May (admissions round 3).

Contact: College of Arts, (519) 824-4120 ext. 5330. Visit uoguelph.ca/sofam/music.

University of Manitoba, Desautels Faculty of Music Winnipeg, Manitoba, Canada

Student Body: 40-45, including grad students.

Tuition: Undergraduate, Canadians and permanent residents: approximately \$5,200; international: approximately \$15,000. Graduate, Canadians

and permanent residents: approximately \$5,000; international: approximately \$10,000. Graduate Continuing fee: approximately \$1,500 per year after first year.

Jazz Degrees: Bachelor of Jazz Studies, Post-Baccalaureate Diploma in Performance, Master of Music in Jazz Performance.

Faculty: Steve Kirby, Derrick Gardner, Quincy Davis, Will Bonness, Jon Gordon, Larry Roy, Anna-Lisa Kirby.

Jazz Bands: Jazz Orchestra, small jazz ensembles.

Auditions: Held in mid-February. Audition and theory test required, in person or by DVD.

Financial Aid: Bursaries available by application (Oct. 1 deadline), based on need.

Scholarships: Based on audition. General University of Manitoba scholarships also available. Visit 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: 1,600 total, 120 jazz students.

Tuition: No tuition for EU citizens; non-EU citizens, €1,490.84.

Jazz Degrees: Bachelor of Arts in Jazz



www.criticalimprov.com

Explore the social implications of improvised artistic practice

An open access, peer-reviewed journal with audio, videos, scholarly articles, interviews, and more

Douglas Ewart and Wadada Leo Smith
Photo by Thomas King



CRITICAL STUDIES IN IMPROVISATION
ÉTUDES CRITIQUES EN IMPROVISATION



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada

Supported by the International Institute for Critical Studies in Improvisation at the University of Guelph.



LES CLAYPOOL

Photograph by JOCK NEPPLE

Performance, Master of Arts in Jazz Performance, Master of Arts in Jazz Composition/Arranging, Master of Arts in Jazz Ensemble Conducting.
Jazz Bands: 16 combos, two big bands.
Faculty: Michael Abene, Julian Argüelles, Renato Chicco, Howard Curtis, Dena DeRose, Guido Jeszenszky, Ed Neumeister, Ed Partyka, Olaf Polziehn, Morten Ramsbøl, Jim Rotondi.
Auditions: Live auditions and theory test required. Visit jazz.kug.ac.at.
Apply by: March 1.
Contact: Benjamin Hrdina, jazz@kug.ac.at.

University of Sydney Sydney, Australia

Student Body: 51,394.
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. sydney.edu.au/arts.
Faculty:
Jazz Bands: Three big bands and 11 small ensembles.
Auditions: music.sydney.edu.au/study/audition-requirements.
Financial Aid: Available. Visit sydney.edu.au/future-students/international/postgraduate/research/financial-support.shtml.
Scholarships: Visit sydney.edu.au/scholarships.
Apply by: Visit sydney.edu.au/future-students/international/undergraduate/apply.
Contact: Visit sydney.edu.au.

University of Toronto Toronto, Ontario, Canada

Student Body: 600 undergraduates, 280 graduate.
Jazz Degrees: Bachelor of Music in Performance, Master of Music and Doctor of Musical Arts.
Faculty: Terry Promane, Gordon Foote, Chase Sanborn, Mike Murley, Jim Lewis.
Jazz Bands: Four jazz orchestras, small jazz combos, vocal jazz ensemble.
Auditions: Visit music.utoronto.ca/home.htm, uoftjazz.ca.
Financial Aid: Entrance scholarships available.
Scholarships: Merit- and need-based. Contact undergrad.music@utoronto.ca.
Apply by: Visit music.utoronto.ca/site5.aspx.
Contact: Jennifer Panasiuk or Terry Promane, Jazz Area Head, (416) 978-3741, undergrad.music@utoronto.ca.

Vancouver Island University Nanaimo, British Columbia, Canada

Student Body: 80 music students.
Tuition: Visit www2.viu.ca/music.
Jazz Degrees: Bachelor Of Music In Jazz Performance.
Faculty: Pat Coleman, Ken Lister, Hans Verhoeven, Greg Bush, Ian Sinclair.
Jazz Bands: One big band and 20 combos.
Auditions: Video submissions accepted. Visit www2.viu.ca/music.
Financial Aid: Available. Visit www2.viu.ca/financialaid.
Scholarships: Various scholarships based on GPA, performance.
Apply by: Mid-August.
Contact: James Mark, Music Department Chair, James.Mark@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, others.
Jazz Bands: 20 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: Visit futurestudents.yorku.ca/funding.
Scholarships: Visit futurestudents.yorku.ca/funding.
Apply by: Feb. 4 (undergraduate), Feb. 1 (graduate).
Contact: Bill Thomas, (416) 736-5186, musicprg@yorku.ca; Lindsey Ostrosser, (416) 736-2100 ext. 58176, ampd@yorku.ca.

**REDEFINING
CLASSIC™**

THINKNS.COM

UPRIGHT BASS OMNI BASS CELLO VIOLA VIOLIN



The 'God Groove'

Zen and the Art of Jazz: Part 4

MANY PEOPLE ARE AWARE OF SOMETHING THAT I AM CALLING the “God Groove.” Gospel and blues musicians know it, so do Motown and Nashville musicians. Some jazz and classical musicians know it, too. The complexity of jazz and classical music make it more of a challenge to channel.

Miles Davis *lived* the God Groove. Cornell Dupree, the renowned jazz and r&b guitarist, definitely played the God Groove. James Brown’s whole body expressed the God Groove. Steve Gadd plays the God Groove. (The Gadd Groove?) Two of my favorite musicians who have recently left us played only the God Groove and nothing else: Charlie Haden and Paul Motian. One who has most recently left us, Ornette Coleman, was pure consciousness.

What I’ve titled the God Groove need not refer to God. It needn’t even demand a belief in God. The God Groove is like nature itself. It just *is*. When you don’t add anything to the perfection that already exists, that’s the God Groove. We’ve all had flashes of it. But the complaint of most musicians is that it only seems to visit fleetingly and, most cruelly, doesn’t return when we most want it to.

An essential component of the God Groove is detachment, an ancient spiritual practice. Being detached enough to leave things well enough alone. When one detaches from the demands of the ego and just “watches” the

music go down, he is in the God Groove. Think about the way water flows in a stream or river. If we get into a river and try to push the water downstream, we might believe that we’re somehow helping the current along—but we’re really just getting in the way. It’s better to sit on the riverbank, watch the natural currents and just let it flow. That is the underlying principle.

Detachment may sound easy. Many musicians search for it and have not found its treasure. Many are as well-versed in New Ageisms as the next person, declaring, “I surrender myself to the Grand Pooh-Bah of the Universe and allow He/She/It to carry me on the wings of white light,” but in parentheses the musician is still thinking, “*And then I’ll play my ass off!*” People in all walks of life go for that same freedom but then parenthetically think, “*And then I’ll get everything I want!*” Such a person has not truly surrendered. The musician hasn’t surrendered his most prized possession: *his need to sound good*.

Think about leaves. The wind blows the leaves. They move, not of their own volition, but totally dependent on the strength and direction of the wind. If there is no wind, they are motionless. Their minds don’t wander. (I believe leaves are blessed to not have minds.) The motion of the leaves, the counterpoint of how they move against each other, the graceful motion itself feels ... inevitable, like it was just *meant* to happen.

Think of trees: strong, stately objects of dignity. They stand there, doing

A NEW COOL RECORD

STEREO



YAMAHA
ENTERTAINMENT
GROUP

BOB JAMES
THE NEW COOL
NATHAN EAST

THE NEW COOL IS AN EXPANSIVE ACOUSTIC OFFERING CENTERED ON SCHOLARLY JAZZ PIANO AND BASS DUETS AND IS THE FIRST COLLABORATION BY FOURPLAY'S GRAMMY® RECOGNIZED FOUNDING MEMBERS BOB JAMES AND NATHAN EAST.

THESE JAZZ MASTERS SERVE UP A WHOLLY REWARDING AND INTIMATE SET THAT'S AT ONCE NEW AND VERY COOL.

- JEFF TAMARKIN
MUSIC & MUSICIANS

THE NEW COOL WILL BE PROUDLY RELEASED ON SEPTEMBER 18, 2015 ON YAMAHA ENTERTAINMENT GROUP AND FEATURES 11 NEW SONGS INCLUDING CRAZY FEATURING VINCE GILL, PLUS TURBULENCE, THE NEW COOL & CANTO Y LA DANZA

PRODUCED BY CHRIS GERO, BOB JAMES, NATHAN EAST AND BRYAN LENOX
ENGINEERED AND MIXED BY: BRYAN LENOX



YAMAHA
ENTERTAINMENT
GROUP OF AMERICA

THENEWCOOLALBUM.COM
YAMAHAENTERTAINMENTGROUP.COM

AVAILABLE FOR SALE
ON 9/18/15 AT

BARNES & NOBLE
BN.COM

their selfless service, providing oxygen, giving shade from the heat and the sun. They may be attacked by violent storms and still they stand there, peacefully doing their duty. If the force of a storm is greater than the strength of a tree's foundation, it falls. Severed from its roots, the tree dutifully dies and, even in death, provides nutrients to the earth, seeds that will serve to create a whole new generation of living trees.

I may have the science wrong, but you get the idea. That's the God Groove. For humans to be like that we have to do what we do without interference of the ego, desires, agitations, ambitions and such. I tend to think that perfection already exists. It's humans that f---k it up.

Humans, of course, have much more baggage, a little extra thing known as the mind. It allows us to lord over all other beings on the planet, or so we like to think. It is said that God created man with a mind so there'd be someone who could appreciate his creation, that only man has the tools to be "conscious" of God's work. We do, however, have an aspect of ourselves that works as naturally as the other living things: breathing.

The science of breathing is revealed in the Vijnana Bhairava, one of the supreme scriptures of Shaivism. The name for the outgoing breath is called *prana*, and the incoming breath is called *apana*. If *prana* goes out and the *apana* does not come in, the body is a corpse. Sitting quietly and watching the breath go in and out is the simplest form of meditation. Something is happening by itself. The mind sits quietly and observes, and while it does, all sorts of good things are happening, the greatest of which is that one is living in the moment.

Kabir, the great 16th century poet-saint of India, said: "I am not repeating the mantra on my beads, nor am I repeating it with my tongue. God himself is repeating my mantra, while I sit in a very relaxed manner and listen to it."

Now let's transpose that message to apply to musicians: "I am not playing music with my hands, feet or embouchure, nor am I playing it with my mind. God himself is playing the music while I sit in a very relaxed manner and listen to it."

Now think back to Cornell Dupree, who passed on in 2011. His body was completely relaxed when he played. His right arm and hand moved in a self-propelling motion. The guitar seemed to play itself. His left hand moved up and down the neck and chose the notes effortlessly. Also, you might notice with such a guitarist that the left and right hands talk to each other. They didn't have to consult with the mind. They dance as one. If you look at a video of Dupree playing, you could think of what Kabir said. He "sat in a very relaxed manner and listened."

Someone I played with for many years was a perfect example of this. Mel Lewis sat on his drum seat like a Buddha, mouth slightly opened, eyes gazing out beyond the band and the club, completely in the zone. Mel used to say that playing the drums is like taking a good s---t. That's the God Groove.

I feel this way when I listen to and watch Herbie Hancock play solo piano. It's almost like leaves blowing, it's so devoid of desire. Herbie has a wisdom that can't be matched by simply playing great. When I hear Herbie I think to myself, "I guess I'll just have to keep walking the path and let the years go by." You don't get to where he, and Wayne Shorter for that matter, are by merely practicing. You have to walk a path of wisdom and let the years roll by.

So, what then is the God Groove? Simply stated, the instrument plays itself. I like to say that when I play, "God plays while I watch and admire His work." My gratitude is that he gives me the best seat in the house!

Before I start to sound like an evangelist (those who know me personally know that's completely absurd), it might be a good time to define my "God."

My higher power is light, joy, peace, contentment and the vibrational, even sensual, pleasure of being connected to the Divine part of my being. He/She/It is not a person, authority figure, judge or even friend. It is an energy, an ocean of bliss, the sunlight of my true Self. It is a scintillating energy that turns me on and inspires the best in me, creatively and otherwise. Like the ocean, It has no will.

The ocean doesn't will us to swim in it, but the ocean exists. It is there. Anytime we want we can bathe in it, enjoy the warmth of its temperature or the exhilaration of its frigidity. We can float, swim, stand still, play with our friends, meditate on the waves, anything we'd like to do. It's available anytime we want to jump in.

What keeps me from jumping in? My web of thoughts that may have me caught up in tension, drama, regrets and fears. This, too, can be nonstop. If I meditate, breathe, sing or play I can jump into that ocean anytime I want. It is always there for me. Mantra is a repeating prayer to the Divine part of me, to honor and worship that Divinity, and to recognize it in others.

Surrender is the reality, but the word makes me bristle. Instead, I like to say "to become one with." Something that invites me to do that more than the word *surrender* is the word *drop*. Drop all my baggage and go into the water and float in contentment, joy, serenity, peace and the bliss of freedom.

Drop my anxious thoughts and come into the water.

Another image that comes to mind is the Sun. The sun doesn't have a will. It is just an energy source. Its energy radiates rays of incredible light and heat and can be converted into many different types of energy that can serve mankind but doesn't harm the environment. The sun doesn't beckon me to stand in its light and absorb its rays. It doesn't even know about me. It doesn't know anything. It just exists in its form to provide light, heat and energy. But I can make the choice to stay in the shadows. The sun has no knowledge or opinion of my activities. I can

just make the choice to evade its gifts and remain in my own darkness of thought. But anytime I am willing to exit the darkness and come outside, the sun will shower me with its light. Just the sun and the ocean and the trees that give shade. If they could talk they would say, "I'm here, come and enjoy me whenever you want." That is my conception of my higher power, who is also known as God.

You don't "create" a groove. Not the *deepest* grooves. You "surrender to" or "become one with" the groove and let it wash over you. Bhagawan Nityananda, a great Indian sage and guru of the early to mid-20th century, was a man of few words, but very potent words. One thing he said was, "When it comes, let it come. When it goes, let it go." It's a simple and powerful recipe for life, and a core principle for improvisers, musicians and artists of all kinds.

It has been a privilege to write these four articles for DownBeat under the theme of "Zen and the Art of Jazz." I thank everyone for the opportunity to share, and I hope some of you have found these pieces helpful.

"Do nothing and nothing shall be left undone." —from *Tao Te Ching*, by Laozi (Lao-Tzu)

DB

Kenny Werner is a world-class pianist, composer, educator and author whose prolific output continues to impact audiences and musicians around the world. His groundbreaking 1996 publication *Effortless Mastery: Liberating the Master Musician Within* is a guide to distilling the emotional, spiritual and psychological aspects of an artist's life. One of the most widely read books on music and improvisation, it is required reading at many universities and conservatories. Werner is Artistic Director of The Effortless Mastery Institute at Berklee College of Music. His latest CD, *Poesia* (Pirouet), is a duo project with Brazilian guitarist/vocalist/composer Joyce Marino. Visit Werner online at kennywerner.com.



OUTSIDE THE BOX DESIGNS. OUTSIDE THE BOX SOUNDS.

Introducing the new Vic Firth Split Brush

Let's face it. Your sticks can't do everything. Next-level music requires next-level thinking. That's why we're constantly collaborating with the world's top players to create fresh sounds and take your music to new places. Like the new Split Brush with its 2 rows of wires for unique weighting of sound and articulation. **Try something new. See where it takes you.**

Go to VicFirth.com/SoundChoices to get inspired and share your creativity.

Pictured: Florian Alexandru-Zorn with the New Split Brush SB
Photo by Mario Schmitt

VIC FIRTH[®]
THE PERFECT PAIR[™]

Jammin' Till the Break of Dawn

ONE OF BEST THINGS YOU CAN DO TO advance your career—regardless of its state—is to sit in with bands at every opportunity. The benefits are numerous: You build confidence, expand your contact base, broaden your musical versatility and command the attention of the audience (and hopefully that of the club manager). If you screw up, you'll learn what you need to practice. Something good happens every time you hit the stage. And you can never be too good, too "important" or too rich to jam.

If you don't have an "in" with one of the band members, talk to the bandleader before the set begins. This gives him a chance to assess your credentials and pick a song that works for you and the band. When asking to sit in, don't hesitate to sell yourself by mentioning your career highlights; though Miles Davis claimed he could determine a musician's ability by the way he walked, most bandleaders are mortal. If your request is denied, retreat gracefully—don't beg. And always be as professional as you would be if it was your band, only more so. Finally, don't overstay your welcome, and remember to say "thank you."

Sometimes you can succeed with a more spontaneous approach: Unpack your instrument and approach the stage while the band is performing a song you want to solo on. If you look halfway hip, and the arrangement is loose enough, they might be curious enough to invite you up to play.

I've scored a ton of work from jamming with bands around the world. Sometimes it was a simple exchange of phone numbers that led to a gig years later. Other times I was hired for session work the next day. When I was 16, I brought my horn to the Village Gate in New York, walked right up to the stage and asked the legendary Otis Rush if I could play. He laughed, then (amazingly) shouted, "Why, sure, young buck. Bring that horn up here." I must have played the right notes because the audience went nuts, and Mr. Rush invited me to stay. What a night!

I recently moved to Portland, Oregon, possibly the "jam" capital of the world. Sitting in is a way of life here, and if you sing or play even a little you're welcome to join the fray. The laid-back vibe contributes to a more organic music scene in general. Musicians here tend to be less career-oriented and more interested in playing good music, trying new things and having fun—as it should be. The scene here reminds me a little bit of what it was like when I moved to New York; the loft jams in the '70s and early '80s were sublime. But somewhere along the line, commerce trumped culture for culture's sake. Many of the great clubs went down, and musicians were left to duke it out for the remaining scraps—which left less time for recreational jamming. By the time all that transpired, I was happily ensconced in the studio scene and touring, but I missed the informal "old days."

Before I moved, a colleague mentioned that I should seek out one Ron Steen, a superb drummer

(with Joe Henderson, Woody Shaw) and bandleader, and the undisputed king of the jazz jam in Portland. It was great advice: The musicians and singers I met sitting in with Steen have become both my employers and my side-people. And the jams are a blast. The ethic is best summed up by the drummer: "I want people to do their best," he says. "I look at the person sitting in as a guest. I don't approach it like the old sessions where they try to make people sound bad, calling tunes in weird keys, playing real fast."

Not that it's always a bed of roses. Not all bandleaders are as generous as Steen, and most of us have

acquiesced, and we motioned to Steve. Winwood was more famous than ever because he was touring behind a hit record, and when he approached the stage, drum sticks and mouths hit the floor. After they comprehended that Steve wanted to perform with (and not goof on) them, we played a few Traffic songs, much to the delight of the small, thrilled crowd. I'm certain that this hotel band—having received shock therapy—never sounded better, and that the bandleader will always hope that another rock icon will ask to sit in.

Another time I was performing in New York with Who It Is (Cornell Dupree, Richard Tee, Will



had the unpleasant experience of being in over our head. Unfamiliar songs, crazy tempos and difficult keys are just the beginning. Sometimes you're simply not on the same planet as the band. It's possible that some band members don't want you there and do everything they can to derail you. Regardless, wake up the next morning and take care of business; learn everything you didn't nail the previous night. When you're ready, dress to the nines and get back out there. You should sit in with bands whenever you get the opportunity.

Similarly, if you're a bandleader, it's a good idea to invite people to jam with you. One of my favorite sit-ins happened when I was on tour with Steve Winwood. After we did a show in Montreal, Steve and some of the band went for a beer at our hotel bar. A somewhat jaded house band was on stage, and they were unaware of our arrival. After a few tunes, a couple of us asked the lead singer if we could play with his band. He reluctantly

Lee and Steve Gadd). Stevie Ray Vaughan and George Benson were in the house; both of them had their guitars. If you ever had the pleasure of hearing any one of these guys play in an informal setting, you've heard some happening guitarists. But put Dupree, Vaughan and Benson together: It blew the roof off the building. That night I learned how to trade fours like never before.

A few weeks later, we played at the old Lone Star on 5th Avenue, and Tom Jones sat in to sing "It's Not Unusual" and about 50 other songs. The band sounded so good, he didn't want to stop. We didn't mind, though: It was the first time our female fans had ever thrown their undergarments onstage. **DB**

Dan Wilensky has toured and recorded with Ray Charles, Jack McDuff, Slickaphonics, Steve Winwood, Joan Baez, Cornell Dupree, Mark Murphy, R. Kelly, Manhattan Transfer, James Brown and David Bowie. His books *Musician!* and *Advanced Sax* and his five CDs as a leader, including the new release *Made In Portland*, are available at danwilensky.com.



ANTIGUA POWER BELL

DEFINE YOUR VOICE



Antigua
PRO

To learn more about Antigua please visit www.antiguawinds.com
or contact us at info@antiguawinds.com

Ryan Kisor's Trumpet Solo on 'Sheeryn's Waltz'

TRUMPETER RYAN KISOR HAS RECORDED more than a dozen recordings of his own, including *The Usual Suspects* (Fable) in 1998. Kisor's original composition "Sheeryn's Waltz" from the album features a lyrical melody over a 56-bar form (ABA'). Much like Bill Evans' "Twelve Tone Tune Two," Kisor's one-chord-per-bar progression is built entirely with major 7th chords. The bridge takes advantage of the Lydian sound with many #4 notes found within the melody.

The challenges presented by navigating this harmonic progression are overcome by Kisor's

leading into the next chorus. With pickups into bar 57, he explores different groups of two notes a major 2nd apart. Because one idea flows so clearly into the next, his phrasing, particularly with the utilization of chord tones, large intervallic movements and rhythmic motives, makes

this solo seem effortless and connected. **DB**

Bennett Heinz is a Chicago-based trumpet player currently pursuing a master's degree in jazz studies from DePaul University. He holds a bachelor of music in trumpet performance and jazz studies from the University of Wisconsin-Stevens Point. Bennett can be reached at bheinz90@me.com.



use of three techniques. The first of these techniques provides a strong melodic sense by outlining and surrounding chord tones. For instance, measure 1 outlines 9-7-5, measure 2 includes 9-7, followed by 7-5 in measure 3 and 7-5-3-#4 in measure 4. He continues to tastefully focus on chord tones in this manner without it sounding repetitious or mechanical.

A second technique involves an interesting combination of intervallic movement, particularly on his longer eighth-note lines. Kisor utilizes perfect 4ths and 5ths, which creates complex shapes while still retaining a melodic line. In measures 13-15 we see the movement of a 4th between the E and B of the Cmaj7 as well as the D to A and the G to C over the B \flat maj7. There is a movement of 4ths over the bar line in measures 29-31 between the notes E to A, A to D, D to G and F to C. One final example to reiterate this concept begins in the second half of measure 42. Between this starting point and beat 1 of bar 47, Kisor uses only three notes (C, G and D) over two octaves of the instrument and four different chord qualities all by navigating between the movement of major 2nds and perfect 4ths (with the exception of two perfect 5ths).

Another moment of interest occurs between the end of the first chorus and beginning of the second. In measure 49, Kisor quotes the melody, a device sometimes used to signal the end of a solo. Instead, he transitions into a new motive

53 CMA7 BbMA7 AbMA7 GbMA7

57 ② CMA7 BbMA7 CMA7 EbMA7

61 CMA7 BbMA7 AbMA7 BbMA7

65 CMA7 BbMA7 CMA7 EbMA7

69 CMA7 BbMA7 AbMA7 GbMA7

73 FMA7(#11) EbMA7(#11) FMA7(#11) AbMA7(#11)

77 FMA7(#11) EbMA7(#11) DbMA7(#11) EbMA7(#11)

81 FMA7(#11) EbMA7(#11) FMA7(#11) AbMA7(#11)

85 FMA7(#11) EbMA7(#11) DbMA7(#11) BMA7(#11)

89 CMA7 BbMA7 CMA7 EbMA7

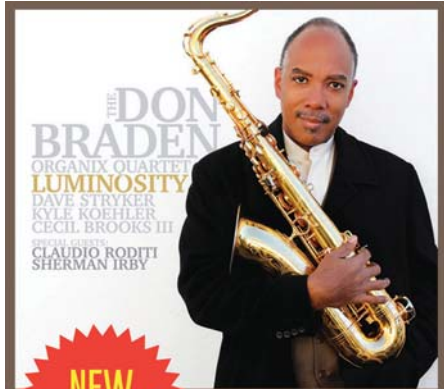
93 CMA7 BbMA7 AbMA7 BbMA7

97 CMA7 BbMA7 CMA7 EbMA7

101 CMA7 BbMA7 AbMA7 BbMA7

105 CMA7 BbMA7 AbMA7 GbMA7

109 CMA7 BbMA7 AbMA7 GbMA7 CMA7



THE DON BRADEN ORGANIX QUARTET LUMINOSITY

DAVE STRYKER
KYLE KOELHER
CECIL BROOKS III
CLAUDIO RODITI
SHERMAN IRBY

NEW RELEASE

BRIGHT, ENERGETIC, GROOVING MUSIC, INTENDED TO INSPIRE STRONG, POSITIVE ENERGY. DON BRADEN'S 19TH CD AS A LEADER — AVAILABLE NOW AT FINE ONLINE RETAILERS

WITH DAVE STRYKER / KYLE KOELHER
CECIL BROOKS III / CLAUDIO RODITI & SHERMAN IRBY

LUMINOSITY DON BRADEN

ALSO AVAILABLE AT CDBABY.COM, AMAZON, ITUNES.COM OR WHERE FINE MUSIC IS SOLD:



FOR MORE INFORMATION PLEASE VISIT: WWW.DONBRADEN.COM
DON'S MANAGEMENT: WWW.GAILBOYD.COM



SUBSCRIBE 877-904-JAZZ

King Professional Trombones

Vintage Styling, More Options

This year, King's professional trombones got a new look—or rather, a cherished old one. Deluxe engraving harkens back to the ornate styling of coveted vintage Kings, and at last, the classic three-piece engraved counterweight has returned.

At the same time, an unprecedented 22 variations are now available. Obscure model numbers have been cast aside in favor of the simple, bore-related nicknames players have used in describing King trombones for decades: 2B, 3B and 4B. Among these three bore sizes, players can choose between a standard or lightweight slide. Also, besides yellow brass and Sterling silver, the horns are available with gold/bronze bells.

Among these variations, three completely new models were added to the line: the 3BL, a 3B with lightweight slide; the 3BLG, a 3B with gold/bronze bell and lightweight slide; and the 3BLS, a 3B with Sterling silver bell and lightweight slide.

The new horns have been well received by

trombonists at trade shows around the world, such as at this summer's International Trombone Festival in Valencia, Spain. "Many customers are saying that bringing back the vintage-style counterweight/balancer really makes the horn sing," said Phil Brown, senior product manager of low brass for Conn-Selmer. "Customers are talking about how it's great to have so many different options with bore sizes, metal materials, standard and lightweight options."

I was fortunate to get my hands on the 3BG model trombone with a gold/bronze bell. As soon as I opened the sleek new hardshell case—which comes standard with all the new King bones—I was struck by the appearance of the brilliant golden bell and its ornate detailing. It was like looking at a rare vintage King trombone, only much shinier.

This was my first time playing a trombone with a gold/bronze bell, and at first I wasn't quite

sure what to make of its sound. My understanding is that bronze has a higher copper content than brass, lending it a warmer, prettier tone. That conventional wisdom matched my initial impression of it, at least in the practice room.

On the bandstand, however, I found this bronzed beauty to be a tad demure for my tastes. Full disclosure: I've always been more of a 2B guy myself, my main ax being a 2B Silversonic. I play in some pretty loud bands, and my horn gives me the power, projection and attack I need to cut through all the racket. Between the larger bore size and the different material of this model, I felt my playing lacked its usual punch.

That said, its sound grew on me the more I practiced it. Though it didn't have the midrange "oomph" I'm accustomed to, I found the upper range and higher frequencies really popped out on the 3BG, especially at higher volumes. In quieter settings, I'm sure many players will appreciate the warmth and range of expression offered by the gold/bronze bell.

Someday I hope to try all the 2B models as well as the brass- and Sterling silver-bell versions of the 3Bs. With so many options available, there's bound to be one to suit me and every other King trombone fan out there.

—John Janowiak

Ordering info: conn-selmer.com



Yamaha P-115 Digital Piano

Elevated Performance, Enhanced Sound

When it comes to portable digital pianos, Yamaha has had a corner on the market with its P-105—a top seller for the company since its release in 2012, and a hugely popular model among everyone from entry-level players to gigging musicians. Now, Yamaha has replaced the P-105 with the P-115, an improved model that offers enhanced sound and new features while remaining competitively priced at less than \$1,000 retail.

Like the P-105, the P-115 has that unmistakable Yamaha piano touch and feel. It has an 88-note, Graded Hammer Standard weighted action keyboard that feels heavier in the low end and lighter in the top, just like the keys of an acoustic piano. And, like the P-105, the P-115's Pure CF Sound Engine reproduces the sound of Yamaha's CFIIIS 9-foot concert grand piano. Combined with improved damper resonance and reverb effects, this gives players the ability to make use of dynamics, expressiveness and power not typically possible with a digital piano in this price range.

Polyphony has been expanded from 128 notes on the P-105 to 192 notes on the P-115. This means that players who fully utilize the P-115's dual and split modes and rhythm patterns will experience fewer

dropped notes. More drum rhythms have been added, as well as two new keyboard voices—a Wurlitzer-type electric piano and a rock organ.

Yamaha changed the built-in speaker configuration on the P-115 to improve presence and give the high end more clarity from the player's perspective. The response is now more in-your-face and immediate, which gave me the sense of playing a real piano and the feeling of being more physically connected to the instrument. The P-115 also gives you the option to disengage the speakers when you plug into an amplifier or sound system.

For pro performers, Yamaha has incorporated a feature from its P-255 digital piano that uses compression and EQ to boost the sound settings for higher output. I found that it was extremely effective in pushing the instrument out in front of the mix in high-volume situations.

The P-115 represents the first Yamaha P series digital piano where the player can reassign the order of the presets. It's a great way to get all your ducks in a row before a gig by prioritizing your favorite sounds. That way, you can easily change from one preset to another on the fly.

Another key addition to the P-115 is a free controller app for iOS, which requires nothing more than a simple USB-to-Lightning adapter to connect. The app allows the user to access all the functionality of the P-115 through an easy-to-navigate touch-screen interface. You can even go in and create custom splits and layers, edit them and save them as a preset in the app.

The P-115 is available in white or black. An optional furniture stand and piano-style pedal unit give the instrument an appearance that's well suited for the home.

—Ed Enright

Ordering info: usa.yamaha.com





K
KEROPE™

K
KEROPE™

AUTHENTIC.

The new Kerope from Zildjian draws upon all of Zildjian's rich history and cymbal-making experience to bring forth the most authentic vintage K recreation to date. Experience the authentic K sound.

Clockwise starting from the top left: Mark Colenburg, Kendrick Scott, Ulysses Owens Jr., and Otis Brown III.

ZILDJIAN.COM

Zildjian®

Wyatt Wilkie Northern Flyer Mandolin

Tightly Packed Tone

Wyatt Wilkie has been building instruments for 16 years, and his handcrafted archtops have earned him a stellar reputation among enthusiasts of fine jazz guitars. Interestingly, Wilkie's evolution as a luthier began with mandolins, and his new Northern Flyer model is a stunning instrument as well as a true testament to his commitment to quality and tone.

According to Wilkie, his first instrument was actually a mandocello, the largest member of the mandolin family and a close cousin to the archtop guitar. Wilkie is a mandolin player, as is his father, who had performed in a band named Northern Flyer. "I thought that would be a cool name for an instrument," he said. Wilkie built mandolins for eight years before creating his first guitar, and his offerings now include a Northern Flyer 16-inch archtop guitar model as well.

As a mandolin maker, Wilkie has always taken his own path, choosing not to copy the Gibson Lloyd Loar designs as is typical with so many luthiers. Mandolin construction has a lot in common with archtop guitars, and both are evolved from violin-building techniques. In comparing guitars to mandolins, Wilkie pointed out that mandolins are quite a bit more challenging due to their smaller size and the fact that the slightest variation will have a profound effect on tone. Wyatt also pointed out that his experience with mandolins has definitely benefited his guitar building, and vice versa.

Over the years Wilkie has built 60 to 70 mandolins, and the Northern Flyer model was originally designed while he was apprenticing with luthier Bob Benedetto, whom he cites as his biggest influence. Wilkie currently builds six or seven mandolins per year, which sell for \$5,000 each with an average wait time of six months. As with his guitars, Wilkie always strives for the best acoustic tone first and foremost, as he feels this is the most critical factor for any player in any genre. "Bluegrass and jazz musician actually want similar things," he said. "It is just harder to get those out of mandolins." As with Wilkie's guitars, the Northern Flyer mandolin is entirely hand-carved with no CNC equipment used, and each mandolin takes about one month of labor to complete. According to Wilkie, hand-building allows for a level of intimacy that is not possible with machined instruments.

The Northern Flyer's styling is beautiful and can be described as simple elegance. The body utilizes the teardrop shape commonly referred to as an "A" model design. Wilkie's philosophy is to eliminate all but the essentials and keep it simple. The workmanship is flawless on the mandolin, which is finished in a clear, hand-applied French polish, allowing the beauty of the highly figured tonewoods to show through. The top is solid red spruce and the back, sides and neck are carved from solid big-leaf maple. The binding is maple and really adds that extra touch of class, as does the custom-designed suspended pickguard made from satinwood burl. The tailpiece is custom made by Bill James and fits the overall look of the instrument perfectly. The fingerboard is ebony with an ebony nut, and the instrument features Waverly tuners.

Playing the Northern Flyer is an absolute joy in terms of its tone and feel. This mandolin has plenty of power when you need it but also responds well to a subtle touch, producing beautiful, complex tones with plenty of sustain and clarity. The Northern Flyer's f-hole design is unique and somewhat wider than the standard violin-shaped holes. According to Wilkie, this has evolved from years of experimentation and produces the best tone.

What I really like about this mandolin is its versatility. It can have the mellow open sound of an oval-hole instrument, or deliver the focused punch of an "F" model, resulting in an instrument that's perfect for a wide variety of styles. The intonation is great all the way up the neck and it plays like a dream.



Considering the great guitars he builds, it should come as no surprise that Wilkie also makes a terrific mandolin. The Northern Flyer is a world-class instrument in every detail and can proudly stand alongside mandolins costing four times the price.

—Keith Baumann

Ordering info: wilkiestringedinstruments.com



MANUFACTURED IN
EASTLAKE OHIO, U.S.A.

Legend

Long regarded as being the best-selling jazz trombones in the world, the "Legend" series is known for its versatility and features. With a variety of bell sizes and materials as well as hand slides with amazingly smooth and quick action in a number of bore sizes, King remains the horn of choice for jazz players around the world.



"My new King 3B is the best horn I have ever played. No other trombone can match the tone, clarity of articulation and flexibility the 3B possesses. It is truly a joy to play."

Nick Vayenas - trombonist with the Michael Buble band



"My 'Jiggs Whigham' model trombone is indeed a thrill to play - I LOVE IT!!! This wonderful instrument responds to my expectations, allowing me to not only play in various styles but to also realize my own personal musical voice. For me, this is 'THE' trombone!"

Jiggs Whigham - internationally acclaimed soloist and clinician

Conn & Selmer





Toolshed > GEAR BOX

1. Break with Tradition

The Black Diamond Ebonite BD5 B-flat clarinet mouthpiece from Vandoren has a unique chamber with a sound unlike traditional mouthpieces, offering players clarity, depth and presence. The BD5 is available in standard pitch, as well as the slightly lower-pitched 13 series. **More info:** vandoren.com

2. Leveraged Tension

Vic Firth's High Tension Drum Key provides the added leverage needed to tune drums requiring extra tension. The key's plastic grip conforms easily to the hand, making tuning comfortable. It comes with a carabiner for clip-on accessibility. **More info:** vicfirth.com

3. Legal & Digital

Sher Music Co. has released the digital edition of *The New Real Book, Vol. 1*, which is available for download on iPads, Macs, PCs, Kindles and other digital devices. Like the original, 426-page version of *The New Real Book, Vol. 1*, all content in the new digital edition is published legally. It has clear, easy-to-read scans and an interactive index so users can find tunes instantly. **More info:** shermusic.com

4. Roundwound Sound, Flatwound Feel

Ernie Ball's Slinky Flatwound electric bass guitar strings let players achieve a vibrant roundwound sound paired with the smooth feel of traditional flatwound strings. Slinky Flatwound strings are made using cobalt ribbon wire wrapped around hex cores with cobalt underwraps for enhanced clarity and projection. **More info:** ernieball.com


5. Drum/Percussion Isolator

Auralex's HoverDeck V2 is the latest upgrade of the company's ISO series drum and percussion isolation platform. The HoverDeck V2 is engineered to reduce coloration from floor resonance by decoupling the drum kit or percussion setup from the stage or drum riser. **More info:** auralex.com

6. Power Management

Rockn Stompn has updated its RS-4 foot-activated sequential power strip with new power up/down sequence modes that make the unit more versatile. In addition to Standard Mode (where the time delay for the on/off sequence can be set from 1 to 15 seconds using the unit's two rotary digital switches), the RS-4 now features Instant On Mode, Receptacle One Always On Mode and Timer Mode. Suitable for guitar and bass rigs, keyboards, PA systems and home studios, the RS-4 lets you safely power up multiple pieces of musical gear on a single 15-amp circuit. **More info:** rocknstompn.com





SAVING JAZZ AND BLUES AND MUSICIAN ONE AT A TIME

Join our Cause:

- The Jazz Foundation of America averages 25 cases a day through its musicians' emergency fund when illness, hunger, accidents, or other crises strike.
- Prevent homelessness and evictions by paying rents and mortgages.
- Create dignified work and pass on the legacy of jazz and blues through our Agnes Varis Jazz in the Schools program.
- Provide free medical care and operations through our angels at Englewood Hospital & Medical Center.



WWW.JAZZFOUNDATION.ORG



Photo by Avi Bonime,
DireWolf Photography



Doug Beavers (left) and his students from the Harlem School of Urban Music and Recording Arts visit Blast Off Productions Studio in Manhattan to record music for their final projects.

HARLEM SCHOOL OF URBAN MUSIC AND RECORDING ARTS

HSUM Students Embrace Technology

AFTER SPENDING SOME PRODUCTIVE years in New York in the early part of this century, trombonist Doug Beavers, a native of the San Francisco Bay area, found himself back on the West Coast—and restless.

“I was looking for a reentry into New York,” he said over tea on a hot July day in Manhattan.

He fashioned that point of reentry, he explained, by starting the Harlem School of Urban Music and Recording Arts (HSUM)—a “school within a school,” the larger institution being the Frederick Douglass Academy.

That is where Beavers, wielding some solid credentials—six-plus years playing with Eddie Palmieri and a master’s degree from the Manhattan School of Music—approached then-principal Gregory Hodge in 2008 with an idea for transforming three underused tech rooms on the academy’s third floor into a hub of music education.

“If we had the bread,” Beavers said, “I knew we could turn this into a full-fledged modern studio and production facility. And it had great educational potential. My whole mindset was, ‘What if we could make a studio happen where we attract kids into the music?’”

Hodge, something of a *charanga* violinist himself, approved the project, and Beavers set about cleaning up the space, retrofitting it with modern recording equipment and software, building a stage and, finally, putting out the word to students (in grades 9–12) that something special was happening on the third floor.

Meanwhile, financing fell into place. With about 25 young people signing up—a group divided roughly equally between boys and girls—classes began in 2010.

The curriculum, which covered production, vocal technique and theory, took a bit of time to hone. In the opening months, Beavers, an animated presence, found that the pace of study “was a

little intense, so I slowed it down.”

He also found that he had to adopt a proactive stance with regard to the students, engaging them with familiar sounds. “We want to make sure we play something they’re interested in—that has elements they can pick up on,” he said.

The program is structured as an after-school affair, with students spending at least 90 minutes a day—and up to four days a week—at their work. Some of that time is devoted to intensive listening to artists with whom the students are unfamiliar, including Robert Glasper and Michael Brecker. The listening sessions often spark a positive reaction from the students.

“They’re so saturated in the hip-hop stuff and what’s going on now that jazz is the hip stuff,” Beavers said.

Shaynee Rainbolt, the vocal coach, likewise gets a rise when her aspiring singers are exposed to Ella Fitzgerald, Sarah Vaughan or even Barbra Streisand. The revelation, she said, is that the learning experience is a two-way street between her and the students, with the school functioning as a vehicle for cultural cross-fertilization.

“We’re not all that different,” she said. “We’re all talking about love.”

At times, Beavers prevails on his artistic colleagues to visit the school. Notable among them: the Spanish Harlem Orchestra, which at one point used the campus production facilities, affording students the rare opportunity to assist.

“This is hands-on education,” Beavers said.

The program’s benefits extend beyond the development of practical skills. The classes help the kids make sense out of challenging environments they find themselves in outside of school.

“There are a lot of painful experiences that come out in the music,” Beavers said. “We’re giving them the tools to express themselves.” —Phillip Lutz



Student Ian Faquini (left) and teacher Alam Khan perform at CJC.

Campus Growth: California Jazz Conservatory (CJC)—an independent, fully accredited music conservatory devoted to the study of jazz and related styles of music—will nearly double its campus size in 2016. Enrollment in CJC’s degree-granting program and community music school have exceeded the institution’s capacity at its home site (2087 Addison St., Berkeley, CA). The additional facilities will be located across the street (2040 Addison St.) in the heart of Berkeley’s Downtown Arts District. Bay Area architect Donn Logan will design renovations to the approximately 6,000-square-foot space, which will include classrooms, practice rooms, a large ensemble rehearsal room, a keyboard lab, a library/conference room, offices and a café. A chief feature of the new campus will be a 100-seat performance space, which will complement the CJC’s existing concert venue at the parent site, Hardymon Hall. cjc.edu

Take it to the Bridge: Band instrument manufacturer P. Mauriat co-sponsored the fifth annual Jazz on the Bridge event at Chicago’s historic Whitney M. Young Magnet High School in May. Jazz on the Bridge featured performances throughout the night by the school’s Jazz Ensemble, four Jazz Combos and an alumni Jazz Combo. In addition to donating a 600G trumpet to the silent auction, P. Mauriat gave a baritone saxophone and a 600G trumpet to Whitney Young’s band program. The event raised \$14,000. pmauriatmusic.com

Scholarship Winners: Idaho Jazz Society has announced seven 2015 Fall Semester Scholarship Awards for aspiring jazz musicians and educators. This term’s scholarship recipients include music students Faray Malek, Christi Echols, Kylie Jenkins, Eli Paxton, Madeleine Booth, Kayla Cocozzo and David Le. idahojazzsociety.org

Free Concerts: The New England Conservatory’s Jazz Studies and Contemporary Improvisation Department announced 100 free concerts and masterclasses for the 2015–2016 season. Scheduled performances include a Gunther Schuller tribute and birthday concerts for Anthony Coleman, Fred Hersch and Frank Sinatra. The concert series will also feature performances by NEC student ensembles and faculty. All concerts will be open to the public. necmusic.edu

SEVENTH ANNUAL CONFERENCE
JAZZ EDUCATION NETWORK

VOCAL Dixieland
SCAT **BIG** AFRO
Bebop **BAND** CUBAN
JAZZ
ragtime Swing
Smooth West Coast Jazz
BRAZILIAN **JAZZROCK**
FUSION Avant-garde

Receive a
Discounted
Rate when you
Register by
Sept. 30, 2015

save the date

JANUARY 6-9
2016
LOUISVILLE, KY
JazzEdNet.org



The Jazz Education Network is dedicated to building the jazz arts community by advancing education, promoting performance, and developing new audiences.

ALBUMS & VIDEOS

PRINCETON RECORD EXCHANGE
BLUE NOTE | PRESTIGE | RIVERSIDE
MOSAIC & Much More JAZZ

We Make Selling Your CDs, DVDs & LPs Easy!
HIGH PRICES PAID SINCE 1980
 Visit us online at PREX.com/sell
 Call us at 609-921-0881

140,000 Titles in Stock!

20 South Tulane Street   
 Princeton, NJ 08542 

JAZZ DVD'S / VIDEO

1,300 Concerts, Documentaries, TV, Instructional. DVDs, Videotapes or, Laserdiscs. **FREE CATALOG: JAZZWEST**, Box 3515 (DB), Ashland, OR 97520 (541) 482-5529 www.jazzwestdvd.com

WE BUY RECORD COLLECTIONS!
 LPs, 45s & 78s
 Call DJ Records: 1-888-993-4673
 We travel anywhere for quality collections!
www.djrecordsusa.com

VINYL JAZZ AT SET PRICES
 Over 30,000 rare, out of print Vinyl JAZZ LPs at set prices, searchable on our web site. Over 35 years of international service. Foreign inquiry welcomed. Also rare jazz publications and literature sold. Gary Alderman G's Jazz Inc. P.O. Box 259164 Madison, WI 53725 USA e-mail: gjazz@tds.net www.gjazz.com www.vinyljazz.com

WWW.EASTWINDIMPORT.COM

Japanese import CDs & LPs: Venus, Marshmallow, Sawano and more!
 We ship worldwide.

RARE JAZZ LP AUCTIONS

All instrumental styles plus vocals and Latin. Free lists sent worldwide. Armand Lewis, P.O. Box 4834, N. Hollywood, CA 91617. Fax: 818-762-3563, e-mail: mrbluenote@peoplepc.com

FIND LIVE JAZZ AND BLUES

ATTENTION JAZZ AND BLUES LOVERS!
 Find Live Jazz / Blues Events And News World Wide
 Free E-Mail Notice Updates!

Event Producers And Club Owners
 We Will Promote Your Dates 24/7
 (Via) Text, Photos, Video, E-Mail,
 And Social Media
www.livejazzandblues.com
 Free Directory Listings for all Musicians and Artists



INSTRUMENTS & ACCESSORIES


 Chicago's Best Store for Saxophones
 & all other Woodwinds. Great Selection. Expert Repair.

www.pmwoodwind.com
 847-869-7049

JOE SAX
 Woodwinds

Known worldwide for expert repair

Always a great selection of used instruments

www.joesax.com

(800) 876-8771 (607) 865-8088
 Fax (607) 865-8010

SERIOUS CD STORAGE
 Save space by replacing bulky jewel boxes with the Jewelsleeve.
 Call for a free sample at 1-800-863-3312 or visit www.jewelsleeve.com

RPC SAXOPHONE MOUTHPIECES
 Old School handcrafted mouthpieces. Love for the sound of the saxophone and helping my customers is my passion. Contact: Ron Coelho; 360-887-3807 www.saxmpc.com

WEBSITES

MusiCity.com
 Instruments and accessories, brass, percussion, woodwinds, strings
 Custom Sheet Music Storage Boxes, Jazz ensemble music stands
 Domestic and International shipping
www.MusiCity.com - 800-777-7871

CUSTOMER SERVICE

DB READER SERVICES
 Send address changes to:
 email: downbeat@subforms.com
877-904-5299 (U.S. & Canada)
651-251-9682 (Foreign)
 fax: **651-686-0366**
P.O. Box 11688
St. Paul, MN 55111-0688

Please allow six weeks for your change to become effective. When submitting an address change, include current DB label showing old address.

LESSONS

Analytical-Rhythmical-Technical GUITAR
 ART- Guitar Project is a contemporary & original guitar training method that examines the finger movement systems of the left and right hands and designed in an AUDIO-VISUAL and LISTEN-PLAY format for beginner, medium and advanced level classical, jazz, rock, blues and bass guitar players.
www.artguitar-project.com

ONLINE JAZZ LESSONS.

Study all styles & aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor. www.jeffharrington.com
 Email: lessons@jeffharrington.com. 617-332-0176.

STUDY JAZZ PIANO ONLINE
www.JazzPianoOnline.com

JAMEY AEBERSOLD SUMMER JAZZ WORKSHOPS

Voted #1 jazz camp by thecelebritycafe.com!
 Visit www.summerjazzworkshops.com for more information.


APPLICATIONS & E-BOOKS

FREE IPHONE/IPAD APP:
 The Great American Songbook
 Composers, lyricists, and melodies for over 600 songs.



now @ Amazon Kindlebooks

Al Kmist
Saxophone Stories
 tales from the saxophone life
Vol. 1



DB Buyers Guide >

ACT Music 49 actmusic.com	I.J.F.O. 46 ijfo.org	Roosevelt University Chicago College of Performing Arts 129 roosevelt.edu/ccpa
Akbank Jazz Festival 12 akbankcaz.com	Ibanez 33 ibanez.com	Rovner 41 rovnerproducts.com
Antigua 181 antiguapro-one.com	Indiana University Jacobs School of Music 125 music.indiana.edu	Sabian 109 sabian.com/en
Bari Woodwind 196 bariwoodwind.com	ITI Music 25 itimusic.com	Sam Ash 23 samash.com
Blue Note Records 9 bluenote.com	Jazz at Lincoln Center 93 jazz.org	Samba Meets Jazz 96 sambameetsjazz.com
Bowling Green State University 124 bgsujazz.com	Jazz Education Network 191 jazzednet.org	Santa Rosa Junior College 159 santarosa.edu/music
Brad Myers Music 24 musicbybrad.com	Jazz Foundation of America 189 jazzfoundation.org	SFJazz Center 161 sfjazz.org
Brubeck Institute 158 brubeckinstitute.org	JJ Babbitt 28 jjbabbitt.com	Stanford Jazz Workshop 159 stanfordjazz.org
Café Pacific Records 24 markwinklermusic.com	Jody Jazz 79 jodyjazz.com	Temple University Boyer College of Music 81 temple.edu/boyer
California Jazz Conservatory 146 cjc.edu	Juilliard 83 juilliard.edu/jazz	Texas Christian University 112 music.tcu.edu
California State University Fullerton 156 fullerton.edu	The Kennedy Center 87 kenedy-center.org	Theo Scharpach Guitars 16 scharpach.com
California State University Long Beach 156, 157 csulb.edu/~music	KHS 37 khsmusic.com	Tri-C Jazz Studies 129 tri-c.edu/creativearts
Cannonball Music 21 cannonballmusic.com	KoSa Music 172 kosamusic.com	UMASS 90 umass.edu/music
Casio 77 casio.com	La Bella Strings 161 labela.com	Universidad San Francisco de Quito 173 usfq.edu.ec
Claude Lakey Woodwinds 167 claudelakey.com	Lamont School of Music 151 du.edu/lamont	University of Central Florida 115 music.ucf.edu
College of Saint Rose 95 strose.edu	Lawrence University 127 lawrence.edu/conservatory	University of Central Oklahoma 114 music.uco.edu
Columbia College Chicago 4 colum.edu/music	Loyola University of New Orleans 112 cmfa.loynoedu/music	University of Colorado Boulder 148 colorado.edu/music
Concord Music Group 7 concordmusicgroup.com	Mack Avenue 51, 53, 55 mackavenue.com	University of Guelph 174 uoguelph.ca
Conn-Selmer 187 conn-selmer.com	MacSax 64 macsax.com	University of Kansas 122 music.ku.edu
Cornish College of the Arts 147 cornish.edu/music/jazz	Manhattan School of Music 73 msmny.com	University of Louisville 116 jazz.louisville.edu
CowBell Music 10 cowbellmusic.dk	Mason Gross School of the Arts 29 masongross.rutgers.edu	University of Miami Frost School of Music 105 miami.edu/frost
Creative Perspective Music 183 donbraden.com	Metropolitan State University of Denver 155 msudenver.edu/music	University of Michigan 128 music.umich.edu
D'Addario 58 daddario.com	Miami Dade College 112 mdc.edu/main/jazzatwolfsonpresents	University of Missouri at Kansas City 119 conservatory.umkc.edu
DePaul University 123 music.depaul.edu	Michigan State University 135 music.msu.edu	University of Music and Performing Arts Graz 171 jazz.kug.ac.at
Denis Wick 19 deniswickusa.com	Middle Tennessee State University 114 mtsu.edu/music	University of Nebraska at Lincoln 130 unl.edu/music
Dheepa Chari Music 54 dheepachari.com	Midwest Clinic 139 midwestclinic.org	University of Nevada at Las Vegas 150 music.unlv.edu
Dot Time Records 56 dottimerecords.com	MiraCosta College 149 music.miracosta.edu	University of New Orleans 111 music.uno.edu
Doug Beavers Music 54 dougbeavers.com	Montclair State University 96 montclair.edu	University of North Carolina Greensboro 108 jazz.uncg.edu
Duke University Press 62 dukeupress.com	Monterey Jazz Festival 163 montereyjazzfestival.org	University of North Florida 103 unf.edu/coas.music
DW Drums 31 dwdrums.com	Motema Records 57, 59 motema.com	University of North Texas 107 jazz.unt.edu
Eagle Rock Entertainment 18 eaglerockent.com	Music Dispatch 5 musicdispatch.com	University of Northern Colorado 154 uncojazz.com
Eastman Music 2 performwithmintzer.com	NACAC 162 nacacnet.org	University of Northern Iowa 124 uni.edu/jazzstudies
Eastman School of Music 97 esm.rochester.edu	New England Conservatory 84, 85 necmusic.edu/jazz	University of Southern California Thornton School of Music 145 usc.edu/music
ECM Records 69 ecmrecords.com	New Jersey Performing Arts Center 8 njpac.org	University of Texas at Austin Butler School of Music 113 music.utexas.edu
Elemental Music 50 elemental-music.com	New York University Steinhardt 92 steinhardt.nyu.edu/nyu-jazz2015	University of the Pacific 156 pacific.edu/conservatory
Elmhurst College 121 elmhurst.edu/music	Northwestern University Bienen School of Music 133 music.northwestern.edu	University of Toledo 124 utoledo.edu
Eyal Vilner Music 50 eyalvilner.com	NS Design 175 thinkns.com	University of Wisconsin at Madison 130 music.wisc.edu
Fullerton College 153 music.fullcoll.edu	Oberlin Conservatory of Music 137 oberlin.edu/cvom	Vandoren 3 wearevandoren.com
George L'S 41 georgelstore.com	P. Mauriat Music 99, 195 pmauriatmusic.com	VCU 110 vcu.edu
George Mason University 89 music.gmu.edu	Palmetto Records 20 palmetto-records.com	Vic Firth 179 vicfirth.com
Godin Guitars 169 godinguitars.com	Peabody Conservatory 91 peabody.jhu.edu/downbeat	Webster University 136 webster.edu
Greg Fishman Jazz Studios 70 gregfishmanjazzstudios.com	Piloo Records 62 piloorecords.com	Western Michigan University 131 wmujazz.com
Gretsch Drums 17 gretschdrums.com/usacustom	Portland State University 157 pdx.edu/music	William Paterson University 86 wpunj.edu
Hamilton Stands 160 hamiltonstands.com	Princeton University 82 princeton.edu	Yamaha 117 usa.yamaha.com
Hartt School 94 hartford.edu/hart	Purchase College 98 purchase.edu	Yamaha Entertainment Group 177 yamahaentertainmentgroup.com
Hot Tone Music 56 hottonemusic.com	Reed Geek 157 reedgeek.com	Zildjian 185 zildjian.com
HW Products 94 hwproducts.com	Roberto Winds 61, 63, 65, 67 robertoswinds.com	Zoom 11 zoom-na.com



Terence Blanchard at the North Sea Jazz Festival on July 10.

NORTH SEA JAZZ FESTIVAL/HANS TAK

Terence Blanchard

Trumpeter Terence Blanchard was arguably the busiest man at the Ahoy convention center in Rotterdam, the Netherlands, on July 10. Making two appearances at this year's North Sea Jazz Festival, Blanchard started his evening by introducing his grooved-steeped quintet E-Collective on the Congo stage, and finished the night at Amazon as part of the Brian Blade/Jon Cowherd all-star date Joni's Jazz. In between shows, Blanchard carved out time to do a live DownBeat Blindfold Test in the new Central Square Talking Jazz space.

Clark Terry

"Serenade To A Bus Seat" (*Serenade To A Bus Seat*, Riverside/Concord, 2007, rec'd 1957) Terry, trumpet; Johnny Griffin, tenor saxophone; Wynton Kelly, piano; Paul Chambers, bass; Philly Joe Jones, drums.

That's Clark Terry. He has such a distinctive sound and a distinctive way of phrasing. And then his rhythmic concept—he was one of those guys who played right on the beat in a way that I knew who he was by the second note. He was like my musical father since I've been in this business. He was a great guy and the type of dude that when you'd see him you'd get a new music lesson in the way he played. Also, he was very open and accommodating. Anything you wanted, he had it.

Dave Douglas & Brass Ecstasy

"This Love Affair" (*Spirit Moves*, Greenleaf Music, 2009) Douglas, trumpet; Luis Bonilla, trombone; Vincent Chancey, French horn; Marcus Rojas, tuba; Nasheet Waits, drums.

At first, I thought Lester Bowie, but then I knew it wasn't. Something in the tone was very different than Lester. I have no idea, but how about Dave Douglas? I'm guessing because of the sound, the tone. [after] I played a concert with him a few months ago at [the University of] Miami, and I was standing right next to him. So you get a feel for someone's sound. When I heard this, I thought it sounded very familiar. Dave has his own tone and a certain way of using vibrato that's very expressive and very different from other trumpeters. To me, what he has is a lot of stems in his writing and what he chooses to take on musically. That sets him apart, which is why I dug this. This is the sound that hasn't been fully utilized. You hear brass and you think a certain style, so it's good to hear something different.

Christian Scott

"New New Orleans (King Adjua Stomp)" (*Christian Atunde Adjua*, Concord, 2012) Scott, trumpet; Matthew Stevens, guitars; Lawrence Fields, keyboards; Kristopher Keith Funn, bass; Jamire Williams, drums.

Christian Scott. He's like my nephew. I've known him since he was just a little kid. When I saw what he was doing with his own music in his own groups, I was really proud of him. He's developed his own sound—a unique voice. One of the things to check out about him is the register he loves to play in—a little higher than what most trumpeters play. Some people play higher in the chorus, but when you listen to trumpeters play the melody, it's not usually that high. You can hear that he's been listening to the history of New Orleans music, and he was also using that Miles kind of thing but updated with his own musical ideas. Playing this way has helped him find his voice.

Tom Harrell

"Coastline" (*Trip*, HighNote, 2014) Harrell, flugelhorn; Mark Turner, tenor saxophone; Ugonna Okegwo, bass; Adam Cruz, drums.

I have no idea, but I was going to say Tom Harrell. [after] It sounded like Tom, who I've known for years, but I hadn't heard him play flugelhorn for a while. All the phrasings and rhythmic ideas are definitely Tom Harrell. He has his own melodic concept that has a rhythmic component inside it. He's one of those trumpeters who can create a wealth of ideas in a certain kind of space. It's amazing. I've never played with him, but we have crossed paths at festivals we've both played. I think I stood next to him once at a jam session. That's what I love about jazz—it's all about finding your voice and your personal

expression. Once you find it, that's it. And that's what Tom has done. Also, I like the band he has playing with him.

Woody Shaw

"Rahsaan's Run" (*Woody Plays Woody*, HighNote, 2012, rec'd 1977) Shaw, trumpet; Steve Turre, trombone; Larry Willis, piano; Stafford James, bass; Victor Lewis, drums.

[Immediately] Woody Shaw. The thing about Woody back then was that we used to call him the last great innovator in jazz because he had developed his own voice on the trumpet. He was very unique with how he had a different approach to harmony, melody and rhythm. A lot of people talk about his harmonic approach to playing changes, but it's really the rhythm that's important, too. We don't talk about him enough in the discussion about jazz trumpeters. The first time I met him he said, "Welcome." Wow. I never thought about it like that. He said, "I've been waiting for you." So, this was a live date from Keystone Korner that was just released? I'm going to find it.

Joel Harrison 5

"An Elephant In Igor's Yard" (*Spirit House*, Whirlwind Recordings, 2015) Harrison, guitar; Cuong Vu, trumpet; Paul Hanson, bassoon; Kermit Driscoll, bass; Brian Blade, drums.

At first I thought Lew Soloff. But then, as the tune went on, I knew it wasn't him because crazy things started happening in the higher register. I just heard this guy—or at least it reminds me of this Vietnamese trumpeter, but I can't remember his name. [after] He is definitely influenced by Miles from the *Bitches Brew* period. He's got a nice tone. The thing I dug was how he took his time throughout his solo. When you play this kind of music, it can become very stagnant, but his solo was constantly building. It's so weird that you're playing this because literally I just heard of him. I was messing around watching videos on the Internet and I clicked on one of his videos, then I watched more. He has his own voice and needs to be heard.

Enrico Rava/Stefano Bollani

"In Search Of Titina" (*The Third Man*, ECM, 2007) Rava, trumpet; Bollani, piano.

This sounds like Ron Miles. Ron has a unique approach to the trumpet where he does these gymnastic things, going all over the place at any given time in his soloing. It's not Ron? Is it Ralph Alessi? It's not him? Then I'm lost. It's Enrico Rava? I would have never associated him with the sound. A lot of what I've heard him playing was on other people's records, mostly accompanying. I never heard him in this context. You can tell his writing was influenced by impressionist music the way the harmony runs in a parallel motion. Some composers call it roving harmony. I liked this.

Jason Miles/Ingrid Jensen

"Super City" (*Kind Of New*, Whaling City Sound, 2015) Miles, keyboards; Jensen, trumpet; Jay Rodriguez, baritone saxophone; Amanda Ruzza, bass; Brian Dunne, drums.

I'm stumped. There are a couple of phrases this trumpeter played that sound so familiar. That's Jason Miles? Then this must be Ingrid. That's why some of the phrasings sounded so familiar—but out of context. I read about this project, so I hope it does well. I've always loved Ingrid's playing. When I first met her years ago, she reminded me of Woody Shaw. But this is very different. **DB**

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.



GREG OSBY
SAXOPHONIST, COMPOSER,
PRODUCER AND EDUCATOR.

Presenting the limited edition Greg Osby Signature Series alto saxophone by P. Mauriat.
Listen to Greg perform on his alto (#1 of 100 made) joined by the artists of the Prism Quartet in their latest release Heritage/Evolution, Volume 1.



Available at
www.prismquartet.com

Greg Osby has made an indelible mark on contemporary jazz as leader of his own ensembles and as guest artist with other acclaimed jazz groups for the past three decades.

Greg plays: SYSTEM-7660

P. Mauriat
PARIS
Go for the Sound
www.pmauriatmusic.com

BARI HR

That's My Sound

"My Bari hard rubber mouthpiece is essential to my sound. It translates what I'm feeling freely and flawlessly."

- GREG OSBY



BARI

BariWoodwind.com

MADE IN USA



A Division of the Cavanaugh Company LLC, Sarasota, Florida 941-371-0016