

JD ALLEN | VERONICA SWIFT

DOWNBEAT

Jazz, Blues & Beyond

**BIG CHANGES
FOR SFJAZZ
COLLECTIVE**

**WHERE TO
STUDY JAZZ
2020**

PONCHO SANCHEZ

**TRANE-FUEELED
CONGUERO**

OCTOBER 2019 U.K. £4.00

\$6.99US \$6.99CAN



10>

0 71486 01493 5

DOWNBEAT.COM

Enrico Rava / Joe Lovano
Roma

Enrico Rava flugelhorn
Joe Lovano tenor saxophone, tarogato
Giovanni Guidi piano
Dezron Douglas double bass
Gerald Cleaver drums

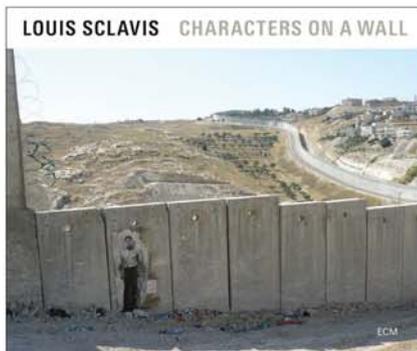
Enrico Rava, the doyen of Italian jazz, joins forces with Joe Lovano, masterful US tenorist. Together they lead a spirited quintet through well-loved tunes and more on this energetic live recording.



Ethan Iverson Quartet with Tom Harrell
Common Practice

Ethan Iverson piano
Tom Harrell trumpet
Ben Street double bass;
Eric McPherson drums

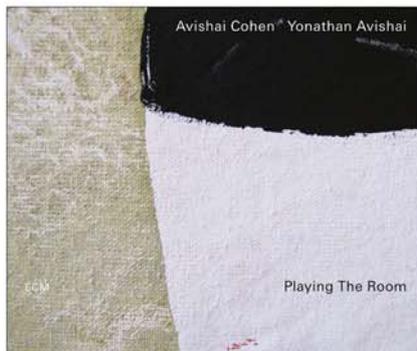
Iverson heads his own quartet in a program of standards and blues, recorded live at Manhattan's famed Village Vanguard. Tom Harrell provides the prime melodic voice but the album courses with an effervescent swing, thanks to the top-flight rhythm team.



Louis Sclavis Quartet
Characters On A Wall

Louis Sclavis clarinets
Benjamin Moussay piano
Sarah Murcia double bass
Christophe Laverne drums

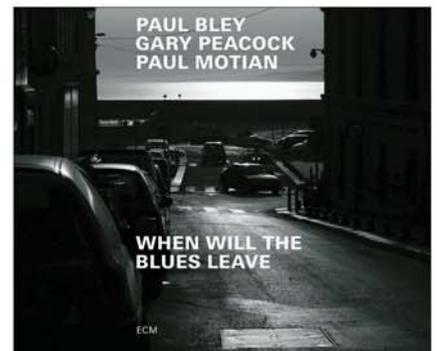
Louis Sclavis's 13th ECM recording finds the French clarinetist drawing inspiration from two sources – the street art of Ernest Pignon-Ernest, and the interpretive originality of a splendid new quartet.



Avishai Cohen / Yonathan Avishai
Playing The Room

Avishai Cohen trumpet
Yonathan Avishai piano

This first duo album bears testimony to a long musical friendship. Original compositions and a touching interpretation of an Israeli tune meet themes from jazz tradition improvised freely, playfully and soulfully.



Paul Bley / Gary Peacock / Paul Motian
When Will The Blues Leave

Paul Bley piano
Gary Peacock double bass
Paul Motian drums

"When Will The Blues Leave is intense in both sound and performance, as Bley, Peacock and Motian collectively improvise dizzying forms, textures and melodic ideas in each of the eight tracks." – Jackson Sinnenberg, JazzTimes



ZZ Jazz Reeds

THE NATURAL CHOICE.

Vandoren[®]
PARIS

Demand Performance.

www.vandoren.com

Jane BUNNETT and MAQUEQUE

On Firm Ground / Tierra Firme



ON TOUR

September 1 – Toronto, ON / Harbourfront Centre
 September 14 – Selbyville, DE / Arts & Jazz Festival
 September 17-18 – New York City / Jazz Standard
 September 19 – Lewisburg, PA / Bucknell University
 September 20 – New York City / Flushing Town Hall
 September 21 – Baltimore / Eubie Blake Center
 September 25 – Salisbury, MD / Salisbury University

September 27 – Frederick, MD / New Spire Arts
 November 1 – Orillia, ON / St Paul's Centre / Orillia ON
 November 3 – Cabarete / Dominican Republic Jazz Festival
 December 5-8 – Chicago, IL / Jazz Showcase
 December 13 – Pittsburgh / MCG Jazz
 December 14 – Wellsboro, PA / Deane Center
 December 15 – Buffalo, NY / Nichols Flickinger PAC

Maqueque is led by veteran jazz icon Jane Bunnett; who has been a champion of Cuban jazz since before Buena Vista Social club made the sound a global phenomenon. This all female collective pours over an exuberant blend of Afro-Cuban, Jazz Fusion like the world has never seen before. Watching them is a masterclass in hard work, virtuosity and chemistry.

On Firm Ground / Tierra Firme

Available
September 6

Canada **Linus**

DOWNBEAT

OCTOBER 2019

VOLUME 86 / NUMBER 10

President Kevin Maher
 Publisher Frank Alkyer
 Editor Bobby Reed
 Reviews Editor Dave Cantor
 Contributing Editor Ed Enright
 Creative Director Žaneta Čuntová
 Design Assistant Will Dutton
 Assistant to the Publisher Sue Mahal
 Bookkeeper Evelyn Oakes

ADVERTISING SALES

Record Companies & Schools
 Jennifer Ruban-Gentile
 Vice President of Sales
 630-359-9345
jennr@downbeat.com

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

Advertising Sales Associate
 Grace Blackford
 630-359-9358
graceb@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; **Boston:** Fred Bouchard, Frank-John Hadley; **Chicago:** Alain Drouot, Michael Jackson, Jeff Johnson, Peter Margasak, Bill Meyer, Paul Natkin, Howard Reich; **Indiana:** Mark Sheldon; **Los Angeles:** Earl Gibson, Andy Hermann, Sean J. O'Connell, Chris Walker, Josef Woodard, Scott Yanow; **Michigan:** John Epland; **Minneapolis:** Andrea Carter; **Nashville:** Bob Doerschuk; **New Orleans:** Erika Goldring, Jennifer Odell; **New York:** Herb Boyd, Bill Douthart, Philip Freeman, Stephanie Jones, Matthew Kassel, Jimmy Katz, Suzanne Lorge, Phillip Lutz, Jim Macnie, Ken Micallef, Bill Milkowski, Allen Morrison, Dan Ouellette, Ted Panken, Tom Staudter, Jack Vartogian; **Philadelphia:** Shaun Brady; **Portland:** Robert Ham; **San Francisco:** Yoshi Kato, Denise Sullivan; **Seattle:** Paul de Barros; **Washington, D.C.:** Willard Jenkins, John Murph, Michael Wilderman; **Canada:** J.D. Considine, James Hale; **France:** Jean Szałamowicz; **Germany:** Hyou Vielz; **Great Britain:** Andrew Jones; **Portugal:** José Duarte; **Romania:** Virgil Mihaieu; **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 86, Number 10 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2019 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 17, 2019) Magazine Publishers Association.

NORTH COAST[®] BREWING CO.

INDEPENDENT SINCE 1988

THE
 SEQUOIA
 ROOM

Named one of the
 "GREAT JAZZ VENUES"
 by DownBeat Magazine

SUPPORTING
 JAZZ EDUCATION

To find out more,
 visit our website to read our story:
www.northcoastbrewing.com

(707) 964-3400 ♦ 444 North Main Street ♦ Fort Bragg, California



BLUE NOTE®



JAMES CARTER
JAMES CARTER ORGAN TRIO:
LIVE FROM NEWPORT JAZZ

Saxophone master **JAMES CARTER** makes his Blue Note debut—his first new release since 2011. A soulfully robust dispatch from America's most storied jazz festival, it's also a follow-up of sorts to his acclaimed 2000 album *Chasin' the Gypsy* that *The New Yorker* called "an alternately reverent and audacious tribute to the Belgian swing-guitar legend **DJANGO REINHARDT**. It may be the rambunctious saxophone player's recorded masterpiece."



JOEL ROSS
KINGMAKER

An impressive debut album from an incredible young artist who has been omnipresent on acclaimed recent albums by **MAKAYA MCCRAVEN** (*Universal Beings*), **WALTER SMITH III** (*In Common*), **MARQUIS HILL** (*Modern Flows, Vol. 2*), and **JAMES FRANCIES** (*Flight*). Now Joel carries the Blue Note vibraphone legacy into the future on an album that finds him exploring what made him the man he is, family.



NORAH JONES
BEGIN AGAIN

The nine-time GRAMMY-winning singer-songwriter presents a collection of singles that gathers seven eclectic songs that Jones has recorded over the past year with collaborators including **JEFF TWEEDY** and **THOMAS BARTLETT**.



GOGO PENGUIN
OCEAN IN A DROP

The Manchester trio present a new 5-track EP, stemming from the band's celebrated live soundtrack for **GODFREY REGGIO'S** 1982 cult documentary *Koyaanisqatsi*. Recorded live, the expansive project carries a sense of poetry; the title nods to a quote from 13th-century Sufi scholar Rumi: "You are not a drop in the ocean. You are the entire ocean in a drop."



BILL FRISELL
HARMONY

Acclaimed guitarist **BILL FRISELL** has signed with Blue Note and will release his debut album for the label under his own name with *HARMONY*, a gorgeous and evocative journey across the landscape of American music of the last century. The album features vocalist **PETRA HADEN**, cellist & vocalist **HANK ROBERTS**, and guitarist, bassist & vocalist **LUKE BERGMAN**.



TONE POET SERIES
ALL-ANALOG AUDIOPHILE VINYL

Black Fire is the pianist's debut and a masterpiece of modern post-bop jazz. Featuring a sublime quartet with **JOE HENDERSON** on tenor saxophone, **RICHARD DAVIS** on bass, and **ROY HAYNES** on drums, the music sounds as fresh today as it did the day it was recorded in 1963. This album is part of the **Tone Poet Series: all-analog audiophile vinyl** reissues supervised by **JOE HARLEY** and mastered from the original analog tape by **KEVIN GRAY**. The records are manufactured at **Record Technology Inc. (RTI)** on **180g vinyl** in **Deluxe Gatefold Packaging**. For more titles from the Tone Poet Series visit store.bluenote.com.

GET OFFICIAL BLUE NOTE MERCHANDISE AND EXCLUSIVE RELEASES AT
STORE.BLUENOTE.COM

twitter.com/bluenote | BlueNote.com
facebook.com/bluenote | © Blue Note Records
instagram - @bluenoterecords

OCTOBER 2019

Inside

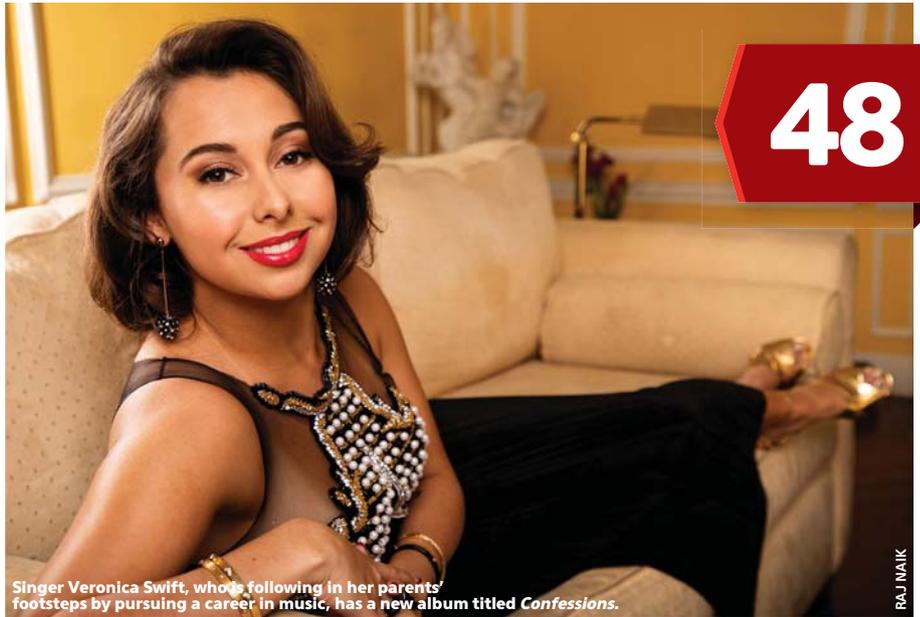
ON THE COVER

30 Poncho Sanchez

'When I Perform, It's My Life Story'

BY ANDY HERMANN

For his new album, *Trane's Delight*, percussionist Poncho Sanchez drew inspiration from the time he spent woodshedding in his garage as a teenager, playing along to John Coltrane LPs. The new release showcases fresh arrangements of Coltrane's work, as well as original compositions deeply informed by the iconic saxophonist, plus a powerful medley of tunes from Sanchez's own catalog.



Singer Veronica Swift, who's following in her parents' footsteps by pursuing a career in music, has a new album titled *Confessions*.

Cover photo of Poncho Sanchez shot at his Southern California home by Paul Wellman on June 26.

FEATURES

38 JD Allen

Eruption of Emotion

BY PHILIP FREEMAN

44 SFJAZZ Collective

Building a Bigger Tent

BY CHRIS BARTON

48 Veronica Swift

Dramatic 'Confessions'

BY ALLEN MORRISON



56 The Jazz at Lincoln Center Orchestra



59 Jeremy Udden



63 Roxy Coss



66 Jon Irabagon

DEPARTMENTS

- 8 First Take
- 10 Chords & Discords
- 13 The Beat
- 53 Reviews
- 178 Master Class
BY LENA BLOCH
- 180 Pro Session
BY JIMI DURSO
- 182 Pro Session
BY JARRARD HARRIS
- 184 Transcription
Wayne Shorter
Saxophone Solo
- 186 Toolshed
- 190 Jazz On Campus
- 194 Blindfold Test
Giovanni Guidi



Giovanni Guidi

SPECIAL SECTION

77 Student Music Guide

Where To Study Jazz 2020

Elan
Trotman

WWW.CANNONBALLMUSIC.COM

CANNONBALL



DEAR MARVIN
AVAILABLE AT:

 iTunes  amazon.com

WWW.ELANTROTMAN.COM



vijay iyer
essentials
Historicity
Accelerando
Solo



"[One of] today's most important pianists"
The New Yorker. The collector's box of his
groundbreaking recordings includes the
original albums *Historicity*, *Accelerando*
and *Solo* at a discounted price

Edmar Castaneda
Grégoire Maret
Harp vs. Harp



"This concept shouldn't work - but it does!"
Downbeat. "You'll rarely find a more
harmonious pairing" npr music

Kalle Kalima
Knut Reiersrud
flying like eagles
Phil Donkin
Jim Black



Americana: The point of departure is
traditional roots music imbued with the
spirit of unspoiled authenticity and freedom



Rocco Giglio with a contrabass saxophone mouthpiece



The prototype mouthpiece
for Eddie Harris' reed trumpet



Pharoah Sanders, an eternal
searcher for the perfect mouthpiece

For the Love of a Mouthpiece

IT'S TIME TO GEEK OUT FOR A MOMENT

about mouthpieces—to be specific, mouthpieces for reed instruments. One would be hard-pressed to find a relationship more profound, obsessive and confounding than that of a clarinetist or saxophonist and their mouthpiece.

Take, for instance, the case of Pharoah Sanders, an iconic saxophonist who is legendary for his quest for the perfect mouthpiece. When asked in a *DownBeat* interview (April 1995) if he ever listened to the recordings he made in the 1960s, Sanders replied, "Oh yeah, I listen to them. I'm always amazed about the mouthpieces I used. How could I let something that worked so well get away from me?"

For saxophone insiders, that's an obvious question. "It's their sound," said Rocco Giglio, president and COO of J.J. Babbitt, the 100-year-old mouthpiece manufacturer based in Elkhart, Indiana. "And when a saxophone player puts all that time in, the mouthpiece becomes part of that sound."

Giglio, at 82, understands. In fact, he has been a de facto therapist for saxophonists with FOLM (Fear of Lost Mouthpieces). A lifelong saxophonist himself, Giglio has been involved in the manufacturing of some of the greatest horn brands on earth, including King, Conn, Bach and Selmer. He came out of retirement 20 years ago to help J.J. Babbitt through a rough patch. "I'm still here," he said, chuckling.

Giglio, along with Bill Reglein, owner and chairman of J.J. Babbitt, said the keys to the company's longevity are listening to musicians' requests, making mouthpieces in an old-school way that still employs machinery from the 1930s and 1940s, and hand-crafting them to give each mouthpiece its own, personal sound.

It's why saxophonists like Mike Smith and Mark Colby sometimes drive from Chicago to Elkhart for the day to try out mouthpieces, Giglio explained. It's why other musicians put in special orders that can't be fulfilled elsewhere, like the time multi-instrumentalist Rob Verdi wanted a contrabass saxophone mouthpiece. It brought Abe Wollem, Reglein's uncle, out of retirement to craft the piece.

But the most unusual request might have been a reed mouthpiece ... for a trumpet.

"We made this for saxophonist Eddie Harris," Reglein said. "He played tenor and he played trumpet. And he played in some pretty rough bars. The story goes that he was afraid that he'd get in a fight and get his teeth knocked out. He figured that even if that happened, he could still play tenor. So, the request came in, 'Can I get a reed mouthpiece for my trumpet?'"

The company made exactly one.

Reglein said Harris woodshedded on the reed trumpet for a about a year before Harris performed with it in public. He debuted the hybrid setup at the 1970 Newport Jazz Festival to less than favorable reviews, and played it for about five years thereafter.

How did it sound?

"It sounded like a trumpet," Reglein said.

"It's a little buzzy," Giglio laughed.

That prototype serves as a small part of this century-old company's history, one that showcases a who's who of mouthpiece brands—from Babbitt, Guy Hawkins and Otto Link to Meyer, Wolfé Tayne and Hite. Those names might not mean much to the average jazz fan, but ask your saxophone-playing friends. They might just glaze over, smile and dream of that next perfect mouthpiece. **DB**

SOUNDS BETTER IN BLACK



Steve Gadd

The Drummer's Collective, NYC

The Zoom H4n Pro All Black

Built for musicians and loved by all.
The H4n Pro. Now available in All Black.

zoom | We're For Creators.®



YOKO MIWA TRIO Keep Talkin'

#4 JAZZWEEK AIRPLAY CHARTS

★★★★ "Yoko Miwa's ebullient *Keep Talkin'* showcases the drive and lyricism of a pianist and composer at home in bebop, gospel, pop and classical... this is a beautifully constructed album from the Boston-based pianist." —Carlo Wolff, *DownBeat*

Still Seeking Enlightenment

Last week, I was looking through some old issues of *DownBeat* and found the very first one I ever bought—dated Sept. 14, 1972. That issue includes two very articulate and perceptive reviews by John McDonough. One is of a Ben Webster album, *Blow Ben, Blow!* (with the best description of Ben's sound I have ever read), and the other is a combined review of Sonny Stitt's *Black Vibrations* and his collaboration with Gene Ammons titled *You Talk That Talk!*

Two days later, the September 2019 issue arrived, which includes McDonough's entertaining, perceptive piece on Nat "King" Cole, honoring the centennial of the singer's birth.

Over the decades, I have found McDonough's reviews and articles in *DownBeat* to be among the best and most interesting. He never relies simply on genre (the easy route), either in terms of evaluation or description. My thanks to him for writing eloquently, enlighteningly and with an open mind for so long.

DAVID CHECKLAND
TORONTO



Nat "King" Cole (1919–'65)

CAPITOL PHOTO ARCHIVES

Real Blues, Real Poetry

I'm writing in response to Bobby Reed's piece "A Steady Stream of Blues" (*First Take*, August). Thanks for including so much blues in *DownBeat*. I've been playing it since I first started copping Clapton riffs from the Yardbirds in 1966, and I'm still at it. I was surprised the *First Take* essay didn't mention Frank-John Hadley's Blues column. I'm a longtime Hadley fan, for numerous reasons.

First of all, he gets what blues is all about—the emotional content—and he's not impressed by flash, which seems to be all the rage these days. He also has poetry in his writing, a way of expressing himself that goes beyond the merely technical aspects of being a critic.

Hadley also has a personal style that is readily identifiable, which is not easy to achieve. And although he is very knowledgeable about the deep roots of blues, he's also very open to new innovations, such as microtonality, or how blues can integrate with other genres and forms, such as music from North Africa. That's an important quality for a reviewer, as it acknowledges that any style needs to evolve to remain current and connect with newer generations of artists.

I appreciate *DownBeat* for keeping it real, and for focusing on the deeper, philosophical aspects of music.

NEIL HAVERSTICK
MICROSTICK.NET

up there with legends like Nina Simone and Joe Williams as an inductee in the *DownBeat* Hall of Fame. Bravo!

It's not a stretch to consider LaFaro the "James Dean of Jazz." Like Dean, LaFaro was young, energetic and photogenic. His prodigious inventiveness—as pointed out in James Hale's article "Brief, Elusive Joy"—earned him the respect of many jazz elders.

His unexpected death forever silenced a seminal talent.

His reputation, however, kept breathing. The National Society of Bassists has named its annual award the Scott LaFaro Prize. In 2014, his hometown of Geneva, New York, declared his birthday, April 3, as Scott LaFaro Day. The city also renamed Linden Street, where he grew up, Scott LaFaro Drive.

Perhaps the greatest compliment he ever received was from critic Gene Lees, who, in an interview with the late bassist's sister, Helene LaFaro-Fernández, said that "[LaFaro's] magnificently melodic and lyrical playing strikes me as redolent of Italy."

That comment was right on the money. LaFaro is one of hundreds of American jazz players of Italian heritage whose creativity in jazz was not accidental. Italian immigrants, and their children, brought a love of all kinds of music—folk, opera and classical—and blended them seamlessly into jazz.

The Italian love for spontaneity and improvisation found a wonderful conduit via Scott LaFaro.

BILL DAL CERRO
CHICAGO

LaFaro Lives

As I read your August issue, what a great joy it was to see Scott LaFaro's name right

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

Cooperstand
Pro Instrument Stands

NAMM BEST SHOW 2010
MUSIC BUSINESS CHOICE
NAMM BEST SHOW 2017

Coming in October 2019
Pro-CBCello/Bass Stand
Hi-Strength Laminated Birch

Cello!!
Bass!!

Folds Up Small!!

Fits In Gig Bags!!

A Stand Worth Taking

Privia

Slim. Stylish. Smart.

The Privia PX-S1000 and PX-S3000 digital pianos deliver stunning, authentic grand piano sound and feel in an elegant case that's barely larger than the keys themselves. In fact they are the slimmest, lightest digital pianos in the world. They are the ideal musical partner for pianists, students, music educators, or just about anyone else.

BOTH MODELS FEATURE

- 88 Smart Scaled Hammer Action Keys
- German grand piano with string & damper resonance plus mechanical sounds
- Glossy top panel with illuminated touch sensor controls
- Chordana Play for Piano app integration (iOS/Android)
- Bluetooth and 1/8" audio inputs, 1/4" outputs, built-in speakers
- Dual headphone jacks, Duet mode
- MIDI recorder and class-compliant USB-MIDI port
- Under 25lbs, optional 6xAA battery power (AC adapter included)

PX-S3000 [PICTURED] ADDS

- 700 Tones, 200 Rhythms, 100 DSP effects
- Backlit display
- Assignable knobs, pitch bend wheels, expression pedal input

CHORDANA PLAY FOR PIANO APP

- Piano remote control
- MIDI player with scoring system
- PDF score viewer
- Audio player with center cancel, tempo/pitch adjust

CASIO





james moody JAZZ festival

nov 9-24

Christian McBride, Jazz Advisor



the roots with
a christian mcbride
situation

nov 16

Nimbus Dance
featuring members
of the New Jersey Symphony
Orchestra with music by
Nina Simone and Nancy Wilson

Thu, Nov 14 @ 7PM

NJMEA All-State Jazz
with special guest Steve Turre

Fri, Nov 15 @ 7PM

After Midnight:
The Music of the
King Cole Trio
featuring
Billy Stritch—Musical Director,
Catherine Russell and
Clint Holmes

Fri, Nov 15 @ 7:30PM



buddy guy
with special
guest
mavis staples

nov 10



chaka
khan
with special guest

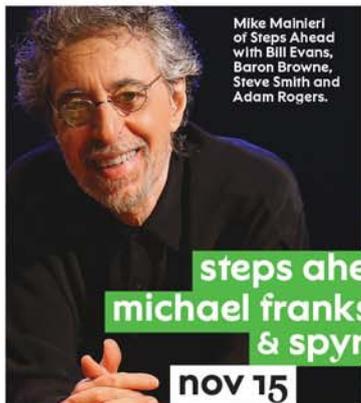
nov 14

**Lee Ritenour with
Dave Grusin & Friends**

Thu, Nov 21 @ 7:30PM

**Christian Sands presents
The Erroll Garner 3 Piano Summit**

Fri, Nov 22 @ 7:30PM



Mike Mainieri
of Steps Ahead
with Bill Evans,
Baron Browne,
Steve Smith and
Adam Rogers.

steps ahead
michael franks
& spyro gyra

nov 15



**Maurice Hines
Tappin' Thru Life** featuring
The DIVA Jazz Orchestra

Sat, Nov 23 @ 3 & 7PM

Dorthaan's Place Jazz Brunch
Houston Person

Sun, Nov 24 @ 11AM & 1PM

**Sarah Vaughan International
Jazz Vocal Competition**

Sun, Nov 24 @ 3PM

Sponsored by:



@NJPAC • njpac.org/moodyjazz
1.888.GO.NJPAC
Groups of 9 or more 973.353.7561
one center street newark nj

The

Inside >

16 / Newport Festival
 18 / Rob Mazurek
 20 / Vinyl
 24 / Caroline Davis
 26 / CAM Jazz
 28 / Umbria Festival

Beat

Kavuma Crafts Bigger 'Banger'

Great art can emerge from any residency. A staple of jazz through the decades—from Ornette Coleman's 1959 series at New York's Five Spot to Steam Down's raucous weekly jam at London's Matchstick Piehouse today—the residency provides a simultaneously safe and challenging space to develop new songs and, crucially, gauge the reaction of fans.

That rich tradition is in full bloom on Thursday nights at the Prince of Wales pub in London's Brixton neighborhood. That's where 26-year-old trumpeter Mark Kavuma takes the stage with his Banger Factory band and routinely whips the room into a frenzy with a mix of standards and original compositions.

"Ninety percent of my songs are about a person or a place," Kavuma said on a recent day in London. "It's all driven through emotion and story. The residency has become the perfect place to test material. If it doesn't bang, you know because the people aren't dancing. And if it does bang, there's no better feeling."

Kavuma's sophomore album, *The Banger Factory* (Ubuntu), places him at the center of London's rapidly expanding jazz scene, which also includes saxophonists Shabaka Hutchings and Nubya Garcia, and tuba player Theon Cross.

Kavuma met Cross and other jazz players, like trumpeter Sheila Maurice-Grey, as a teenager in the performance troupe Kinetika Bloco. "There was such a fun, communal feel to Kinetika," he recalled. "Anyone could come and play—it didn't matter how good you were—and it was amazing to see everyone develop together. We're now touring the world and releasing records and yet still finding the time to go back and teach."

Kavuma has nine cousins who are a part of Kinetika, paving the way for yet another generation of jazz players. "So much of the London scene is influenced by Kinetika—the sense of fun that



Mark Kavuma is a luminary on the London jazz scene.

[founder] Mat Fox would bring, that's the energy you see onstage with people like Ezra Collective or Theon Cross now," Kavuma said.

Fox died of a heart attack in 2014, and his is an unsung legacy, in Kavuma's opinion. "There are so many mentors and leaders who have shaped us, from Mat to Gary Crosby, who leads [the jazz education organization] Tomorrow's Warriors, and my own school music teacher, Joe Morgan," Kavuma said. "These people all fought and continue to fight for musical education when there's no funding for it and little glory in it."

A sense of community clearly is conveyed in Kavuma's work. During the 2018 recording sessions for *The Banger Factory*, Kavuma brought nearly 20 compositions to the studio—each one written for a specific member of his octet. "We know each other so well through the residency now, we know exactly how to play each composition without me even having to say," he explained.

The result is the Ellington-like melodic softness of the ballad "Mussinghi," the funky fusion of the title track and the big band grandeur of

"Mrakpor." (Each of the aforementioned tunes is named after a band member.)

"Mark has such a unique sound on the horn," said pianist and organist Reuben James, who also contributes to the album. "He lets it all hang out in a very vulnerable way when he plays ballads and with such tasteful arrangements for an eight-person band."

There is everything from Wynton Marsalis' controlled precision to Roy Hargrove's gutsy soul and Louis Armstrong's bright optimism in Kavuma's playing. Still, his greatest strength is in leaving space for his bandmates, as evidenced by vibraphonist David Mrakpor's languid solo on his namesake tune and Mussinghi Brian Edwards' tenor saxophone harmonies on his.

"We've got so much music," Kavuma enthused. "Since we've been playing together for so long, it all feels so natural—and there is much more to say. We're going back into the studio to record another album in October and it's only onwards and upwards from here."

—Ammar Kalia

Diverse Artists Salute Joni



Joni Mitchell (left) with Brandi Carlile and Kris Kristofferson, contributors to the album *Joni 75: A Birthday Celebration*

THE TWO SOLD-OUT CONCERTS STAGED IN

November at Los Angeles' Dorothy Chandler Pavilion in honor of singer-songwriter Joni Mitchell's 75th birthday generated a significant amount of media coverage—and rightfully so. But little of it focused on the jazz sensibility undergirding much of the music. Taking on duties as arrangers and co-musical directors for the concerts were drummer Brian Blade—a longtime Mitchell collaborator—and one of his bandmates in the Fellowship Band, pianist Jon Cowherd. The house band featured a few other jazz luminaries, too, including trumpeter Ambrose Akinmusire and reedist Bob Sheppard.

Highlights from the shows are chronicled on the new album *Joni 75: A Birthday Celebration* (Decca) and a DVD of the same name from Rhino. The diverse lineup of singers on board, some of whom were handpicked by Mitchell, included Diana Krall, Norah Jones, Seal, James Taylor, Brandi Carlile, Glen Hansard, Rufus Wainwright, Chaka Khan, Graham Nash, Emmylou Harris and Kris Kristofferson.

Mitchell made a rare appearance at the second show, which took place on her birthday, Nov. 7. Since suffering a brain aneurysm in 2015, she rarely has appeared in public, except to occasionally attend concerts in Los Angeles.

Mitchell is perhaps best known for her pop hits from the early '70s, such as "Help Me," "Free Man In Paris" and "Big Yellow Taxi," but jazz fans revere her for such adventurous, genre-blending albums as *Hejira* (1976), *Mingus* (1979) and the concert disc *Shadows And Light* (1980), which showcased contributions from saxophonist Michael Brecker, guitarist Pat Metheny, bassist

Jaco Pastorius and keyboardist Lyle Mays.

"Joni was always taking chances," said Blade, who joined the vocalist in the studio for her 1998 album *Taming The Tiger*. "She wasn't bound by rules and theories."

The drummer has a long history with the iconic composer's work. In 2011—three years after Herbie Hancock won two Grammys for his tribute album *River: The Joni Letters*—Blade and Cowherd directed the Joni Jazz all-star show at the Hollywood Bowl, featuring Wayne Shorter. They also were involved with a tribute concert at Massey Hall in Toronto in 2013, as well as the SFJAZZ Center's Lifetime Achievement Award concert in 2015 (which took place only weeks after the singer became sick and where her good friend Shorter accepted the honor for her). Singer Kurt Elling, who performed at that concert, said that Mitchell's "whole career has been beyond genre." Blade and Cowherd took a version of the show on the road for a performance at the North Sea Jazz Festival in 2015.

"I'm trying to adapt her music from what she's already perfectly documented herself," Blade told *DownBeat* back in 2015. "Writing new adaptations is so hard because her work is great already."

For this *Joni 75* date, Blade explained the sense of responsibility he felt in putting it together. "It was all about Joni feeling honored and respected," he said in a recent phone conversation. "And to do it with all our hearts. We tried our best to stay true and stay as close to her original vision as possible. Then we just let go and supported whoever stood at the mic."

Adding to the challenge was the task of navigating Mitchell's idiosyncratic rhythmic

twists and serpentine melodies, which have foiled many singers.

Blade cited as an example Hansard, who didn't know Mitchell's work until her *Hejira* album. "From the first tribute we did together, Glen wanted to take on 'Coyote,'" Blade said. "He spoke with Joni and got her OK, which encouraged him. He wanted to honor her. His delivery was so strong, and his heart and timbre was so incredible."

Hansard wasn't the only contemporary pop star paying tribute. Carlile has been a big fan of Mitchell for some time and was thrilled when, after the show, her idol told her that her version of "Down To You"—which won a 1974 Grammy for Best Arrangement Accompanying Vocalists—got her high approval. Carlile sings the anguish while Cowherd stays true to the original's unusual major/minor/diminished chordal structure; the band turns orchestral with Akinmusire's trumpet filigree sketching the melodic theme.

Carlile is such a fan of Mitchell's deep, emotive storytelling that on Oct. 14, she's scheduled to perform a show at the Walt Disney Concert Hall in L.A. singing the entirety of 1971's *Blue*.

As for Khan's electrifyingly jazz-infused launch into "Help Me" (from *Court And Spark*), Blade said that they welcomed her arrangement. "Chaka told us, 'This is what I want,' and we said, 'It's going to be great.' Chaka has had a long friendship with Joni, so this was so personal for her."

A moving star of *Joni 75* was Krall, who in a conversation backstage at her recent Umbria Jazz Festival appearance in Perugia, Italy, said, "It was a thrill to play for Joni, who over the last years has become a good friend. It was daunting to play in front of her, but it was also wonderful. We were all anticipating her arrival because she was running late, but when she arrived we gave her our love." At the November celebration, Krall delivered poignant renditions of "Amelia" and "For The Roses" (included on the DVD).

"After I played 'Amelia,' I heard in the crowd, 'Great'—which was her, because it was said in that Vancouver voice," said Krall, a native of Nanaimo, British Columbia.

As for the latest update on Mitchell's recovery, Khan reported a couple of months ago that they've been visiting each other, talking, going to shows, sharing drinks. Blade had telephone conversations with Mitchell before and after the *Joni 75* shows. "Joni enjoyed what we did so much," he said. "She felt celebrated and honored by what we all did. She was thankful, not disappointed."

He paused and then added, "That's what we were there for. It's hard for me to call that we do entertainment. You can't look at it that way. It's all about giving praise and honor." —*Dan Ouellette*

KORG

DIGITAL PIANOS

Be Inspired, Be Connected



The B2 Series

Korg has refreshed their piano lineup yet again with the B2 Series, featuring more sounds and more connectivity than the popular, original B1 Series. Each model (B2, B2N, and B2SP) offers twelve sounds in total; five of which are gorgeous, newly-sampled pianos. All models also feature USB Audio and MIDI for instant connection to teaching and recording software which can also be used to stream audio to play along to or record to another device over just one cable. A stereo Audio Input jack is also included to allow playback audio devices through B2's 30-Watt stereo speaker system. Each model comes with a three-month subscription to Skoove piano teaching software, and B2 and B2SP go on to include free access to Korg's Module LE software; delivering an collection of additional Korg-quality sounds.

The B2 series starts at \$399.99 with the B2N, featuring lighter-touch keys for easier playability and portability, and tops out at \$599.99 with the piano-weighted B2SP, which includes matched stand and three-pedal system. In the middle at \$499.99 is the B2 piano-weighted slab, which includes a piano-style sustain pedal. All models come complete with a music rest, and B2 and B2SP are available in black or white.



To learn more visit [Korg.com](https://www.korg.com) or try out a B2 at your favorite Music store.



Before Dee Dee Bridgewater took the stage at this year's Newport Jazz Festival, Artistic Director Christian McBride expressed surprise that the vocalist was making her debut at the event.

STEVE BENOIT

First-time Leaders Preserve, Evolve Newport's Legacy

BY THE TIME PAUL GONSALVES SHOOK UP

Fort Adams with 27 blistering choruses in 1956, the Newport Jazz Festival already had become a high-profile platform for expression and exchange. One weekend each year, its fabled grounds beckon artists to trace paths of those who came before them—many who serve as signposts for innovation and defiance.

For its 65th anniversary, the Rhode Island festival welcomed 39 first-time leaders out of 55 performers. Debuts included sets from Buika, Thundercat, Kandace Springs, and Camila Meza And The Nectar Orchestra, among others.

First-timer sets hit early and lasted into the evening as the weekend's attendance peaked Saturday at 9,145, just short of the venue's 10,000-person capacity. At the Harbor stage that day, vibraphonist-composer Joel Ross received a brief but effusive introduction from WBGO's Nate Chinen, who described Ross' working band, Good Vibes, as "an incredible unit." The set that followed featured selections from *KingMaker*, Ross' Blue Note debut.

Midway through his first solo, Ross collected one of many outbursts of applause from focused festivalgoers. Intense listening at times gave way to executive responses from the bandleader, who at one point directed the engineer to bring up some levels in the monitor. Throughout the set, Ross' T-shirt spoke to the audience with a frank message, "Legends Don't Die," and depicted recently departed drummer Lawrence Leathers.

As Good Vibes reverberated into the afternoon, another first-timer was priming her band. Dee Dee Bridgewater took the Fort stage as the

Memphis Soulphony flexed on its arrangement of the Bar-Kays' "Soul Finger," but only after an introduction from festival Artistic Director Christian McBride, who expressed disbelief that the NEA Jazz Master was making her Newport debut this year. Bridgewater spoke directly to the audience throughout her set, often engaging fans individually. Among memorable moments, her interplay with guitar on Al Green's "Can't Get Next To You" elicited an eruptive response from a sprawling, sun-drunk audience, as did her delivery of the Staple Singers' "Why Am I Treated So Badly."

Across grounds, Makaya McCraven waited behind the Quad stage ahead of his debut performance. The Chicago-based artist soon arranged himself behind his drums and turned toward the mic. He welcomed friends and family, acknowledging that his 10-year wedding anniversary coincided with his Newport set.

An artist who values the freedom to recontextualize existing ideas and musical expressions, McCraven embraces structure and spontaneity, gravitating toward likeminded collaborators. The set opened with "Young Genius," a tune he wrote for vibraphonist Ross, who took the first solo during the second of three sets he'd play at the festival. Throughout the performance, ensemble members received standing ovations, including during the bandleader's "She Knew" and "The Bounce!"

McCraven views leading his own project at Newport, in part, as an opportunity to engage with the music's tradition—and everything that comes with it.

"There have been performances at this festival that have been very defining for jazz and movements of jazz," McCraven said before the hit. "When they open [their] doors to younger artists who might be challenging certain parts of the status quo, I think that's important in developing the music."

As with any tradition, disruption is part of the gig.

"Things that operate with depth are things we're going to debate about—things that are going to have some kind of conflict between holding on to tradition and evolving it," the percussionist said. "So, in that sense, as a young musician who's trying to be a provocateur, I do feel that's inherently taking part in tradition."

McCraven wasn't the only artist ruminating on lineage that day. Singer-composer Laurin Talese opened her well-attended, albeit sweltering, indoor debut at the Storyville stage with Antônio Carlos Jobim's "Meditation," taking two choruses up front, before passing the mic to pianist Shedrick Mitchell. "I couldn't be more thrilled," Talese said, before mentioning Sarah Vaughan and Nancy Wilson as forebears.

Though pivotal, their Newport performances won't define these artists' individual sounds the way their unique experiences will. As they make—and continue to leave—their mark on the music, each might return to Fort Adams or simply find new venues for exploration.

"I think [questions] that exist in these blurry gray lines are the deepest questions," said McCraven. "And we can thank jazz for that."

—Stephanie Jones



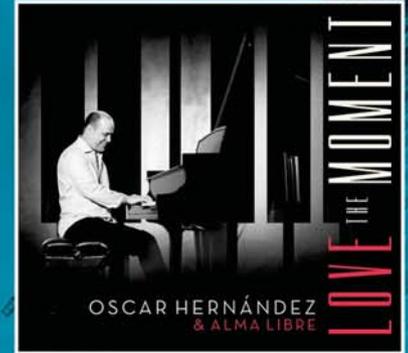
ORIGIN RECORDS



BEN MARKLEY
featuring **JOEL FRAHM**
Slow Play



NEW YORK VOICES
Reminiscing in Tempo
30th Anniversary Recording



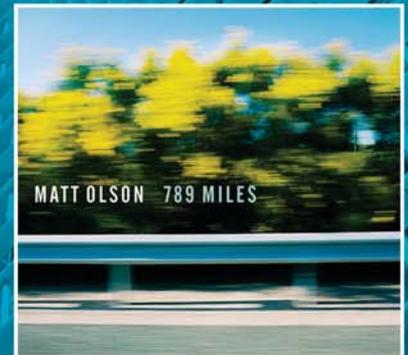
OSCAR HERNÁNDEZ
& **ALMA LIBRE** Love the Moment
Justo Almarío/Gilbert Castellanos/Jimmy Branly



KELLEY JOHNSON
Something Good
John Hansen/Kendrick Scott/Jay Thomas



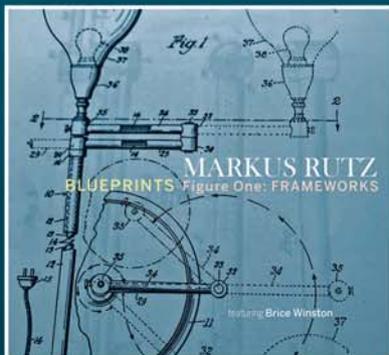
COREY CHRISTIANSEN
La Proxima



MATT OLSON
789 Miles
Michael Kocour/Dom Moio



PETERSON-KOHLER COLLECTIVE
Winter Colors



MARKUS RUTZ
BLUEPRINTS Figure One:
Frameworks



ROSANA ECKERT
Sailing Home
Peter Eldridge/Corey Christiansen

WWW.ORIGINARTS.COM

Distributed by CITY HALL RECORDS | NEW ARTS INTERNATIONAL



Yazz Ahmed

COURTESY ROPEADOPE

Muse: Trumpeter/flugelhornist Yazz Ahmed's album *Polyhymnia* springs from a 2015 commission and features tracks dedicated six to women (and suffragettes, in general) who have advocated for self-determination and equality. The disc, a follow-up to Ahmed's 2017 album, *La Saboteuse*, is due out Oct. 11 on Ropeadope. Named for the Greek muse of music, poetry and dance, it includes contributions from saxophonist Nubya Garcia, trombonist Rose Turton and guitarist Shirley Tetteh.

ropeadope.com

CMA Grants: The New Jazz Works, a Chamber Music America program, in August announced its 2019 grantees. Along with classical performers and presenters of both genres, CMA is allocating about \$855,000. Among the performers who are to receive funds are Andrew Cyrille, Amina Figarova, David Murray, Jason Palmer, Sara Serpa and Rajna Swaminathan. Jazz presenters included Chicago's Elastic Arts and Philadelphia's Ars Nova Workshop.

chamber-music.org

Frankfurt Fest: In addition to celebrating ECM Records' 50th anniversary, the Deutsches Jazzfestival Frankfurt, which runs Oct. 23–27, is holding its own 50th jubilee in Frankfurt, Germany. Along with the ECM showcase, the Cross Currents Trio, Charles Lloyd, Marcin Wasilewski, Nubya Garcia and Dinosaur also are set to appear.

hr2.de/musik/jazz/jazz-festival

In Memorium: New Orleans keyboardist **Art Neville**, who helped found The Meters after establishing an r&b career in the 1950s and '60s, died in his hometown on July 22 at the age of 81. In addition to success with The Meters, he would go on to perform with his family in The Neville Brothers. ... **Jim Cullum**, host of Public Radio International's *Riverwalk Jazz*, died Aug. 11 at his home in San Antonio. A club owner, cornetist and bandleader, Cullum played alongside some of the genre's biggest stars, including Louis Armstrong and Earl Hines. He was 77.



Rob Mazurek has three new releases on the Astral Spirits label.

ARIELE MONTI

In Marfa, Mazurek Draws Inspiration from Eels, Art

IN A CLIMATIC GUN BATTLE IN JOHN Sandford's 2017 crime novel, *Golden Prey*, bullets tear through a room in Marfa, Texas, filled with 100 mirror-like aluminum boxes designed by acclaimed artist Donald Judd.

When trumpeter and visual artist Rob Mazurek, a Marfa resident since 2015, heard about the book's scene, he laughed: "That's a large part of why I'm here," he said, speaking primarily about Judd's sculptures, but also of the works' spirit.

Mazurek, who previously lived in Chicago and São Paulo—and built networks of collaborators in both cities—said that Marfa, though isolated, is one of the most creatively inspiring places he's ever been. "I have a music studio here; I have an unattached painting studio. It's the perfect scenario for me to create," he explained. He's also launched an annual festival, *Desert Encrypts*, which includes concerts and gallery displays. Its second edition ran July 26–28.

Desert Encrypts Vol. 1, a live recording from 2018's festival featuring pianist Kris Davis, bassist Ingebriget Håker Flaten and drummer Chad Taylor, is one of three albums Mazurek recently released on the Astral Spirits label. He plays piccolo trumpet and electronics on the six tracks, resulting in some of the most conventional music the avant-gardist's made in quite a while.

"I never compose or make music with the intention of making something in some kind of style," he said. "For me, it just flows—I sit down at the piano or I go for a walk or something comes into my head and I write it down. All this music just started to flow out that way. And after it flows out, it's just a matter of who you want to play the music." In this case, Davis was the crucial element: "I just love the way she plays, her touch and her sensibility."

The pianist seemingly was pleased to take part in it all.

"I play with Chad a lot and had never played

with Rob and Ingebriget, so I was delighted to have the opportunity to finally play with these masters," Davis said in a separate interview. "I didn't feel any expectations from Rob with regards to his music. We read down the material, and that's how we sounded as a group playing it."

Mazurek's two other new albums from Astral Spirits are entirely electronic. *Psychotropic Electric Eel Dreams IV* is what its title suggests: It was built around recordings he made of electric eels in the waters of Brazil. *Love Waves Ecstatic Charge* incorporates images and sound from a broken digital camera as its source material. Mazurek held onto the camera since returning from a 2005 residency in France, an unusual move for him.

"I'm not a hoarder at all," he said. "Actually, I've gotten rid of way too much stuff. When I moved to Brazil in 2000, I sold my whole record collection, which was, I think, my only regret in life thus far. My 30-year archive of stuff I've composed, made, written, whatever, is not as robust as it should be."

The albums, visual works and books he's producing now should help change that.

"I was totally impressed by what Rob is building [in Marfa], and I see enormous potential for a thriving music scene there," Davis said. "Because of Donald Judd and The Chinati Foundation, there is a small community of artists who are very enthusiastic about music, and very supportive of Rob's vision to grow the music scene there, right alongside the visual arts in Marfa."

Mazurek said that living in Marfa, embracing the spirit there and putting on the *Desert Encrypts* festival has influenced his aesthetic: "I don't put records out or show art just to put records out or show art. It's taught me to be even more specific than I have been, but in another sense, trying to be more broad."

—Philip Freeman

GET REAL WHEN YOU PRACTICE!

10 Songs
Lead Sheets & Audio
**CUSTOMIZE YOUR MIX
OF DRUMS, BASS,
PIANO, & HORN!**
PLUS Tempo Control
& Looping!

THE REAL BOOK MULTI-TRACKS Play-Along



1. MAIDEN VOYAGE PLAY-ALONG

Autumn Leaves • Blue Bossa • Doxy • Footprints • Maiden Voyage • Now's the Time • On Green Dolphin Street • Satin Doll • Summertime \$17.99
HL00196616 Book with Online Media

2. MILES DAVIS PLAY-ALONG

Blue in Green • Boplicity (Be Bop Lives) • Four • Freddie Freeloader • Milestones • Nardis • Seven Steps to Heaven • So What • Solar • Walkin' \$17.99
HL00196798 Book with Online Media

3. ALL BLUES PLAY-ALONG

All Blues • Back at the Chicken Shack • Billie's Bounce (Bill's Bounce) • Birk's Works • Blues by Five • C-Jam Blues • Mr. P.C. • One for Daddy-O • Reunion Blues • Turnaround \$17.99
HL00196692 Book with Online Media

4. CHARLIE PARKER PLAY-ALONG

Anthropology • Blues for Alice • Confirmation • Donna Lee • K.C. Blues • Moose the Mooche • My Little Suede Shoes • Ornithology • Scrapple from the Apple • Yardbird Suite \$17.99
HL00196799 Book with Online Media

5. JAZZ FUNK PLAY-ALONG

Alligator Bogaloo • The Chicken • Cissy Strut • Cold Duck Time • Comin' Home Baby • Mercy, Mercy, Mercy • Put It Where You Want It • Sidewinder • Tom Cat • Watermelon Man \$17.99
HL00196728 Book with Online Media

6. SONNY ROLLINS PLAY-ALONG

Airegin • Blue Seven • Doxy • Duke of Iron • Oleo • Pent up House • St. Thomas • Sonnymoon for Two • Strode Rode • Tenor Madness \$17.99
00218264 Book with Online Media

7. THELONIOUS MONK PLAY-ALONG

Bemsha Swing • Blue Monk • Bright Mississippi • Green Chimneys • Monk's Dream • Reflections • Rhythm-a-ning • 'Round Midnight • Straight No Chaser • Ugly Beauty \$17.99
00232768 Book with Online Media

8. THE BEBOP ERA PLAY-ALONG

Au Privave • Boneology • Bouncing with Bud • Dexterity • Groovin' High • Half Nelson • In Walked Bud • Lady Bird • Move • Witches Pit \$17.99
00234111 Book with Online Media

9. CHRISTMAS CLASSICS

Blue Christmas • Christmas Time Is Here • Frosty the Snow Man • Have Yourself a Merry Little Christmas • I'll Be Home for Christmas • My Favorite Things • Santa Claus Is Comin' to Town • Silver Bells • White Christmas • Winter Wonderland \$17.99
HL00236808 Book with Online Media

10. CHRISTMAS SONGS

Away in a Manger • The First Noel • Go, Tell It on the Mountain • Hark! the Herald Angels Sing • Jingle Bells • Joy to the World • O Come, All Ye Faithful • O Holy Night • Up on the Housetop • We Wish You a Merry Christmas \$17.99
HL00236809 Book with Online Media

11. JOHN COLTRANE

Blue Train (Blue Trane) • Central Park West • Cousin Mary • Giant Steps • Impressions • Lazy Bird • Moment's Notice • My Favorite Things • Naima (Niema) • Syeeda's Song Flute \$17.99
00275624 Book with Online Media

15. CHRISTMAS TUNES

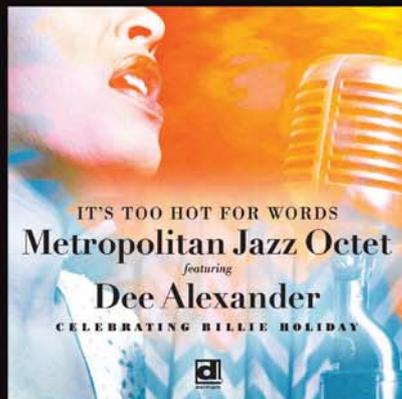
The Christmas Song (Chestnuts Roasting on an Open Fire) • Do You Hear What I Hear • Feliz Navidad • Here Comes Santa Claus (Right down Santa Claus Lane) • A Holly Jolly Christmas • Let It Snow! Let It Snow! Let It Snow! • The Little Drummer Boy • The Most Wonderful Time of the Year • Rudolph the Red-Nosed Reindeer • Sleigh Ride \$17.99
00278073 Book with Online Media

**Winner of 2019 SBO Best Tools for Schools:
Best Jazz Teaching Tool!**

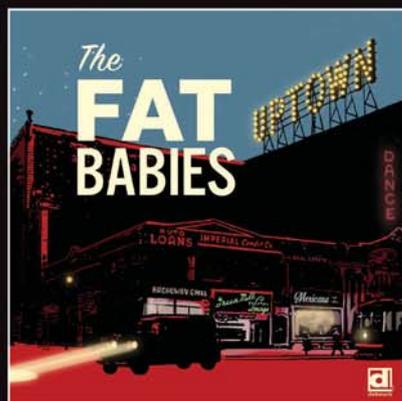
FREE Shipping on orders of \$25 or more!
Mention ad code **RBMT9**. Least expensive shipping method applies.

MUSIC DISPATCH.COM 1-800-637-2852

New Releases from Delmark Records



Metropolitan Jazz Octet
FEATURING **Dee Alexander**
It's Too Hot For Words



The Fat Babies • Uptown



Javier Red's Imagery Converter
Ephemeral Certainties



DOWNLOADS, NEWS & MORE
delmark.com

VINYL / BY GEOFFREY HIMES

To Create a Sustaining Tone

Leonardo Pavkovic, the head of MoonJune Records, is not bashful in his praise of guitarist Mark Wingfield.

"He might be one of the greatest living guitarists," Pavkovic said, "a 59-year-old man who gets better with age like a top-quality red wine. He will never be famous, though, for he is a humble, soft-spoken, American-born Englishman with zero ego."

Pavkovic is biased, of course, for Wingfield's new duo album with pianist Gary Husband, *Tor & Vale*, is the guitarist's fifth for the MoonJune imprint. But Wingfield has created a remarkably distinctive sound on the six strings, and he has done it not with speed or flash, but rather with an unusual control over the guitar's tonal nuances. On his compositions for the new duo album—like "Night Song"—he doesn't play a sequence of notes so much as create a sustaining tone that shapeshifts into different pitches and textures, as if one note were melting or boiling into another.

"When I listened to horns and singers," Wingfield said over Skype from his home studio in rural England, "I realized they had a broader tonal spectrum than the guitar. With the guitar, you have the attack and then the note goes away. With a singer or a saxophonist, often the most interesting part is what happens during the note. So, I've added a device to my instrument that allows notes on my guitar to sustain indefinitely. It's an electromagnetic device, not an electric device, so it has a more natural feel to it. That allowed me to find a bunch of different ways of moving from one note to the next."

The sweeping gestures that such sustaining phrases allow often spurs critics to talk about "soundscapes." Wingfield doesn't shy away from the terminology. When he's composing, he said, he usually starts with an intense feeling within himself and then projects it outward onto a person or group of people, so he can get some perspective on the emotion and translate it into music.

"When I'm imagining these people and feelings," he continued, "they always happen in a place, and that's a landscape, even if it's an urban landscape. If I have a feeling of a soundscape, the musical textures can help bring that out. Maybe that's why I like sustaining textures, because they evoke a landscape."

When Pavkovic suggested Wingfield record a duo album with Husband, the guitarist readily agreed. Husband had played drums and keyboards for two of Wingfield's



Mark Wingfield (left) and Gary Husband

favorite guitarists, John McLaughlin and Allan Holdsworth. Though Husband was best known for his work behind the kit and electronic keyboard playing, Wingfield was especially fond of his piano playing, which eschewed the usual jazz comping and chord substitutions for atmospheric parts that fit Wingfield's approach. The guitarist wrote five new compositions with that sound in mind and also opened the door for three unpremeditated improvisations, including the 16-minute title track.

"The improvised pieces reminded me of driving through the countryside in Scotland or Wales," Wingfield said, "where things go up and down very dramatically. You have these vales—or valleys—and these tors—or manmade hills with steep slopes with a church or stone circle on top."

Pavkovic is not a vinyl fanatic himself, but he is releasing *Tor & Vale* as an LP, CD and download. "I did the vinyl, because there's a niche market for it," he said, "and it looks great when you're holding something 12-by-12 inches big in your hands. With the proper equipment, however, a 24-bit download is still the best audio format if the album has been properly recorded, mastered and mixed. Vinyl is more like a nostalgic fetish object, and for people who enjoy that, I'm glad to make them happy. *Tor & Vale* was specially mastered for vinyl from the original 24-bit HD files."

DB

SAMSON

MICRO & MIGHTY

Samson AirLine AWXm Wind Instrument system offers horn players the latest in wireless technology by pairing the innovative ATX clip-on transmitter with the portable AR99m micro receiver. Small enough to fit into any gig bag, this system provides high definition sound for wind instruments without a backpack or cable.



AR99M Micro Receiver

4-Inch Footprint | One-Touch Scan | Dual-Mic Capability*

* USB port for adding a Samson XPD Series wireless system

© 2019 Samson

AirLine ATX Series



Mike LeDonne returns to the piano trio format on *Partners In Time*.

LeDonne a Deft Linguist on Both Piano, Organ

LISTENERS WHO KNOW MIKE LEDONNE AS a master Hammond B-3 practitioner through his Groover Quartet recordings on Savant might be surprised at the format of *Partners In Time*, his latest for the label. Joined by nonpareil swingers Christian McBride on bass and Lewis Nash on drums, the bandleader showcases his considerable prowess in the piano trio format.

Indeed, LeDonne primarily was identified as an acoustic pianist following his late-1970s graduation from New England Conservatory (where Jaki Byard was his mentor) and subsequent move to New York. He soon landed gigs with Benny Goodman and Panama Francis, then a sinecure as house pianist at Jimmy Ryan's in Midtown, where Roy Eldridge held sway. As

the 1980s morphed into the 1990s, LeDonne entered the regular rotation at New York's then-numerous piano boîtes, and was a first-call sideman for Milt Jackson and Benny Golson.

During those years, LeDonne frequently shared bandstands with McBride and Nash, including a 1992 world tour in the Philip Morris Big Band. Their shared experiences permeate *Partners In Time*, an eight-tune, mostly one-take recital, engineered by Maureen Sickler at New Jersey's Van Gelder Recording Studio.

"Mike studies language, and on both the piano and the organ he does a wonderful job of bringing out his personality from all that language," McBride said. "We all speak it—it's the language of the post-bop, hard-swinging church. So, doing the session was like putting on an old shoe."

A few months before the March recording session, LeDonne played a date at Van Gelder studios with tenor saxophonist Eric Alexander, a frequent partner with Groover Quartet. On site, LeDonne asked to use the original piano that graced so many classics by his heroes during the 1950s and 1960s. Sickler readily agreed, and also replicated the two-microphone setup that Rudy Van Gelder used on those sessions. When LeDonne heard the playback, he decided to make his first piano trio date for Savant since 2005's *Night Song*.

"Christian used to ask me, 'When are we going to document our stuff?'" LeDonne recalled in his midtown Manhattan apartment. "I wrote him, 'Let's do it now.' Then, it seemed obvious that I should get Lewis, too. We did what I'm used to doing with the Groover Quartet—having the music play itself, but sound arranged. Arranging too much kills the groove; it becomes too deliberate and in a box."

Asked whether code-switching from one instrument to the other complicates sustaining chops and creativity, LeDonne responded, "No, because I've always played both." He added that his father, a guitarist who owned a music store in Bridgeport, Connecticut, started him on piano at 5 and organ at 10.

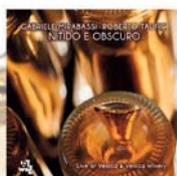
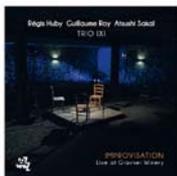
"It's two completely different headspaces," he continued. "Once the instrument's voice gets in your ear, it affects everything that comes out of your musical mind. On piano, you focus on controlling the sounds and notes with the muscles of your fingers; there's a lot more fine motor stuff going on. On organ, it's an explosion of the brain. All four limbs are going—you're the bass player and the soloist, you keep the volume together, control all the drawbars, switch sounds, use the pedals."

"You won't find many people who put out lots of records and played all over the world with masters as a pianist, and then, suddenly, did the same on organ. I didn't plan it or think about it—it just happened. But looking back, I'd say that's unique."

—Ted Panken



A Night At The Winery



12 ALBUMS. RECORDED LIVE ON LOCATION AT THE PRESTIGIOUS WINERIES OF NORTHEASTERN ITALY

Wine and jazz. They somehow belong together; not because the music found its most loyal audience in dimly lit cellars, but because both demand a subtle combination of expertise and technique, great materials, and above all, time. It takes time to make a great wine. In jazz, time is not just the rhythm that propels the music, but the accumulated experience of generations of great players. Unlike commercial music and mass-produced wine, every good jazz performance is different. When the cork is pulled, you never quite know what is going to happen. Settle back with these twelve extraordinary records and savour them slowly. Jazz and wine – they take time. (B. Morton)

IN STORES AND ON ALL MAJOR DIGITAL PLATFORMS

MVD entertainment group
Serving Artists & Audiences

www.Camjazz.com





**RESILIENCE
MUSIC ALLIANCE**

RESILIENCE MUSIC ALLIANCE

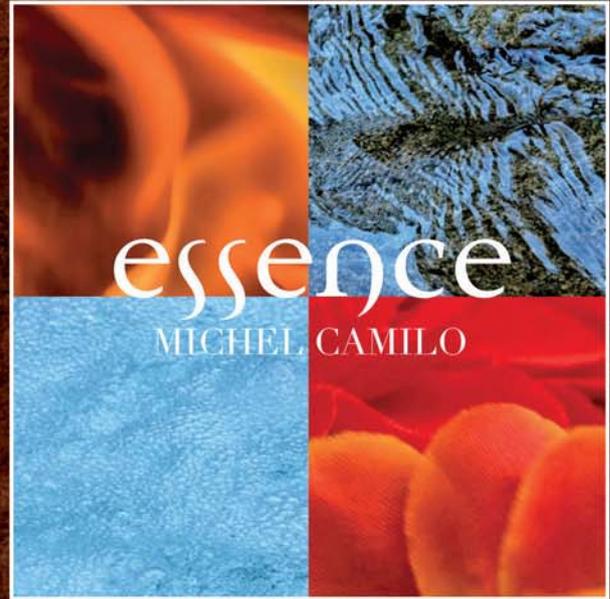
**CELEBRATING THE POWER
OF THE HUMAN SPIRIT**



MATTHEW WHITAKER **NOW HEAR THIS**

On his label debut, produced by GRAMMY® Award-winning producer Brian Bacchus, the brilliant Matthew Whitaker is joined by a band of all-star musicians.

"Tasty, contemporary piano jazz that takes second to no one, it's a bold and clear date that give ears the opening up they sorely need."
—Musical Memoirs



MICHEL CAMILO **ESSENCE**

Camilo's 25th album is a celebration of the flowing dynamic creativity and interactive energy between his rhythm section and top-notch horn section, exploring some of his most well-known jazz compositions.

"The unrelenting passion for music and exploration has made him an innovative composer and arranger." - Audiophile Audition



ALICIA OLATUJA

**INTUITION: SONGS
FROM THE MINDS
OF WOMEN**

"Olatuja has found a way to honor what made it so distinctive, while creating a whole new sound."
—The New York Times



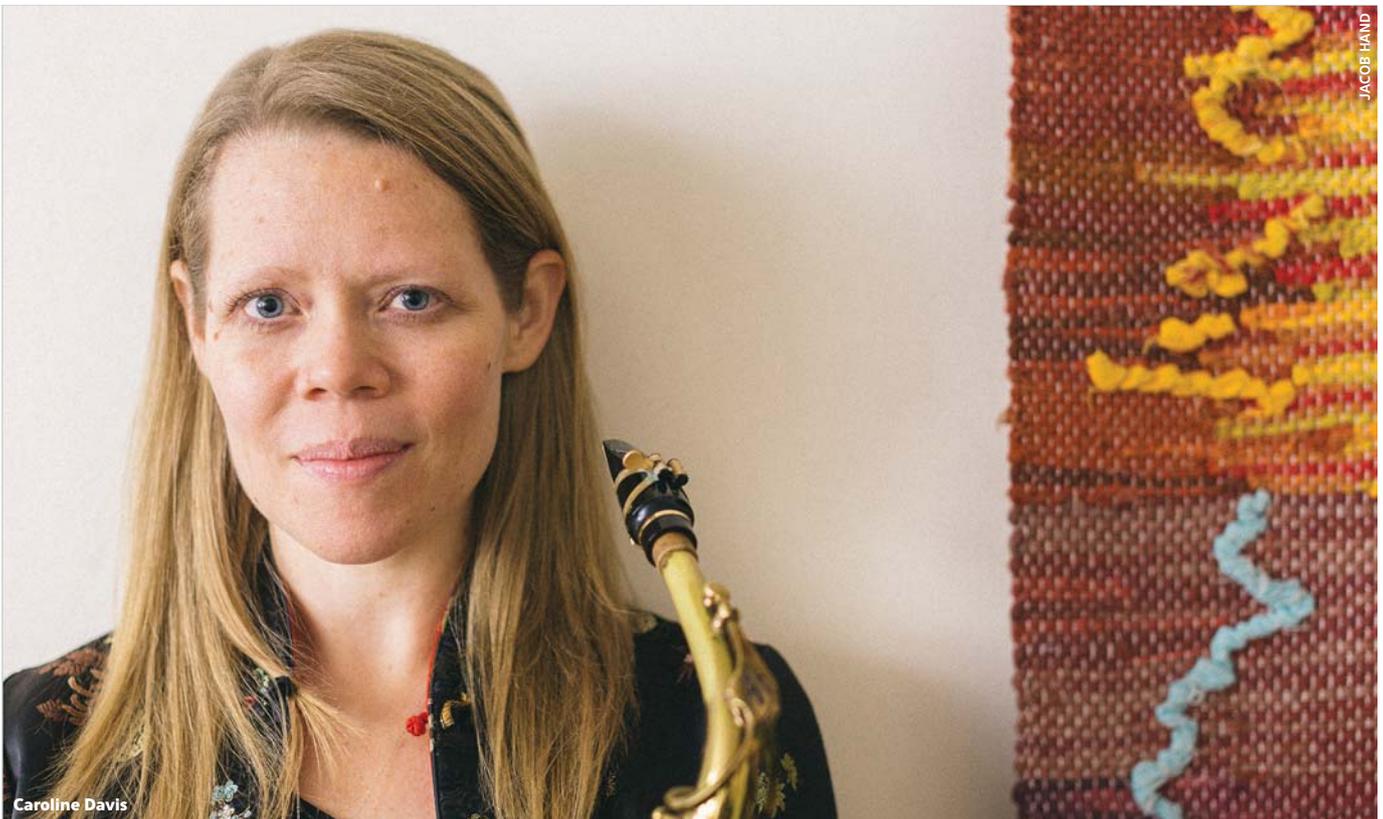
RANKY TANKY

GOOD TIME

#1 Billboard Contemporary Jazz album; #1 iTunes Jazz album! *"Soulful honey to the ears."* —NPR

ALSO AVAILABLE: ULYSSES OWENS, JR. "SONGS OF FREEDOM"

RESILIENCEMUSIC.COM



Caroline Davis

Caroline Davis Mixes Science, Art

CAROLINE DAVIS' LATEST TRIO ALBUM, *Alula* (New Amsterdam), mines the anatomical world—the title referring to an appendage on a bird's wing that aids aerial navigation—for material that can be transformed into artistic analogs. In that respect, the project resembles the saxophonist's previous disc, 2018's *Heart Tonic* (Sunnyside), which drew on cardiology.

And like her previous release, the new effort reflects her intellectual bent: Davis holds a doctorate in music cognition from Northwestern University and lectures widely on music. Taken together, the albums point to an evolving aesthetic that draws on the spirit, if not the specifics, of her scholarly pursuits.

"I'm totally more interested in putting the science into the music," Davis, 37, said over drinks at a Brooklyn coffee shop in June. But in balancing intellect and emotion, the edge goes to the latter. For all of Davis' logical rigor—and her willingness to deploy it in the service of her art—she makes sure that the science informs, rather than dictates, the music's direction.

"I want to be careful about it," she said.

Thus, even as the 11 tracks on *Alula* constitute disquisitions inspired by aspects of a bird's alula, they are also poetic journeys. Her takeoff point still has been scientific inquiry.

"I started by looking into the math related to the size of the bird and the size of the alula, and I used some of those numbers to write some of the pieces for the album," Davis explained.

"Wingbeat," for example, is structured according to the ratio of bones to feathers on an alula, with a top row of 23 pitches assigned to her alto saxophone and a 17-pitch bottom row assigned to Matt Mitchell's synthesizer. The pitches never line up, making for a breathlessly disorienting flight—not least for drummer Greg Saunier, who's best known as a member of the rock world's Deerhoof, but also has worked with jazzworld figures like Anthony Braxton and Mary Halvorson.

"It started life as an amorphous blob," he said of his contribution to the piece, adding that his part began to take shape as he familiarized himself with the work's contrapuntal intricacies. "I started thinking of it as a kind of James Brown thing, incredibly regular and sort of danceable."

"Landing," on the other hand, was clear from the get-go. Operating within an otherworldly soundscape of soaring saxophone and lush strings synthesizer, Saunier delivers a relentless, march-like beat in 7/4. The piece, in fact, grew out of Davis' almost mystical fascination with the number 7.

"I wanted to create this atmosphere like you were flying through space," the bandleader said, "but I wanted to use this very specific number. There are so many equal parts inside of 7, yet it's an odd number. It's a prime number. It's also this 'lucky 7.' I was relating it to how complicated the structure is and putting it inside a space that is beautiful and ethereal."

The piece gains power from its spare framework, achieving maximum impact by subtle sonic shifts, rather than dramatic displays. "I remember having tears in my eyes as it was happening," Saunier said, recalling his reaction during the December 2017 recording session at Figure 8 studio in Brooklyn.

Initially, the album's music was developed by Davis and Saunier during concerts in small spaces throughout Brooklyn. Mitchell joined the two for a smattering of gigs before the tracks were laid down. Having employed Davis with his band Sprees for shows at The Stone in 2016, Mitchell was prepared for the understated profundities that awaited.

"It's almost unassuming in a certain way," Saunier said of Davis' music. "It's not like, 'Check me out, I'm super-deep.' But then you listen; it's a very personal exploration of things you thought you knew."

Davis' scientific explorations lately have turned to neurons. For that project, she's introduced a kinetic element into her solo performances. Hopping a bit onstage, gauging how the movement alters the rush of air through her horn, Davis' immediate goal is intellectual: "How can I move like a neuron would move at the micro level—these little chemical reactions involving potassium and sodium?"

But, like all her efforts, the ultimate objective is discovering an emotional truth: "How does it feel?"
—Phillip Lutz

Bixler Abandons Inhibitions For 'Face Of Chaos' Album

HELPLESSNESS AND HOPE OFTEN HAVE collided in the day-to-day life of saxophonist David Bixler. He's spent the past decade helping manage his son's recovery from a traumatic brain injury, recently taking a one-year sabbatical from his position as director of jazz activities at Ohio's Bowling Green State University. It's understandable, of course, that Bixler's experiences caused a shift in perspective: "Before this happened, music was who I was," he said. "[Now, it's] what I do and ... that gives me a freedom."

Bixler's latest recording, *In The Face Of Chaos* (Red Piano Records), documents that freedom. While making the album, he let go of limiting habits masquerading as perfectionism, and just played. The recording captures momentary truths—some, Bixler finds beautiful; some, cringe-worthy: "You know those dressing-room mirrors where you can see every pore? That's what recording is like," he said.

Inviting input from pianist Jon Cowherd, bassist Ike Sturm and percussionist Rogério Boccato, Bixler initially sought to play some gigs and try out ideas ahead of the recording session. But in the true spirit of improvisation, he aban-

doned the plan. The album emerged as a live recording; only the title track would be captured in the studio. "I started thinking, 'We're going to have everything set up,'" he said. "'Why don't we do the concert, clear the hall and then just run the recording?'" After the show, Bixler and his cohort listened back to the tape. At first, the bandleader teetered on the edge of an old habit; identifying places that "weren't perfect." "Then I thought, 'It just doesn't matter,'" he said. "This is what happened. That's real life."

For *Chaos*, Bixler wanted to play around with a particular sound from Boccato, whom he met a couple years ago when both were playing church services. "I was asked to bring a percussion setup that would emulate a drum-set function without the drum-set sound," said Boccato, who sought to complement the "chamber music" quality of the church's existing quartet. Boccato's setup for *Chaos* comprises cymbals, cajón, pandeiro, the uchiwa daiko ("fan" drum) from Japan and an 18-inch floor-mounted cylindrical shaker from northeastern Brazil.

Showcasing six original compositions and one spiritual, *Chaos* offers an honest snapshot of



Saxophonist David Bixler recruited pianist Jon Cowherd, bassist Ike Sturm and percussionist Rogério Boccato for his latest album, *In The Face Of Chaos*.

Bixler's expression—and the freedom he's found in simply playing.

As he looks forward to releasing another completed album with his nonet, *Blended Lineage*, Bixler reflected on his development: "Before, I would say, 'Take 33—let's make this perfect.' But I'm realizing I've been chasing after something that's never going to be there. If I make a record, I hope you like it, but if you don't, there's nothing I can do about it and I'm going to go on." —Stephanie Jones

NEW RELEASES from Concord Jazz



Chick Corea
The Spanish Heart Band - Antidote

"On his new album, *Antidote*, Chick Corea revisits the celebratory vibe and some of the repertoire from *My Spanish Heart*, his 1976 love letter to the traditional sounds of Spain: classical, flamenco and Afro-Latin music."

- *The New York Times*



Eliane Elias
Love Stories

"With powerful artistry, her naturally prodigious talent is even stronger as the years pass—a feat capable only by the true elites of the musical world."

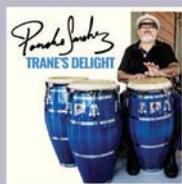
- *DownBeat*



Chick Corea
Trilogy 2

Three virtuosos reunite, with a follow-up to *Trilogy*, the renowned 2014 GRAMMY® Award-winning live album.

Featuring Chick Corea on piano, with Christian McBride on double bass and Brian Blade on drums.



Poncho Sanchez
Trane's Delight

GRAMMY® Award-winning conguero celebrates John Coltrane, with his first new album in seven years.



Jazzmeia Horn
Love and Liberation

A follow-up to her GRAMMY® Award-nominated debut Best Jazz Vocal Album, *A Social Call*

"Horn is among the most exciting young vocalists in jazz..."

- *The New York Times*



Hiromi
Spectrum

Electrifying pianist and composer Hiromi's second solo piano album - an enthralling encapsulation of her musical maturity.



Mike Stern, Jeff Lorber Fusion
Eleven

One of the great jazz guitarists of his generation, Mike Stern joins forces with GRAMMY® Award-winning keyboardist-composer-producer Jeff Lorber on a potent collaboration.



Gabriele Mirabassi (left) and Roberto Taufic record *Nitido E Oscuro* at the Venica & Venica Winery in Gorizia, Italy.

CAM Jazz Crafts Series of Recordings in Wine Cellars

JAZZ AND WINE HAVE MUCH IN COMMON.

Both require the process of slow refinement. Both involve some level of continuity, but get their tension from the push and pull between innovation and tradition. Jazz and wine can take a while to appreciate, rewarding close attention.

But jazz and wineries? A series of albums from CAM Jazz, the Italian label founded in 2000, shows that the two can complement each other in unexpected ways. The first six albums, which were recorded over the course of a week in different wine cellars throughout Italy's Friuli Venezia Giulia region, came out last year. The newest batch, which have a haunted, echoey quality and feature a number of leading European and American jazz musicians performing in wineries in the same region, near the Slovenian border, were released in the United States in August.

According to Ermanno Basso, the label's producer, the idea for the series came about over dinner with Elda Felluga, who comes from a family of winemakers in the region in which the albums were produced, and Stefano Amerio, a highly respected Italian sound engineer. Basso was intrigued by the idea of recording in a setting as intimate as a wine cellar, but there were a number of technical details to consider before that vision could be realized.

Basso set out to transform each cellar into a kind of jazz club, which wasn't all that difficult,

he said, from a cosmetic standpoint, as a number of clubs are dark and narrow and underground. But there were other issues. One challenge, he said, "was to find the right instrumentation," given the space constraints—and the acoustics—associated with recording in a wine cellar.

With that in mind, most of the albums, which were recorded before a live audience, showcase a duo, though instrumentation varies and includes piano, saxophone, drums, clarinet and cello. Initially, Basso said, the musicians were thrown off by the environment. "The first feeling was, 'Oh, my god, where are we?'" Basso noted. "But then they became immediately familiar with the venue."

Gabriele Mirabassi agreed. The Italian clarinetist, who has made two albums in the series—the most recent of which, *Chamber Songs*, he recorded with Enrico Zanisi at the Tonutti Winery—was at first discombobulated by the prospect of recording in a cellar. The temperature-controlled environment was cold and humid, he said—forbidding conditions for any instrument. The barrels, too, were prone to resonating at certain frequencies.

But he came to appreciate his unique surroundings, thanks in part to getting to meet and bond with the wineries' employees. "I was really very, very moved getting to know the people," he said, adding, "I didn't expect that those guys were exactly like musicians—I mean the com-

mitment, the compassion, the competence, of course, the ability, the love."

American cellist Hank Roberts, whose new album with trombonist Filippo Vignato, *Ghost Dance*, was recorded at Le Vigne di Zamò Winery, had a similar experience. "It was chillier than I had anticipated," Roberts recalled of his performance, "so I had my hat and my jacket on."

The damp confines weren't ideal for his amplifiers, but the cellist tried to make the most of the room, viewing the chance to play in a winery as an opportunity to explore sound in a new way. "We tried to use the whole space," said Roberts, who also contributes vocals to the recording. "We tried to really fill it up, so we were hitting the back walls and making [the sound] bounce."

"A place like that certainly carries a lot of vibes," he continued. "There was a lot of history and an interesting feeling in there."

Regarding future installments in the series, producer Basso said that the label is scouting for a new location in the north. If all goes as planned, recording will begin next June at wineries that make prosecco, the Italian sparkling wine.

There's little doubt that future musicians who might be involved in the series will encounter some of the same issues that Roberts and Mirabassi did. But, Basso said self-assuredly, "a couple of glasses of wine makes the difference."

—Matthew Kassel

TriplePlay Connect™

A WORLD OF SOUND & CREATIVITY



Made for
Apple iPad

Download The
Free TriplePlay
Connect App

CONNECT TO THE POSSIBILITIES™

- Play sounds and virtual instruments from your guitar
- Create & record loops from any sound
- Easily record & share your compositions online
- Play and edit loops and audio files with your guitar
- Import and jam to backing tracks or loops directly from iTunes

With TriplePlay Connect, your guitar and your imagination, you can create music, explore soundscapes, share, interact and have fun.



FISHMAN®
Inspired Performance Technology™



COURTESY UMBRIA JAZZ

New York-based pianist Uri Caine collaborated with elite Italian musicians from the Umbria Jazz Orchestra and the Orchestra Da Camera Di Perugia during his performance of *Seven Dreams* at this year's Umbria Jazz Festival.

Umbria Showcases Homegrown Talent

DURING THE 43RD UMBRIA JAZZ FESTIVAL, which ran July 11–21 in Perugia, Italy, music was everywhere. Crowds gathered in the streets for free shows, absorbed the music at ticketed concerts and crammed into clubs for jam sessions.

Each year, instead of being flooded with music from outside Italy, Umbria has served as a showcase for the country's top talent. And for this edition of the festival, the 785-seat Teatro Morlacchi hosted renowned trumpeter Paolo Fresu's sublime performance of work from

2018's *Summerwind* (ACT); drummer Roberto Gatto's dynamic quartet of rising stars; and pianist Danilo Rea accompanying Gino Paoli in an orchestral celebration of the famed singer-songwriter's 60-year career.

Italian artists frequently commanded center stage: Clarinetist Gianluigi Trovesi joined in a playful duo with accordionist Gianni Coscia for the Jazz Goes to the Museum series in the newly configured Sala Podiani at La Galleria Nazionale dell'Umbria. The pair delivered a set

of tonal beauty, surprising harmonies and contrapuntal lines in low-register-to-high-trill melodies teeming with wink-eye whimsy.

Back at the Morlacchi the night before the festival ended, trumpeter/flugelhornist Enrico Rava revved up his Special Edition sextet in celebration of his 80th birthday. With his flowing gray hair to his shoulders, Rava played young as he collaborated with his band of protégés in rocking, oblique, churning zones on originals, such as "The Fearless Five" and "Lavori Casalinghi." Rava opened the songs up for select solos by his ensemble, spotlighting young pianist Giovanni Guidi, who exhibited a special connection as instigator and foil with the bandleader.

The festival also featured a hefty dose of top-notch American jazz. Highlights included pianist/singer Diana Krall diving deep into improvisational territory, her band augmented by brilliant soloists Joe Lovano on saxophone and Marc Ribot on guitar. Keyboardist/composer Uri Caine led a group of elite Italian performers through a captivating commissioned tour de force, the seven-movement *Seven Dreams*. And in one of the best shows of the festival, a smiling Charles Lloyd cheered on his new double-guitar ensemble with two of the genre's best six-stringers: the renowned Julian Lage and the underappreciated Marvin Sewell. The saxophonist called the show "Kindred Spirits," and that it was. —Dan Ouellette

Grasso Embraces Bebop Aesthetic

GROWING UP IN ARIANO IRPINO, ITALY, Pasquale Grasso regularly listened to foundational recordings of the bebop era. And by the age of 6, he was practicing guitar 12 hours a day.

Solo Standards, Vol. 1—Grasso's Sony Masterworks debut—focuses on solo guitar, and finds the bandleader assimilating and extending the music's zigzagging melodies and complex chords with elan. It seems as if all that practice paid off.

At a recent Sunday gig at New York's Mezzrow, Grasso and his quintet blew a hurricane of bebop, ballads and standards. Utilizing classical guitar position and technique, Grasso—who took top honors at the 2015 Wes Montgomery Jazz Guitar Competition—essentially performed as a piano player, plucking chords with his right hand while fingering chords and solos on his left hand. (The fingers on his left hand are a half-inch longer than those on his right.) In any configuration, Grasso's playing is practically faultless, his hands darting over the instrument like hummingbirds.

"I am always rooting for new players that come along, particularly folks who can answer questions of their own design that may not have

been addressed before," Pat Metheny, a mentor to the young guitarist, wrote in an email. "In Pasquale's case, he set out on one of the most difficult treks imaginable on the instrument—a quest to deeply address the specifics of a post-war piano style that has eluded several generations of musicians. ... The depth of his vocabulary and stunning virtuosity on the instrument feels open-ended to me in the best possible way."

Quiet and soft-spoken, the 30-year-old guitarist continues to practice up to six hours a day, even amid a schedule that's included residencies at New York clubs like Django in TriBeCa and Tartina in Harlem.

"My goal was to play what I love, all the songs I grew up with," Grasso explained at a West Village coffee shop. "Charlie Parker, Bud Powell and Art Tatum are my idols. I wanted to play like Bird, but it's hard, because the guitar is such a weird instrument, especially for articulation and the sound and the fingering; there's 10 ways of playing the same scale different."

Sony Masterworks is matching Grasso's dedication to bebop with a novel approach: Rather than release a single full-length album,



DENEKA PENISTON

Pasquale Grasso looks to address bebop pianism on guitar.

the imprint's releasing Grasso's solo guitar work as three digital-only EPs: *Solo Standards, Vol. 1* (currently available), *Solo Ballads, Vol. 1* (Aug. 23) and *Solo Monk* (Oct. 11), with the goal to popularize Grasso's music in the world of streaming playlists and heavy headphone rotation.

"I wake up, and the first thing I want to do is practice," Grasso said. "Today, I played some technique, some scales and arpeggios, then I played in different keys and played one song for 20 minutes. I spend my day for the music; I love doing this." —Ken Micallef

Godin
GUITARS

Montreal Premiere A/E

**Part Acoustic.
Part Electric.
All Godin.**



Handcrafted in Canada and the USA

godinguitars.com

‘When I Perform, It’s My Life Story,’

Poncho
Sanchez

*By Andy Hermann
Photo by Estevan Oriol*

The first jazz record Poncho Sanchez bought with his own money, when he was about 12 years old, was *Coltrane*—saxophonist John Coltrane’s 1962 studio album for Impulse.

The youngster took the album home to his garage, where he had a turntable set up next to his congas. In the area where Sanchez grew up—Norwalk, a working-class suburb of Los Angeles—no one he knew listened to jazz. So, he practiced the congas alone, playing along to his favorite records.

The tumbling rhythms of Coltrane’s drummer, Elvin Jones, were more than the young percussionist could handle. “As a kid, you’re not going to get that,” said Sanchez, who’s now 67.





Sunglasses

Hat

Necklace

Logo

200

MOPERC
Custom Cubano
Cuba



Poncho Sanchez's new album, *Trane's Delight*, offers a distinctly West Coast blend of Latin soul, r&b, post-bop and cool-jazz.

'Blood is flying in the middle of a solo, so now you got a problem.'

But he was hooked, determined to crack the code of Coltrane's probing sound. "When I heard 'Out Of This World' [the first track on *Coltrane*], I thought, 'Wait, what is this all about? It hit me like ...'" He finished the sentence with an explosive gesture: "Boom!" In conversation, as in music, Sanchez's hands often provide the punctuation.

In a way, Sanchez's new album, *Trane's Delight* (Concord Picante), is a return to those summer afternoons in his garage, trying to teach himself a new musical language. It's a tribute to Coltrane, but it's also a tribute to that period in Sanchez's life. He was branching out from the rock and soul music his friends listened to, discovering not just Coltrane, but other artists represented on his new recording—Duke Ellington, the Jazz Crusaders, Joe Cuba. *Trane's Delight* is an album about the beginning of the journey that led Sanchez to become the most celebrated conguero of his generation.

"It's something he was thinking about even, God, I don't know—10 years ago?" said Concord Records President John Burk of *Trane's Delight*, Sanchez's 27th album for the label. "It was a very important record for him to make."

Throughout his career, Sanchez often has paid tribute to his forebears. Past albums have honored Mongo Santamaria (1917–2003), Dizzy Gillespie (1917–'93), Chano Pozo (1915–'48) and Sanchez's first mentor, Cal Tjader (1925–'82). Compared to that list, a Coltrane tribute might seem like a left turn. While Sanchez always has been proud to carry the torch for Latin jazz, it never has defined the entirety of who he is. He didn't cut his teeth in the salsa clubs of New York City. He's a Mexican-American cat from California, raised on a distinctly West Coast blend of Latin soul, r&b, post-bop and cool-jazz that still informs his own music today.

"When I perform, it's my life story," he said. "Slow ballads, John Coltrane, doo-wop, mambo, cha-cha-cha, Tito Puente—it's all like this." He knitted his fingers together, speaking once again with his hands.

Trane's Delight knits many of those sounds together, too. In addition to Coltrane compositions, the album features several other covers, including a bolero, "Si Te Dicen," first popularized by Cuban singer Vicentico Valdés, and "Soul Bourgeoisie," a slinky cha-cha-cha written by Hubert Laws for the 1965 Jazz Crusaders

album *Chili Con Soul*, one of Sanchez's earliest Latin jazz discoveries. Sanchez's four original compositions here occasionally nod to Coltrane—most notably, the title track, which trombonist and arranger Francisco Torres seasoned with some Trane-like minor vamps and modal progressions. Sanchez also mines his own catalog for the lively "Poncho Sanchez Medley #2," which reworks three of his best-known tunes ("Baila Mi Gente," "El Sabrosón" and "El Shing-A-Ling").

But it's the Coltrane numbers "Liberia," "Blue Train" and "Giant Steps," plus the Ellington-penned "The Feeling Of Jazz" (from his 1963 album with Trane) that anchor the album. Together with Torres, who wrote the arrangements, Sanchez has found a way to honor Coltrane's music while also using Latin rhythms to give the saxophonist's familiar musical motifs fresh life. The complex changes of "Giant Steps," in particular, are a revelation when rendered over a lively, heavily syncopated tempo Sanchez described as a "fast mambo, almost a rumba."

Despite being a longtime passion project, *Trane's Delight* almost didn't happen at all. Following Sanchez's last Concord release, 2012's *Live In Hollywood*, the bandleader and the label couldn't agree to terms for his next album. Though both sides claimed the split was amicable, they parted ways. It was the first time Sanchez hadn't been signed to Concord since 1982.

For a time, Sanchez thought the recording side of his career might be over. He was content to tour; he had a young band, his best in years, and they were reinvigorating old favorites, setting audiences on fire with Sanchez



eastmanguitars.com

EASTMAN

ROMEO
FOLLOW YOUR HEART.



Inside Sanchez's home near Los Angeles, the walls of his studio are covered with framed album covers, concert posters and numerous awards.

originals like “El Shing-a-Ling” and one of his staples, a cha-cha-cha cover of Herbie Hancock’s “Watermelon Man.”

When Sanchez’s manager, Ivory Daniel, floated the idea of going back into the studio, he was reluctant at first. “I started to get tired now,” he said at the time. “I’ve been doing this a long time.” But when he told his manager about his idea for a Coltrane tribute, Daniel said, “I’m gonna find a way to do it.”

With financing from Daniel, the album finally came together last November in the Ostin Music Center at UCLA, in a brand-new recording studio large enough to house Sanchez’s entire octet. “We baffle everybody off. Everybody can see each other,” he said, miming the way he and his bandmates would crane their necks to see over their acoustic partitions. “We do it like the old school.”

As they recorded, Southern California burned. The 96,000-acre Woolsey Fire raged through the hills of Malibu, about 25 miles from the studio. Saxophonist Robert Hardt described seeing plumes of smoke on the horizon each day as he arrived for the sessions. “That [fire] was in the back of everybody’s mind during the recording session,” he said.

When the sessions were over, Daniel and Sanchez shopped the finished record around. Several labels expressed interest, but in the end, *Trane’s Delight* became Sanchez’s ticket to a happy homecoming with Concord. “I heard it,” said Burk, “and thought, ‘We gotta put this out.’”

Many of the tracks on *Trane’s Delight* came together not in the studio, but on the road. Torres, who has been with Sanchez since 1998, played a pivotal role, helping the conguero sift through his massive collection of Coltrane records to find the tracks best suited to a Latin jazz arrange-

ment. One of the first was “Blue Train,” which features an arrangement Torres came up with on the fly—literally. They were on a plane en route to the annual John Coltrane International Jazz and Blues Festival in High Point, North Carolina, when Sanchez proposed adding a Coltrane standard to the set list. “I thought, ‘What’s the easiest melody I can [arrange], without having a piano?’” Torres explained.

On *Trane’s Delight*, the highlight of “Blue Train” is a scorching soprano saxophone solo by Hardt that, originally, wasn’t supposed to be on the record. “For a while, we thought we might have a guest artist come in and overdub that solo,” Hardt said. “So, in some ways, it was a throwaway.” But after he nailed the solo in a single take, Sanchez declared, “I ain’t taking that off for nobody.”

Sanchez is fiercely protective of all his band members: His insistence on paying everyone union scale, at a time when the music industry’s economy was collapsing, played a role in his temporary separation from Concord. “Poncho’s a very loyal guy; he likes to take care of his guys,” Burk noted. “We came up against some difficult economics for a minute. And we all just took a breather and then came back to it and worked it out.”

In addition to being Concord’s president, Burk counts himself as one of Sanchez’s oldest friends in the business: He’s produced more than a dozen of Sanchez’s albums. Before a recent show at the Catalina Bar and Grill in Hollywood, the two men greeted each other warmly in the green room. “Everything’s cool,” Sanchez said, offering the label boss a beer.

At Catalina, Sanchez’s fingers were wrapped in white athletic tape, like a prizefighter’s—a trick he borrowed from another mentor, Mongo

Santamaría. Early in his career, Sanchez learned the hard way that the skin on a conguero’s fingertips, left untaped, has a tendency to split open at inopportune moments. “At one point when I was young, [a finger cut] went all the way to my nail,” he remembered. “It split open, and blood is flying in the middle of a solo, so now you got a problem. I learned never to do that again.”

Sanchez still strikes his congas with a force that puts many younger players to shame. At Catalina, during the salsa standard “Coco May May,” he raised both hands above his head and brought them down hard, making the drum skins clap like gunshots. He likes people in the front row to feel the rush of air from his flying hands. “I’m a heavyweight,” he said. “That’s the way I learned to play congas.”

Such flourishes aren’t just for the sake of showmanship, though Sanchez admits that’s part of it. They’re also to cue his band, which in addition to Torres and Hardt currently consists of Ron Blake on trumpet and flugelhorn, Andy Langham on piano, Joey DeLeon and Giancarlo Anderson on percussion and Rene Camacho on bass. Reading Sanchez’s body language, they can play both propulsive and uptempo, or loose and slightly behind the beat. Sanchez’s music, like all Latin jazz, is rooted in the clave—an endlessly flexible five-note pattern that is the foundation of everything from bossa nova to cha-cha. When Sanchez plays it, it takes on an almost funky quality. It’s no wonder that he loves to drop James Brown’s “Out Of Sight” into his live sets.

“Poncho is one of those guys who will pick up a cowbell,” Burk said. “And the way he plays it, it has a little bit deeper pocket than anyone else in the room. It just suddenly locks [in] the whole thing more. There’s something about his touch, his feel, that’s particularly special.”

Sanchez likely owes his unique sense of rhythm not just to his years with Tjader and long hours spent woodshedding in his parents’ garage, but to his more youthful musical interests. The youngest of 11 children, Sanchez grew up playing guitar and listening to r&b and early rock ‘n’ roll records with his neighborhood friends. In his first band, he sang James Brown and Rolling Stones songs. Though he still possesses a warm, confident tenor (which, on *Trane’s Delight*, can be heard on “Si Te Dicen”), he said it was his moves, not his voice, that got him that gig.

“My sisters taught me how to dance,” he said. “I had six sisters and they all knew all the latest dances. So, I was light on my feet, baby. I was cool. I could spin, Jackie Wilson style.”

For the most part, he hid his growing interest in jazz from his friends and bandmates. “My friends didn’t know nothing about jazz. They didn’t understand it.” In the 1960s, Norwalk was a rough place, 20 miles southeast of Hollywood, but a world away culturally. When Sanchez’s family first moved there in 1954, from the Texas border town of Laredo, the streets were still unpaved.

NEW-VINTAGE HICKORY

S.L.P. | SOUND
LAB
DRUM KITS | PROJECT
DISCOVERING NEW ELEMENTS OF SOUND

The S.L.P. New-Vintage Hickory kit offers familiar yet distinctive drum tones blended with classic style and design. Hickory is a unique shell material with a similar tonal profile to Maple, but with added warmth and clarity. The kit is based on typical Pop configuration but offers an array of sounds and tuning possibilities delivering versatility in a range of musical settings.



REEDGEEK®  MADE IN USA
www.ReedGeek.com



"It's the only reed tool that's ever worked for me."

-David Sanborn
Six Time Grammy Award Winner



Photograph by Melanie Futorian

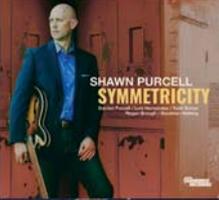
SHAWN PURCELL

"I can't find the words that convey the feelings that emerge from the presence of a great player. It happens once in a while, and now is one of those times. Shawn Purcell has "laid it down" with *Symmetry*, a great album! Bravo my friend!"

- Pat Martino

"With this collection of originals played by a group of great musicians, Shawn Purcell shows his mastery and maturity as player and composer of the highest level. The tunes are varied and very well crafted, and Shawn shows his great range as a guitarist. This is a beautiful collection of musical stories!"

- Peter Bernstein

ARMORED RECORDS™
www.shawnpurcell.com
www.armoredrecords.com



Sanchez performs at Rainbow Lagoon Park in Long Beach, California, on Aug. 10.

The neighborhood they lived in came to be called "The One-Ways"; after the streets were finally paved and given sidewalks, Norwalk's planners deemed them too narrow for two-way traffic.

"Nowadays the tough kids from that neighborhood, they tell me, 'Poncho, I understand you're from The One-Ways,'" Sanchez said, imitating the thrust-out chin of a posturing youth. "And I go, 'You know, I'm from The One-Ways before they were The One-Ways.'"

He still lives southeast of Los Angeles, in a more affluent, sun-bleached subdivision not far from where he grew up. Upstairs, guarded by two small dogs named Mambo and Tjader, is a large room that doubles as his home studio. The walls are covered with framed album covers, concert posters and numerous awards, including his 2000 Grammy for Best Latin Jazz Album, from which he accidentally stripped the polish in a failed attempt to clean it. ("It's \$700 to fix it!") Every corner of the room not occupied by a glass-topped coffee table and two butter-scotch-colored leather couches is filled with percussion instruments: congas, bongos, timbales, batá drums, the beaded gourds called shekeres, and Sanchez's latest obsession, African instruments. The *Trane's Delight* track "Sube," written by pianist Langham, features several such instruments, including a kalimba (played by an old friend in Denver named Cornelius Duncan) and a talking drum played by Sanchez himself.

"I went to a place called Motherland [in nearby Inglewood, California]," Sanchez said while giving a tour of the space. "I know Dan [Rice], the guy who owns the place. It has all kinds of traditional African instruments. I always liked the way [talking drums] sound. So, I started learning to play them a little bit, messing around the house here." He pointed out his talking drums, next to his growing collection of kalimbas, many of which sat perched atop

an electric keyboard that he mostly, by his own admission, just uses to tune his congas.

Also atop the keyboard, pulled from the vast collection of CDs and LPs that lines the room's back wall, sat *Coltrane*, the album that started it all, its familiar blue cover faded almost beyond recognition. Despite its weathered condition, Sanchez was pretty sure that it was not the same copy he bought as a boy all those years ago. He played that one so much that he wore it out entirely. "This is my favorite John Coltrane," he said, picking up the LP gently. "Still, to this day, it's my favorite one."

Behind *Coltrane* was another sacred relic from Sanchez's youth: an equally worn copy of Cal Tjader's LP *At Grace Cathedral*, a 1976 concert recording made when Sanchez was a brand-new member of the vibraphonist's band. To get the gig, he auditioned by playing Mongo Santamaria's conga parts from earlier Tjader albums perfectly; he'd been playing along to them in his garage for years.

In a photo of Tjader's band on the back cover, Sanchez is immediately recognizable, thanks to the bushy black beard that would become his visual trademark. These days, Sanchez's beard is mostly gray, and neatly trimmed. When he recounts playing those early shows with Tjader, his idol, Sanchez beams with enthusiasm. "I'm getting the chills just thinking about it," he said.

It was through Tjader that Sanchez first signed with Concord's Latin jazz imprint, Concord Picante, in 1982. According to legend, and confirmed by Burk, Tjader told Concord founder Carl Jefferson, "You know who the next great bandleader in this genre is going to be? My conga player."

Tjader's sudden death that same year, of a heart attack at age 56, affected Sanchez profoundly. "I was with Cal when he passed away in Manila [on May 5, 1982]. I actually saw him

pass away," Sanchez recalled, his voice softening. His hands spoke again, in the form of two clenched fists cracking open and fluttering to his lap. "I was like this after he passed. You're losing your musical father."

It's clear that after that tragedy, Sanchez felt some responsibility to carry on his mentor's legacy. His 1984 album, *Bien Sabroso!*, includes a Tjader-esque song titled "Keeper Of The Flame," written by his then-trombonist and fellow Tjader sideman Mark Levine.

Since then, Latin jazz has lost many more luminaries, including Santamaria, Tito Puente (1923–2000), Mario Bauzá (1911–'93) and Joe Cuba (1931–2009). Sanchez notes that Carlos Vidal (1914–'96), the conga player on the Jazz Crusaders' "Soul Bourgeoisie," is among the many musicians no longer with us.

If that puts more "torchbearer" weight on Sanchez's shoulders, he's quick to shrug it off. "A lot of people have told me that: You're the keeper of the flame," he said. "I don't give myself titles or nothing. But people have said that. And I'm cool with that. These are my heroes: Mongo, Tito Puente, Cal Tjader, John Coltrane, Miles Davis, Count Basie, Duke Ellington. They're my heroes and to me, I could never touch them. They're too great. But I'll try my best."

Burk, however, believes Sanchez has been in the same league as many of his heroes for decades. Even back in the '90s, when he saw Sanchez working with Puente and Santamaria, he could see it. "I noticed that all those guys treated [Sanchez] like an equal—and he was way younger," Burk said. "He was the new kid who came up, but they all really respected him and considered him one of them. And that was almost 30 years ago."

Hardt hopes that, with *Trane's Delight*, critics and traditionalist jazz fans will give Sanchez the same level of respect he has long earned from his peers. "I really want the world to know Poncho's greatness as a jazz musician, unqualified—not [just] Latin jazz," he said. "Coltrane's music is really the best possible vehicle for that."

As for Sanchez, he seemed less concerned with legacies, either his own or Coltrane's. Instead, he sounded rejuvenated, and eager to bring these songs on tour, where he can let his gifted band run wild.

"It's not easy," he said of reworking Coltrane's music, particularly the band's intricate arrangement for "Giant Steps." But during the recording sessions, the band delivered. "They tore it up," Sanchez said. "The boys were good and ready. We had played it on live dates for a couple of months before. So, when we got in the studio, the boys had that shit down."

It's likely that when these musicians hit the road, they will do the same—especially when they see their leader raise his taped fingers over his head, ready to strike, ready to push the intensity to another level.

DB



The
Kennedy
Center

Jazz
Jason Moran
Artistic Director



Joe Chambers, M'Boom

Fri., October 4 at 7 & 9 p.m.



Dorado Schmitt and The Django Festival Allstars

featuring Samson Schmitt,
Amati Schmitt, Ludovic Beier,
Pierre Blanchard

Fri., Nov. 1 at 7 & 9 p.m.



Jason Moran and The Bandwagon + Ingrid Laubrock, *Black Stars*

Sat., Nov. 9 at 7 & 9 p.m.



The Kojo Odu Roney Experience featuring Antoine Roney

Sat., Nov. 16 at 7:30 & 9:30 p.m.

Kennedy-Center.org

(202) 467-4600

Groups call (202) 416-8400

For all other ticket-related customer
service inquiries, call the Advance Sales
Box Office at (202) 416-8540

JD Allen

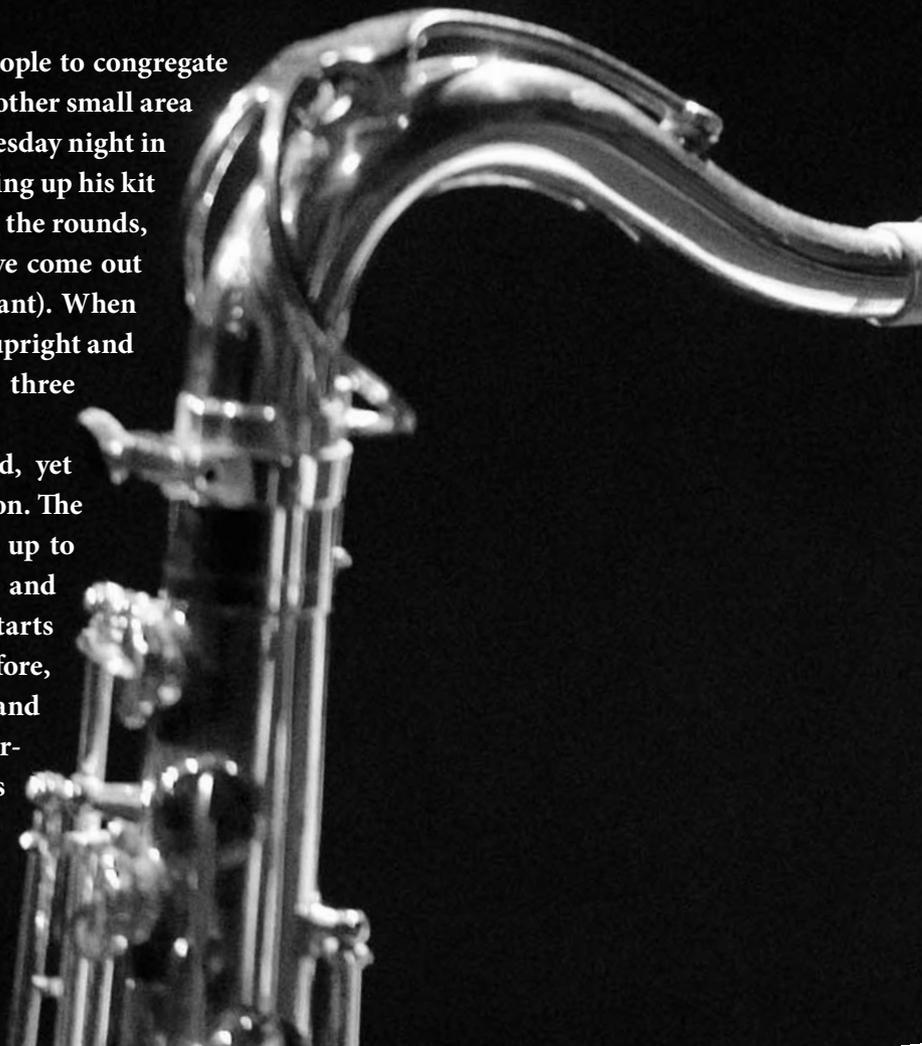
ERUPTION OF EMOTIONS

BY PHILIP FREEMAN | PHOTO BY ROBERT I. SUTHERLAND-COHEN

Bar Bayeux is a narrow venue tucked between a hair salon and a deli on Brooklyn's Nostrand Avenue.

There's just enough room for a few people to congregate in the front, by a big window, and another small area of open floor in the back. It's a Wednesday night in late June, and drummer Nic Cacioppo is setting up his kit in the corner as saxophonist JD Allen makes the rounds, shaking hands with the friendly faces who've come out to a record release show for *Barracoon* (Savant). When bassist Ian Kenselaar turns up, wheeling an upright and lugging a bass guitar and a small amp, the three leap into action.

A typical Allen set is loosely structured, yet intensely focused—and tonight is no exception. The pieces flow together with few pauses, so it's up to Kenselaar and Cacioppo to watch carefully and listen closely. At Bar Bayeux, Allen, 46, starts each new tune from the embers of the one before, like a chain-smoker. His melodies are short and mantra-like, drawn from the blues and burnished by his tone, which combines elements from the John Coltrane of *Crescent* and the Sonny Rollins of *East Broadway Run Down*, but peppered with a sly phrasal invention all his own.







JD Allen's latest effort is predicated on emotion more than charts.

Allen's new rhythm section is youthful—Cacioppo is 33, Kenselaar just 25—and they go hard. Early in the trio's set, Cacioppo takes a solo that explodes with a furious energy, but is filtered with precision. His sticks dance across the snare and tom, leaving sonic craters in their wake, as he stares ahead with the impassivity of an assembly-line worker snapping parts together. Later, when Cacioppo suddenly lets his mouth fall open and his tongue loll nearby to his collar, it's so startling it's almost hilarious.

This wild, unpredictable force is successfully captured on *Barracoön*, a studio disc. The program's nine originals and a rendition of "When You Wish Upon A Star" are immediately recognizable as Allen's work; his voice is one of the most distinctive in jazz today. Whether it's a fast piece like the opening title track, a bluesy swinger like "The Goldilocks Zone" or a ballad like "The Immortal (H. Lacks)," the melodies always have an ineffable Allen flavor. What sets *Barracoön* apart from the albums he made with bassist Gregg August and drummer Rudy Royston (and, on 2017's *Radio Flyer* and 2018's *Love Stone*, Liberty Ellman on guitar) during the past 10 years is the increased rhythmic abstraction provided by Kenselaar and Cacioppo. He's leading, but they're pushing him. The new album also continues Allen's prodigious output: Beginning in 2012, Savant has released an album by Allen each year.

Ironically, the saxophonist wasn't looking to start a new band. Kenselaar and Cacioppo were originally substitutes while August and Royston

were busy with their own projects. But gradually Allen, who apprenticed under Betty Carter, realized that he had reached a position where he could mentor younger players. "I know a little something, you know a little something, we'll get together," is how he described it. "I felt I had something to offer, and they're a lot younger, so I felt they had things to offer me."

The new trio began performing late-night sets twice a month at Smalls, getting tunes together and developing a collective voice. By early 2019, Allen felt they were ready to enter the studio. Still, he checked in with August and Royston. "I got the blessing from Rudy and Greg before I did it. I talked to them and told them what I was gonna do and they said that was totally cool."

The original plan had been to record a two-tenor album with David Murray. A raucous set at Winter Jazzfest laid the groundwork for such a project, but Murray's schedule didn't permit it. "I didn't want to wait another year," Allen said. "I wanted to get on *Barracoön*, because I have another plan in store for next year."

Many of Allen's previous recordings have either a conceptual throughline or a defining mood. His 2011 release *Victory!*, which packed 12 tracks into just 36 minutes, was the August-Royston trio's third release, but it felt like a coming-out party. The following year, Allen switched labels from Sunnyside to Savant and released *The Matador And The Bull*, a moody and, yes, bullfight-themed album infused with a dark and romantic aura. After two introspective and questing quartet records, he reunited the trio for

2015's bouncing *Graffiti* and 2016's *Americana (Musings On Jazz And Blues)*, possibly his most critically praised release.

Barracoön doesn't have a single mood, though. It's an eruption of emotions, a storm of sound. The result is perhaps the closest that Allen has come to releasing a free-jazz disc. "This record was pretty hard to write, because how do you write feelings? This was feelings more than anything else," he explained.

In the album's liner notes, which he reads aloud to launch the Bar Bayeux performance, Allen writes, "I think it would be dishonest of me to pretend that the unveiling of today's political climate (the world over) did not play a part in how I personally played. These particular vehicles of expression fit the bill for me to have a good scream and a good cry."

The book *Barracoön: The Story of the Last "Black Cargo"*—which inspired the album's title—is an oral history told by Cudjoe Lewis to Zora Neale Hurston in 1927. In 1860, Lewis was captured by an army in Africa and sold into slavery. He was brought across the Atlantic Ocean on the *Clotilda*, the last ship known to have transported enslaved Africans to the United States. In the book, Lewis recounts his childhood in Africa, his capture and enslavement, as well as his role in founding Africatown, a self-contained community in Alabama. He died in 1935; the book wasn't published until 2018.

"I read *Barracoön* and fell in love with the book," Allen said. "It's a hard read because she didn't change the dialect. So, it was interesting to just try to get through, but it reminded me of my grandfather and how he spoke."

"I had a feeling for music, but I had a hard time writing it down," he continued. "I wrote all these different ideas, but it didn't quite fit what I wanted. So, I stripped down a lot of things and said, 'Well, I have a feeling. I have a skeleton and we'll play the skeleton and we'll push the feelings to the forefront.' This is a 'how I feel' situation. It wasn't like, 'Hey, this is a good tune, we're gonna play it and people are gonna like it.' It was like, 'Hey, I have these emotions, and it's hard to write down what they are—but I can play it because this is how I feel.'"

The title track is built on one of Allen's bluesy, hook-filled melodies, as Cacioppo's drumming seems to originate from multiple directions at once, and Kenselaar is strumming the bass with a Jimmy Garrison-like force. Later in the album, on "Beyond The Goldilocks Zone," Allen heads into David S. Ware territory, digging deep into hypnotic phrases and unleashing long, screeching cries.

"The Immortal (H. Lacks)" was inspired by Rebecca Skloot's 2010 non-fiction best-seller, *The Immortal Life of Henrietta Lacks*, which tells the story of a woman whose cells, harvested without her knowledge, became crucial tools in the advancement of medical science and made bil-

Freedom to perform,
from soprano to bass saxophone.



legere.com/freedom

Légère™
REEDS LTD.
FREEDOM *to* PERFORM



Allen performs with drummer Nic Cacioppo and bassist Ian Kenselaar at Bar Bayeux in New York City on June 26 during an album-release show for the trio's *Barracoon*.

lions for pharmaceutical firms.

"Henrietta Lacks is a hell of a story," Allen said. "I first became aware of it a couple of years ago, and it's amazing that her cells are still alive. So, to some degree [Cudjoe Lewis] and Henrietta Lacks have a lot in common. It's about bondage—that's the connection between the two. I was originally gonna call the song 'Wonder Woman,' because she is the wonder woman. I mean, [we should be] thankful that science was able to have a lot of advancements because of her cells, but it's also sad because she's being kept alive for the advancement of Big Pharma, really, and her family hasn't been compensated for that."

The piece has the feel of Ornette Coleman's ballad "Lonely Woman" crossed with something from his *At The "Golden Circle" Stockholm* trio albums from 1965. Allen wades deep into the blues as Kenselaar plucks out individual notes on the electric bass and Cacioppo flutters and dances all over the kit. "I feel like [Nic] really captured it," Allen said, "the way he played the brushes behind it—me and Ian kept it a more ballad-like situation, more romantic, and Nic was busy, which is why he's perfect for this particular trio."

The raw emotional power of the music on *Barracoon* is a perfect fit for Allen's unique working method. Rather than play multiple takes of a single piece, he gives the band all the tunes and they perform them as if onstage at a club. "We end up doing probably three or four 'sets,' five at the most. Then I go home and listen to what worked and what didn't work, and I put it together," he said, referring to an album's program and sequence. "I tell the guys, 'If you make a mistake, don't stop, just keep going.' And usually the mistakes are pretty hip. By the time the day's over, we're crawling out of the studio, but then there's no need to go in the next two days, or the next week, because we've done it all in one day. Maybe extra days would be overkill."

Allen has king-sized praise for his new bandmates, not only as players but also as people. "Ian has a swag about his playing, man," Allen said, regarding New Jersey native Kenselaar. "He's a great player to be so young, and even if he wasn't young, he's a hell of a swinger—I know when it's time to swing, that base is covered. And he's inquisitive; you can ask him to check things out that might be outside of his realm. He's a lover of art, and film. ... I like to have people like that around me, where I can learn something from them, and I'm definitely learning a lot from him."

"[Allen has] turned me on to some Don Cherry stuff, and Ornette, and a lot of different sounds," Kenselaar noted. "He turned me on to some Moroccan music, and so much different shit." The bassist recalled meeting Allen at a Jersey City jam session hosted by drummer Winard Harper. They were introduced by one of Allen's friends—saxophonist Stacy Dillard.

"He's been very influential on the past year of my playing," Kenselaar said. "This newer music that we're doing is reaching out into a little bit more of the avant-garde vein, but still coming from straightahead, swinging stuff. That's been really fascinating for me, just to delve into that."

Kenselaar switches back and forth between an upright and an electric bass on *Barracoon*; he plays the latter instrument on "G Sus," "The Immortal (H. Lacks)" and "Ursa Major." "I love the energy of [electric bass]," Allen said. "It's a different sound. It can be very melodic and focused. It feels like another [lead] voice, but it can hold the bottom down at the same time. So we've been experimenting with that."

Cacioppo is a fascinating drummer, and Allen seems to feel fortunate to have him in the group. The bandleader perceives differences between Cacioppo's style and Royston's style, too: "They have a lot of similarities, but [they have] different characters who are, more or less,

their heroes. I always felt that the basis of Rudy's [style] was Ed Blackwell, which ... is a direct link to New Orleans, so that was important. Whereas Nic, his main guy is Papa Jo Jones. That's his man. Papa Jo Jones—and Milford Graves, Billy Higgins and Elvin Jones."

The drummer, a Philadelphia native and son of two classical musicians, describes his influences as "any guys getting different sounds out of the drums." He cited Papa Jo Jones, particularly his cross-stick technique, and Baby Dodds, whom he described as "the first guy I ever heard doing pitch bending with his foot on a floor tom." And Cacioppo has been developing a pitch-bending technique himself: "I've been really into that. I don't know why, but I don't ever see anybody else doing it. Maybe they think it's silly, but I love it, and it's a whole different world of sound. Every drum has a world of sound within itself, and then the rhythms just come from the cosmos."

For all the precision of his playing, Cacioppo's keen interest in sound is what he pulls from avant-garde players like Graves and Ra Kalam Bob Moses. "It's a sound thing with the so-called free or avant-garde. There's a lot more sounds available, you know? Then you can apply that to the straightahead. So, if I play more open or so-called free music, that informs my straightahead playing, and the straightahead informs the more 'out-there' stuff."

Allen's trio has built a rapport both onstage and in the studio. The saxophonist, Kenselaar and Cacioppo all worked on trombonist Peter Lin's sophomore album, *New Age Old Ways*, which was recorded in December 2018. About a month later, Allen took his trio into the Samurai Hotel Recording Studio in Queens to cut *Barracoon*.

Allen says of his new rhythm team, "The one thing that they have in common, is they really have energy, man. They never get tired, the intensity doesn't go down and they can go the distance. They have a sense of history, which I like, and they have a sense of adventure."

That combination defines Allen's aesthetic. He's keenly aware of the past and sees himself as part of a lineage, which is why he still seeks opportunities to learn from veterans like David Murray. But he's also living in the moment, expressing his feelings through music and passing on whatever knowledge he's gained along the way to younger players: not just Ian Kenselaar and Nic Cacioppo, but also his sons, who are now picking up instruments. *Barracoon* is a snapshot of where JD Allen's head is at in 2019, but where he'll go next is impossible to predict.

"It has re-energized me," Allen said of the *Barracoon* sessions and his new trio. "It's made me take a look at playing with different players and trying to configure things to the new guys that I have now. It's a work in progress, but I feel like we made a pretty good step toward the future."

DB

NEW TITLES FROM MVD



HELGE LIEN TRIO

10

Ozella Records

On the first record with the new line-up, the Helge Lien Trio present a vision on runic jazz

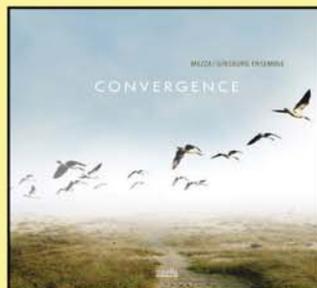


HILDE LOUISE ASBJØRNSEN

Red Lips, Knuckles and Bones

Songways Records

Swing against loneliness and loss: Norway's unique jazz-chanteuse returns with her most personal album yet



MEZZA/GINSBURG ENSEMBLE

Convergence

Ozella Records

Rome, Sidney and South Africa: The subtle tension between differences and similarities makes these ballads feel unified

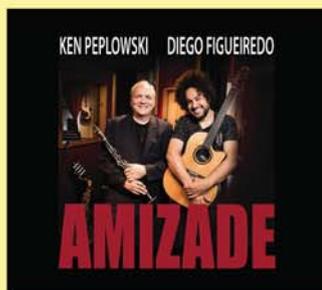


NICKI PARROTT

From New York to Paris

Arbors Jazz

Jazz vocalist and bass star Nicki Parrott performs her magic on fourteen city-themed tunes

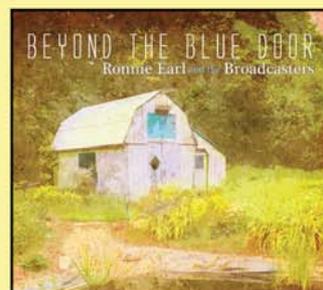


KEN PEPLOWSKI & DIEGO FIGUEIREDO

Amizade

Arbors Jazz

Ken Peplowski on clarinet and Brazilian guitarist Diego Figueiredo swing out on eleven romping tunes



RONNIE EARL & THE BROADCASTERS

Beyond The Blue Door

Stony Plain

Ronnie Earl and The Broadcasters return with Ronnie's 26th album



TOM GRANT & PHIL BAKER

Blue Sapphire

Nu Wrinkle Records

Fifteen original songs by one of the pioneers of smooth jazz in collaboration with a world class songwriter and bassist



FLORIAN HOEFNER TRIO

First Spring

Alma Records

You are never really allowed to leave the music of Florian Hoefner once you have listened to it



PETE MCGUINNESS JAZZ ORCHESTRA

Along For The Ride

Summit Records

Three-time Grammy finalist brings it BIG TIME with incredible writing and arranging backed by his Jazz Orchestra

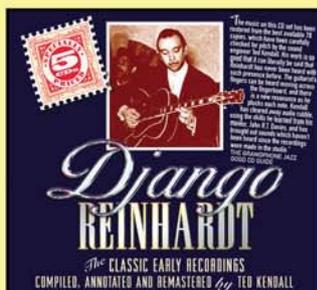


AKI TAKASE JAPANIC

Thema Prima

BMC Records

The next chapter in an ever-impressive musical career to date



DJANGO REINHARDT

The Classic Early Recordings

JSP Records

The early recordings of a true Jazz great



HORACE SILVER

The Horace Silver Collection 1952-56

Acrobat Records

Horace Silver was one of the most important and innovative artists from the hard bop era

AVAILABLE AT MUSIC RETAILERS EVERYWHERE AND AT MVDSHOP.COM

Distributed by: **MVDaudio**
A DIVISION OF A&P ENTERTAINMENT GROUP



SFJAZZ COLLECTIVE
BUILDING A

BY CHRIS BARTON | PHOTO BY JAY BLAKESBERG



BIGGER TENT



Guitarist Adam Rogers, shown above, is one of two new additions—along with vocalist Martin Luther McCoy—to the SFJAZZ Collective.

Speaking by phone from his hometown of San Francisco, vocalist Martin Luther McCoy expressed excitement and a touch of nervousness about venturing into new artistic territory as a member of the SFJAZZ Collective.

McCoy and guitarist Adam Rogers are the newest members of the leaderless, shape-shifting ensemble. For 15 years, the band has toured the country as ambassadors of the SFJAZZ organization, a nonprofit whose place in the Bay Area's artistic firmament began in the early '80s with a two-day jazz festival. Soon McCoy—the first vocalist in the group's history—will help shape its new season and an accompanying live album dedicated to a double-pronged 50th anniversary celebration of Miles Davis' fusion landmark *In A Silent Way* and Sly & The Family Stone's funk-rock masterpiece *Stand*.

"The idea of taking these classic recordings and doing something unique that reflects the personalities of everybody in the group at a given time, which of course has been a wide swath of musicians—it's super cool to me," Rogers said. "I'm of a generation that grew up listening to Sly Stone. A lot of the tunes on that record are part of my listening DNA, and playing too."

McCoy, who has an r&b and soul background—having worked with The Roots, as well as Sanford Biggers' multimedia ensemble Moon Medicin—is open-minded about the musical assignment that lies ahead: "I look at what they've done and I just marvel at it because I was not largely aware of the SFJAZZ Collective until the last year or two. And they've been doing this for a while."

Indeed, since its inception in 2004, the Collective has served as a mobile outreach effort

designed to bridge the gap between SFJAZZ and the rest of the country. The group's lineup has changed numerous times, at various points including among its members vibraphone legend Bobby Hutcherson (1941–2016), saxophonist Joshua Redman, trumpeter Nicholas Payton and drummer Brian Blade, to name a few. Just as the Collective has gone through various evolutions, so too has its sponsoring organization.

In January 2013, the \$64 million, 35,000-square-foot SFJAZZ Center opened to great fanfare as the first performing arts development designed exclusively for jazz. Along with two performance spaces—the 700-seat Robert N. Miner Auditorium and the 100-seat Joe Henderson Lab—the center has multiple classrooms, rehearsal spaces and an accompanying restaurant. Located in the city's rapidly gentrifying Hayes Valley neighborhood, SFJAZZ Center is part of a vibrant performing-arts hub that includes the Herbst Theatre and Davies Symphony Hall. But for all the ambition on display, the center's launch didn't immediately constitute a boom across the city's jazz scene.

"It's definitely a thriving center, and I understand their shows are maybe 90 percent sold out," said pianist Edward Simon, who along with McCoy are the only two members of the Collective who reside in the Bay Area. "But at the same time, I think the year that it opened, the only other ... prominent jazz club in San Francisco was the Yoshi's in San Francisco. And that closed down [in 2014]."

Still, at a time when contraction had become the norm in jazz, the SFJAZZ Center marked an ambitious moment of expansion. And the Collective continues working toward extend-

ing the organization's reach. "The idea of playing arrangements of contemporary jazz masters was to educate the audience, introduce people to these jazz composers and their work, and at the same time to bring new compositions to continue to expand the repertoire," Simon said. "So, the music keeps moving forward."

When the SFJAZZ Collective began, arranging duties were handled by Gil Goldstein. But as time went on, the band opened up the arrangements to its members, which allowed for a more forward-looking emphasis in tackling classic material. "We don't try to look back and do it the same way they did it or try to replicate what was done before," said Simon, who has been with the group since 2012. "We're really trying to look forward and bring it to a more current sound."

With Rogers and returning members David Sánchez (saxophone), Etienne Charles (trumpet), Warren Wolf (vibraphone), Matt Brewer (bass) and Obed Calvaire (drums) scattered around the country, the eight-piece Collective soon will assemble at the SFJAZZ Center to hash out their interpretations of two disparate collections. Both albums were forged in the tumult of the late '60s, but in Rogers' mind, the music shares more than an anniversary.

"These two records are both seminally influential records in my life," he said by phone in New York. "The similarity between the music on *In A Silent Way* and *Stand* is less [apparent than the music on Miles Davis' 1971 album] *Jack Johnson* and *Stand*, but you can hear nuanced relationships."

The Collective's previous album tributes, released through SFJAZZ's own imprint, have included some expected targets from the jazz canon, such as Davis, John Coltrane and Ornette Coleman. But the Collective also has offered hard-swung, intricately drawn reimaginings of the music of Stevie Wonder, Michael Jackson and, most recently, Antônio Carlos Jobim.

"One of the eligibility requirements to be in the group, at least from my perspective, is you have to be not just a great player but also someone who can write, who can compose, who has a voice as a composer and arranger," said Calvaire, who joined the group in 2013. "It really helps to bring some definition to the sound of the band when you have people like that in the group."

The drummer believes the addition of McCoy, in particular, will lead the Collective to shift its approach, while also retaining focus on its prospective audience. "I have to be considerate of the range that I write for," Calvaire explained. "I'm getting to know Martin a little better. We spoke on the phone a few times, and I checked out his music. I want him to express himself freely."

"The Collective has a reputation for the music being dense," Calvaire continued. "I can't speak for other guys, but when I write my music I try to be aware of that. Usually, I'm one of the last people to turn in my charts; the reason for that is I

like to see how [my bandmates have] approached the music. If I notice there's a lot of dense music, then I pick the opposite approach—to give the listener some time to readjust.”

SFJAZZ's work with the city's arts education infrastructure has continued to branch in new directions as well. Now in its third year, the San Francisco Conservatory of Music's bachelor-level Roots, Jazz and American Music program connects the Collective's nationally known artists with the burgeoning musicians of the next generation. Simon, Brewer and Wolf are part of the RJAM faculty, while other members of the Collective participate in one-off master classes

tion and performance lies in the fundamentals.

“It's refreshing for me. We're playing like Sly Stone and Miles Davis and putting spins on it, but when we go to the conservatory, these kids are still trying to study the meat of Charlie Parker and Miles Davis in the '40s and '50s,” said Wolf, who lives in Baltimore, where he teaches at the Peabody Institute. “So, they try to mine everything that was going on with those particular artists. We just try to come in there and add our two cents to it.”

Simon, however, has noticed that RJAM students have expressed curiosity about more contemporary types of music.

bly a trend overall for jazz, at least in this country. I think the music has become much more for the elite than for the 'community.'”

It's a thorny issue in Bay, where skyrocketing rents and tech-industry wealth have highlighted issues related to income disparity. There's a legitimate fear that some residents will be priced out of a progressive city with a rich artistic history. For all the loyalty SFJAZZ has already found in its existing subscribers, it's hard not to consider the experience of McCoy, who, despite being steeped in the city's music scene as a performer, wasn't fully aware of the Collective until recently.

“I was thrown by the name,” McCoy recalled. “San Francisco has a jazz collective? And then I'm like, ‘Well, who's from San Francisco?’ Everybody started looking around,” he added with a chuckle.

One key to reaching a broader audience in the Bay Area and beyond involves the Collective's commitment to moving forward while remaining grounded in the past. The band's “big-tent” approach is aligned with the organization's mission statement, which includes the goal of celebrating jazz as “a living art form, built on a constantly evolving tradition.”

With the additions of McCoy and Rogers, the tributes to *In A Silent Way* and *Stand* won't sound anything like what the Collective's done previously—from the perspectives of the instrumentation and approach.

“The thing that we're trying to do different this year with the Collective is we're going to try and fuse some of these compositions,” Wolf said. “We'll probably go from tune to tune to tune and probably use some of the Miles Davis material as a segue from the Sly Stone material. We'll go straight from that into Miles Davis. ... We're going to try to create a specific vibe for the entire concert.”

As befitting a musician who marks the biggest artistic departure for SFJAZZ Collective, the biggest changes might come from McCoy. For Sly Stone, he hears possibilities for electronic elements to recast the melodic counterpoints of *Stand* and, citing the outré ventures of David Fiuczynski's *Screaming Headless Torsos* and its vocal-adorned reinterpretations of Davis' *Kind Of Blue*, McCoy hears potential for new sonic triggers to color the atmospheric spaces of *In A Silent Way*.

“It could be some rap bars, it could be some poetry, it could be infusing something Toni Morrison or Maya Angelou or Langston Hughes may have said that I feel adds something to this moment that's focused on bringing a different set of eyeballs and ears to Miles' work,” McCoy said. “It all comes down to woodshedding when they all get to town and we go in the lab every day for eight hours and take our ideas and put them on the table.

“The canvas is blank,” he noted. “We're all dipped in paint and going to be slapping ourselves up against it.”

DB

‘WE’RE ALL DIPPED IN PAINT, SLAPPING OURSELVES AGAINST THE CANVAS.’ —MARTIN LUTHER MCCOY

with the students.

“The program is different because it bills itself as an apprenticeship program [built] around the careers, the sensibilities and artistic drive of the faculty,” said Simon Rowe, the RJAM executive director. “The members of the Collective not only teach private lessons, they also participate in a seminar class, which is sort of an ensemble workshop class,” Rowe explained, adding that the eight-hour sessions cover improvisation, composition and history of the genre. Twice a semester, the conservatory presents its Side-By-Side Concerts, which bring together faculty and students in the same ensemble for rehearsals and public performances at the SFJAZZ Center.

“We'll play tunes with these guys to hear what they're working with,” Wolf said. “I honestly believe that as a student, you will only get better when you're playing with people who are better than you and pushing you to the limit.”

Though RJAM only began accepting students in 2017, the collaboration has a built a connection between the two institutions while bridging the gap between the world of jazz and an organization more associated with classical music. “It's lovely to see those constituencies coming together when we have a concert at Miner, for instance, or a concert here at the conservatory,” Rowe said. “I know we're only two blocks apart, but in the jazz world, we feel much closer.”

While the Collective's goals remain more fixed on the delicate balance of pushing jazz forward while also honoring and presenting a legacy of composers to an audience that might not have been exposed to them before, its members on the RJAM faculty walk a similar line. For Wolf, the key to the satisfying connection between educa-

tion and performance lies in the fundamentals. “There is a lot of interest from the students of that age group in what the SFJAZZ Collective does,” he said. “They seem to really like the complexity of the writing; they seem very attracted to that and the players who are in the band. I think a lot of them aspire to be able to play in that way or that kind of music—so they really enjoy the fact they can have contact with us at the conservatory. Sometimes we bring our original music to the ensembles that we coach there.”

That said, Simon believes that draw toward modern sounds shouldn't come at the expense of the tradition that helped build it.

“This new generation is funny,” he said, “A lot of them—sometimes this surprises me—they're not familiar with some of that music. Like Wayne Shorter, for example. They need somebody who can pull their attention to some great music that they might not be checking out—even though they have access to all of it today more easily than ever before. It's kind of a mystery to me how the new generation of players gets brought into the music. ... I should ask them, learn from them.”

A similar task is on the docket for the Collective, as well as the center it calls home. The space was designed with an eye toward inclusiveness, as evidenced by comparatively reasonable admission prices, ticket discounts for annual members and design flourishes, like floor-to-ceiling windows that showcase performances in the Joe Henderson Lab to passersby on the street. But the goal of reaching a broader listening audience remains a challenge.

“I find the audience that goes [to the SFJAZZ Center]—I'm trying to measure my words here—the majority of people who go there are very affluent people,” Simon explained. “And that's proba-

Veronica• Swift

DRAMATIC 'CONFESSIONS'

By Allen Morrison | Photo by Raj Naik

The new album by self-assured 25-year-old jazz singer Veronica Swift begins with an auspicious announcement of sorts: “I may be unknown, but wait till I’ve flown,” she confides over a delicate, insinuating piano introduction. “You’re gonna hear from me.”

With those lyrics, courtesy of a 1965 song by André and Dory Previn famously sung by Barbra Streisand, Frank Sinatra and Nancy Wilson, Swift stakes her claim as one of the most irresistibly talented jazz vocalists of her generation.

Although it’s her major label debut, *Confessions* (Mack Avenue) is not her first. That came in 2004 when she was a precocious child. Produced by her father, the late jazz pianist Hod O’Brien, that early effort featured backup vocals from her mother, noted jazz singer and vocal instructor Stephanie Nakasian, and Richie Cole on saxophones.

Listening to the 9-year-old Veronica sing bebop standards like “Twisted” and “Donna Lee” is a mildly unsettling experience. She isn’t in the least intimidated by the material, and she scats with abandon. Yet, while she remains firmly in tune, she couldn’t, at 9, sing with precision the complicated bebop lines in her head. But what’s in her head is incredible.

Back then, when Swift was just a talented kid, she accompanied her parents on the road, sometimes taking a nap backstage in the bass case. Today, Swift is headlining at jazz festivals around the world, including Monterey, Montreal and, this past summer, Umbria, Italy, and Marciac, France. In December, she performed with Wynton Marsalis and the Jazz at Lincoln Center Orchestra on their annual holiday tour and has appeared as a featured performer with trumpeter Chris Botti.

The new album, two years in the making, is a carefully curated collection of standards. An artist who clearly relishes jazz tradition, Swift manages to find the contemporary in American classics, bringing a combination of passion, humor and just a touch of millennial insouciance to her readings of lyrics that might be 50 or 70 years old. Accompanied alternately by two immaculate, powerhouse piano trios—led by Benny Green and Emmet Cohen playing Swift’s own arrangements—she takes on repertoire from





Veronica Swift doesn't remember a time when she wasn't listening to jazz: "Before I was even born, in utero, Mom was doing concerts."



composers like the Previns, Dave Frishberg, Mel Tormé, Dietz & Schwartz, and longtime family friend Bob Dorough. There is one original: "I Hope She Makes You Happy," a composition that sounds like a vintage tune, perfectly suited to the collection.

"She is an amazing creative spirit," Nakasian said recently in a phone interview from Rhode Island, during a break from her own summer tour. "I'm proud all the time."

Nakasian, who first gained fame in the mid-1980s touring and singing with vocalese legend Jon Hendricks, said she and O'Brien were protective parents, never pushing Veronica onstage. But one night, when the couple was performing at New York's Jazz Standard, they allowed their daughter to sing a number with them. "And afterwards she said, 'Mommy, I'm sorry!'" Nakasian recalled. "I said, 'What do you mean?' She said, 'I got more applause than you did.'"

Then there was the time when Nakasian and a 12-year-old Swift went to see bebop singer Annie Ross (the Ross of Lambert, Hendricks & Ross) perform in New York, and the youngster sat in on a number. Afterward, Ross said to her, "My goodness, Veronica, that was amazing ... but don't come back too often!"

Fast forward to 2019: an evening in late June, and Swift is singing at Birdland, where she used to hold a residency on Saturday nights, way back when she was 23. Now a seasoned pro, on this night she's a special guest of the Django Festival All Stars, the virtuosic exponents of Django Reinhardt and Le Jazz Hot, with whom she has appeared off and on for two years. "Two years is a long time when you're 25," she told the packed house.

On her first number, Hoagy Carmichael's "Stardust," she displayed exquisite control and nuanced phrasing, wringing fresh pathos out of the familiar lyric, and commanded the stage in a

way that's highly unusual for someone her age. A scat conversation with the group's accordionist, Ludovic Beier, followed, Swift imitating the timbre of a muted trombone with gusto and imagination. Many of her best qualities were represented during the performance: her remarkable gift for scat singing, her vulnerable emotionality and commitment to the lyric, her mastery of her vocal instrument, her pure tone (which often calls to mind Ella Fitzgerald) and her flirtation with time (influenced by her admiration for Anita O'Day).

A few hours before the Birdland show, Swift arrived at Elephant & Castle, a brunch spot in Greenwich Village. She'd just come from an on-air WBGO interview with Michael Bourne for his "Singers Unlimited" program. It wasn't her first time on the show, either. Years ago, the radio host interviewed her parents, then asked the young prodigy a few questions; she was 10. What did she have to say? "You think I remember?" she joked. "Probably something like, [assuming a little girl's voice] 'Hi, I'm 10. I like jazz.'"

Swift adopted her stage name, with her parents' permission, before her childhood debut album. "My dad was adopted," she explained. "His biological father's name was Swift. I wanted to establish my own name." Even then she had a sense she would be an artist with her own identity.

She doesn't remember a time when she didn't listen to jazz. "That was all I was exposed to. Before I was even born, in utero, Mom was doing concerts. I was always hearing bebop ... it's like when you hear your language growing up. There's a language and vocabulary to the music. I've been hearing it before I even could speak.

"When I was 4 or 5 years old, I was obsessed with Stravinsky and Bach. *The Rite Of Spring* was—is—my favorite piece of music. It evokes every emotion I've ever felt in one sitting. I was singing Bach lines before I was in grade school.

I didn't think I was anything special. I just liked to sing stuff that kids my age didn't listen to. So, I knew I was different."

Her current path has not been without a few twists and turns. Before coming in second at the Thelonious Monk International Jazz Vocals Competition in 2015 (Jazzmeia Horn won that year), she had been thinking about doing something completely different.

"When people ask what I do, yeah, I'm a jazz singer, but I'm really a storyteller," she said. Her mother remembers her as a child telling stories from the back seat during long drives, "for 20 minutes at a clip. It was an early sign of her abilities as a storyteller."

In 2013-'14, while studying at the Frost School of Music at the University of Miami, Swift said she went through a rough patch emotionally; she cited the loss of her childhood home in a fire and difficulty adjusting to the demands of college as contributing factors. She dealt with it by taking a semester off to explore goth-rock as both composer and performer, writing an alt-rock opera called *Vera Icon* about a nun with a dark side. "I did rock 'n' roll stuff for two years," she said, "and I felt free and at peace with myself onstage from singing rock 'n' roll."

In all, she said, she has written three musicals and three screenplays. "I couldn't be the artist I am today without having sung the rock stuff. I think it gives me that edge. It helped me find my own voice."

She first met pianist Cohen, 29, when she attended a concert he played at the Frost School (the pianist is also an alumnus). When she got to New York, it was Cohen who took her under his wing and introduced her to the jazz scene, including players like bassist Russell Hall, drummers Kyle Poole, Evan Sherman and Bryan Carter, and singer-trumpeter Benny Benack III, who gigged regularly at Smalls, Dizzy's and Smoke. He also introduced her to several living jazz masters with whom he'd played, including Jimmy and Tootie Heath, Jimmy Cobb, Houston Person and Ron Carter.

Cohen, winner of the American Pianists Association's 2019 Cole Porter Fellowship award, said, "We had instant chemistry. She hadn't felt that from a peer up until that point, and neither had I from any singer I've known. She can access the emotion of a song more directly than any other singer I've ever worked with, feeling the sadness of a lyric and relating it to her life. I've seen tears well up in her eyes when she sings."

Swift and Cohen's compatibility is based, in part, on a shared interest in vintage songs, he said. "Whether it's the repertoire of Jelly Roll Morton, Fats Waller or Thelonious Monk, I like putting a modern twist on them, and so does she." One example from the new album cited by Cohen: a minor but clever update to Frishberg's immortal lyric to "I'm Hip," revising "I'm gettin' my kicks/Watchin' arty French flicks with my shades on"

to “I’m gettin’ my kicks/ Yes, I’m watching Netflix with my shades on.”

Confessions, as the title implies, has an aura of autobiography to it, even if the lyrics might not directly correspond to events in Swift’s own life. “My parents taught me never to sing about something I hadn’t experienced,” she said.

“She simply won’t sing a song that doesn’t have meaning for her,” Nakasian said. “It’s very personal with her. What you see on stage is who she is. I learn from her, seeing her go for the jugular all the time. I like who she is. She’s loving. She could she get a tougher skin, but she’ll get that as she goes on.”

Although her mother never gave her formal voice lessons, both parents gave her hard-won wisdom about programming and managing a music career. Swift said this included “being grateful for what you have, and—maybe the most important thing—how to manage my time. My mom and I both tend to say yes to too many things. You have to make priorities constantly.”

The way she brings drama to her songs is something she shares with another leading jazz vocalist, Cécile McLorin Salvant. “The drama part is important to her,” Nakasian said. “Jon Hendricks said to me, ‘In real art, there is no competition.’ She and Cécile are both theatrical, although very different. There used to be a distinct line between cabaret and jazz. It’s more blurry now. Now, it’s not unhip to be theatrical.”

Having learned so many songs from her parents gives Swift yet another advantage. A good example is her choice of “A Little Taste,” the second cut on *Confessions*. The song is a classic instrumental by Johnny Hodges to which Frishberg wrote a wry, witty lyric about indulging in adult beverages. It’s rarely been covered.

“That song was her choice,” said Green, whose trio accompanied her on the tune. “She comes up with this really hip repertoire, obscure songs with a brilliant lyric or an intriguing melody. She *owns* that now, doesn’t she?”

Swift had the opportunity to perform the song for Frishberg, now 86, at Portland’s PDX Jazz Festival, along with “I’m Hip” (written with the late Dorrough). “He said he was touched,” Swift said. The memory overwhelms Swift with emotion.

Losing her father at a young age has clearly had an impact on Swift. Hod O’Brien, a bebop pianist who played with Chet Baker, Donald Byrd and Art Farmer, died of cancer on Nov. 20, 2016, at the age of 80, when Swift was 22. “I was born when he was 58. I always had the oldest father of any of my friends. So, I was aware of his mortality,” she reflected.

“He wasn’t much of a talker. But I learned from him when to talk and when not to talk. And when he did talk, everyone listened. He had a spiritual presence.” She takes some comfort knowing that, before his passing, “he saw

me arrive,” she said. “I feel lucky that we had a complete relationship. That’s all we can hope for. There’s no perfect ending or closure. That’s a fallacy. But a complete relationship—that’s a beautiful thing.”

In the past few years, Green, 56, has become a special kind of a mentor to her. “Playing with him is like playing with a long-lost older brother,” she said.

“All the older cats love her,” Green said. “It’s important for Veronica to feel that connection with older musicians. For me, working with her has been an inspiration. I’m very particular. I

mostly work as a leader these days. So, for me to work with someone younger, and for them to lead my trio, is a bit of a stretch. Ultimately, it’s not about how old the person is or how well known they are. It’s about, ‘Are we on the same page musically?’ It’s really a gas to play with someone who’s so right-now and old-school at the same time.”

Or, as Cohen put it, “She’s the total package. Once I asked [drummer] Tootie Heath if he missed the New York jazz scene. He said, ‘Nah—I *am* jazz.’ When I meet someone like Veronica, that’s what I feel—she *is* jazz.”

DB

GRETJE ANGELL

Look for Gretje’s review in this month’s issue and see what others are saying about her:

...in any key



“...you may be stunned by her flawless, diamond vocals.”

- Dee Dee McNeil/Jazz journalist

“Gretje Angell’s debut shines with bold choices and charming talent”

- Dodie Miller Gould, Lemonwire

“...her voice will grab your heart & hold you right in her magical spell...her high-end skills shine like gold.”

- Dick Metcalf, editor, Contemporary Fusion Reviews

“Some singers were simply born to seduce, and listening to the lush, swinging and swaying debut album by Gretje Angell is like taking a warm, immersive, crystal sprinkled bath of Brazilian sunshine.”

- Jonathan Widran, JWVibe

Available now
GretjeAngell.com



85 NEVER LOOKED SO GOOD!

GET DOWNBEAT & OUR 85TH ANNIVERSARY T-SHIRT, TOO!

1-877-904-5299 / DOWNBEAT.COM

Masterpiece ★★★★★ Excellent ★★★★ Good ★★★ Fair ★★ Poor ★

Inside >

- 60 / Jazz
- 64 / Blues
- 66 / Beyond
- 70 / Historical
- 74 / Books

REVIEWS >



Sara Gazarek's latest effort finds the vocalist offering up a set of tunes that reflects the unruliness of life.

SHERVIN LAINEZ

Sara Gazarek *Thirsty Ghost*

SELF RELEASE

★★★★

Repertoire isn't a roadbump for Sara Gazarek. Like a handful of modern vocalists, the Los Angeles-based singer has created a broad book as she's moved through her seven previous releases. From tunes by Gillian Welch, Laura Mvula and Ben Folds to side projects populated with nods to a couple of key Jameses—Joyce and Taylor—she's found several works outside the trad-jazz canon to help explain herself. That not only means she's a modernist, but a valuable part of a singers landscape that includes Becca Stevens, Gretchen Parlato, Dominique Eade and Camila Meza, among others.

On this new album, a record she rightly deems a turning point, Gazarek artfully adds Sam Smith and Björk pieces to her bag of tricks. And she ups the clout of the performances by tweaking her theatrics, clarifying her emotions and investing in a real-life momentousness.

Some of these shifts are the result of a kick

from Kurt Elling, an artist known for his intrepid nature. After a decade-and-a-half of Gazarek filling records with pleasant and skillful jazz entertainment, he nudged his pal toward trusting the audience with a more “messy” version of herself; the result is an approach that reflects a human condition wisely dubious of constant rainbows. It works well, shifting the singer from the mildly glib attitude she'd previously adopted to something that feels more authentic.

Gazarek recently endured a near-death incident in her family, a failed marriage, fresh romance and then a meeting with infidelity. This personal turbulence plays out in a suite of tunes that insightfully addresses such emotional unrest. “Gaslight District” portrays the psychological sleight-of-hand used by cheating lovers to bolster their charade. The bouncy “Never Will I Marry” celebrates the self-trust one might find in isolation, and “Not The Only One” shares the ache of being misled. The jaunty swing of “Easy Love” explains how sublime romance can be when firing on all cylinders, and “I Believe (When I Fall In Love)”

turns Stevie Wonder's jewel on its head, dotting its promise with shards of doubt. Her sympathetic band—a piano trio backed by three horn players—enhances each move.

An immersion in Dolly Parton's “Jolene” presents itself as a dramatic centerpiece. The arrangement swirls, and the music crests and ebbs with the leader's incisive interpretation of the lyric—pride being subsumed by pleading. The New York Times once said that Gazarek's voice wasn't unique enough to “grab your ear or your heart.” Not true. Securing the appropriately mysterious arrangement of Björk's “Cocoon,” abstracting her vocals to fit the tale of first-blush courtship, trusting understatement to explain her delight—it grabs you quick. Here's to taking the advice of friends and turning new corners. —Jim Macnie

Thirsty Ghost: Lonely Hours; Never Will I Marry; I'm Not The Only One; Easy Love; I Get Along Without You Very Well; I Believe (When I Fall In Love); Jolene; Gaslight District; The River/River Man; Intro; Chrysalis; Cocoon; Distant Storm. (59:55)

Personnel: Sara Gazarek, Kurt Elling, Erin Bentlage, Michael Mayo, vocals; Stu Mindeman, piano; Rhodes; Alex Boneham, bass; Christian Euman, drums; Josh Johnson, alto saxophone; Ido Meshulam, trombone; Brian Walsh, bass clarinet; Larry Goldings, organ.

Ordering info: saragazarek.com



Preservation Hall Jazz Band *A Tuba To Cuba*

SUB POP 1310

★★★★

In 2015, a few months after the U.S. lifted a decades-long embargo on travel to Cuba, the Preservation Hall Jazz Band made a pilgrimage to the island from its home in New Orleans. The trip, memorialized on film, became the lauded 2019 documentary *A Tuba To Cuba*. And now, the film's soundtrack stands as an arresting musical narrative, one that tells its own story.

Each tune extols the thrill of cross-cultural

Marlene Rosenberg *MLK Convergence*

ORIGIN 82781

★★★★½

MLK Convergence showcases Chicago bass stalwart Marlene Rosenberg's muscular sound, rock-steady time and imaginative solo ideas far better than her first Origin recording, 2012's *Bassprint*. The title of this recent recording comes from the "convergence" of Dr. King's initials with those of her star-studded trio—Marlene, Lewis (Nash) and Kenny (Barron). It's also an allusion to the album's affirmative theme of social justice.

Hope emanates from Stevie Wonder's "Visions," with Rosenberg poignantly bowing the melody, and "Love's In Need Of Love Today," which makes for a moving closer. The calls for equality and peace ring out among a litany of all too familiar outrages, rapped by Rosenberg and guests Thomas Burrell and Robert Irving III, with Christian McBride joining the bandleader in a vigorous tandem showcase. McBride also guests on "And Still We Rise," a funky, sharply executed Rosenberg tune featuring another bass duet. Its title's also a sort of pun on a Maya Angelou poem ("And Still I Rise") and on the irony of bass players taking the top line. That track and Rosenberg's poignant rendition of Barron's gorgeous ballad "Rain" are the album's best, with her bright, upt-

discovery—or perhaps rediscovery. As the album makes clear, in reaching across the New Orleans-Cuba divide, the septet merely is re-establishing a connection forged hundreds of years ago in the folk traditions of West Africa.

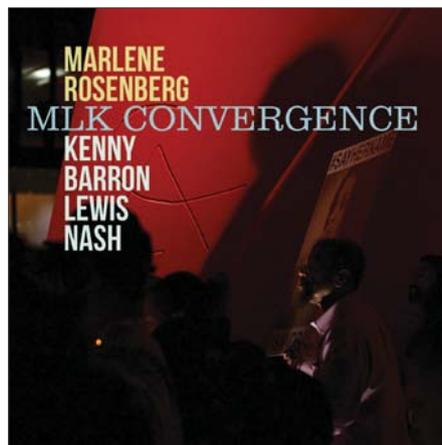
The musicians' joy in this effort is unmistakable on tracks like saxophonist Clint Maedgen's lighthearted "Yesteryear," improvised and recorded solo in a Havana alcove, and bassist Ben Jaffe's ebullient brass-band gambol "Tumba." In and among the eight originals are several vintage recordings of traditional Cuban melodies, including the reverential "Elegua" and Cuban dance hit "El Manicero." Jaffe emulates these classics in his own writing, but doesn't reference them directly, his compositions sounding fresh and contemporary while linking the two jazz capitals across distance and time. The bassist's parents founded Preservation Hall in 1961 to maintain New Orleans' jazz heritage, and with *A Tuba To Cuba*, that heritage deepens considerably.

—Suzanne Lorge

A Tuba To Cuba: Yesteryear; Tumba; I Am; Descarga Del Septeto; Keep Your Head Up; Corazon; Elegua; Kreyol; El Manicero; Solitude; Las Palomas; Malecon. (43:50)

Personnel: Clint Maedgen, tenor saxophone, vocals; Walter Harris, drums, percussion, vocals; Ben Jaffe, bass, vocals, tuba, percussion, keyboard, banjo; Kyle Rousel, keyboard, vocals; Charlie Gabriel, tenor saxophone, clarinet, vocals; Branden Lewis, trumpet, vocals; Ronell Johnson, trombone, vocals; Jerry Ordonez, percussion; Ernie Alfonso (5), vocals; Mark Braud (5), trumpet; David Oquendo (7), Alejandro Almenares (10), guitar; Joseph Pierce, cornet (9); Josiah Frazier, drums (9); Billy Pierce, piano (9); Louis Nelson, trombone (9); Allan Jaffe, tuba (9).

Ordering info: subpop.com



empo tune "The Line Between" inspired by the marches in Selma, Alabama, not far behind.

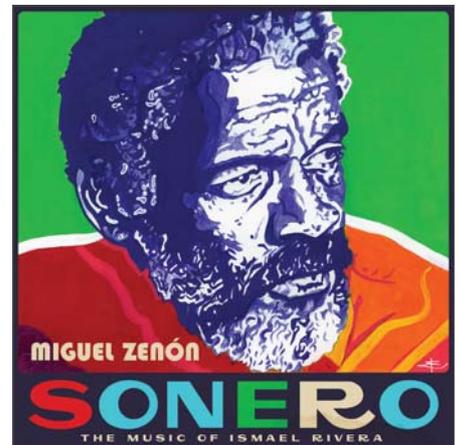
Elsewhere, the album flags a bit, certainly not because of the playing—the trio meshes organically and swings mightily—but because Rosenberg's other tunes lack the kind of definition and framing that catch the ear. Still, it's a strong album with a timely and welcome theme.

—Paul de Barros

MLK Convergence: American Violet; Togetherness; Not The Song I Wanna Sing; The Line Between; Rain; The Barron; Circle Story; Visions; And Still We Rise; Love's In Need Of Love Today. (53:28)

Personnel: Marlene Rosenberg, bass, vocals; Christian McBride, bass (3, 9); Kenny Barron, piano; Lewis Nash, drums; Thomas Burrell, Robert Irving III, vocals (3).

Ordering info: originarts.com



Miguel Zenón *Sonero: The Music Of Ismael Rivera*

MIEL MUSIC

★★★★

The alto saxophonist returns to the Puerto Rican songbook with this ingenious homage to iconic singer Ismael Rivera, whose work with Cortijo Y Su Combo and Los Cachimbos was just as envelope-pushing and formidable as Miguel Zenón's improvisations are today. Widely known as "El Sonero Mayor," Rivera often would sing with a wanton spirit, create dazzling rhythmic phrases. He was known to extend a song's chorus with coruscating passages or just improvise across choruses. And his work in the 1950s helped introduce Puerto Rican rhythms—*bomba* and *plena*—to audiences across the Caribbean and Latin America.

Zenón absorbs many of Rivera's idiosyncrasies as points of departure. The results are marvelous, especially the saxophonist's fizzy accord with bandmates. Luis Perdomo conveys much of the elegiac drama that surged through Rivera's songs through his evocative piano accompaniments and rhythmically agile improvisations as evidenced by the slipperly makeover of "Quitate De La Via, Perico." The quartet's rhythmic engine—bassist Hans Glawischnig and drummer Henry Cole—steer the bandleader's probing passages through unexpected corridors, maintaining logical momentum while embracing dynamic pliancy.

Still, the brightest star is Zenón. A consistently brainy improviser, he often engages in blistering lines that zigzag as if compositions were sonic schematic diagrams. That brio is certainly present on this recording, but there's a newfound emotional warmth to his work, particularly on the sensuous "Traigo Salsa" and the transfixing "Si Te Contara."

—John Murphy

Sonero: The Music Of Ismael Rivera: Intro/Maelo A Capella; Quitate De La Via, Perico; Las Tumbas; El Negro Bembón; La Gata Montesa; Traigo Salsa; Las Caras Lindas; HOLA; Colobó; Si Te Contara; El Nazareno. (60:10)

Personnel: Miguel Zenón, alto saxophone; Luis Perdomo, piano; Hans Glawischnig, bass; Henry Cole, drums.

Ordering info: miguelzenon.com

The Hot Box

	Critics	Paul de Barros	Suzanne Lorge	Jim Macnie	John Murph
Sara Gazarek <i>Thirsty Ghost</i>		★★★½	★★★½	★★★★	★★★½
Preservation Hall Jazz Band <i>A Tuba To Cuba</i>		★★½	★★★★	★★★★	★★★★
Marlene Rosenberg <i>MLK Convergence</i>		★★★½	★★★	★★★½	★★★½
Miguel Zénon <i>Sonero: The Music Of Ismael Rivera</i>		★★★★	★★★½	★★★★	★★★★

Critics' Comments

Sara Gazarek, *Thirsty Ghost*

This heart-on-sleeve breakup album has the vocalist leaping into riskier emotional territory than she explored in the perky ingénue role of her early career. She has an ear for good pop and folk material, but sometimes the arrangements feel a bit overagitated. —Paul de Barros

Known for scrupulous scatting and a voluptuous sound, Gazarek has reached an inflection point in her artistry. While stumbling through some uncharacteristically dark places here, the gifted singer ultimately triumphs: Her music both reveals and appeals. —Suzanne Lorge

This insightful and emotionally raw album confirms Gazarek's reputation as a spectacular musical storyteller and thrilling improviser, especially on her readings of "Never Will I Marry" and "Jolene." —John Murph

Preservation Hall Jazz Band, *A Tuba To Cuba*

Lighting up New Orleans in a Caribbean context is a great idea, but this project feels more like one of those old Folkways potpourris than a coherent concept album. More's the pity, because tracks like "Keep Your Head Up" and "Las Palomas" are gems. —Paul de Barros

Vibrant and enchanting, top to bottom. It's about 670 miles from Havana to NOLA, but this wise distillation of the Caribbean diaspora makes them seem like neighborhoods. —Jim Macnie

Easily one of 2019's best jazz discs so far. This flinty love letter between Cuba and New Orleans illustrates shared links, witty cross-cultural dialogue and the respective resilience of the two music cradles. —John Murph

Marlene Rosenberg, *MLK Convergence*

Rosenberg's resolute pulse throughout this record is the message: She doesn't back down. Sometimes defiant, sometimes touching, her playing on these 10 tracks always commands the space—quite a statement, given the shared clout of bandmates Barron and Nash. Superb. —Suzanne Lorge

There's an inner poise to this music, and it makes the three-way discussion of each track glow with refinement. Not shocking: That's how Barron and Nash operate. —Jim Macnie

This is the rewarding result of an artist focusing as much on feeling as on lofty concepts. The bassist possesses a warm, full-bodied tone and natural sense of swing—both elevated thanks to the attractive compositions and noteworthy personnel. —John Murph

Miguel Zénon, *Sonero: The Music Of Ismael Rivera*

It would be enough if Zénon just played his golden-toned alto with Perdomo chiming in behind him, but the bandleader's composerly sophistication continues to rank among the most satisfying in jazz. —Paul de Barros

Zénon's flights of improvisation are transfixing. Drawing from Rivera's exuberant vocal lines, Zénon creates glisteningly new interpretations of these iconic Afro-Rican dance tunes. —Suzanne Lorge

It's almost impossible not to fall for this nod to the innovative Puerto Rican improviser. Zénon's arrangements tickle a jazz fan's ear, and his virtuosity remains thrilling. —Jim Macnie



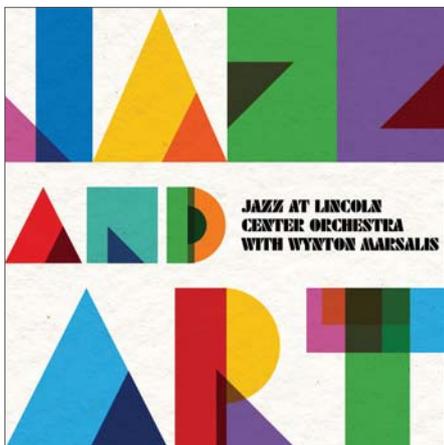
JEREMY PELT trumpet
DAYNA STEPHENS saxophones
ADAM BIRNBAUM piano
DOUG WEISS bass
AL FOSTER drums



PETER BERNSTEIN guitar
HAROLD MABERN piano
JOHN WEBBER bass
JIMMY COBB drums



GEORGE COLEMAN tenor saxophone
HAROLD MABERN piano
JOHN WEBBER bass
JOE FARNSWORTH drums



The Jazz At Lincoln Center Orchestra
Jazz And Art
 BLUE ENGINE 0018
 ★★ ★ ½

However much *Jazz And Art* might look like a concept album, it originally was a concept concert. In 2010, The Jazz At Lincoln Center Orchestra presented a set of newly commissioned work inspired by great art. Considering that several of the painters were influenced by jazz—Stuart Davis, Romare Bearden—it made for a nice bit of cultural cross-pollination. The album doesn't come with projections of the paintings

Avishai Cohen
Arvoles
 RAZDAZ/SUNNYSIDE 4619
 ★★ ★ ½

Bassist Avishai Cohen was one of the early Israeli improvisers to break into the 1990s New York jazz scene. And with *Arvoles*, he's crafted a thoughtful collection of intimate originals that evokes a wistful circling back to the music he honed as a mainstay of the scene.

Coming on the heels of 2017's introspective, pop-infused *1970*, *Arvoles* confirms that, despite his success as one of his generation's first-call bassists, Cohen still can bring the same energy to the music that he did as a hungry 20-something scrapping for gigs. The new recording maintains a sense of freshness through fruitful collaboration: drummer Noam David shines in the driver's seat of Cohen's grooves, powering some of the album's most exciting moments, while pianist Elchin Shirinov's effervescent pianism provides emotive flourishes above the precise harmonic foundation. The trio's joined by trombonist Björn Samuelsson and flutist Anders Hagberg on about half of the tracks here, providing balance and darker timbres in the horn lines.

Except for the title track, a Ladino folk song, the album consists entirely of original melodic

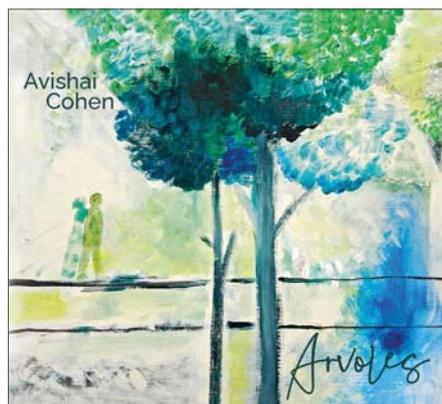
that accompanied the show, but there are 10 pieces of music, instead of the concert's seven.

Some of the writing here is interpretive, as with Vincent Gardner's coloristic "Blue Twirl," which tries to translate the energy of Sam Gilliam's abstractions into sound. Others are representational, with Chris Crenshaw drawing on big-band tropes to evoke the swinging Harlem depicted in Bearden's "The Block." Mostly, though, what we get is pastiche. Papo Vasquez's tribute to Wifredo Lam—"Air, Earth, Fire, Water (Orisha Medley)"—acknowledges the painter's embrace of Santeria, but does so through soundtracky flourishes, redeemed only by righteous batá drumming and a growling Wynton Marsalis solo. Reassuringly, Sherman Irby's Norman Lewis tribute, "Twilight Sounds," closes the album on the sort of New Orleans-style groove fans have come to expect from JLCO, ensuring that even if *Jazz And Art* doesn't live up to its premise, it doesn't entirely disappoint either. —J.D. Considine

Jazz And Art: Stuart Davis For The Masses: The Mellow Pad; Stuart Davis For The Masses: Garage Lights; Stuart Davis For The Masses: New York; Blue Twirl; Bearden (The Block); Air, Earth, Fire, Water (Orisha Medley); Winslow Homer: Homer's Waltz; Winslow Homer: Homer's Blues; The Repose In All Things; Twilight Sounds. (51:47)

Personnel: Wynton Marsalis, trumpet, vocals; Sherman Irby, Ted Nash, alto saxophone, clarinet, flute; Victor Goines, tenor saxophone, bass clarinet, clarinet; Walter Blanding, tenor saxophone; Joe Temperley, baritone saxophone, bass clarinet; Ryan Kisor, Marcus Printup, Kenny Rampton, trumpet; Vincent Gardner, Chris Crenshaw, Elliot Mason, Papo Vasquez (6), trombone; Dan Nimmer, piano; Carlos Henriquez, bass; Ali Jackson, drums, tambourine; Iwao Sado, Xavier Rivera, Anthony Carrillo, batá drums (6).

Ordering info: blueenginerecords.org



material from the bandleader. Cohen ably takes the listener through a diversity of groove orientations and harmonic frameworks, from the lilting jazz waltz "Gesture #2" to the pointillistic "Elchinov." The closing track, "Wings," a joyful swing romp, brings the album back to a feeling of rootedness, reclining in the pleasures of straightahead jazz that Cohen's connected with so deeply throughout his career.

—Alex W. Rodriguez

Arvoles: Simonero; Arvoles; Face Me; Gesture #2; Elchinov; Childhood (For Carmel); Gesture #1; Nostalgia; New York '90s; Wings. (72:48)

Personnel: Avishai Cohen, bass; Elchin Shirinov, piano; Noam David, drums; Björn Samuelsson, trombone; Anders Hagberg, flute.

Ordering info: razdazrecordz.com; sunnysiderecords.com



Laura Jurd
Stepping Back, Jumping In
 EDITION 1131
 ★★ ★

Through the lens of cinema is perhaps the best way to size up Laura Jurd's *Stepping Back, Jumping In*, and even that might fall short of fully capturing a music imbued with a variety of images and a rainbow of colors. But conforming to a cinematic approach to composing necessitates a mixture of filmic themes to evoke intrigue, sci-fi, comedy, cartoons and the whimsical.

Whimsical isn't meant to imply there's anything capricious about this music. But throughout the album, there is an overall playfulness, a totally relaxing mood. The trumpeter's profundity is neatly paired with a keen sense of humor—an ability to poke and provoke. And her improvisatory taste blends compellingly with the oscillating electronic phases that occasionally dapple her compositions.

"Ishtar" embodies these elements as it moves gradually across contrasting sonic expressions and tonal centers. There's a moment of wonderful warmth amid Alex Paxton's trombone interlude that embellishes Jurd's dramatic fanfare. While "I Am The Spring, You Are The Earth" exudes a haunting pastoral sound, "Companion Species" is where Jurd and crew truly shine, especially the way the bandleader teases riffs against a backdrop of rumbling drums. Pleasant, too, are those instances when Jurd emits sizzling spurts, quickening the pace of an otherwise slow and meandering compositions.

In the end, the title might be on point. Even so, when the band jumps in, as they do on "Jump Cut Shuffle," its capable of harnessing a full repertoire of cinematic motifs, making the album a galvanic soundtrack. —Herb Boyd

Stepping Back, Jumping In: Jumping In; Ishtar; I Am The Spring, You Are The Earth; Jump Cut Shuffle; Companion Species; Stepping Back. (58:03)

Personnel: Laura Jurd, trumpet; Raphael Clarkson (3, 5, 6), Alex Paxton (1, 2), trombone; Martin Lee Thomson, euphonium; Soosan Lolavar, santoor; Rob Luft, guitar, banjo; The Ligeti Quartet, strings; Elliot Galvin, piano; Anja Lauvdal, synthesizer; Conor Chaplin, bass; Liz Exell, Corrie Dick, drums.

Ordering info: editionrecords.com



HERBIE HANCOCK
INSTITUTE OF JAZZ
INTERNATIONAL

Guitar

COMPETITION

DECEMBER 2-3, 2019

WASHINGTON D.C.

SCHOLARSHIP AWARDS

1st PLACE | \$30,000 and
Concord Jazz recording contract

2nd PLACE | \$15,000

3rd PLACE | \$10,000

FOR GUIDELINES AND
AN APPLICATION
please visit www.hancockinstitute.org

Applications Due By
OCTOBER 11, 2019

FOR MORE INFORMATION

please contact:

Herbie Hancock Institute of Jazz
5225 Wisconsin Avenue, N.W., Suite #605

Washington, D.C. 20015

Phone | 202.364.7272

Email | lebrown@hancockinstitute.org

The newest album
from NYC's
sultriest duo...

10.04.2019
available online

ACUTE
INFLECTIONS

acuteinflections.com

BEATA PATER

Tet

"An absolutely otherworldly level of beauty... an album that will totally transport you." Pop Culture Classics - Paul Freeman

"Pater is like no other. Elastic and malleable, hers is the new voice of jazz vocals." C. Michael Bailey

"A translucent jazz singer of the highest order. Beata Pater is a name to watch for as she, hopefully, gains more exposure on the world jazz scene where she belongs." Cabaret Scenes - John Hoglund



Mike Stern—Jeff Lorber Fusion
Eleven

CONCORD JAZZ 00152

★★★★½

A variety of atmospheres makes *Eleven*, a joint effort by fusion veterans Jeff Lorber and Mike Stern, both unpredictable and entertaining.

Framed by Lorber's upbeat "Righteous" and "Runner," a buoyant piece that spotlights Stern, this journey through texture never loses momentum. Lorber shifts from piano to organ on several tunes, and Stern's guitar tone changes according to the mood of each piece. It's ringing on the Metheny-influenced "Nu Som," grazes the blues on the swaggering "Jones Street" and tightens up on "Motor City," Lorber's funky tribute to Detroit.

The strangest cut here is "Rhumba Pagan," a collaboration featuring otherworldly vocals, an assertive Lorber, tart horn accents and Stern at full tilt. At first, it seems both throwaway and anomaly, and its fadeout is lame. But the odd-ball bit still is largely mesmerizing. The album's centerpiece—and longest track—is the guitarist's majestic "Slow Change," evoking the classic rock of Procol Harum in its stately riffs, while featuring the guitarist's pyrotechnics. Although it might sound more like prog than jazz, the tune goes deep and is a welcome contrast to tracks like the wacky "Ha Ha Hotel."

A key motif of *Eleven* is urbanity: "Big Town"—a tune by Lorber and his co-producer, bassist Jimmy Haslip—is a downtown cruiser, marked by the interplay between co-leaders, as Stern slides in and out of the keyboardist's fluid theme. This first collaboration between Lorber's group and Stern finds all involved engaged amid explorations of jazz-adjacent sounds. A bit more focus wouldn't have hurt, though. —Carlo Wolff

Eleven: Righteous; Nu Som; Jones Street; Motor City; Big Town; Slow Change; Tell Me; Ha Ha Hotel; Rhumba Pagan; Runner. (53:54)

Personnel: Jeff Lorber, keyboards, bass, guitar; Mike Stern, guitar, vocals (9); Jimmy Haslip, bass; Vinnie Colaiuta, Dave Weckl, Gary Novak, drums; Dave Mann, alto saxophone, tenor saxophone, flute, synthesizer; Bob Franceschini, saxophone; Chelsea Maull, vocals (9); Leni Stern, N'goni (2).

Ordering info: concord.com

Jeremy Udden

Three In Paris

SUNNYSIDE 1545

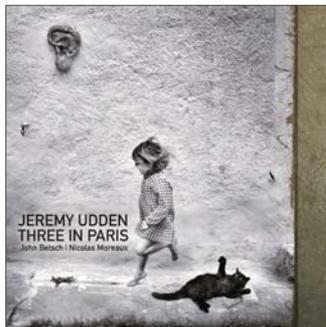
★★★★

Jeremy Udden is a saxophonist of sterling clarity, imparting an airy translucence on each of his projects, whether the cool polyphony of Hush Point or the pastoral Americana of Plainville. That uncluttered directness is front-and-center on his first trio recording, which celebrates the influence of soprano saxophonist Steve Lacy—with whom the bandleader briefly studied. As the title suggests, Udden recorded the album in Paris with bassist Nicolas Moreaux and long-time Lacy drummer John Betsch. Only four of the album's 10 pieces are Lacy tunes, but his spirit still presides over the collection. The measured sense of space on a reading of Don Cherry's "Roland Alphonso," an homage to the Skatalites' saxophonist, sets the tone: The vibe is chill but focused, with the rhythm section providing a relaxed platform for the leader's deeply melodic blowing. Udden's phrasing is more rounded and plush than his hero's, and he freely employs explicit bebop runs even when departing from the changes, as on a ravishing duet with Betsch on Lacy's "Who Needs It?" Udden's own themes transmit the same sort of spare elegance, and even when interpreting Ellington's lush "Azure," the trio achieves a powerful leanness, cutting away all fat and leaving only the most sublime, gut-punching lucidity. —Peter Margasak

Three In Paris: Roland Alphonso; Lazy Afternoon; Who Needs It?; Hope; Azure; Prayer; The Crust; Bone; Folk Song 2; One For Us. (45:59)

Personnel: Jeremy Udden, alto saxophone, soprano saxophone; Nicolas Moreaux, bass; John Betsch, drums.

Ordering info: sunnysiderecords.com



Garzone/Erskine/ Pasqua/Oles

3 Nights In L.A.

FUZZY MUSIC

★★★★

During three rainy January nights in Los Angeles earlier this year, a pack of veterans took the Sam First stage, aiming to showcase their accrued gifts. With a mix of originals and standards, the resultant three-disc set's simply a delight. The quartet takes Rogers and Hart's "Have You Met Miss Jones?" for a couple of spins, saxophonist George Garzone carving out the melody while the talents of pianist Alan Pasqua are prominently featured. Carrying on with Kern and Hammerstein's "All The Things You Are," listeners get a sense of the band's appreciation of its component players. Alongside the classics, there are originals by each performer here, including Garzone's "Dedicated To Michael Brecker" and his eloquent "To My Papa." Drummer Peter Erskine's "Twelve" has fun chasing decades, moving from bebop to contemporary, with the band fusing into a mysterious cohesion as Garzone and Pasqua add their distinct flavors throughout. By the final night, the ensemble's locked in, and as it lays down Coltrane's "Equinox," the quartet reaches transcendence. —Denise Sullivan

3 Nights In L.A.: Disc one: Have You Met Miss Jones?; All The Things You Are; Dedicated To Michael Brecker; Twelve; I Hear A Rhapsody; Tutti Italiani; The Honeymoon. Disc two: Like Someone In Love; Invitation; I Want To Talk About You; Hey Open Up; Agridolce; Have You Met Miss Jones?; The Honeymoon. Disc three: I'll Remember April; Equinox; To My Papa; It Will Happen To You; Sky Shines On An August Sunday; Have You Met Miss Jones? (68:00/71:52/67:54)

Personnel: Peter Erskine, drums; Alan Pasqua, piano; Darek Oles, bass; George Garzone, tenor saxophone.

Ordering info: petererskine.com



MODEL 25 Unlacquered Pro Tenor Saxophone

In celebration of our 25th Anniversary, we proudly present the **Model 25 Pro Tenor Saxophone**. With advanced features which include a redesigned neck, double braced pad cups for the lower stack, ringed tone holes and signature power bell. Each Model 25 undergoes a full cryogenic treatment and is adorned by Antigua's 25th Anniversary hand-engraved pattern.

www.antiguawinds.com

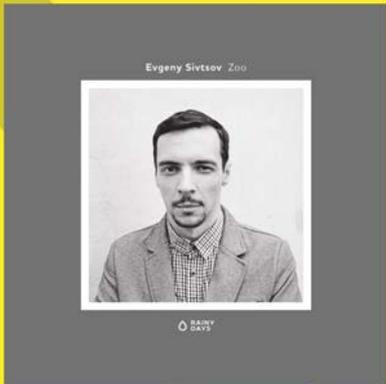
f AntiguaWinds

Instagram AntiguaWindsOfficial


Antigua
PRO

EST. 1991 · SAN ANTONIO, TX

OCTOBER 11, 2019



EVGENY SIVTSOV "THE ZOO"

WITH
DAN CHMIELINSKI
SHAWN BALTAZOR

CD / VINYL / DIGITAL
RAINYDAYSRECORDS.RU



SHER Music Co.

**THE GOLD STANDARD
for 40 years!**

**World-Class Fake Books
Instrumental Method Books
Jazz and Latin Music**

ENDORSED BY:
Chick Corea
Michael Brecker
McCoy Tyner
Eddie Gomez
Pat Metheny,
Jim Hall
John Patitucci
Ron Carter
Esperanza Spalding
etc.

See SherMusic.com for details

How to Put Across a Song

Vocals are the main event on these half dozen releases, all of them bursting with songs sung with swagger, conviction and sincerity. Whether performed in a duo formation or by a singer accompanied by an accomplished band, the material may veer from contemporary to classic, or be delivered by male and female singers from here or afar. No matter the form, a deep feeling for putting across a song is at the core of these heartfelt and occasionally surprising vocal performances.

New York-based guitarist **Benji Kaplan** and Brazilian vocalist, **Rita Figueiredo**, debut as a duo on **Benji & Rita (Big Apple Batucada, 42:38 ★★★)**, a collection of lush, iconoclastic arrangements and distinct vocals that make for a unique marriage. The team combines samba, waltz and pop arrangements by Kaplan (on guitar) with additional lyrics by Figueiredo, that are said to draw on the lyricist and singer's roots in a country known for its Amazonian jungles and hard scrabble urban landscapes and are sung in Portuguese, so who knows: The music's charm is in its dramatic delivery and its evocation of Tropicalia.

Ordering info: benjiandrita.com

Play The Bird And The Bee (Smalllive 37:01 ★★★) is **Charles Ruggiero's** and **Hilary Gardner's** homage to Blue Note electro-pop duo, Greg Kurstin and Inara George, known professionally as The Bird and the Bee. The outgrowth of one cover song by Ruggiero and Gardner (a drummer and vocalist respectively) best known for his TV themes and her standards and contemporary covers, this tribute takes flight with assists from Jeremy Manasia (piano) and Neal Miner (bass) and demonstrates the duo's pliability at turning whatever form of song they choose, inside out.

Ordering info: hilarygardner.com

The Only Light (Inner Circle Music INCM085, 49:00 ★★★) by Lithuanian singer, **Viktorija Pilatovic**, an educator at Berklee's Valencia campus, is truly international in intention and flavor. Pilatovic's vision comes through on her angular compositions and arrangements juxtaposed with a fluid and reaching vocal style. Over the course of the album she's accompanied by Alberto Palau on piano, Ales Cesarini on bass and Mariano Steimberg on drums, on 10 original songs. Hitting her strongest notes on the opener, "We Were Not Born Yesterday," both "Hungry Eyes" and "Patience," double down with sax by fellow Berklee instructor, Perico Sambeat, whose big band/horn section shines on "Confusion."

Ordering info: viktorijapilatovic.com



Rosana Eckert

TERESA JOLIE

Sailing Home (OA2 22168; 48:11 ★★★) by **Rosana Eckert** finds the Texan singer back in the studio after a nine year hiatus from recording (though she never left performance). Her fourth recorded venture, this set is a partial collaboration with Peter Eldridge (with some tunes co-composed with Eckert's husband, Gary Eckert), but it's mostly a showcase for Eckert's compositional work (she is primarily known as a vocalist). Trading piano accompaniment for guitar and bringing a warm vibe to the title song, there's a studied yet ethereal focus to "Someone Else's Life," and some fun and funk on the New Orleans-styled romp, "Coriander Stomp."

Ordering info: originarts.com

Sway (PB Music; 47:07 ★★) by **Patrick Barnitt** is a collection of moody swing, pop and standards with The Paul McDonald Big Band that covers faithful ground, from "The More I See You" and "Won't You Come Home Bill Bailey," to Chicago's classic rock jam, "Does Anyone Really Know What Time It Is?" Known for performing at Hollywood hangout the Dresden Room and from TV's Star Trek: First Contact, Barnitt invites fellow actor, Laura Pursell, to share the stage on "Quando Quando Quando" and Les McCann's soul blues, "The Truth."

Ordering info: patrickbarnitt.com

A self-described crooner, Denmark's **Toft Olsen** follows up 2018's well-received **Four with Special (Gateway Music; 42:28 ★★)**. Accompanied by Heine Hansen on piano, Morten Lund on drums and Thomas Vang on bass, Olsen takes on mostly romantic standards ("When I Fall In Love") and four originals, collaborations with lyricist Mark Davies, all themed on matters of the heart, sung in finely-tuned English.

Ordering info: aarhusart.com

DB

The Jamie Saft Quartet *Hidden Corners*

RARENOISE 109

★★★★½

Pianist-composer Jamie Saft invokes latter-day John Coltrane on *Hidden Corners*, an arresting acoustic quartet session that opens with the modal meditation “Positive Way.”

For the waltz-time “Yesternight,” a piece almost mirroring Trane’s take on “My Favorite Things,” Dave Liebman resorts to his trusty soprano saxophone, while on the exotic “231 Gates,” he pulls out his favorite little wooden flute. Drummer Hamid Drake’s loosely swinging touch and Bradley Christopher Jones’ steady walking bass pulse fuel the bluesy title track, which features potent tenor blowing by Liebman along with an outstanding solo from the bassist and some of Saft’s most expressive playing of the session.

For “The Anteroom,” Liebman creates a bucolic setting with his folkloric flute as Drake underscores with light brushwork. The kinetic closer, “Landrace,” has the reedist nonchalantly double-timing the swinging pulse and reaching for the stratosphere on soprano.

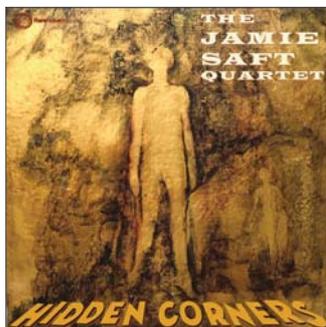
By relying on Liebman’s uninhibited, searching quality across the recording, Saft achieves what is easily his most inspired and rewarding album to date.

—Bill Milkowski

Hidden Corners: Positive Way; Seven Are Double; Yesternight; 231 Gates; Turn At Every Moment; Hidden Corners; The Anteroom; Landrace (44:46).

Personnel: Jamie Saft, piano; Dave Liebman, tenor saxophone, soprano saxophone, flute; Bradley Christopher Jones, bass; Hamid Drake, drums.

Ordering info: rarenoise.com



Akiko/Hamilton/ Dechter *Equal Time*

CAPRI 74160

★★★★

Equal Time is a solid organ record—a straightforward hard-bop groover. What else could be expected from a summit of swinging drummer Jeff Hamilton, his guitarist protégé, Graham Dechter, and organist Akiko

Tsuruga? The fun part is in the details here, and *Equal Time* distinguishes itself primarily through the juxtaposition of Akiko and Dechter’s styles.

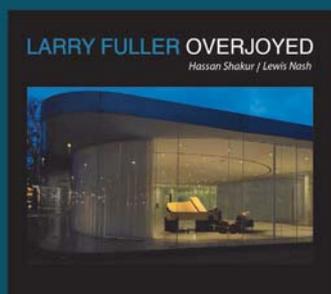
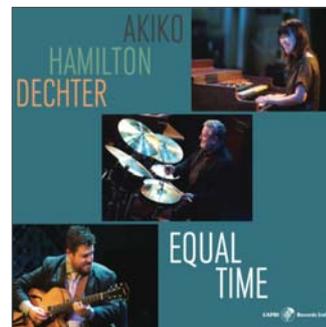
The guitarist, who usually solos first, has a crystalline tone and favors crowded, run-on bebop lines. Akiko follows him with a gritty organ tone and segmented sets of discrete, lyrical phrases. The difference is most apparent on the album’s two bounciest numbers, Akiko’s “Osaka Samba” and the standard “I Remember You.” In both cases, the guitarist finds odd breathing spaces in his single-note lines, but prefers to let them power through, one idea bleeding into the next. Akiko isn’t short on ideas herself, but takes an economical approach, with short, freestanding phrases. But where’s Hamilton in all of this? He’s the constant, the unflagging swinger who provides cohesion. He takes two solos, pounding it out on “Orange Coals” and playing a tight brush melody on “Osaka Samba.” Otherwise, he has his say trading smart fours and eights on “I Remember You,” as well as the closing “This Could Be The Start Of Something Big.”

—Michael J. West

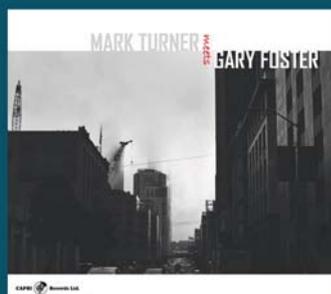
Equal Time: Mag’s Groove; Orange Coals; Osaka Samba; A Baptist Beat; Moment’s Notice; Lion’s Gate; I Remember You; This Could Be The Start Of Something Big. (46:20)

Personnel: Akiko Tsuruga, Hammond B-3 organ; Graham Dechter, guitar; Jeff Hamilton, drums.

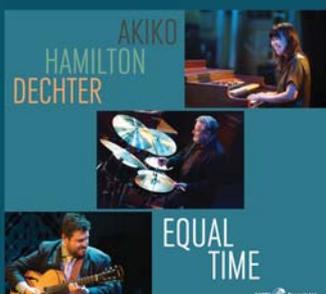
Ordering info: caprirecords.com



“Fuller’s artistic certitude radiates warmth.”
—Dan Bilalwsky, All About Jazz



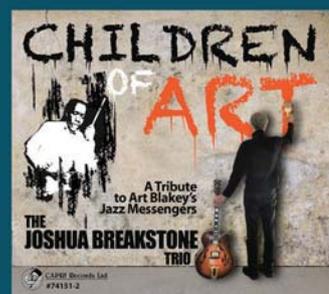
This limited edition release captures two saxophone masters playing at the top of their game with fluency, imagination and confidence.



Akiko Tsuruga, Jeff Hamilton and Graham Dechter have taken the organ trio to new heights.



Captured live at New York City’s Jazz Standard, the trio revisits music from their earlier CDs, as well as new compositions.



Joshua Breakstone celebrates the 100th birthday of Art Blakey!



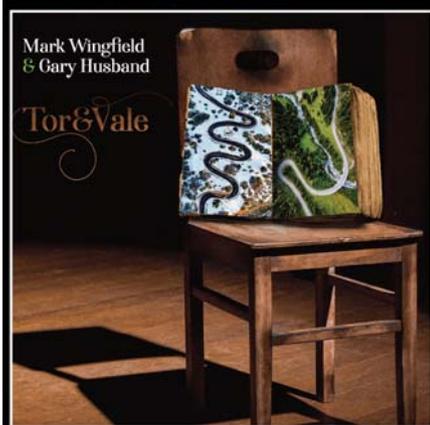
Baritone saxophone and piano duets are rare in jazz, but bari saxist Glenn Wilson and pianist Chip Stephens prove throughout *Sadness and Soul* that these instruments belong together.



CAPRI Records Ltd.
www.caprirecords.com

MOONJUNE

MARK WINGFIELD guitar
GARY HUSBAND piano



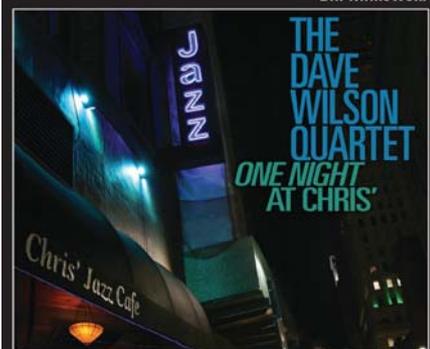
"What if Terje Rypdal had recorded a duet album with Keith Jarrett? A beautiful document that showcases the remarkable chemistry between two extraordinary players. It is a gem of nuanced interaction and rare potency by improvisers of the highest order."

- BILL MILKOWSKI

www.moonjune.com

"The crackling intensity of *One Night at Chris'* is a testament to what can happen on the bandstand on any given night. And this was a particularly good night indeed."

Bill Milkowski



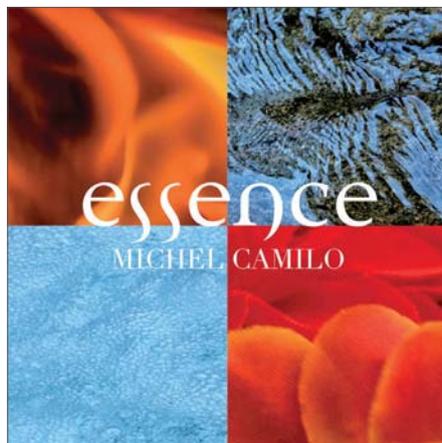
DAVE WILSON tenor and soprano saxophones
TONY MARINO acoustic bass
KIRK REESE piano
DAN MONAGHAN drums

One Night at Chris' is the The Dave Wilson Quartet's fifth release, recorded live at the famous Chris' Jazz Cafe in Philadelphia, PA in March of 2018.

The disc contains 10 tracks, four originals and six uniquely creative arrangements of pop rock favorites including The Grateful Dead's "Friend Of The Devil", The Beatles' "Norwegian Wood," Creed's "My Own Prison," Ambrosia's "Biggest Part of Me," and The Beach Boys' "God Only Knows."

Dave Wilson is a saxophonist, composer, educator & recording artist in the Central PA/Mid Atlantic area. He performs at venues & festivals in the area & beyond as a leader and sideman.

AVAILABLE AT AMAZON, ITUNES AND CDBABY
DAVEWILSONMUSIC.ORG FACEBOOK.COM/DAVEWILSONQUARTET



Michel Camilo *Essence*

RESILIENCE 1926461064661

★★★★½

Michel Camilo is no stranger to the languages of Afro-Cuban jazz and modern post-bop. In fact, he has earned a praise-worthy reputation for his fluidity in both idioms, as well as European classical.

Those qualities are pushed to fore on *Essence*, an album that showcases the pianist leading an 18-piece big band through an enticing program of originals, composed of lavish charts and underscored with irrepressible polyrhythmic propulsion. The program ignites with the ram-

bunctious "And Sammy Walked In," on which Camilo initiates a swaggering blues motif that's responded to by punchy horns. After the anti-phonic bantering, the rhythm section strikes an infectious medium-tempo cha-cha rhythm that quickly becomes a springboard for Ralph Bowen's corkscrewing tenor saxophone solo. Camilo helps drive the momentum with a *montuno* figure, which soon flourishes in a sparking improvisation, decorated with fast-paced single-note runs, blues-laden phrases and skittering patterns.

That sets the pace for most of *Essence* with sizzling pieces like the serrated "Mingo's Blues" and the quicksilver "Mano A Mano," which offers peak points of improvisation. When all the buzzing activity settles, *Essence* creates more emotional pull. And, sure enough, the evocative "Liquid Crystal" with Camilo's languid melodies and plush harmonies, and the spellbinding "Just Like You," on which Bowen unravels another simmering saxophone solo, are the album's most enthralling moments.

—John Murph

Essence: And Sammy Walked In; Mingo's Blues Intro; Mingo's Blues; Liquid Crystal; Mano A Mano; Just Like You; Yes; Piece Of Cake; On Fire; Repercussions; Hello & Goodbye. (60:03)

Personnel: Michel Camilo, piano; Ricky Rodriguez, bass; Cliff Almond, drums; Eiel Lazo, percussion, vocals; Antonio Hart, alto saxophone, flute; Sharel Cassidy, alto saxophone, clarinet; Ralph Bowen, tenor saxophone, flute; Adam Kolker, tenor saxophone, clarinet; Frank Basile, baritone saxophone, bass clarinet; Michael Philip Mossman, Raul Argas, John Walsh, Diego Urcola, Kali Rodriguez-Peña, trumpet, flugelhorn; Michael Dease, Steve Davis, Jason Jackson, trombone; David Taylor, bass trombone.

Ordering info: resiliencemusic.com

Rebecca Nash *Peaceful King*

WHIRLWIND 4748

★★★★

British pianist Rebecca Nash begins her debut as a leader in an ethereal cluster of keyboard chords arising from a subtle electronic fuzz. Gentle wisps of arpeggiation float above her band, Atlas, as drummer Matt Fisher energetically unrolls a rhythmic pattern that wouldn't feel out of place on a techno tune. This push and pull, coupled with a broad range of genres and ample electronics, is the thesis of *Peaceful King*, an album that promotes Nash's catholic view of modern jazz. The eight tracks form a holistic argument that Nash, and her superb band, are at the vanguard of innovative and compelling new music.

Throughout, Nash and her cohort put their best foot forward on uptempo, quasi-frenetic tunes. "Tumbleweed" approaches the jagged edge of prog with a floating, world-beating theme that moves over rapid-fire tom rolls. The last tune, "Inishbofin," is representative of how rock-and-funk-tinged the band can get. In this raucous format, pointy bursts of music and aggressive solos aren't dulled by ballad constraints.

Vocalist Sara Colman joins in for three tunes, too. These, however, are less immediate than the instrumentals. Nash and company are nurturing



accompanists, and Colman has a fine voice, but the Atlas spark is muted here.

Though Nash could be referred to as a polyglot, none of her songs are overly showy, and each has an unwavering musicality at its core. *Peaceful King* hangs together as a fitting introduction to a band that has an expansive repertoire and can function proficiently—and sometimes captivantly—in a wide range of styles.

—Jon Ross

Peaceful King: Peaceful King; Tumbleweed; Hot Wired; Grace; Dreamer; Lokma; Little Light; Inishbofin. (54:53)

Personnel: Rebecca Nash, keyboards; Nicholas Malcolm, trumpet; Tom Seminar Ford, guitar, electronics; Chris Mapp, bass, electronics; Nick Walters, electronics; Matt Fisher, drums; Sara Colman, vocals.

Ordering info: whirlwindrecordings.com

Roxy Coss
Quintet
 OUTSIDE IN 1921
 ★★★★★

Roxy Coss is an artist who writes and performs with undeniable intention.

Energized after the 2016 election and looking to merge her music with activism, the Seattle-born Coss released last year's defiant *The Future Is Female* (Posi-Tone), a hard-hitting collection of post-bop with pointed titles like "#MeToo" and "Nevertheless, She Persisted." The titles both referenced and answered the culture's ongoing reckoning with misogyny, an issue that still unquestionably taints the medium of jazz. A year earlier, Coss also founded the Women in Jazz Organization, a group aimed at addressing inequities in and around the music, and supporting performers.

Now, with a new, hard-to-resist album simply called *Quintet*, Coss continues speaking out with a battery of songs taken primarily from her back catalog.

"Don't Cross The Coss" begins the set at a sprinter's pace, swerving through a tangled melody framed by Miki Yamanaka's Fender Rhodes and guitarist Alex Wintz, who provides a welcome melodic counterpoint alongside Coss' burly, nimble tone. At times, her sound can recall saxophone colossi like Joe Henderson and Sonny Rollins, but some unexpected changes of pace and tone keep Coss' vision fixed forward.

Previously heard on *The Future Is Female*, the politically charged "Mr. President" begins as a militaristic march through dissonance and darkness, but Coss allows ample room for light, culminating with a stormy turn on tenor as the rhythm section—drummer Jimmy Macbride and bassist Rick Rosato—push the group toward a compelling argument for uplift that never stays settled. The set's only standard, "All Or Nothing At All," boldly quickens a pace once set by Coltrane, with Wintz's churning guitar and Yamanaka's textured keyboard lighting the way for Coss' twisting soprano saxophone.

The ballad "Enlightenment" doesn't distinguish itself so readily, however, feeling more hemmed in by a straightforward, nocturnal pace that finds fewer surprises amid the more wide-open ventures elsewhere. But with "Breaking Point," Coss' restlessness is restored as her horn weaves in and out of formation with Wintz on a barbed melody as Yamanaka's keyboard provides an insistent pulse. "Females Are Strong As Hell" closes the record on a bold note, with an unhurried—but quicksilver—Coss leaving no doubt as to the veracity of its title.

With the bandleader's well-earned place in the music, jazz—the people who comprise its

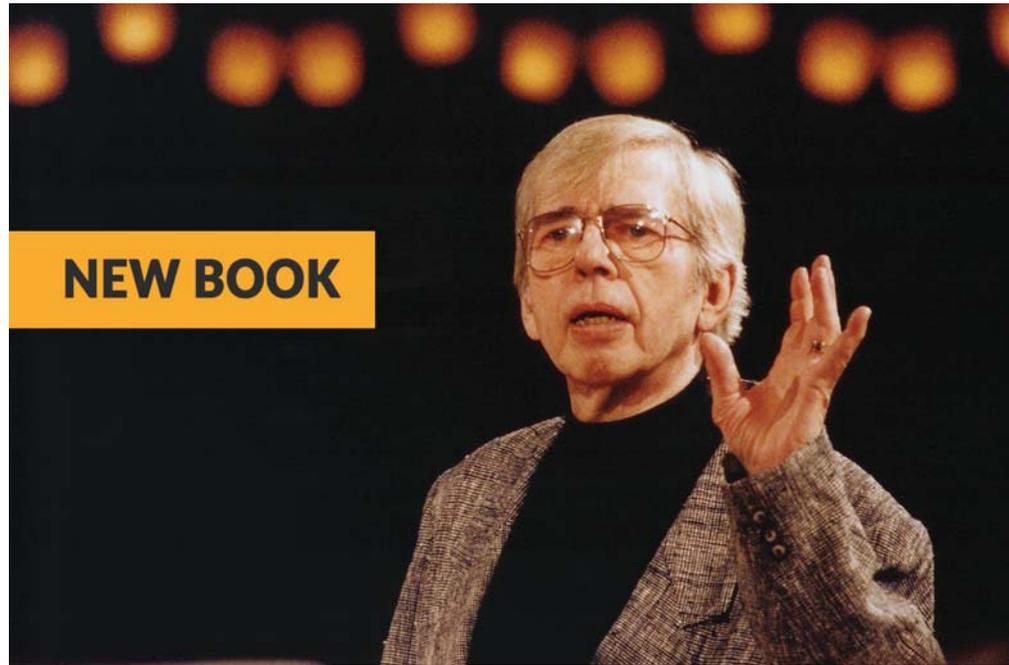
ranks as performers, fans and critics—is coming closer to a long-overdue understanding of what an innovative bandleader can look like. *Quintet* might not carry a title that functions so cleanly as a mission statement when contrasted with its predecessor, but as a summation of Coss' assured vision, it leaves little doubt that the future is now.

—Chris Barton

Quintet: Don't Cross The Coss; All Or Nothing At All; Mr. President; Free To Be; You're There; Enlightenment; Breaking Point; Females Are Strong As Hell. (61:36)

Personnel: Roxy Coss, tenor saxophone, soprano saxophone; Miki Yamanaka, piano, Rhodes; Alex Wintz, guitar; Rick Rosato, bass; Jimmy Macbride, drums.

Ordering info: outsideinmusic.com



BOB BROOKMEYER
IN CONVERSATION
 with Dave Rivello

NEW PROJECT INCLUDES:

- Printed book or e-book
 - Downloadable sketches and audio
 - Recorded interviews with former Brookmeyer students
 - 5 recorded lessons with Dave Rivello based on Brookmeyer's teaching*
- *Included in the "Composer Participant" offer

This book presents Bob's conversations with Dave Rivello on his approach to composition, teaching, conducting, bandleading, and a variety of other topics, including his various compositional exercises, views of his own works, and his views on influential 20th century composers.

Book offers, scores and parts, and study scores available for purchase at
WWW.BOBBROOKMEYER.COM



Enduring a Laborious Life

Tad Robinson, *Real Street* (Severn 0076; 44:42 ★★★★★) Just a few manage to perfect the art of soul-blues singing. Robinson is one of them. On his seventh solo album, he engages listeners with an assured and subtle vocal style built of intense serenity. Wonder and optimism endure in the face of the challenges of love and life that are broached in the lyrics to uniformly fine originals and specially picked songs: obscure bluesman Lee Shot Williams' "You Are My Dream," soul great James Carr's "Search Your Heart."

Ordering info: severnrecords.com

Mary Flower, *Livin' With The Blues Again* (Little Village Foundation 1028; 34:49 ★★★★★) Flower never slacks off in the studio, and her 12th release rates among her best. Formerly on the 1970s-'80s Denver folk scene and a convert to the blues well before relocating to Portland in 2004, she deploys her finger-picked acoustic guitars on appraisals of blues classics, spirituals, and her own blues and ragtime compositions, including instrumentals. As a singer too, Flower has gained confidence and emotional largesse over the years.

Ordering info: littlevillagefoundation.org

Davina And The Vagabonds, *Sugar Drops* (Red House 313; 53:45 ★★★½) What gives singer Davina Lozier her singular mark on her seventh release is the lilting touch of effervescence with which she graces 11 literate originals and tunes by Ben Harper and Nina Simone. Either playing up romantic whimsy or taking the measure of splintered love, the Minneapolis-based bandleader signals that she really feels the need to make the messages in the lyrics clear. Without coming off as quaint antiquarians, the Vagabonds are in their element simulating New Orleans trad-jazz sounds. Jump-and-jive partying arrives deep in the program with the bonus track "Goodnight."

Ordering info: compassrecords.com

Annika Chambers, *Kiss My Sass* (Vizz-Tone AC01; 44:33 ★★★½) Chambers, a

strong-lunged vocalist with modest interpretive flair, does well hewing to the melodies of mainly very good material from, among others, fellow Texans Angela Strehli, Carolyn Wonderland and Gary Nicholson. Yet, this millennial makes an even stronger impression on her third album with flights upward that match the tense ebullience of guitarist The Mighty Orq and her other sidekicks. Chambers can write, too; "Brand New Day" hits as a forceful statement of personal liberation.

Ordering info: vizztone.com

Bobby Rush, *Sitting On Top Of The Blues* (Deep Rush/Thirty Tigers 10215; 43:39 ★★★★★) Octogenarian Rush, for decades called the "King of the Chitlin' Circuit," might have rested on his laurels after his 2016 *Porcupine Meat* reeled in a Grammy. But no, he soldiers on, and that's good news. His 26th studio effort, with solid veterans Vasti Jackson and Scott Billington joining him as producers, shows that Rush is still a formidable singer and harmonica player. While privileging blues over any other genre, he welcomes soul, rock and Johnny Watson-ish funk modalities. With "Recipe For Love," Rush even displays his prowess as an acoustic bluesman, a part of his oeuvre which deserves to be better known. Note the ace guitar work of the recently departed Louisianan Paul "Li' Buck" Sinegal on "You Got The Goods On You."

Ordering info: bobbyrushbluesman.com

Blue Moon Marquee, *Bare Knuckles & Brawn* (BMM 03; 40:12 ★★★★★) Sending out its third record from British Columbia, singer-guitarist A.W. Cardinal and singer-string bassist Jasmine Colette revel in the old-fashioned blues, jazz, country and popular music that informs wry, tuneful originals on climate change, feminism, indigenous people and the adoration of Billie Holiday. The bandleaders—plus five accompanists—entertain pretty well, though the vocals might turn off some listeners. Cardinal gargles with Drano and Colette's voice has the solidity of a breeze. **DB**

Ordering info: bluemoonmarquee.com



Kevin Hays & Lionel Loueke *Hope*

EDITION 1133

★★★★★

Of the vast swathes of material that subscription vinyl imprint Newvelle has released over the years, *Hope*, a 2017 collaboration between guitarist Lionel Loueke and pianist Kevin Hays, stood out as an album that could have benefited from wider distribution and one that had the best chance of capturing a bigger audience. The duets—acoustic ambles that made great use of Loueke's percussive vocal touches and the duo's graceful interplay—felt inviting and warm, beckoning all within earshot to come closer and bathe in its glow. That comforting sensation now is getting its full due, thanks to Edition's reissue, complete with remastered audio and some welcome extra tracks tacked on.

The sensation of listening to the album is well reflected in its underwater album art, depicting a whale accompanied by a small group of dolphins. The 11 tracks evoke the weightless drift of the ocean, punctuated by moments of splashy playfulness. Bouncier tunes like "Aziza" and "Veuve Malienne" push Loueke's Xhosa-inspired scatting to the fore, his ebullience egged on by Hays' flickering solos. The experience of listening to it is excitable, making the control that both performers exhibit in not letting volume or tempo get away from them even more remarkable.

The power of *Hope*, though, is provided by the ballads. They're gorgeous, maze-like tunes that are easy to get lost in. And they open up each player to their most expressive moments. Loueke's baleful vocals and wandering solo on "Feuilles-O" and Hays' fragile playing on "All I Have" seem to emanate from somewhere deep within, where their inmost aches reside and echo through each musician's soul. —Robert Ham

Hope: Violeta; Hope; Aziza Dance; Feuilles-O; Milton; Twins; Veuve Malienne; All I Have; Ghana Boy; Loving You; Sweet Caroline. (54:35)

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

Ordering info: editionrecords.com

Marc Cohn and Blind Boys Of Alabama

Work To Do

BMG 538519674

★★★★½

As humble as the music on *Work To Do* is, and as pure as the a capella singing sounds, this recording shines because of the seemingly disparate performers and musics collected here.

Folksy singer-songwriter Marc Cohn teaming with the Blind Boys Of Alabama gives riveting, new life to the 10 songs collected here. And though “Walking In Jerusalem,” a tune that predates the vocal group’s founding, regularly occupies the Blind Boys’ live sets, reshaping the arrangement for a more bluesy and vocally relaxed performance opens a path for an exploration of the song’s historically rich roots. To hear the collective also include a performance of “Amazing Grace” set to the despondent melody of “House Of The Rising Sun” again shows a unique open mindedness, one befitting this collaborative effort.

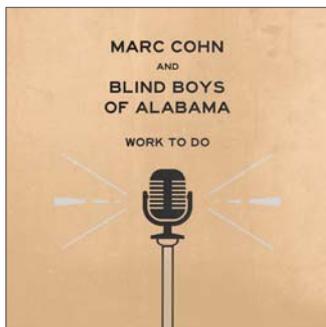
Understanding that gospel material made an impression on the Cleveland-born Cohn early in his career only adds to the layered value of *Work To Do*, and makes its success seem almost unsurprising.

—Kira Grunenberg

Work To Do: Walking In Jerusalem; Talk Back Mic; Work To Do; Ghost Train; Baby King; Listening To Levon; Silver Thunderbird; Amazing Grace; Walking In Memphis; One Safe Place. (51:28)

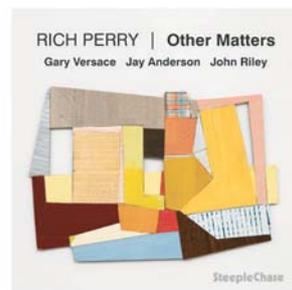
Personnel: Marc Cohn, vocals, piano; Jimmy Carter, Ben Moore, Paul Beasley, vocals; Eric “Ricky” McKinnie, vocals, drums; Joey Williams, guitar, vocals; Stephen Raynard Ladson, Tony Garner, bass; Peter Levin, organ; John Leventhal, guitar (2), piano, organ (3), drums; Randall Bramblett, keyboards; Joe Bonadio, percussion.

Ordering info: bmg.com

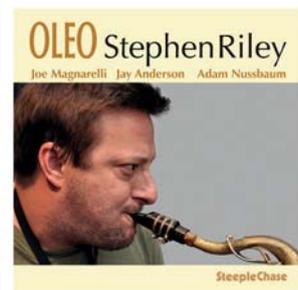


CD - DOWNLOAD - STREAMING
NEW RELEASES

SteepleChase
Complete catalog: www.steeplechase.dk



SCCD 31876

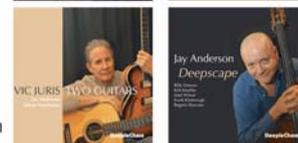


SCCD 31881



SCCD 31874

Recent releases



US distribution: **Stateside**
www.statesidemusic.com
email: info@statesidemusic.com

Musson/Thomas/Sanders

Shifa: Live At Café Oto

577 RECORDS 557 5823

★★★★★

In the world according to free improv, chemistry among players is a vital aspect of engagement, even when that chemistry also involves moments of tension and argument. On *Shifa: Live At Café Oto*, the music is an uncompromising and uncharted plunge, as these players converge as a trio for the first time.

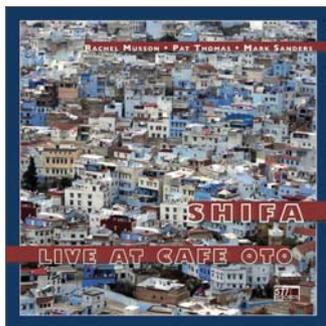
Despite the democratic agenda and the tendency for Pat Thomas’ piano to establish pieces and sections, saxophonist Rachel Musson is tantamount to a leader here, commanding a bold, granitic timbre. Better known in Europe than in the States, she’s a force deserving of greater recognition, and here’s proof. The recording, cleanly made in London’s Café Oto, is intriguingly presented: A 20-minute “Improvisation 1 (Part 1)” is separated from the 11-minute second portion, and followed by a furtive seven-minute “Improvisation 2,” all fit neatly onto an LP. For digital consumers, a bonus track offers the fuller vantage of what went down on this one night with an expansive “Improvisation 1 (Unedited)” comprising both bits and restored cuts to boot. At its core, this music manages to be both unhinged and with a collective purpose.

—Josef Woodard

Shifa: Live At Café Oto: Improvisation 1 (Part 1); Improvisation 1 (Part 2); Improvisation 2; Improvisation 1 (Unedited). (72:35)

Personnel: Rachel Musson, tenor saxophone, soprano saxophone; Pat Thomas, piano; Mark Sanders, drums.

Ordering info: 577records.com



WHAT A TERRIFIC PIECE OF BUSINESS THIS AMP IS!
- JOHN PIZZARELLI

The new ZT CUSTOM SHOP JAZZ CLUB. A surprising 220 watts of power in a 12" combo weighing less than 26lbs. Designed with, and for, jazz guitarists to offer a copious amount of headroom and natural, uncolored sound. Each one is built in our Custom Shop in Benicia, California. Visit ZTAMPLIFIERS.COM to hear all about it.

BELIEVE WHAT YOU HEAR. | ZTAMPLIFIERS

An Array of Brazilian Sounds

Six albums of Brazilian jazz and *música popular brasileira* illustrate more than the country's musical diversity: They demonstrate how Brazil's best songwriters and musicians—marinated in older forms like samba, choro and bossa nova—are finding new ways to use that heritage to create fresh pop, rock and jazz.

You could think of the virtuosic 11-member **Banda Black Rio** as the Earth Wind & Fire of Brazil, but that still wouldn't cover its deep Brazilian influences and occasional Weather Report-like excursions into fusion. Now, in its second generation under the leadership of pianist/composer William Magalhães, son of founding member Oberdan Magalhães, the music blends Rio's samba dancehall tradition with the grooves of '70s-era American funk and r&b, smartly updating its sound with nods to hip-hop. The ambitious ***O Som Das Américas (The Sound Of The Americas)* (Universal Music 0602577310508; 72:25 ★★★★★)** includes guest appearances by Caetano Veloso, Elza Soares, and most memorably, Gilberto Gil, singing the mesmerizing "Irerê" with Magalhães.

Ordering info: universalmusic.com.br

Firmly in the jazz category is the latest from pianist/bandleader **Antonio Adolfo, *Samba Jazz Alley* (AAM 0713; 48:13 ★★★★★½)**. Rio native Adolfo had his first hit at the age of 21 with his song "Pretty World" (known in Brazil as "Sá Marina"); it was covered by everyone from Sergio Mendes to Stevie Wonder. Since then, he's led the septet that bears his name and includes several of Brazil's top musicians, including trumpeter Jessé Sadoç, saxophonist Marcelo Martins, and the killer rhythm section of bassist Jorge Helder and drummer Rafael Barata. The program, dedicated to the memory of Rio's legendary Bottle Alley, where Adolfo and others invented "samba jazz" in the 1960s, is grade-A Adolfo. A highlight is "Hello, Herbie," clearly inspired by "Cantaloupe Island," which pays a tropical tribute to the great Hancock.

Ordering info: aammusic.com

John Finbury, the only American in this bunch, is a Massachusetts-based pianist and songwriter who caused something of a stir in 2016 when a song of his was nominated for a Latin Grammy. His new recording, ***Sorte!* (Greenflash; 28:46 ★★★★★½)**, is a collaboration with Brazilian actress-singer **Thalma De Freitas**, who wrote the Portuguese lyrics. This is sophisticated Brazilian-style chamber jazz, played to the hilt by a group of mostly Brazilian all-stars, including guitarist Chico Pinheiro, bassist John Patitucci, drummer Duduka Da Fonseca, pianist Victor Gonçalves, and percussionists Airtó Moreira and Rogerio Boccato.

Ordering info: greenflashmusic.com

The debut album from 33-year-old jazz violinist **Guilherme Pimenta**, who came to Rio



Delia Fischer

MARCOS AMORIM

from Minas Gerais, clearly marks him as a talent to watch, with a striking command of choro, samba and forró styles. In arrangements for his quartet (with guitar, string bass and drums/percussion) on ***Catopé* (Self Release, 43:36 ★★★★★)**, he mixes those traditional styles with jazz in virtuosic fashion amid a bracing set of nine originals.

Ordering info: guilhermepimenta.com

Marcos Valle, known as the original Brazilian beach boy, has been making hits from his home base near Copacabana for about 50 years, ever since he wrote the bossa standard "Summer Samba (So Nice)." He long ago morphed, however, from a young bossa nova composer to a master of Carioca jazz-funk. The opening track on ***Sempre* (Far Out 211; 65:56 ★★★★★½)**, "Olha Quem Ta Chegando (Look Who's Coming)," is Rio club music of a rarefied quality, made even more compelling by Valle's grooves on Rhodes. The track is irresistible, even if the rest of the album is slightly less memorable.

Ordering info: faroutrecordings.com

Let's save the best for last: Singer, pianist and arranger **Delia Fischer**, who has worked with Milton Nascimento, Toninho Horta and other Brazilian greats, proves herself an innovative composer/lyricist of Brazilian pop with ***Tempo Mínimo (Labidad/Nomad; 41:11 ★★★★★)***. The album took eight years to make—and it shows. The 12 songs, all keepers, are crafted with irresistible melodies and poetic lyrics about time, love and the search for meaning in an era of splendid digital isolation. Fischer's limpid, understated voice somehow embodies both innocence and experience. The arrangements make creative use of flutes, clarinets, strings and electronica, blending Brazilian, jazz, pop and classical elements to make something sui generis. Guests include MPB star Ed Motta and Valle, who wrote the only cover, a duet with Fischer of his song "Garra" that should be a hit all over again. **DB**

Ordering info: deliafischer.com.br



Jon Irabagon *Invisible Horizon*

IRABBAGAST 014/015

★★★★½

As far as tabletop games go, the ancient Chinese mahjong is one of the most fiendishly difficult and intricate. Made up of 144 tiles based on Chinese characters and symbols, it's a pastime that can take a lifetime to master. It feels apt then that saxophonist Jon Irabagon takes mahjong as his inspiration for the double record *Invisible Horizon*. Basing the eight compositions of the first half, *Invisible Guests*, around the mechanics of a mahjong game, his saxophone meanders through atonal classical melodies, stark ambience and bursts of luscious strings—each motif unfolding as a tile overturned.

Birdsong and droning strings herald the cinematic opening of "Vignette For Mouthpieceless Soprano Saxophone And String Quartet" with the faint sound of Irabagon's breath passing through his saxophone as a reminder of his presence. There is the sense of a meltdown in many of these compositions, the arrangements verging on the precipice of falling apart, before being pulled back by dynamic shifts. Similarly, on the second half of the release, *Dark Horizon: Live From The Mausoleum*, Irabagon mingles frenetic solo saxophone with the oneiric reverb of an Oslo crypt, where he recorded. Breath mingles with the echo of its own making, just as the string quartet on *Invisible Guests* provides a response to the piano's rhythm. It's as much a field recording of the room and experiment in Irabagon's force as it is a cohesive record. Ultimately, though, *Invisible Horizon* is a difficult listen, one that could benefit from a greater sense of structure. Yet, Irabagon's playing is captivating once you allow yourself into the looping ebb and flow of textures he creates.

—Ammar Kalia

Invisible Horizon: Disc one: Vignette For Mouthpieceless Soprano Saxophone And String Quartet; Invisible Guests I-VI; Vignette For Soprano Saxophone And String Quartet. Disc two: Dark Horizon (Entrance); Dragonwort; Forest & Field; Holy Smoke; Good Old Days (Theme From The Little Rascals); Eternal Rest; Half A World Away; Dark Horizon (Exit Bow). (57:11/38:17)

Personnel: Jon Irabagon, soprano saxophone, mezzo soprano saxophone; Matt Mitchell (Disc one), piano; Mivos Quartet (Disc one), strings.

Ordering info: jonirabagon.bandcamp.com

Iiro Rantala *My Finnish Calendar*

ACT 9882

★★★★½

Ever wonder what a year-in-the-life of a Finn's like? Or, even better, what it might sound like? Iiro Rantala's transportive song cycle, *My Finnish Calendar*, delivers 12 solo-piano performances depicting the nation's conventional activities and emotional tenor that trace the course of each year.

Similar in character to Ben Wendel's splendid *The Seasons*, each piece here is named after a month of the year, the album beginning with the stormy "January," where Rantala's stately lament evokes the spirit of regret after the preceding month's indulgences. But the mood brightens quickly on "February," as the keyboardist unravels a jaunty, percussive melody that shifts into modern stride pianism, while the lovely mid-tempo ballad "March" locates an emotional state somewhere between the ennui of winter and the anticipation of spring. Those three compositions alone illustrate Rantala's virtuosic prowess as an improviser capable of enormous idiomatic and emotional range.

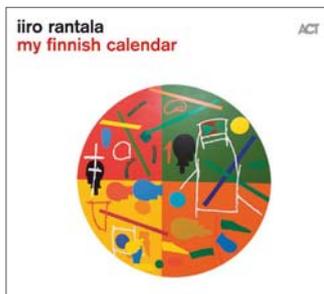
Granted, one can find similar concept works that date back even to Antonio Vivaldi's iconic four-part violin concerti, *The Four Seasons*. But for a modern, personalized update with both emotional magnetism and musical intelligence, *My Finnish Calendar* is a welcome entry to the universal musical-almanac theme.

—John Murph

My Finnish Calendar: January; February; March; April; May; June; July; August; September; October; November; December. (53:21)

Personnel: Iiro Rantala, piano.

Ordering info: actmusic.com



Anna Maurer Trio *Visionariness*

ATS 0934

★★★★½

Christian Sands once said that the piano, bass and drums are the engine of any band. Anna Maurer must have been listening, as the high-octane sports car she's assembled—the bandleader on keys, Thomas Malcher on bass and Martin Kleibi on drums—delivers some memorable music that will keep your head nodding, your feet tapping and your shoulders rising Whitney Houston-esque.

From the opening "Expectation" to the closing "Being Norbert," the album moves from hard groove to hip-hop to atonal sounds, as on "Skrjabin," a nod to Russian composer and pianist Alexander Skrjabin, who was known for his unusual harmonies. But the surprise here is "Smile," featuring Austrian-born MC Yasmin Hafedh. The timbre of *Visionariness* doesn't prepare listeners for the tune, but true to its title, Hafedh's rapping in German and English inverts frowns.

Although the title tune pales in comparison to the rest of what's here, the album still should catch the attention of any jazz fan, regardless of where they fall on the musical spectrum. The point that Maurer's album makes is that she can compose some memorable tunes, put together a trio to execute her vision—and hit it.

—Michele L. Simms-Burton



Visionariness: Expectation; Skrjabin; After All; Smile; Virtual Real; Once In A While; Visionariness; Being Norbert. (53:48)

Personnel: Anna Maurer, keyboards; Thomas Malcher, electric bass, bass; Martin Kleibi, drums; Yasmin Hafedh (4), vocals; Simon Plötzeneder (4), trumpet; Christian Maurer (8), tenor saxophone.

Ordering info: ats-records.com

NSTM DESIGN

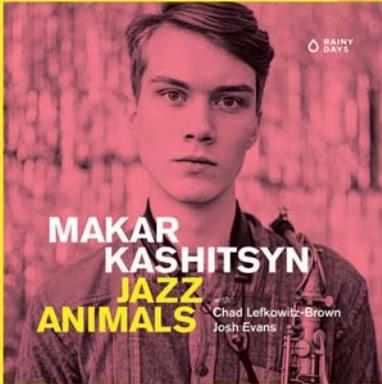


www.NEDSTEINBERGER.com



Photo: Simply Three 2018 by Ronald Gill

SEPTEMBER 27, 2019

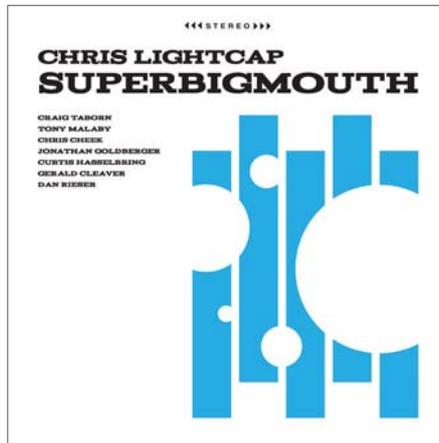


MAKAR KASHITSYN "JAZZ ANIMALS"

FEATURING

CHAD LEFKOWITZ-BROWN
JOSH EVANS
SASHA MASHIN

CD / VINYL / DIGITAL
[RAINYDAYSRECORDS.RU](http://rainydaysrecords.ru)



Chris Lightcap *SuperBigmouth*

PYROCLASTIC 07

★★★★★

New York bassist Chris Lightcap's all-electric 2018 *Superette* referenced surf, Ornette Coleman's harmolodics, West African music and the international sounds of psychedlia. Such genre-bounding might sound heavy, but Lightcap's music—this new LP included—is defined by lightness and grace.

Growing up in a steel town near Pittsburgh, Lightcap's musical curiosity was sated by his parents' classical music collection and "tons and tons of rock 'n' roll." This heritage

comes through on *SuperBigmouth* via distortion-edged guitar chords, while his love of West African music is heard in skittery drums and interlocking horns.

SuperBigmouth unites Lightcap's two bands: the two-guitar, drums (plus guests) Superette with Bigmouth, the group that released the much-hailed *Epicenter* back in 2015. And it works beautifully.

With its almost 9-minute duration, "Zero Point Five" is thick with drowsy swagger. It starts in a classic rock formation, bass foregrounded against the patter of drums to meld in the other instruments. "Deep River," meanwhile, begins with an atmospheric '90s alt-rock vibe, the purity of the horns intersecting with the muted rhythm section, until Craig Taborn's stylishly retro organ tips in.

When asked why he formed the two-guitar band Superette, Lightcap said that he was intrigued by "the way the guitar overtones combine" to create a "spectral quality." Something similar might be said about *SuperBigmouth*. Yet, despite the endless echoes of other genres and cultures, the music remains coherent and clear in its intent.

—Madeleine Byrne

SuperBigmouth: Through Birds, Through Fire; Zero Point Five; Queen's Side; False Equivalency; Deep River; Nothing If Not; Quinine; Sanctuary City. (48:12)

Personnel: Chris Lightcap, bass; Craig Taborn, keyboards; Tony Malaby, Chris Cheek, tenor saxophone; Jonathan Goldberger, Curtis Hasselbring, guitar; Gerald Cleaver, Dan Rieser, drums.

Ordering info: store.pyroclasticrecords.com

STUDY BUDDIES.



All The Support You Need.
None Of The
Pizza Delivery Fees.

ROVNER®
P.R.O.D.U.C.T.S.
MADE IN THE USA

Patent. See Website.
www.rovnerproducts.com

Will Sellenraad/Eric McPherson/Rene Hart *Greene Street Vol. 1*

DEKO 1026

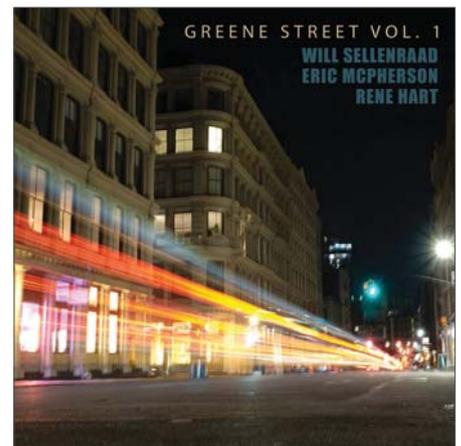
★★★★½

Guitarist Will Sellenraad's *Greene Street Vol. 1*, a record predicated on blurring the lines between friendship and family, explores the possibilities that extended musical relationships bring to performance.

"Alter Ego," a piece composed by James Williams, sets the tone with its extended introduction during which Sellenraad uses guitar effects to create a pulsating harmonic ambience. Bassist Rene Hart interjects melodic statements and drummer Eric McPherson develops a repeated rhythmic idea, building intensity until release comes with the start of the melody.

Such communication remains a constant, as on "Future," a McPherson original. During Hart's extended solo, a standout of the session, Sellenraad employs effects to keep a layer of sound in the background while comping, as McPherson creates a wash above the groove with his cymbals. This track also features Sellenraad at his soloistic best, balancing single-note lines, rhythmically-charged motives and chordal hits as responses to, and instigations for, his partners.

McPherson builds upon and weaves together



rhythmic material on "Little El," while Sellenraad and Hart create a wall of sound around him. In contrast, Sellenraad's "Melancholy," a short ballad, allows the musicians to breath together and explore space in its slower tempo, simmering rather than burning.

On *Greene Street Vol. 1*, the trio crafts melodies, solos and textures together, making use of their chemistry to produce an arresting album.

—Jonathan Gómez

Greene Street Vol. 1: Alter Ego; Melancholy; Future; Deluge; Little El; Allegorical. (43:58)

Personnel: Will Sellenraad, guitar; Eric McPherson, drums; Rene Hart, bass.

Ordering info: willsellenraad.com

**Whit Dickey
Tao Quartets
Peace Planet &
Box Of Light**
AUM FIDELITY 108/109
★★★★★

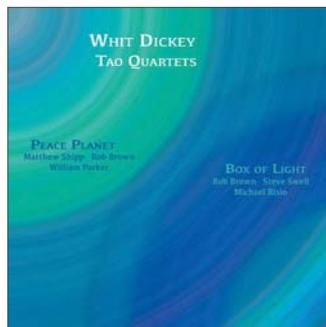
The works collected on drummer Whit Dickey's latest release share a common transcendent spirit, with *Peace Planet* representing yin and *Box Of Light*, yang. Despite their conceptual unity, though, they're very different recordings.

The relationships among players on *Peace Planet* can be measured in decades. The ensemble nearly duplicates the mid-1990s David S. Ware Quartet, and that band's late leader is honored by one of the album's five tracks. While bassist William Parker and pianist Matthew Shipp guarantee a certain familiar density, saxophonist Rob Brown is far more bop-derived than Ware. *Box Of Light* doesn't correspond as closely to Dickey's previous ensembles, but the music feels eager, as though the musicians can't wait to tangle. Brown and trombonist Steve Swell have a duality of their own, with the former playing quick and complex and the latter working in broader strokes. But it's Dickey who shapes it all with blossoming cymbal bursts. Whether he's elaborating upon past work or carving out a new sound, Dickey puts great trust in his musicians. The selection of personalities here is the score. —*Bill Meyer*

Peace Planet/Box Of Light: Disc one: Peace Planet; Seventh Sun; Ancient Monument; Suite For DSW; Blossom Time. Disc two: Eye Opener; Ellipse; Passage Through; Ethereality; Box Of Light; Rotation Steps; Jungle Suite. (53:46/52:46)

Personnel: Whit Dickey, drums; Rob Brown, alto saxophone; Matthew Shipp, piano (Disc one); William Parker, bass (Disc one); Steve Swell, trombone (Disc two); Michael Bisio, bass (Disc two).

Ordering info: aumfidelity.com.



**Makar Kashitsyn
Jazz Animals**
RAINY DAYS 004
★★★★★

Jazz freely transcends global borders on 19-year-old Russian prodigy Makar Kashitsyn's stellar debut, *Jazz Animals*.

Over seven tracks, the Manhattan School of Music student exudes confidence, taking charge as a virtuoso, driven altoist with five expressive modern post-bop originals. A track each is contributed by tenor saxophonist Chad Lefkowitz-Brown, who performs on several tracks here, and composer Nikita Mochalin. Hipster modal expositions, looped motifs, harmonious horns, catchy hooks and dueling alto and tenor lines show off the bandleader's keen intuition and technical prowess.

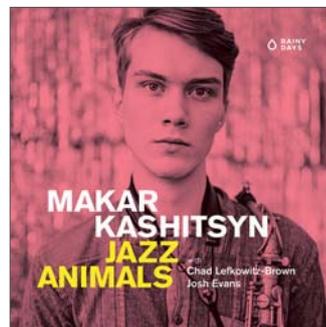
"Our Song" captures Kashitsyn's deft explorations, beautifully kicking it up on EWI-ish wah-wah. Guitarist Alexey Polubabkin's groove segues to Hiske Oosterwijk's mesmerizing scatting, while Josh Evans' flugelhorn jam adds cleverly harmonically altered riffs.

Flashing back to just 30 years ago, a blissful Russian-American collaboration would have been difficult to imagine. But the partnership, unified within the parameters of the jazz language, finds Kashitsyn's admirable international collective offering up an inspired set. —*Kerlie McDowall*

Jazz Animals: Jazz Animals; Going To Ekaterinburg; Confession; Song For Chad; Our Song; Time To Forget; Phone Call. (64:35)

Personnel: Makar Kashitsyn, alto saxophone; Chad Lefkowitz-Brown, tenor saxophone; Josh Evans, trumpet (1, 3), flugelhorn (5); Sasha Mashin, drums; Hiske Oosterwijk, vocals (5, 6, 7); Alexey Polubabkin, guitar (1, 3, 5); Alexey Podymkin, piano; Rhodes; Makar Novikov, bass, electric bass.

Ordering info: rainydaysrecords.ru



"3 Nights in L.A."
George Garzone, Peter Erskine,
Alan Pasqua & Darek Oles

"3 NIGHTS IN L.A."

GEORGE GARZONE PETER ERSKINE ALAN PASQUA DAREK OLES

8 panel, 3-CD Eco Wallet, includes 8-page booklet
Available wherever fine music is sold.
Available on iTunes.
petererskine.com

FUZZY MUSIC

Four musicians who go back a long way.
Three nights in a cold rain-soaked January.
Two burning sets each night.
One jazz club, right next door to LAX.

Sam First, L.A.'s newest jazz haunt.
Great vibe for musicians and audience alike, plus the best-sounding room in town.

You are there.

Fuzzy Music announces its most ambitious CD release ever: "3 Nights in L.A." Three discs of jazz standards and originals played by four giants, recorded "live."

"Cats...magnificent. I love it ...sounds unreal. You guys played your asses off on every song. Overwhelming. Wow!"

— George Garzone

How to Do Your Homework

Those familiar with volume one will deeply enjoy *J Jazz 2: Deep Modern Jazz From Japan 1969-1983* (BBE 470; 62:55/57:28 ★★½), which encompasses the total spectrum of jazz and its attendant subgenres. With a title like “Dragon’s Dance,” featuring Harold Land’s tenor saxophone, the attraction is irresistible, and so is the tune that pianist Makoto Terashita builds methodically before surrendering to the reedist’s characteristically engaging sonority. Impressive, too, is the full-bodied saxophone of Kohsuke Mine on “Daguri” (available only on the LP version), and the powerful drumming of Takashi Miyasaka and the sax work of Koichi Matsukaze on “Animal’s Garden.” A diverse musical repertoire explodes on the collection from energetic bebop bounce to electronic synth, each with an artist representative of a divergent style and expressive context.

Ordering info: bbemusic.com

Chronologically, of the performers here, tenor saxophonist **Teddy Edwards** extends farthest into the past, but his style always was modernist, of the moment and surging ahead for views of fresh vistas. Before his death in 2003 at the age of 78, Edwards left a fascinating trove of recordings, and 1980’s *Out Of This World* (SteepleChase 31147; 46:29 ★★★★★) is indicative of the way he could in one instance caress a ballad and then tunefully reconfigure it. On the title track, the bandleader demonstrates this process, giving the familiar ballad an inventive variation, particularly on the markedly slow bridge. No matter the tune, Edwards’ horn was a fount of power and finesse, and the bebop beat and reflections came as easily to him as the melodic patterns and segues he provides here for pianist Kenny Drew. The bandleader’s equally adept on “Summertime” and “That’s All,” where Edwards’ sound takes on a conversational tone, as if lyrics were spilling from the bell of his horn.

Ordering info: steeplechase.dk

Edwards’ lyrical impulse was also foundational for tenor saxophonist **Barney Wilen**, and it’s showcased on *Live In Tokyo ‘91* (Elemental 5990434; 60:24/75:59 ★★½). Wilen, who died in 1996 at 58, was a highly respected and admired musician in France, so much so that in 1957 when Miles Davis was signed by film director Louis Malle to craft music for *Ascenseur Pour L’échafaud* (*Elevator To The Gallows*), the saxophonist was asked to be part of the production. The vibe he concocted after one night watching the film with his bandmates, including drummer Kenny Clarke, is replicated on the tracks recorded in Tokyo. Especially poignant and representative of Wilen’s smooth eloquence is the ensemble’s rendition of “Beautiful Love.” Much in the same way his sound cohered with pianist



Beverly Glenn-Copeland

Rene Urtreger on Malle’s film, Wilen is in perfect sync here with pianist Olivier Hutman, and the timeless ballad unfolds with classical grandiloquence.

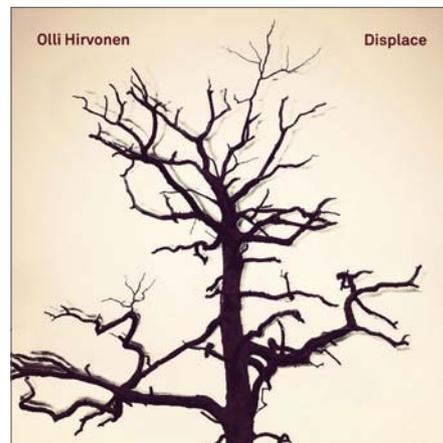
Ordering info: elemental-music.com

Setting aside the tenor saxophones, we now experience the sometimes tenor, but mostly baritone, voice of **Beverly Glenn-Copeland**. The 74-year-old has for decades been a mainstay in Canada, and on *Primal Prayer* (Org 4762; 55:16 ★★), Glenn-Copeland’s musical prowess is on display, as well as his understanding of German lieder—poetry set to classical music—which is deftly deployed on the homage “Back To Bachland.” But the full complement of ambient recordings—a mixture of folk, jazz, blues, new-age and pop—that have marked Glenn-Copeland’s career emerges on “La Vita.” In 2004, the songs here originally were released as *Phynix*, but with Glenn-Copeland on the synthesizer or the keyboards, the tracks still evince a dynamic and rhythmic complexity, creatively fusing each genre in which the composer has been eminently successful.

Ordering info: orgmusic.com

Like Edwards and Wilen, **Sunny Murray** is with the ancestors (he died Dec. 7, 2017). But unforgettable are those dates with Albert Ayler and Cecil Taylor, when, behind his battery of drums, he helped usher in free-jazz. On *Homework* (No Business 116; 44:46 ★★★★★), Murray is no less relentless, and the signature musicality he derived from his drums is readily apparent on the occasions when they blend with Bob Dickie’s bass clarinet. Years ago, musicologist and writer Valerie Wilmer commented that Murray possessed the ability to lead whoever performed with him. It’s true on this date and guitarist Robert Andreano is a most attentive compatriot, one who has done his homework. **DB**

Ordering info: nobusinessrecords.com



Olli Hirvonen *Displace*

ROPEADOPE 499

★★★

Finnish-born guitarist Olli Hirvonen can shred, but he isn’t ostentatious about it. On his third album as a leader, *Displace*, Hirvonen takes a number of dramatic solos, but they never feel as though they’re put forth for their own sake. Instead, every line counts and each note is clearly articulated. Hirvonen appears to have drawn from a number of sources for this record, including Kurt Rosenwinkel, whose heroic soloing style is echoed here, and John Scofield, referenced in the bandleader’s oily tone. In terms of group sound, the 30-year-old is channeling a lot: metal, noise, Explosions In The Sky, The Bad Plus, The String Cheese Incident, Squarepusher.

Despite that mad swirl of influences, everything comes together to form a cogent whole. On his previous two albums, *Detachment* and *New Helsinki*, Hirvonen—who also plays a pivotal role in Brian Krock’s little and Big Heart Machine ensembles—brought on horn players who seemed like ideal additions, but in some ways distracted from the ensemble sound. Here, the bandleader’s backed just by an acoustic trio that includes pianist Luke Marantz, bassist Marty Kenney and drummer Nathan Ellman-Bell.

The album has a consistent feel throughout: rockish, kind of heavy, but still nimble. Marantz, an elegant pianist, often offers repeated lines, which the band builds to intensity. Kenney’s round bass lines keep everything in place, and Ellman-Bell’s dry cymbals and thick snare sound combine to create gluey beats. Hirvonen is alternately dexterous (“No Light”) and strummy (“Displace”), muddy, overdriven and clean. He shows us the various aspects of his sound, and it seems as if the guitarist has hit his stride with the excellent group on *Displace*. —Matthew Kassel

Displace: No Light; Displace; Nondescript; Size Constancy; Faction; Tactile; Unravel. (47:17)

Personnel: Olli Hirvonen, guitar; Luke Marantz, piano; Marty Kenney, bass; Nathan Ellman-Bell, drums.

Ordering info: ropeadope.com

Gretje Angell
... In Any Key
 GREVLINTO
 ★★★★★



Not the least impressive aspect of vocalist Gretje Angell's debut recording is how consistently she maintains a warmth and accuracy of tone, even when the meter is fast. It might help coming from a dynasty of drummers—dad and grandad both played the traps. But one senses that her real gift is for the natural cadence of a lyric. That's evident even in the Portuguese of "Berimbau," on which she sounds like she hails from Bahia, rather than Akron. But it shows, too, on a perfectly paced "Do Nothing Till You Hear From Me" and a bossa version of "Love Is Here To Stay."

She also has a secret weapon. The album title is a reference to guitarist and producer Dori Amarilio's apparent ability to deliver a song exactly where Angell chooses to place it. He's featured prominently on three duo readings of "Them There Eyes," "One Note Samba" and a brilliant "Tea For Two."

Albums a little—but only a little—like this used to murmur away in wine bars and nouvelle cuisine restaurants, but Angell doesn't do wallpaper music. Every track has purpose, intent and quality. A truly impressive arrival from a singer who's worked hard to get here. —Brian Morton

... In Any Key: (Our) Love Is Here To Stay; I'm Old Fashioned; Fever; Deep In A Dream; Berimbau; Do Nothing Till You Hear From Me; One Note Samba; Tea For Two; Them There Eyes. (36:24)

Personnel: Gretje Angell, vocals; Dori Amarilio guitar; Kevin Axt, Gabe Davis, Chuck Berghofer, bass; Steve Hass, drums; Quinn Johnson, keyboard; Kevin Winard, percussion; Michael Hunter, trumpet; Budapest Scoring, orchestra.

Ordering info: gretjeangell.com

Matthew Whitaker
Now Hear This
 RESILIENCE 012
 ★★★★★



With plenty of buzz already behind him, 18-year-old Matthew Whitaker lives up to expectations on *Now Hear This*. He plays with fluency on piano and organ, dividing his time about equally between the two. However, his approach to each instrument is distinctive, emphasizing melodic adventurousness on the former. On the B-3, he concentrates on texture, with thick blankets of harmony on the lower manual supporting more traditional lines and tremolo applications.

On both his well-conceived originals and covers, Whitaker's performance is all about honoring the contours of the tune. And at no point does the bandleader try to dazzle listeners with just his chops. It seems less a matter of limitation than intention, which his trio clearly understands.

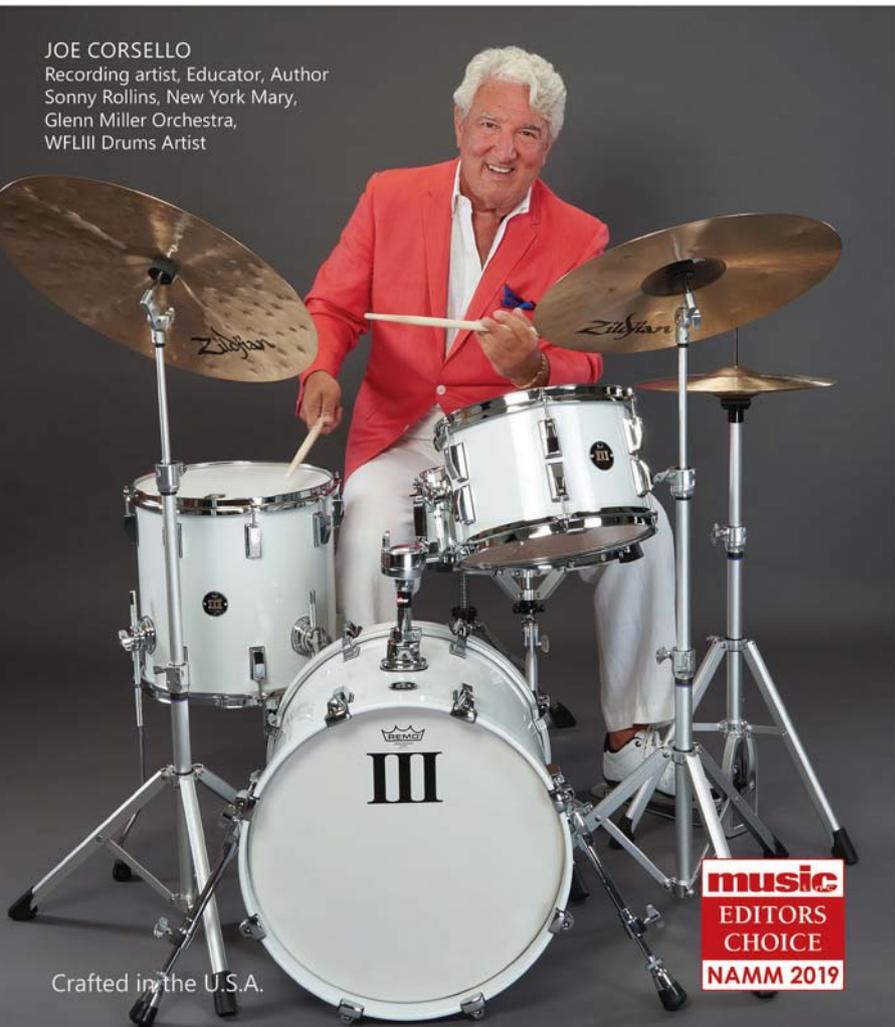
In particular, Ulysses Owens Jr. tunes directly into Whitaker's wavelength. On only one track, a fiery take on "Freedom Jazz Dance," do his drums lock down on a basic beat. And that allows room for Whitaker to alternate between staccato scratches and muscular long lines on organ. But the best moment here also is the sparest, an organ/drum duet on "The Blood Will Never Lose The Power," whose spirit-raising ecstasy is a perfect launchpad for all that's yet to come from this exceptional pianist. —Bob Doerschuk

Now Hear This: Overcoat; Tranquility; Underground; Bernie's Tune; Yardbird Suite; U.M.M.G.; Miss Michelle; Thinking Of You; Emotions; Caribe; Black Butterfly; Freedom Jazz Dance; The Blood Will Never Lose The Power. (71:54)

Personnel: Matthew Whitaker, keyboard; Dave Stryker, guitar; Yuniior Terry, bass; Ulysses Owens Jr., drums; Sammy Figueroa, percussion; Marc Cary, keyboard (11); Gabrielle Garo, flute (3).

Ordering info: resiliencemusic.com

JOE CORSELLO
 Recording artist, Educator, Author
 Sonny Rollins, New York Mary,
 Glenn Miller Orchestra,
 WFLIII Drums Artist



World-Class Drums
 By William F Ludwig III

Discover what Joe Corsello and others already know. It's all about the sound and WFLIII Drums delivers!



WFLIII DRUMS
 THE SOUND OF GENERATIONS™
 Chicago Kansas City

music
 EDITORS
 CHOICE
 NAMM 2019

Ask your local retailer • Visit us at wflIIDrums.com
 Email us at info@wflIIDrums.com
 Call us at 913.274.1371

Crafted in the U.S.A.

**Brad Turner
Quartet**
Jump Up
CELLAR 123018
★★★★½

Jump Up—culled mostly from a single studio session at the close of a snowy, three-day stint at a Vancouver club—finds trumpeter Brad Turner making the most of a small window of time, unloosing nine original hard-bop-leaning tunes with swinging urgency alongside tenorist Seamus Blake.

While the gig was only a weekend and the session a single day, there's no shortage of familiarity among the five musicians here. Blake ignites the band, the two horns sparring at every turn. Turner, whether on trumpet or flugelhorn, is a confident composer, employing inspired harmonies with Blake's bellowing tenor leading the up-tempo material. The titular "Jump Up" is a burner with drummer Dylan Van Der Schyff summoning a waterfall of cymbals, while pianist Bruno Hubert patiently hammers a thick progression. He switches to Rhodes for the simmering "Likes" and pushes the band into looser territory for "Superlux," a modal hot-pot of soaring soul. Bassist André Lachance kicks off the 11-minute "Catastrophizer" as Turner dribbles out woozy lines amid Blake's fiery testimony. The rhythm section is a chaotic swell beneath the two horns, its manic energy hinting at the artistry unfurled during the troupe's live engagement. —Sean J. O'Connell

Jump Up: Poco; Jump Up; Not A Dream; Likes; Cedar; The Enthusiast; Superlux; Little People; Catastrophizer. (64:53)

Personnel: Brad Turner, trumpet, flugelhorn; Seamus Blake, tenor saxophone; Bruno Hubert, piano, Rhodes; André Lachance, bass; Dylan Van Der Schyff, drums.

Ordering info: cellarlive.com



Markus Howell
Get Right!
POSI-TONE 8198
★★★★

Michigan State University's jazz program enjoys a reputation for turning out impressive talent. And young alto saxophonist Markus Howell might be its 2019 breakout ambassador. An alumnus of MSU's undergraduate and graduate programs, the young artist has released a strong, swinging debut featuring seven vibrant originals and three not-so-typical covers. In addition, Howell was heard earlier this year on *One-Track Mind* as co-leader of the Becoming Quintet.

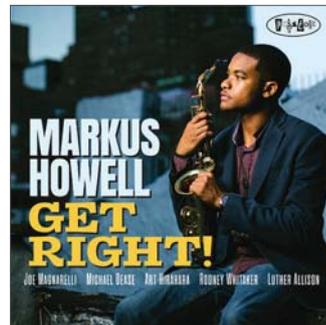
From the downbeat on his own disc, Howell makes a big personal statement, kicking into a cadenza steeped in hard-bop and subtly tinged with r&b. Segueing into the title track, the band lays down a sassy shuffle, setting the good-time tone. As a composer, Howell favors catchy, rhythmic melodies and tight, well-balanced structure, and he's patient when building solos, yet not afraid to get edgy, as on the Latin-infused, "Inner Being."

Pianist Art Hirahara's soloing is consistently invigorating throughout, while Luther Allison's drumming drives energized scorches like "Warfare" with crisp, swinging chops. (Impressively, Allison serves as pianist with the Becoming Quintet.) But beyond great schooling, Howell's debut conveys individuality and the confidence of a promising leader. —Jeff Potter

Get Right!: Get Right!; One For Craig; Warfare; Dear Sir; Out Of The Night; Glory Days; Bruh Slim; Inner Being; Faithful; Blues For WJ. (55:28)

Personnel: Markus Howell, alto saxophone, flute; Joe Magnarelli, trumpet; Michael Dease, trombone; Art Hirahara, piano; Rodney Whitaker, bass; Luther Allison, drums, piano (9).

Ordering info: posi-tone.com



ArkivJazz
THE SOURCE FOR JAZZ MUSIC

ALBUMS FEATURED IN THIS ISSUE
AVAILABLE NOW AT SPECIAL PRICES



BARRACOON
JD Allen



CONFESSIONS
Veronica Swift



MLK CONVERGENCE
Marlene Rosenberg

For more information, please visit: ArkivJazz.com

Let's be social! Follow us on  



Join our VIP Program for free shipping on all items!



Jacques Kuba Séguin *Migrations*

ODD SOUND 17

★★★

Recent albums by Montreal-based trumpeter Jacques Kuba Séguin have explored string sections and the subtle use of extended techniques, but on his new album, *Migrations*, he pares back to a sextet framework to deliver a straightahead, decidedly cool-inspired set. The arrangements offer fewer surprises than some of his other work, but the simpler setting brings the bandleader's dramatic sense of melody to the fore.

Happily, there are nods to modernity to keep *Migrations* from being simple era-worship. The dark, rattling intro to "Première Neige (You're Not Alone)" adds a distant taste of Radiohead to its bittersweet cocktail—sort of an aural absinthe rinse. The stuttering breakbeat that opens "Origine" hardly is shocking to hear in modern jazz, but still stands out in context. Jean-Michel Pilc's melancholy piano solo in the middle of the track is a bigger surprise, and one whose presence lends weight to the theme. Mostly, though, *Migrations* is fairly classicist in tone, Séguin occasionally getting into impassioned, tempestuous territory with Olivier Salazar's vibraphone working in particular to bathe the compositions in soft light.

Purportedly, all of *Migrations'* compositions were inspired by interviews Séguin conducted with people from a variety of backgrounds across Quebec with the intention of shedding "light on the miscegenation of culture." It's difficult to suss out how this actually plays into the music—and it's maybe a dubious choice of words. But this is perhaps just a matter of insufficient context. Whatever the intellectual underpinnings, the emotional response to *Migrations* would likely remain the same. It summons a sensation akin to a cool breeze: plenty familiar and not too unpleasant. —*Dustin Krctovich*

Migrations: Hymne; Origine; L'écrivain; Première Neige (You're Not Alone); Choucounie; I Remember Marie In April; Mosaïques. (48:52)

Personnel: Jacques Kuba Séguin, trumpet; Yannick Rieu, tenor saxophone; Olivier Salazar, vibraphone; Jean-Michel Pilc, piano; Adrian Vedady, bass; Kevin Warren, drums.

Ordering info: jacqueskubaseguin.com

ANDERSON AUDIO NEW YORK

JIM ANDERSON
GRAMMY® WINNING PRODUCER AND ENGINEER
WWW.ANDERSONAUDIONY.COM

US ARMY JAZZ AMBASSADORS
PLAY SAMMY NESTICO
AVAILABLE FROM AMAZON IN
STEREO AND IMMERSIVE AUDIO

theBABAorchestra *Marigold*

"Baba is an artist to watch ... she's establishing adventurous new territory." — *Downbeat*

"... enters with authority into the ranks of new talented orchestrators." — *All About Jazz*

"... ambitious and wildly imaginative new music for large jazz ensembles..." — *JAZZIZ*

theBABAorchestra is a 17-piece experimental big band performing original instrumental works by composer, conductor, and bandleader Lauren Elizabeth Baba.

ALBUM AVAILABLE NOW
www.theBABAorchestra

theBABAorchestra

Better Than Hagiography

For the past 25 years, **John McCusker** has played a key role in the fight to preserve and restore New Orleans' cultural history. In 2012, some of that work resulted in his biography of one of the city's turn-of-the-century musical entrepreneurs, ***Creole Trombone: Kid Ory and the Early Years of Jazz*** (University Press of Mississippi). It's now available in paperback.

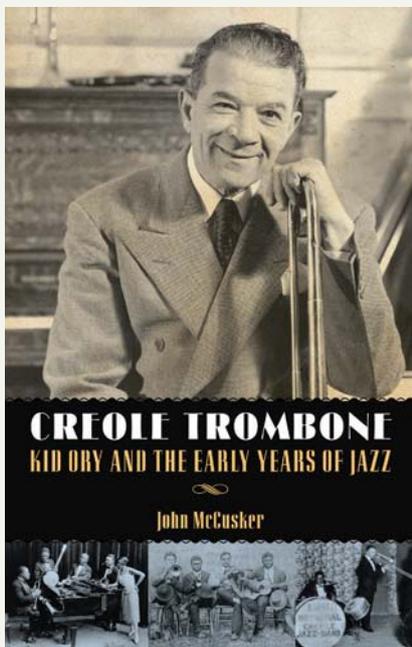
More recently, much of his energy has focused on protecting the home of the legendary cornetist and bandleader Buddy Bolden as a historical landmark. The house where Bolden was born and raised still stands, but it has fallen into disrepair. McCusker has been a staunch advocate for renovations to the house, angling to make it a part of the area's cultural tourism landscape.

On the heels of the long-awaited release of Dan Pritzker's *Bolden*, which brought the proto-jazzman's origin myth to the big screen accompanied by an original soundtrack by fellow New Orleanian Wynton Marsalis, one might think that McCusker would welcome the extra attention the film could draw to his cause. You'd be wrong: McCusker hasn't even bothered to watch it yet. "I think it says more about Pritzker and Wynton than it does about Bolden," he quipped. "It didn't just ignore history—it almost showed a contempt for it. But it's always a bad idea to condemn a movie that you haven't seen, so I guess I'm going to have to watch it on cable."

Although he's an enthusiastic jazz advocate today, McCusker once was a reluctant historian of his hometown's complicated music traditions. His family descends from various European groups who have made the city home during the past 300 years: "I've got Acadian ancestors, Spanish ancestors, French ancestors that lived in New Orleans," he explained. "My grandmother and my great-grandmother both lived in Tremé. And I've got this Irish last name from ... my dad's family in the last couple of generations."

McCusker began his career as a photojournalist at the local paper, *The Times-Picayune*, as a freelancer in 1983. And in the early 1990s, he began giving local guided tours of the city's jazz landmarks to promote the idea of cultural tourism. This led to a deeper appreciation of the stories behind the music's pioneers—and a realization that trombonist and bandleader Ory was an underappreciated catalyst and entrepreneur of the early jazz scene.

As McCusker dug deeper into Ory's story, he found that he also had a knack for sifting through the puzzles of oral history and began collecting historical materials related to Ory's life.



McCusker's beef with the Bolden film is a perfect example of what motivates his work as a cultural historian. "What I tried to find was when people didn't talk about in mythological terms," McCusker said. "When they only talked about [Bolden] in those terms, what they had to say wasn't informative. Whereas when you hear Ory talk about Bolden, what he describes is more believable."

This attention to narrative detail is evident throughout *Creole Trombone*. McCusker combines historical data, such as baptismal certificates and census records, with oral history to present a clear timeline of Ory's life through his many travels, adventures and musical experiments.

Whereas past entries in the jazz biography genre have been prone to hagiography or exaggeration, McCusker's approach is refreshingly honest.

His next project, co-authored with Shane Lief, is a book titled *Jockomo: The Native Roots of Mardi Gras Indians*. Due to be released in November, it surely will feature McCusker's unique blend of journalistic instincts, a well-honed photographer's eye and passionate devotion to the Crescent City's unflappable spirit.

"We're in a unique time right now," he mused, noting the recent influx of attention and resources to both fresh music and cultural landmark preservation. "A lot of people are using traditional jazz as a starting point and going from there. The creativity and the striving and the experimentation lives on." **DB**

Ordering info: upress.state.ms.us



Brock/Ulery/Deitemyer *Wonderment*

WOOLGATHERING 007

★★★★

Musicians who play together for a long time develop a private language, and the joy they take in sharing that dialect is palpable. So, it is with violinist Zach Brock, bassist Matt Ulery and drummer Jon Deitemyer.

Though *Wonderment* is the first full-length from this inspired Chicago-based trio, the group first started playing together informally in 2005. After pursuing separate musical journeys for nearly a decade, they sealed the deal in 2014 with a collective track recorded for Ulery's *In The Ivory* and finally committed to becoming the bona fide band that produced *Wonderment*.

From the opening title track, a playful Brock composition that ranges from the hills of Appalachia to a smoky after-hours club, it's clear these three consummate artists thoroughly enjoy each other's company. "Nightshade," an Ulery composition, showcases the pluck-counter-pluck dynamic the bassist and violinist have perfected, and later swells toward an indie rock-style chorus.

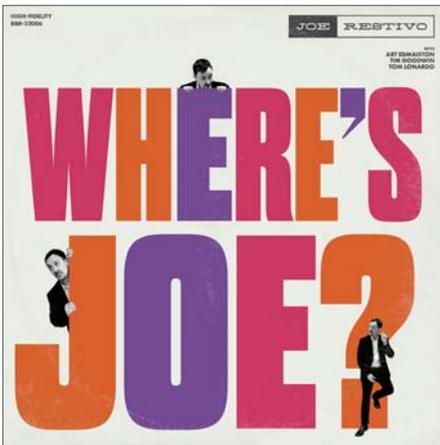
"Cry Face," another Brock composition, is punctuated by abrupt starts and stops, soaring on the violin's wildly escalating lines. But it's not all fun and games. Brock, Ulery and Deitemyer are dead serious about their playing, and dig deep on tracks like "Yge Bieve," which rides in on a loping bass that transports listeners to gypsy country. Plaintive at times, it sounds almost like an elegy, then climbs toward a crescendo before resolving with a single pluck.

Taken as a whole, *Wonderment* augurs an auspicious beginning for a collective that's been playing together for years, but only recently started to fully explore its abilities.

—Cree McCree

Wonderment: Wonderment; Mobile; Levelled; Cheyenne; Nightshade; Wokey Dokey; Cry Face; Cavendish; Pumpkin Patch; Yge Bieve; Above And Beyond; Happy Place. (64:24)
Personnel: Zach Brock, violin; Matt Ulery, bass; Jon Deitemyer, drums.

Ordering info: woolgatheringrecords.com



Joe Restivo
Where's Joe?

BLUE BARREL 32006

★★★★½

Memphis guitarist Joe Restivo is a thoughtful historian, but he's no mere revivalist. A member of The Bo-Keys, Restivo has collaborated with many veteran Southern soul singers as they've returned to concert stages, and explores his own ideas through regular gigs at Lafayette's Music Room. As Restivo delves into the period when jump blues evolved into r&b, his incisive compositions and sharp guitar tone stand out as much as his embrace of the music's legacy.

The title track on this new quartet disc encapsulates the bandleader's aesthetic within a brief three and a half minutes. After saxophonist Art Edmaiston leads with a swaggering repeated riff reminiscent of the late Big Jay McNeely, Restivo responds to his bandmate's weight with piercing single-note lines.

The bandleader distinguishes the ballad "Starlight Motel" with an astute sense of open space and uses succinct reverb to quietly let higher notes resonate before flowing into a much lower register. Restivo's group also just has fun taking liberties with a few standards and other pop hits throughout the disc. The swinging treatment given to bop anthem "Tiny's Tempo" is an affirmation of Tiny Grimes' velocity as an ongoing influence. For Restivo's arrangement of the typically mournful "House Of The Rising Sun"—in atypical 3/4 time—bassist Tim Goodwin and drummer Tom Lonardo give the piece a surprisingly upbeat groove. When Restivo uses distortion like '50s songwriter/guitar hero Lowman Pauling on this band's version of The Stylistics' "People Make The World Go Round," his own trajectory comes full circle. —Aaron Cohen

Where's Joe?: Bolivar Blues; Where's Joe?; Starlight Motel; 633-Knock!; I Hear A Rhapsody; Tiny's Tempo; Thelma; A Few Questions; House Of The Rising Sun; People Make The World Go Round. (48:49)

Personnel: Joe Restivo, guitar; Art Edmaiston, tenor saxophone; Tim Goodwin, bass; Tom Lonardo, drums.

Ordering info: archer-records.com

Cecilie Grundt Quintet
Contemporary Old School

AMP 039

★★★★½

Cecilie Grundt's eclectic arrangements offer a taste of Norway's innovative jazz scene.

Taken together, the numbers on *Contemporary Old School* set a relaxed and intellectual mood with just a few cacophonous moments included on the quintet's debut. Yet, these more noisy passages are an exhibition of the saxophonist's control and skill. Even at the band's most aggressive, Grundt's group never loses control. "In Stages" hints at what's to come, piano lines eventually being joined by bold trumpet and saxophone moves. Other cuts, like "Space Continuity," provide surprises as percussive, wooden knocks join with mouse-like squeaks from the bandleader.

First meeting at conservatory and gigging for the past several years, the band's debut por-



tends only more thoughtful and well-conceived recordings in the future. —Jessica Zimmer

Contemporary Old School: Contemporary Old School: Part I; Contemporary Old School: Part II; First Snow (Emina); Space Continuity; I Won't Forget; In Stages; House Of Serenity; Court Of The Lions. (60:02)

Personnel: Cecilie Grundt, saxophone; Øyvind Mathisen, trumpet; Håvard Aulfes, piano; Morten Stai, bass; Asmund Mattias Smidt, drums.

Ordering info: ampmusicrecords.com

Celebrate the story of
Lionel Hampton & Doc Skinner

Recipient of *Downbeat's* 1996 & 2006
Jazz Education Lifetime Achievement Award

HampAndDoc.com

Wilkie
Stringed Instruments
Hand carved since 1999

*Artistry, tone,
tradition*

wilkiestringedinstruments.com 250.871.4329

50

TH
ANNUAL

SAVE
THE
DATES

NEXT GENERATION
JAZZ FESTIVAL

APRIL 3-5, 2020
MONTEREY, CALIFORNIA

“ONE OF THE
MOST IMPORTANT
YOUTH JAZZ FESTIVALS
IN THE WORLD.”

— ROB HAYES, BERKLEE COLLEGE OF MUSIC

SAVE THE DATES FOR THE 63RD MONTEREY JAZZ FESTIVAL
SEPTEMBER 25-27, 2020 MONTEREY, CALIFORNIA

[FACEBOOK.COM/MONTEREYJAZZFESTIVAL](https://www.facebook.com/montereyjazzfestival) [TWITTER.COM/MONTEREYJAZZ](https://twitter.com/montereyjazz) [INSTAGRAM.COM/MONTEREYJAZZFESTIVAL](https://www.instagram.com/montereyjazzfestival)

LEARN MORE : [MONTEREYJAZZFESTIVAL.ORG](https://www.montereyjazzfestival.org) & SIGN UP FOR OUR NEWSLETTER

STUDENT MUSIC GUIDE

Where To Study Jazz 2020



**NYU STEINHARDT'S
GLOBAL VISION**

**UNT EMBRACES
CHANGE**

**25 GREAT JOBS
FOR MUSICIANS**

**TERRIFIC ADVICE
ON TOURING**

**PLUS: DETAILED LISTINGS FOR
250 SCHOOLS!**



PLAN YOUR JOURNEY

Musicians who truly excel are talented artists deeply committed to their craft. But for most young performers, talent and passion alone aren't enough to guarantee success. Talent has to be nurtured and shaped by expert guidance, long hours of practice and a focus on the realities of the music business.

One of the key goals of any education program is to help you achieve your full potential—not only as a musician, but also as a student and as a person. That's why it's essential that young musicians find a collegiate program that fits their individual needs. Factors such as location, faculty, financial aid and the size of the student body are crucial when deciding which programs to check out.

Our annual Student Music Guide provides important information as you contemplate the next step in your journey. At the heart of the guide are detailed listings of jazz programs at 250 schools. Our listings have been organized by region, including an International section. You might notice that some schools' names are set apart by a colored banner. Those schools have placed advertisements in this guide, providing an additional source of information about a particular program.

We've also included four features that are chock-full of commentary by leading experts. These

stories might spark ideas about the type of school where you might thrive—or the type of music-related job that's awaiting you upon graduation.

After reading through the guide, we encourage you to meet with a teacher or counselor. If you're thinking about applying to a school, spend some time carefully studying its website and then contact its admissions office or music department. The people listed in the Student Music Guide are eager to assist in the research of their schools. Before you make a final decision, though, it's a good idea to visit the school, if such a trip is feasible.

Our editorial team compiled the most recent information available at press time. However, some information might have changed. So, be sure to contact a school representative to get detailed, up-to-date information on admissions, enrollment, scholarships and campus life.

One of our primary goals with this guide is to help you generate new ideas. If there's a school that's been on your radar, do as much research on it as you can—and use multiple sources. Keep an open mind, too, because there might be a school out there that's unfamiliar to you now, but after doing some research, you might find it to be a perfect fit. Great treasures sometimes abound in unexpected places.

—Bobby Reed

FEATURES

80 NYU STEINHARDT

Musical diversity is central to students studying in NYC.

108 UNIVERSITY OF NORTH TEXAS

The acclaimed institution changes with the times.

128 25 GREAT CAREERS

You don't have to be on the bandstand to have a rewarding career in music.

152 ROAD RULES

Tour etiquette and helpful tips for young musicians.

SCHOOL LISTINGS

84 EAST

112 SOUTH

130 MIDWEST

156 WEST

172 INTERNATIONAL



M Manhattan
School of Music

JAZZ ARTS

STEFON HARRIS
ASSOCIATE DEAN AND DIRECTOR

MSMNYC.EDU

Office of Admissions and Financial Aid
Manhattan School of Music
130 Claremont Avenue, New York, NY 10027
917-493-4436 admission@msmnyc.edu

it all happens here.



Lenny Pickett (left) performs with NYU Steinhardt students at the Blue Note in New York City.



A "Jazz in the Park" show featuring faculty members



NYU Steinhardt has numerous bands of various sizes.



NYU STEINHARDT OFFERS

If jazz has an epicenter, New York is it. And in New York, Greenwich Village—long-time home of iconic clubs like the Village Vanguard and the Blue Note—still has cachet.

At the same time, jazz, more than ever, is a global art form.

It follows that New York University's Steinhardt School of Culture, Education and Human Development—with a main campus in the heart of the Village and links to satellite campuses that give it worldwide reach—is a prime spot, perhaps *the* prime spot, to study jazz.

That, in any case, is the considered opinion of Dave Schroeder, who recently became director and chairman of NYU Steinhardt's department of music and performing arts professions after 16 years as director of jazz stud-

ies. And who's to argue?

"The resources are ridiculous," Schroeder said with a smile as he kicked back in his Third Avenue office on a hot July day.

Despite the heat, the atmosphere in the jazz program's digs was cool in every sense of the word. Schroeder's ground-floor office was packed with memorabilia and trafficked by celebrated jazzmen—saxophonist Tom Scott, the original "Jazzman" of Carole King fame and countless other high-profile projects, being just one of the players popping in and out throughout the interview.

Next door, in a similarly well-appointed office, Dave Pietro, the new director of jazz studies, had his eyes on his computer screen, plotting changes in the fall curriculum as students and faculty outside his door descended a

stairway leading to a lower-level warren of practice rooms and rehearsal studios. Summer or not, the spaces were in use.

Schroeder and Pietro seem well-suited to lead the team of more than 40 adjunct professors, noted practitioners all, enlisted to help teach the 100 or so jazz students. The two musicians bonded as substitutes in the Vanguard Jazz Orchestra in the early 1990s. Later, when Pietro came to NYU to pursue his master's degree in jazz composition, he took a class with Schroeder, who ultimately hired him as an adjunct. As they assume their new roles, their shared history is reflected in a similarly expansive view about matters of curriculum.

"The way that I teach jazz and the way that I see this program, this is not just a conservatory, it's a liberal arts school," Schroeder said. "The



Dave Pietro with students

NYU Steinhardt students have opportunities to perform in top jazz venues.



NYU Steinhardt students are encouraged to embrace a global perspective of jazz.



GLOBAL PERSPECTIVE *By Phillip Lutz*

kids are smart. They come here because of the faculty, but also because of the rich liberal arts environment. They think further beyond just getting a gig at Smalls.”

As a liberal arts school, NYU offers a plethora of courses in and out of music, and jazz majors are required to take at least some of the latter. Like all undergraduates, they must fulfill requirements in subjects like math, science, social sciences, English and foreign languages. Some jazz majors, in fact, choose to double-major—taking a full load of nonmusic courses atop their jazz studies.

“Our students are very eclectic in that they have a lot of different interests,” Pietro said. “They have academic interests; they also have music interests. They can pursue all of that.”

But for most jazz majors, he said, the focus is

the music and, this fall, the offerings will begin to better meet expectations of a “personalized” curriculum shaped by the digital environment. Acclaimed saxophonist Dave Liebman, a graduate of NYU, has been hired as faculty to meet the demand for a highly customized, post-master’s artist diploma in jazz performance. And while undergraduate requirements in classical theory, ear-training and music history will hardly disappear, they will be eased to give students greater room for electives in music technology and business.

“My vision,” Pietro said, “is to contemporize the program because there have been a lot of changes, obviously, in the ways students learn, and where and how they get their information. It’s important that we get up to speed with that, and that we’re providing them with the kind of

education they need for today’s music world.”

One thing that will not change is the centrality of ensembles; the jazz program offers more than 40. Combining both undergraduate and graduate students—the idea, Pietro said, is to optimize chances for networking—the ensembles might seek to develop students’ skills in improvisation, sight-reading, composition or arranging. Apart from a big band and a nonet, the ensembles generally have at most three horns and a rhythm section.

The vehicles they use vary. Some ensembles cast a wide net in terms of tunes that fit neatly into anyone’s definition of a jazz mainstream. These groups include one run by saxophonist Ralph Lalama, who, having cut his teeth in the bands of Woody Herman and Buddy Rich, concentrates on material from the Great American

Tom Scott (left) performs with the NYU Jazz Orchestra.



BRUCE KATZ



Students at NYU Steinhardt learn as much on the bandstand as they do in the classroom.

Jazz Songbook.

Other ensembles focus on a single artist. Pietro, a multireedist, composer and stalwart of modern orchestras like those of Maria Schneider and Darcy James Argue, runs a group that studies his arrangements of Wayne Shorter's compositions. The ensemble embraces the full sweep of Shorter's career, starting with his days with Art Blakey's Jazz Messengers. As it happens, Shorter, like Pietro, holds a degree from NYU—a bachelor's in music education, earned in 1956—a fact not lost on students.

Some artists run ensembles focused on their own music. Guitarist John Scofield has a group in which his tunes are arranged for five guitarists; in it, each student has the opportunity to play against him. Essentially, it's a two-hour workshop, after which he has a two-hour lecture when he discusses a range of subjects, from people he's played with to some of his influences.

Other ensembles are run by a musician with a direct link to the artist being studied: Bassist Mike Richmond, who replaced Charles Mingus in the original Mingus Dynasty, runs one devoted to Mingus' oeuvre. Pianist Andy Milne, a disciple of saxophonist Steve Coleman, leads another that, in part, explores Coleman's idiosyncratic principles.

Still other ensembles focus on alternative formats. Saxophonist Billy Drewes leads one that concentrates on orchestral improvisation. And drummer John Hadfield explores the world-music landscape with a percussion ensemble dedicated to improvisation techniques that are common in India and the Middle East.

Focusing on sounds closer to home is the Lenny Pickett Block Party Band. Run by Pickett, the longtime director of the Saturday Night Live Band, the ensemble often plays his arrangements of music by artists like Jimi Hendrix and Led Zeppelin. Lest anyone question the

relevance to a jazz curriculum, he points out both the rigor of his approach and its value in broadening students' perspectives. Likening Hendrix's "Manic Depression" to a jazz waltz in 9/8, he stresses students' understanding of commonalities in styles.

Proximity to artists like Pickett—an iconoclastic figure whose mastery of the altissimo register first gained notice in the 1970s in the legendary San Francisco r&b group Tower of Power—can be a tremendous benefit to students. Pickett did not attend college and has an acute appreciation of the role schools can play in filling the gap left by the decline of the apprenticeship model through which jazz musicians once earned their stripes.

Schroeder said that Pickett's contributions to the program reflected outsize skills, both musical and interpersonal. Lack of the latter, he said, had doomed the chances of other elite performers seeking employment. "It's one thing when you've been a road warrior for years and you've been on Blue Note records and you hang out after your set and have a few drinks. It's another thing to come into a class and inspire young minds."

Pickett said that enrolling in jazz studies programs was a strategy for aspiring musicians to acquire expertise, even if their goals lay outside of jazz per se. But he made sure to probe students one-on-one about those goals. "We cover a lot of territory," he said. "I ask them, 'What is your life? Why are you doing this?' I want them to understand with their eyes wide open what they are getting into."

Pickett has led versions of the SNL band that included NYU alumni, among them guitarist Jared Scharff, who earned a bachelor's degree, as well as saxophonist Ron Blake and pianist Tuffus Zimbabwe, who both received master's degrees. He has facilitated internships, some of which have led to jobs in television. One intern,

he said, became a music producer for comedian Caroline Rhea's show. Others have landed spots as SNL band librarians or copyists.

"If you sit by these doors for a semester you see a lot," he said of the gateway to SNL's studio at NBC in Rockefeller Center. "You get a feeling for what production is like."

Pickett was speaking after a Sunday brunch gig with the NYU jazz faculty group Combo Nuvo at the Blue Note. In the band, led by Schroeder on harmonicas and horns, were regulars Brad Shepik on guitar, Rich Shemaria on keyboards and Hadfield on drums. Scott, in town for two weeks of teaching and performing as part of the jazz program's summer session, joined Pickett and Schroeder on the front line. Jerry DeVore, a onetime NYU student, filled in for Richmond on bass.

Schroeder has made it a point to bring music and music students to untapped spaces around the Village, which, despite its continuing cultural cachet, has lost clubs to the realities of New York real estate. The aim, he said, is to "recreate Greenwich Village as it was, with coffeehouses with live music, and have all of our students come here and interact with the world. You never know who's watching. Once you become used to that, you can relax and be creative and really grow faster than you can anywhere else."

The Blue Note is among the venues already serving that purpose. Some student musicians are enjoying prime exposure as members of the 18-piece NYU Jazz Orchestra, which from time to time plays Sunday brunches there. Other students have worked as interns at the club, squirreled away in upstairs offices helping with booking and the like. A select few, like singer and instrumentalist Mary Gatchell, have run the occupational gamut: A 1999 NYU graduate, Gatchell has served customers both offstage (as a waitress) and on (playing with her combo).

With two decades of experience now under her belt—in addition to performing widely, she has taught at Nyack College and co-founded Siena Summer Music, a chamber music festival in Siena, Italy—she has, at the urging of her Nyack employers, returned to NYU to pursue a master's degree. She has been welcomed, she said, with open arms. "It was really such a beautiful thing; I feel like I never want to leave now." Describing her experiences in classes, she said, "I'm weeping every week."

On the day that DownBeat visited campus, Scott was speaking to one such class packed with eager students, many from Perth, Australia. They had come for one of the summer sessions, which Schroeder said have become increasingly popular, in part because of online promotion. The response from outside New York and especially outside the United States, he said, has been striking.

"It gives students a chance to dip their toe into New York City," he said. "The city's a big place, but there are pockets of small communities, like our programs, where you can stand out as an individual."

During the class, Scott discussed the need to be flexible in collaborating with artists who can be less than explicit in their requests. One such person was Joni Mitchell, who, during

one of their famous recording sessions in the 1970s, issued this cryptic appeal: "I'd like it more green," he laughingly recalled her saying. "What the hell did she mean by that? You have to have an open mind."

Scott, one of the busiest session musicians of the past half-century, also offered a hard truth, noting how the rise of synthesized sound and other digital tools, along with other machinations of the music industry, had led to a decline in studio work. "The world of sessions is not anything like it used to be," he said. "It's much harder for a musician to make a comfortable living."

Known by many for his fusion group L.A. Express, Scott said that in his own work he had largely sought "a happy medium between what I like and what the audience likes." In doing so, he said, he had hoped to "form a path to the kind of jazz I love." A few days later, at the Blue Note, he was playing some of that as he and his Combo Nuvo bandmates fashioned brilliant takes on mainstream styles of the recent past and present.

Scattered throughout the set were the seeds of a possible future for jazz studies, one as global enterprise. Scott hinted at it with his East-West synthesis in 7/4, "Blues For Hari," as did Schroeder, when he unveiled his *ever buree*, a

Mongolian woodwind instrument made from an antelope horn. The instrument—integral to his opus on climate change, *One World Suite*, which he presented in nearby Washington Square Park for the United Nations' 2018 International Day of Peace—mesmerized the Blue Note audience with its snaking curves and haunting sound.

Building on that feeling, Schroeder ushered onstage Grammy-nominated singer Chandrika Tandon, who, backed by flute, clarinets and soprano saxophone, performed a kind of microtonal blues, "Song Of The Teacher."

After the set, she chatted in general terms about using NYU's 18 worldwide sites as a starting point for creating a multicultural community of improvisers—and doing so with Schroeder, who has directed Steinhardt Music's study-abroad program at the school's campuses in Paris and Prague.

"He's one of the most expansive, brilliant musicians I have met," said Tandon, who, as the chairperson of the NYU President's Global Council and a mover and shaker in New York's cultural and financial circles, has the clout to develop the idea.

"NYU has the chance to bring together extraordinary global influences," she said. "The best is yet to come." DB



"The California Jazz Conservatory is an exceptional institution, fostering the next generation of artists and educators, many on the cutting edge, performing, composing, teaching and touring throughout the world."

Dr. Jeff Denson
Dean of Instruction, CJC

Dr. Jeff Denson is just one of the reasons the California Jazz Conservatory succeeds in transforming musicians into artists.

Contact us to learn more.



In a Musician, Out an Artist!

cjc.edu / info@cjc.edu / 510.845.5373



University of Maryland



Nasar Abadey (left) works with a student at Johns Hopkins University.

EAST

Berklee College of Music Boston, Massachusetts

Student Body: 4,562 undergraduate on-campus students, 1,195 online bachelor's degree students, 218 graduate students.

Tuition: Undergraduate, \$22,830/semester. Graduate tuition varies by program.

Jazz Degrees: Bachelor of Music, Professional Diploma, Master of Music.

Faculty: Terri Lyne Carrington, Joe Lovano, Danilo Perez, John Patitucci, Walter Smith III.

Jazz Bands: Thelonious Monk Ensemble, Wayne Shorter Ensemble, Rainbow Big Band, Berklee Concert Jazz Orchestra.

Alumni: Esperanza Spalding, Branford Marsalis, Diana Krall, Roy Hargrove, Quincy Jones, Gary Burton.

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

Financial Aid: Available. (617) 747-2274, financialaid@berklee.edu.

Scholarships: Need- and merit-based. (617) 747-8681, scholarships@berklee.edu.

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

Contact: Office of Admissions, (617) 747-2222, admissions@berklee.edu; graduateadmissions@berklee.edu.

Brooklyn College, Conservatory of Music Brooklyn, New York

Student Body: 250 in Conservatory.

Tuition: In-state, \$3,465/semester; out-of-state, \$620/credit.

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

Faculty: Jeffrey Taylor, Marcus Rojas.

Jazz Bands: Small Jazz Ensemble, Conservatory Big Band.

Auditions: See brooklyn.cuny.edu.

Financial Aid: See brooklyn.cuny.edu/web/about/offices/financial.php.

Scholarships: Need- and merit-based. Contact sjensenmoulton@brooklyn.cuny.edu.

Apply by: Feb. 1.

Contact: Ray Allen, rayallen@brooklyn.cuny.edu.

John J. Cali School of Music, Montclair State University

Montclair, New Jersey

Student Body: 20,987.

Tuition and Fees: Undergraduate in-state, \$13,073; for out-of-state info, contact program coordinator.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Music Education with a jazz instrument concentration.

Faculty: Jeffrey Kunkel (Jazz Studies Coordinator), Kevin Bene, Stephen Benson, Mike Boscho, David Cook, Kate Cosco, Steve Johns, Mike Lee, Bill Moring, Oscar Perez, Dylan Pramuk, Marcus Printup, Holli Ross, Dave Stryker.

Jazz Bands: Two large ensembles, vocal jazz ensemble, four or five small groups.

Auditions: Must submit video. See montclair.edu/john-j-cali-school-of-music.

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

Scholarships: Merit-based; all applicants considered.

Apply by: Rolling admissions. It is recommended that students apply by early February for fall semester.

Contact: Dr. Jeffrey Kunkel, Jazz Studies Coordinator, (973) 655-7215, kunkelj@montclair.edu. See montclair.edu/music.

Castleton University Castleton, Vermont

Student Body: Approx. 1,900 total.

Tuition: Estimated in-state, \$23,720; estimated out-of-state, \$40,400.

Jazz Degrees: Bachelor of Arts in Music (General or Performance).

Faculty: Dr. Sherrill Blodgett (Music Dept. Chair), Court Gettel, Glenn Giles, Marna Grove, Glendon Ingalls, Karen James, Andrew Janack.

Jazz Bands: Jazz Ensemble, jazz combos as per interest.

Alumni: See castleton.edu.

Auditions: Contact Admissions Office, (802) 468-1213. Students seeking the general Bachelor of Arts in Music concentration have no audition requirement for admission, but an audition is required for scholarship consideration.

Financial Aid: Available. See castleton.edu/admissions/scholarships-financial-aid or call (800) 639-8521.

Scholarships: Available. See castleton.edu/admissions/scholarships-financial-aid or call (800) 639-8521.

Apply by: Rolling admission.

Contact: Dr. Sherrill Blodgett, Music Dept. Chair, sherrill.blodgett@castleton.edu, (802) 468-1322. See castleton.edu.

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

New York, New York

Student Body: 11,000 total; approx. 80 undergraduate jazz students; 20 graduate jazz students.

Tuition: In-state undergraduate, \$3,365/semester; out-of-state undergraduate, \$600/credit.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.

Faculty: Steve Wilson (program director), Suzanne Pittson (associate director), Mike Holober (graduate advisor), Ray Gallon. Part-time faculty and private instructors include Ed Neumeister, Jason Rigby, Carolyn Leonhart, Amy London, Vanderlei Pereira, Neil Clarke, Kenny Wessel, Bruce Barth, Garry Dial, Jim Ridl, Sean Smith, Lincoln Goines, Adam Cruz, Ben Kono, Carl Allen, Mark

Betty Carter's Jazz Ahead

May 26–June 6, 2020

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, May 26–June 6, 2020, 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.



Jason Moran
Residency Director

- Ferber, John Ellis, Paul Bollenback, Nasheet Waits, Peter Bernstein, Scott Wendholt, Antonio DeJesus.
- Jazz Bands:** Small Ensembles, Large Ensemble, Latin Band, Brazilian Ensemble.
- Alumni:** Ira Gershwin, Rita Moreno, Woody Allen, Frank Loesser, Stanley Kubrick, Mario Puzo, Yip Harburg.
- Auditions:** See jazz.ccnysites.cuny.edu/auditions.
- Financial Aid:** Available. See website.
- Scholarships:** Available. See ccny.cuny.edu/scholarships.
- Apply by:** Feb. 1.
- Contact:** Music Dept., (212) 650-5411; undergraduate, jazz@ccny.cuny.edu; graduate, jazzgrad@ccny.cuny.edu. See jazz.ccnysites.cuny.edu.

The Collective School of Music New York, New York

- Student Body:** Approx. 75 full-time students, 200 part-time students.
- Tuition:** See thecollective.edu.
- Jazz Degrees:** None; two-year diploma program, certificate programs.
- Faculty:** Ian Froman, Peter Retzlaff, Joe Fitzgerald, Hilliard Greene, Chris Biesterfeldt, Fernando Hernandez, Steve Marks, Bob Quaranta, Mark Flynn, Adriano Santos, Jason Gianni, Noriko Tomikawa, Sean Conly, Irio O'Farrill, Leo Traversa, Fred Klatz.
- Jazz Bands:** Student Performance group, Advanced Performance Program group, Latin Jazz Ensemble.
- Alumni:** Billy Martin, Will Calhoun, Zach Danziger, Tal Bergman.
- Auditions:** In-person, video or taped auditions accepted.
- Financial Aid:** Available. Contact admissions@thecollective.edu.
- Scholarships:** Merit-based.
- Apply by:** See thecollective.edu.
- Contact:** admissions@thecollective.edu, (212) 741-0091.

The College of Saint Rose Albany, New York

- Student Body:** 200 music majors.
- Tuition:** \$32,218.
- Jazz Degrees:** BM Performance, BS in Music Industry, BA in Music.
- Faculty:** Paul Evoskevich, Matthew Finck, Mary Anne Nelson, Marta Waterman, Ira Coleman, Susan Boddie.
- Jazz Bands:** Big Band, combos, Recording Musicians' Ensembles, Vocal Jazz Ensemble.
- Auditions:** Interview and audition required. See bit.ly/1SMmlq8.
- Financial Aid:** Merit and music talent scholarships.
- Scholarships:** Application for scholarships is automatically submitted upon scheduling of the audition.
- Apply by:** Applicants must audition before Feb. 1

Application deadline: November 17, 2019

For application information, go to Kennedy-Center.org/jazzahead.



Above photos by Margot Schulman

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. Cafritz Jazz Initiative.

Major support for educational programs at the Kennedy Center is provided by David M. Rubenstein through the Rubenstein Arts Access Program.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.



to be considered for a music talent scholarship for the fall semester.

Contact: Sara Sirianni, Associate Director of Undergraduate Admissions, sirianns@strose.edu; (518) 485-3383 or (518) 454-5186.

Columbia University New York, New York

Student Body: 26,000 total, 150 jazz students.

Tuition: \$59,400 tuition, \$14,500 room and board.

Jazz Degrees: Special Concentration in Jazz Studies. (There are no performance degrees.)

Faculty: Chris Washburne, Ole Mathisen, Don Sickler, Bruce Barth, Vince Cherico, Leo Traversa, Paul Bollenback, Ugonna Okegwo, Helen Sung.

Jazz Bands: Free Jazz, Big Band, Straight Ahead, Brazilian, Afro Colombian, Piano Trio.

Auditions: Auditions take place during the first week of fall semester.

Financial Aid: Financial Aid Office, (212) 854-3711.

Scholarships: N/A.

Apply by: Jan 1.

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

Aaron Copland School of Music, Queens College

Student Body: Approx. 70.

Tuition: See website.

Jazz Degrees: Performance studies and compositions studies.

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

Jazz Bands: Vocal Performance Ensemble, Jazz Choir, The Groove of Jazz, Bebop and Beyond, Repertoire Ensemble, Advanced Originals Ensemble, Large Ensemble.

Alumni: Tuomo Uusitalo, Miki Yamanak, Jan Kus, Hila Kulik, Lorin Cohen.

Auditions: Oct. 18, Nov. 22. Applicants should send prescreens.

Financial Aid: Available. Phone (718) 997-5102, financialaid@qc.cuny.edu

Scholarships: Available. Phone (718) 997-5502, qc_honors@qc.cuny.edu

Apply by: Feb. 1.

Contact: Hila Kulik, hila.kulik@qc.cuny.edu, (718) 997-3800.

Cornell University Ithaca, New York

Student Body: 15,182 total undergraduates; approx. 75 jazz students.

Tuition: In-state estimate, \$37,880; out-of-state estimate, \$56,550.

Jazz Degrees: Bachelor of Arts in Music.

Faculty: Paul Merrill (Director of Jazz), Steve Pond.

Jazz Bands: Two large ensembles, combos.

Alumni: John Funkhouser, Paul Carlton.

Auditions: See jazz.arts.cornell.edu. Contact Paul Merrill, Director of Jazz, paulmerrill@cornell.edu, (607) 255-8738.

Financial Aid: Available. See admissions.cornell.edu.

Scholarships: Available. See admissions.cornell.edu.

Apply by: Nov. 1 (Early Decision), Jan. 2 (Regular Decision).

Contact: Paul Merrill, Director of Jazz, paulmerrill@cornell.edu, (607) 255-8738.

Duquesne University, Mary Pappert School of Music

Pittsburgh, Pennsylvania

Student Body: Approx. 330.

Tuition: Undergraduate, \$46,566/year; graduate, \$1,676/credit.

Jazz Degrees: Bachelor of Music in Performance (Jazz Emphasis), Master of Music in Performance (Jazz Emphasis).

Faculty: Michael Tomaro, Joe Negri, Joe Badaczewski, Ronald E. Bickel, Jeff Bush, Mark Koch, Max Leake.

Jazz Bands: Two big bands, numerous combos, Jazz Guitar Ensemble.

Alumni: Marty Ashby, Jay Ashby, David Budway, Maureen Budway.

Auditions: Admission to the School of Music is based on the audition. Entrance to the School of Music requires acceptance by both the University Office of Admissions and the School of Music.

Financial Aid: Available. Contact Financial Aid,

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

Scholarships: Talent-based and academic. Graduate assistantships also available.

Apply by: See duq.edu/musicadmissions.

Contact: Thomas Carsecka, Director of Music Enrollment and Community Programs, (412) 396-5064, musicadmissions@duq.edu.

Eastman School of Music, University of Rochester

Rochester, New York

Student Body: Approx. 50 Jazz Studies and Contemporary Media students.

Tuition: Undergraduate, \$55,370; graduate, \$1,730/credit hour.

Jazz Degrees: Bachelor of Music—Jazz Performance or Writing, Master of Music—Jazz Performance or Writing, Master of Music—Contemporary Media and Film Composition.

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

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

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

Auditions: See esm.rochester.edu/admissions.

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

Scholarships: Available. Phone (585) 274-1070.

Apply by: Dec. 1.

Contact: Sheryle Charles, (585) 274-1440, scharles@esm.rochester.edu

Five Towns College Dix Hills, New York

Student Body: Approx. 800.

Tuition: See website.

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

Faculty: Kristi Adams, Scott Ballin, Michael Blutman, Dr. Steve Briody, Bryan Carrott, Dr. Kenneth E. Cook, Dr. Peter P. DeSalvo, Dr. Mary Alice Domenica, Bill Farrish, William J. Fortgang, Kenneth Friese, Lisa Gary, Jeffrey Glemboski, Masatora Goya, Peter Hansen, Kelly Horsted, Dean Karahalas, John Kelly, Joseph

TEMPLE UNIVERSITY BOYER COLLEGE OF MUSIC AND DANCE



Temple University Jazz Band at the Appel Room, Jazz at Lincoln Center directed by Terell Stafford.

FACULTY

Terell Stafford

Director of Jazz Studies

PIANO

Bruce Barth
Tim Brey
Julian Horner
Tom Lawton
Josh Richman
Elio Villafranca

BASS

Mike Boone
David Wong

GUITAR

Jake Kelberman
Greg Kettinger
Mike Moreno

JAZZ ARRANGING

Todd Bashore
Norman David

DRUMS

Justin Faulkner
Steve Fidyk
Byron Landham
Dan Monaghan

VOICE

Carla Cook
Christie Dashiell
Ruth Naomi Floyd
Najwa Parkins

SAXOPHONE

Eric Alexander
Mark Allen
Todd Bashore
Josh Lee
Larry McKenna
Chris Oatts
Dick Oatts
Tim Warfield, Jr.

TRUMPET

Marcell Bellinger
Joe Magnerelli
Nick Marchione
Jon Shaw
Terell Stafford
John Swana

TROMBONE

Joe McDonough
Mark Patterson

VIBRAPHONE

Tony Miceli

ORGAN

Lucas Brown
Pat Bianchi

POP SONG WRITING

Doug Hawk

PROGRAMS OF STUDY

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

AUDITION DATES

Tuesday, December 10
Saturday, January 18
Monday, January 20
Sunday, February 16
Saturday, February 29
Sunday, March 1

*Prescreenings only required for Guitarists and Vocalists.
Online audition submissions can be submitted in lieu of
a live audition.*



**Center for the Performing
and Cinematic Arts**

Boyer College of Music and Dance

For more information:
215.204.6810 or music@temple.edu

boyer.temple.edu



@boyercollege



facebook.com/boyercollege



DR. DAVID BESS

West Virginia University

Kimura, Ronald F. Land, Dave Lobenstein, Andrea Lodge, Dr. Jill Miller-Thorn, Audra Moricca, Jeb Patton.

Studies, dpurcel2@gmu.edu. See music.gmu.edu.

- Jazz Bands:** See ftc.edu.
- Alumni:** Tito Puente, Adam Levine.
- Auditions:** Required.
- Financial Aid:** Available. Contact Financial Aid, (631) 656-2164.
- Scholarships:** See ftc.edu.
- Apply by:** Rolling admissions, Dec. 1 (early decision).
- Contact:** Admissions Office, (631) 656-2110. See ftc.edu.

George Mason University

Fairfax, Virginia

- Student Body:** 37,677 total, 40 jazz students.
- Tuition:** Undergraduate in-state, \$10,812; undergraduate out-of-state, \$31,562; graduate in-state, \$652/credit; graduate out-of-state, \$1,540/credit.
- Jazz Degrees:** Minor, Bachelor of Music (Jazz Studies), Master of Music (Jazz Studies), Doctor of Musical Arts (Jazz Emphasis).
- Faculty:** Dr. Darden Purcell (Director of Jazz Studies), Wade Beach, Regan Brough, Jim Carroll, Glenn Dewey, Rick Parrell, Xavier Perez, Victor Provost, Dr. Shawn Purcell, Kenny Rittenhouse, Dave Robinson, Rick Whitehead, Harold Summey.
- Jazz Bands:** Two big bands, combos, Latin American Ensemble, Steel Pan Ensemble, Jazz Vocal Ensemble.
- Alumni:** Victor Provost, Cristian Perez, Dustin Mollick, Rick Parrell.
- Auditions:** See music.gmu.edu/auditions-2.
- Financial Aid:** See www2.gmu.edu/admissions-aid/financial-aid.
- Scholarships:** Merit- and talent-based. Contact Dr. Darden Purcell, dpurcel2@gmu.edu.
- Apply by:** Nov. 1 (priority deadline for merit-based scholarships), Jan. 15 (freshman applicants), March 1 (transfers), April 1 (graduate).
- Contact:** Dr. Darden Purcell, Director of Jazz

The Hartt School, University of Hartford

West Hartford, Connecticut

- Student Body:** 5,000 undergraduate and 1,500 graduate in university; 500 undergraduate and 120 graduate in Hartt School; 75 jazz concentration.
- Tuition:** Undergraduate, \$39,220; graduate, \$25,390.
- Jazz Degrees:** Bachelor of Music: Jazz Studies, Composition, Music Management, Music Production and Technology; Master of Music in Jazz Studies; BSE in Acoustics & Music; Music Education & Jazz Studies double major.
- Faculty:** Javon Jackson (Director, Jackie McLean Jazz Studies Division), Abraham Burton, Christopher Casey, Zaccai Curtis, Steve Davis, Matt DeChamplain, Rick Germanson, Rich Goldstein, Rene McLean, Eric McPherson, Shawnn Monteiro, Nat Reeves, David Smith, Michael Thomas, Jason Tiemann, Peter Woodard.
- Jazz Bands:** One big band, 10 combos.
- Alumni:** Jimmy Greene, Brandee Younger, Kris Allen, Jonathan Barber, James Burton III, Steve Davis, Dezron Douglas, Wayne Escoffery, Eric McPherson, Bob Mintzer, "Sweet" Sue Terry.
- Auditions:** Required. Offered on-campus and select regions. See hartford.edu/hartt.
- Financial Aid:** Available. Contact finaid@hartford.edu.
- Scholarships:** Performance-based scholarships up to full tuition; need-based also available.
- Apply by:** Feb. 1.
- Contact:** Schauntice Marshall, Division Coordinator, (860) 768-5791, smarshall@hartford.edu, jmi@hartford.edu. See hartford.edu/hartt.

Howard University

- Washington, D.C.**
- Student Body:** 10,000 total, 40 jazz students.
- Tuition:** Undergraduate, \$25,000/year; graduate, \$32,800/year.

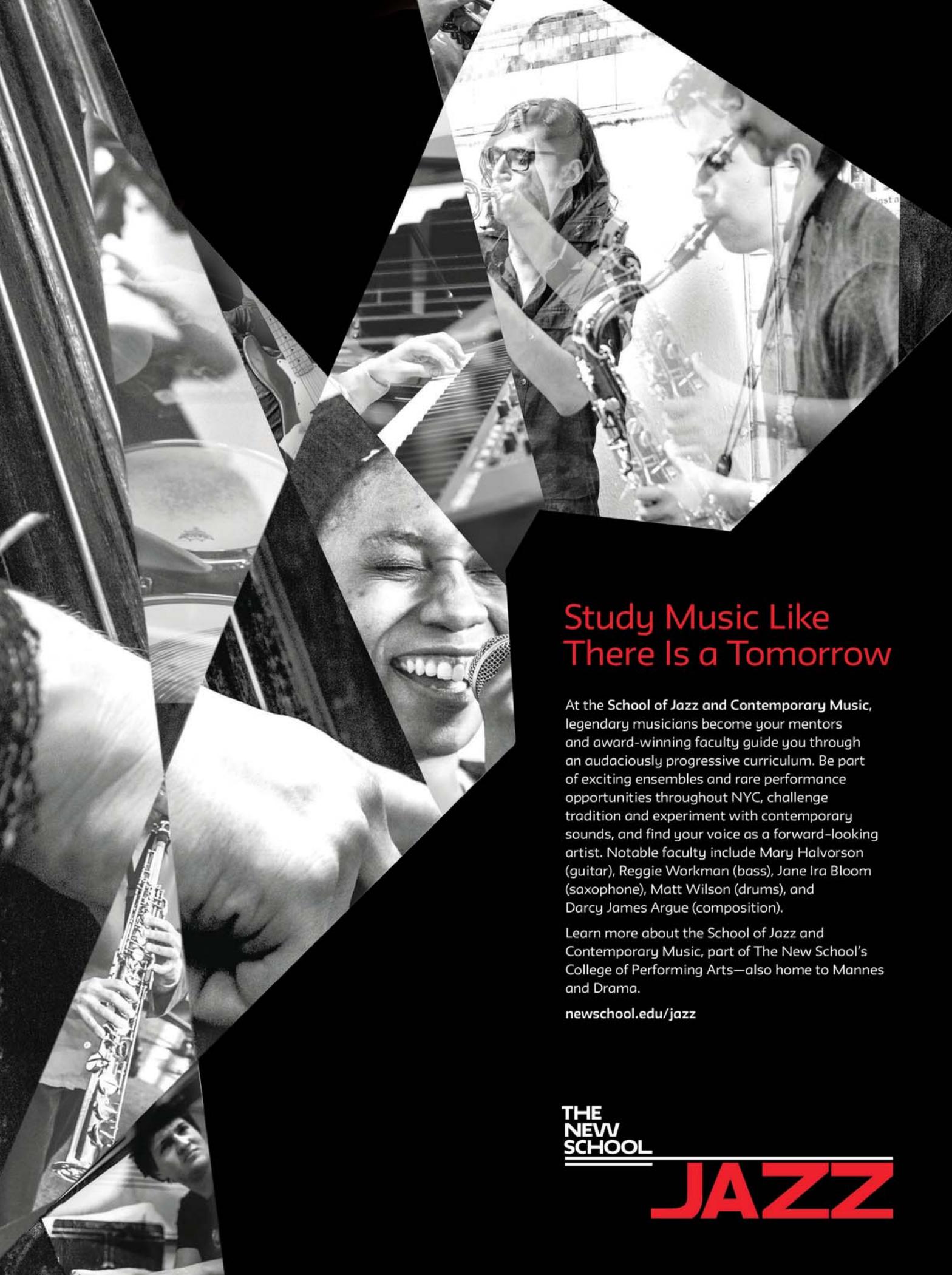
- Jazz Degrees:** Bachelor of Music in Jazz Studies Performance, Bachelor of Music in Music with Electives in Business, Bachelor of Music-Technology; Master of Music in Jazz Studies.
- Faculty:** Cyrus Chestnut, Charlie Young, Fred Irby, Connaitre Miller, Jessica Boykin-Settles, Sais Kamalidiin, Gerry Kunkle, Chris Royal, Harold Summey, Shacara West.
- Jazz Bands:** Howard University Jazz Ensemble, Afro Blue (vocal jazz), HU Jazztet, SaaSy (female vocal jazz ensemble), HU Jazz Singers.
- Alumni:** Geri Allen, Benny Golson, Gary Thomas, Richard Smallwood, Roberta Flack, Wallace Roney.
- Auditions:** Live auditions preferred; video auditions accepted.
- Financial Aid:** Available. Contact Financial Aid. See howard.edu.
- Scholarships:** Need- and merit-based. Instrumental contact is Fred Irby, firby@howard.edu; vocal contact is Connaitre Miller, connmiller@howard.edu.
- Apply by:** Nov. 15 (early action), Feb. 15 (standard deadline), April 30 (transfers).
- Contact:** Instrumental, Fred Irby, firby@howard.edu; vocal, Connaitre Miller, connmiller@howard.edu. See music.coas.howard.edu.

Ithaca College

- Ithaca, New York**
- Student Body:** 6,000 total, 500 music, 25 jazz students.
- Tuition:** See ithaca.edu/finaid/tuition.
- Jazz Degrees:** Bachelor of Music in Jazz Studies.
- Faculty:** Mike Titlebaum, Greg Evans, Bill Tiberio, Steven Banks, Chris Coletti, Aaron Witek, Hal Reynolds, Mike Truesdell, Kim Nazarian.
- Jazz Bands:** Four big bands, two vocal jazz ensembles, multiple combos.
- Alumni:** Jay Ashby, Marty Ashby, Peter Eldridge, Darmon Meader, Kim Nazarian, Scott LaFaro, Ian Molla.
- Auditions:** See <https://www.ithaca.edu/music/admission/auditions/>
- Financial Aid:** See ithaca.edu/finaid, (607) 274-3131.
- Scholarships:** See ithaca.edu/finaid, (607) 274-3131.
- Apply by:** December 1, 2019.
- Contact:** Mike Titlebaum, director of jazz studies, mtitlebaum@ithaca.edu, (607) 274-1283

The Johns Hopkins University, Peabody Conservatory

- Baltimore, Maryland**
- Student Body:** 650, approx. 30 jazz students.
- Tuition:** \$51,077.
- Jazz Degrees:** Bachelor of Music, Graduate Performance Diploma.
- Faculty:** Sean Jones (Chair of Jazz Studies),



Study Music Like There Is a Tomorrow

At the **School of Jazz and Contemporary Music**, legendary musicians become your mentors and award-winning faculty guide you through an audaciously progressive curriculum. Be part of exciting ensembles and rare performance opportunities throughout NYC, challenge tradition and experiment with contemporary sounds, and find your voice as a forward-looking artist. Notable faculty include Mary Halvorson (guitar), Reggie Workman (bass), Jane Ira Bloom (saxophone), Matt Wilson (drums), and Darcy James Argue (composition).

Learn more about the School of Jazz and Contemporary Music, part of The New School's College of Performing Arts—also home to Mannes and Drama.

newschool.edu/jazz

**THE
NEW
SCHOOL**

JAZZ



Nasar Abadey, Luke Brimhall, Kristopher Funn, Tim Green, Richard D. Johnson, Quincy Phillips, Matthew Stevens, Charenée Wade, Warren Wolf.

Jazz Bands: Peabody Jazz Ensemble, Peabody Latin Jazz Ensemble, Peabody Jazz Combo Series.

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

Auditions: See peabody.jhu.edu/auditions.

Financial Aid: Available. Phone (667) 208-6590, finaid@peabody.jhu.edu. See peabody.jhu.edu/audition-apply/financial-aid-scholarships.

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

Apply by: Dec. 1.

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

The Juilliard School

New York, New York

Student Body: 50.

Tuition: \$47,370.

Jazz Degrees: Bachelor of Music, Master of Music, Artist Diploma.

Faculty: Wynton Marsalis (Director), Aaron Flagg (Chair and Associate Director), Ron Blake, Daniel Block, Gerald Cannon, Marc Cary, James Chirillo, Carla Cook, Roxy Coss, Billy Drummond, Andy Farber, Tatum Greenblatt, Christian Jaudes, Jason Jackson, Frank Kimbrough, Joe Magnarelli, Elliot Mason, Michael Mossman, Ted Nash, Dan Nimmer, Ulysses Owens Jr., Ted Rosenthal, Phil Schaap, Loren Schoenberg, Greg Scholl, Mark Sherman, Sean Smither, Donald Vega, Elio Villafranca, Mark Vinci, Charenée Wade, Doug Wamble, Kenny Washington, Bruce Williams, Ben Wolfe.

Jazz Bands: Juilliard Jazz Orchestra, Juilliard Jazz Ensembles (Dave Brubeck, Jelly Roll Morton, Dizzy Gillespie,

Alumni:

Max Roach, Mary Lou Williams, Duke Ellington).

Sharel Cassity, Jon Irabagon, Paul Nedzela, Peter Reardon-Anderson, Erica von Kleist, Etienne Charles, Dominick Farinacci, Brandon Lee, Jumaane Smith, Chris Crenshaw, Michael Dease, Marshall Gilkes, Ryan Keberle, Jon Batiste, Adam Birnbaum, Kris Bowers, Aaron Diehl, Lage Lund, Miles Okazaki, Gabriel Schneider, Joshua Crumbly, Yasushi Nakamura, Luke Sellick, Ben Williams, McClenty Hunter, Jerome Jennings, Joe Saylor, Ulysses Owens Jr.

Auditions: Pre-screening required for most majors, followed by live audition. See juilliard.edu/admissions.

Financial Aid: Available, Contact financialaid@juilliard.edu.

Scholarships: Available, based on a combination of financial need and artistic merit.

Apply by: Dec. 1.

Contact: Admissions, (212) 799-5000, ext 223, musicadmissions@juilliard.edu. See juilliard.edu/jazz.

Kutztown University

Kutztown, Pennsylvania

Student Body: 8,500, approx. 70 jazz students.

Tuition: In-state, \$11,000; out-of-state, \$15,000.

Jazz Degrees: Bachelor of Arts in Music, Commercial Music/Jazz minor.

Faculty: Dr. Kevin Kjos, John Riley, Carver Scott Lee, James Kirkwood, Cathy Chemi, Adam Kolker, Kristin Cochran, Jack Furlong.

Jazz Bands: Large Jazz Ensemble I, II, III, Combos, Blues and Rock Ensembles I, II, III.

Alumni: Bruno Catrambone, Matthew Cochran, Matt Asti, Nimrod Speaks.

Auditions: See kutztown.edu/music.

Financial Aid: See kutztown.edu/costs-and-financial-aid.htm.

Scholarships: See kutztown.edu/scholarships.

Apply by: Rolling admissions.

Contact: Dr. Kevin Kjos, (610) 683-4550, music@kutztown.edu

Long Island University—Brooklyn Campus

Brooklyn, New York

Student Body: Approx. 4,300 undergraduate; approx. 2,700 graduate.

Tuition: \$36,452.

Jazz Degrees: Bachelor of Fine Arts in Music Technology, Entrepreneurship and Production.

Faculty: Sam Newsome.

Jazz Bands: See liu.edu.

Auditions: Recorded auditions accepted for students who are not able to attend on-campus auditions. Contact Sam Newsome, (718) 488-1051, sam.newsome@liu.edu.

Financial Aid: Available. See liu.edu/sfs/finaid.

Scholarships: Available. See liu.edu/sfs/tuition.

Apply by: Contact (718) 488-1011, bkln-admissions@liu.edu.

Contact: Sam Newsome, (718) 488-1051, sam.newsome@liu.edu.

Long Island University—Post Brookville, New York

Student Body: 46 music students, 24 jazz students.

Tuition: \$36,452.

Jazz Degrees: Bachelor of Science in Music, Bachelor of Music in Music Education, minor in Jazz Studies, concentrations in instrumental and vocal jazz studies.

Faculty: Matt Wilson, Jeff Lederer, Jennifer Scott Miceli, Richie Iacona.

Jazz Bands: Jazz Ensemble, two jazz combos, Vocal Jazz Ensemble.

Alumni: Derrick Davis.

Auditions: Oct. 27, Feb. 29. Required. To schedule an individual audition, contact (516) 299-2475, post-music@liu.edu.

Financial Aid: Available. See liu.edu/post/admissions; (516) 299-2900.

Scholarships: Available. Determined through academic record and talent (through audition process). Contact Admissions for academic info, (516) 299-2900. Contact Dean of the College of Arts, Communications, and Design regarding talent scholarships, (516) 299-2395.

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

Contact: Music Dept., (516) 299-2475, post-music@liu.edu.

Longy School of Music, Bard College

Cambridge, Massachusetts

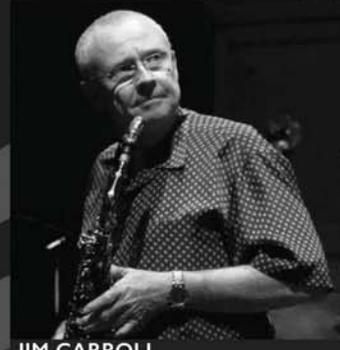
Student Body: Approx. 240 music students, 12 jazz students.

Tuition: \$35,300–\$43,750.



DARDEN PURCELL
Director, Jazz Voice

GEORGE MASON



JIM CARROLL
Jazz Ensemble, Improvisation

UNIVERSITY JAZZ STUDIES

MANY PATHS TO SUCCESS



SHAWN PURCELL
Guitar, Arranging



KENNY RITTENHOUSE
Trumpet



WADE BEACH
Piano



REGAN BROUGH
Bass



RICK WHITEHEAD
Guitar



HAROLD SUMMEY
Drum Set



XAVIER PEREZ
Saxophone



VICTOR PROVOST
Steel Pan



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



RICK PARRELL
Saxophone



GLENN DEWEY
Bass



DAVE ROBINSON
Trad Jazz Ensemble



College of Visual and Performing Arts
School of Music
4400 University Drive, Fairfax, VA 22030

music.gmu.edu





breaking boundaries

From world music to your music, the Contemporary Improvisation program at New England Conservatory inspires Composers-Performers-Improvisers to move beyond traditional boundaries to shape the field.



the future of music. made here.

necmusic.edu/dbci

- Jazz Degrees:** Master of Music, Graduate Performance Diploma, Graduate Diploma in Composition.
- Faculty:** Peter Cassino (chair), Sara Bielanski, Dave Bryant, Peter Evans, Bob Gullotti, Eric Hofbauer, John Lockwood, Nando Michelin.
- Jazz Bands:** Longy Big Band, By-Ear Ensemble, Repertoire Ensemble, Jazz Ensemble, Latin Ensemble, Free Ensemble, Harmolodic Ensemble.
- Alumni:** Mark Zaleski.
- Auditions:** Video recording or live audition accepted. See longy.edu/admissions/auditions.
- Financial Aid:** Available. Contact Lauren Flaherty, lflaherty@longy.edu
- Scholarships:** Merit-based.
- Apply by:** Dec. 1 (application fee of \$75), Jan. 5 (general deadline with \$100 application fee).
- Contact:** Lindsay Conrad, Director of Admissions and Student Services, admissions@longy.edu, (617) 876-0956.

Manhattan School of Music

New York, New York

- Student Body:** 960 total; approx. 500 undergraduate, 450 graduate
- Tuition:** \$48,280/year.
- Jazz Degrees:** Bachelor of Music, Master of Music, Doctor of Music
- Faculty:** Stefon Harris (Director), Jay Anderson, Jamie Baum, Theo Bleckmann, Rogério Boccato, Cecil Bridgewater, Regina Carter, Ron Carter, Sara Caswell, Jon Faddis, Marshall Gilkes, Edward Green, Vincent Herring, Mike Holober, Ingrid Jensen, Rodney Jones, Anthony Kadleck, William Kirchner, Jo Lawry, David Liebman, Joe Locke, Jeremy Manasia, Phil Markowitz, Donald McCaslin, Jim McNeely, Arturo O'Farrill, Larry Ridley, John Riley, Christopher Rosenberg, Ted Rosenthal, Harvie S, James Saltzman, Bobby Sanabria, Kendrick Scott, Lauren Sevian, Jaleel Shaw, Gary Smulyan, Mark Soskin, Dayna Stephens, Joan Stiles, Richard Sussman, David Taylor, Steve Turre, Elio Villafranca, Scott Wendholt, Jack Wilkins, Buster Williams.
- Jazz Bands:** MSM Jazz Orchestra, MSM Latinx Band, MSM Studio Orchestra, MSM Chamber Jazz Ensemble, numerous small combos (traditional, contemporary, experimental, swing, bop, Latin, Brazilian, Indian, electronic).
- Alumni:** Ambrose Akinmusire, Fabian Almazan, Patrick Bartley, Donald Byrd, Ron Carter, Harry Connick Jr., Kate Davis, Justin DiCioccio, Sullivan Fortner, Herbie Hancock, Stefon Harris, Yusef Lateef, John Lewis, Hugh Masekela, Jane

celebrating 50 years of jazz



*Faculty member Miguel Zenón
rehearses with the NEC Jazz Orchestra.*

Driven by collaboration and creativity, the groundbreaking Jazz Studies program at New England Conservatory connects students to lifelong mentorship from some of today's most influential jazz musicians. necmusic.edu/dbjazz

the future of music. made here. | Jazz50

N|E|C
New England
Conservatory

Monheit, Jason Moran, Adam O'Farrill, Linda May Han Oh, Aaron Parks, Chris Potter, Max Roach, Christian Sands, Joe Saylor, Kimberly Thompson, Joe Wilder, Bernie Williams, Phil Woods, Miguel Zenón.

Apply by: Dec. 1.
Contact: Admissions, (917) 493-4436, or admissions@msmny.edu. See msmny.edu/programs/jazz-arts. See msmny.edu/contact-us.

Auditions: Feb. 28–March 6.
Financial Aid: Available. Contact finaid@msmny.edu.
Scholarships: Available (based on faculty recommendations, audition, analysis of family income and assets, and academic performance).

New England Conservatory

Boston, Massachusetts

Student Body: 800 total, 100 jazz students.
Tuition: \$49,580.
Jazz Degrees: Bachelor of Music, Master of Music,

Graduate Diploma, Doctor of Musical Arts.

Faculty: Ken Schaphorst, Jason Moran, Ethan Iverson, Frank Carlberg, Jerry Bergonzi, Donny McCaslin, Miguel Zenón, Mike Fahie, John McNeil, Cecil McBee, John Lockwood, Billy Hart, Ra Kalam Bob Moses, Dominique Eade, Brad Shepik, Joe Morris.

Jazz Bands: Two big bands, more than 30 combos.

Alumni: Darcy James Argue, Noah Preminger, Regina Carter, Fred Hersch, Cecil Taylor, Luciana Souza, Don Byron, Marty Erlich, John Medeski.

Auditions: Live auditions (after prescreening) on campus in February.

Financial Aid: Available. Contact Nick Gleason, nick.gleason@necmusic.edu.

Scholarships: Merit-based. Contact nick.gleason@necmusic.edu.

Apply by: Dec. 1.

Contact: Nick Gleason, nick.gleason@necmusic.edu, (617)585-1105. See necmusic.edu.

New Jersey City University

Jersey City, New Jersey

Student Body: 8,000 total, 400 in music, 40 jazz students.

Tuition: In-state, \$12,000; out-of-state, \$21,000.

Jazz Degrees: Bachelor of Music, Master of Music. (D.M.A. pending final approval and launch.)

Faculty: Dr. Gabriel Alegria (director), Jeff "Tain" Watts, Garry Dial, John Benitez, Laura Andrea Leguia, Tim Horner, Jay Anderson, Sofia Tosello.

Jazz Bands: NJCU Jazz Orchestra, New Orleans Second Line, NJCU Salsa Orchestra, Afro-Peruvian Connection, Miles Davis Aesthetic, Bebop & Straight Ahead.

Alumni: Lakeria Benjamin, John Benitez, Freddie Hendrix, James Eubanks.

Auditions: See go.oncehub.com/njcujazz. Video will be requested.

Financial Aid: Students are automatically considered for all forms of aid.

Scholarships: Need- and merit-based.

Apply by: Rolling admissions. Response time of 48 to 72 hours on video submissions.

Contact: Dr. Gabriel Alegria, Director of Jazz Studies & Entrepreneurship. Contact jazz@njcu.edu See go.oncehub.com/njcujazz.

The New School, School of Jazz and Contemporary Music

New York, New York

Student Body: 270.

Tuition: \$48,764.

Jazz Degrees: BFA Jazz and Contemporary Music,



*Talent is everywhere,
but opportunity is here!*

MUSIC AND PERFORMING ARTS PROFESSIONS

Dave Pietro, 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, Artist Diploma, and PhD offered
- › Study abroad at NYU Paris and Prague
- › Minor and double majors available
- › Music industry internship

Undergraduate Liberal Arts Education

FACULTY

Saxophone

Billy Drewes
 Ralph Lalama
 Dave Liebman
 Joe Lovano
 Rich Perry
 Lenny Pickett
 Chris Potter
 Dave Pietro
 Mark Turner

Trumpet

Michael Rodriguez
 Alex Siapiagin
Trombone
 Alan Ferber
Guitar
 Peter Bernstein
 Wayne Krantz
 Adam Rogers
 John Scofield
 Brad Shepik

Piano

Alan Broadbent
 Gil Goldstein
 Kevin Hays
 Michael Wolff
Bass
 Drew Gress
 Ron McClure
 Mike Richmond
 Martin Wind

Composition

Alan Broadbent
 Alan Ferber
 Gil Goldstein
 David Schroeder
 Rich Shemaria
Percussion
 Rogerio Boccato
 Billy Drummond
 John Hadfield
 Ari Hoenig
 Tim Keiper
 Tony Moreno
 Lenny White



NEW YORK UNIVERSITY IS AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY INSTITUTION.

Visit steinhardt.nyu.edu/nyu-jazz2020 or email dap224@nyu.edu.

Juilliard | Jazz

Wynton Marsalis, Director

Aaron Flagg, *Chair and Associate Director*

Developing musicians versed
in the Jazz continuum and its
American vernacular roots



Photo by Richard Termine

- Undergraduate and graduate degrees and diplomas
- Vocal and instrumental jazz programs
- World-renowned faculty
- Performance opportunities in New York City and abroad

APPLY BY DECEMBER 1

Now accepting applications for the master's
degree in Jazz Voice, beginning Fall 2019

juilliard.edu/jazz

BFA/BA dual degree program with Lang College of Liberal Arts, BFA/MA Arts Management and Entrepreneurship dual degree pathway.

Faculty: Reggie Workman, Jane Ira Bloom, Vic Juris, Dave Glasser, Jimmy Owens, Faye Victor, Mary Halvorson, LaTanya Hall, Ingrid Jensen, Matt Wilson, Darcy James Argue, Allison Miller.

Jazz Bands: 70 per semester.

Alumni: Brad Mehldau, Chris Tordini, Robert Glasper, Becca Stevens, José James, Larry Goldings, Alan Hampton, Avishai Cohen, Gilad Hekselman, Peter Bernstein, Marcus Strickland, E.J. Strickland, Jazzmeia Horn, James Francies, Linda Briceño.

Auditions: Prescreen required. Final audition: Live on campus, regional/international auditions, or recorded. See newschool.edu/jazz/how-to-apply/bfa.

Financial Aid: Available. Contact sfs@newschool.edu.

Scholarships: Available. Contact performingarts@newschool.edu.

Apply by: Jan. 15.

Contact: Amanda Hosking, Director of Admission, College of Performing Arts, hoskinga@newschool.edu, (212) 229.5150. Contact

performingarts@newschool.edu. See newschool.edu/jazz.

New York Jazz Academy New York, New York

Student Body: 600.

Tuition: \$2,000–\$10,000/year.

Jazz Degrees: None.

Faculty: Javier Arau, Michael Webster, Peter Brainin, Carolyn Leonhart.

Jazz Bands: Big bands, small ensembles, vocal programs.

Alumni: Carly Rose Sonenclar, Svetlana Shmulyian, Esteban Castro.

Auditions: Auditions are required for select programs.

Financial Aid: Available.

Scholarships: Tuition subsidies are available.

Apply by: Rolling admissions.

Contact: Javier Arau, (718) 426-0633, nyja@nyjazzacademy.com. See nyjazzacademy.com.

Jazz Degrees: Bachelor of Music in Instrumental Performance with a Sequence in Jazz, Master of Music in Instrumental Performance—Jazz Instrumental Performance, Artist Diploma in Jazz Instrumental Performance, Doctorate in Music Performance and Composition. Minor and double majors available.

Faculty: Dave Pietro (Director of Jazz Studies), Chris Potter, Dave Liebman, Mark Turner, Lenny Pickett, Joe Lovano, Rich Perry, Ralph Lalama, Billy Drewes, Alan Broadbent, Kevin Hays, Gil Goldstein, Michael Wolff, Rich Shemaria, Alex Sipiagin, Michael Rodriguez, Alan Ferber, Ed Neumeister, Lenny White, Billy Drummond, John Hadfield, Tim Keiper, Tony Moreno, Ari Hoenig, Rogério Boccato, John Scofield, Adam Rogers, Peter Bernstein, Wayne Krantz, Brad Shepik, Drew Gress, Mike Richmond, Ron McClure, Martin Wind.

Jazz Bands: 40-plus small-group ensembles, John Scofield Ensemble, John Scofield Guitar Workshop, Chris Potter Ensemble, NYU Jazz Orchestra, NYU Nonet, Brazilian Ensemble, World Percussion Ensemble, NYU Jazz Composers Ensemble.

New York University (NYU Steinhardt)

New York, New York

Student Body: 100 jazz students.

Tuition: Undergraduate, approx. \$51,828/year; graduate, \$1,795/credit.



University of the Arts School of Music

New music facilities, including two state-of-the-art recording studios

Programs in Vocal Performance, Instrumental Performance, Composition, Music Business and Graduate Jazz Studies, and a Master's in Music Education

"Z" Big Band: winner, 2018 Monterey Jazz Festival "Next Generation" College Competition; two-time winner, *Downbeat* magazine's "Best Undergraduate College Large Jazz Ensemble"

More than 30 small and large ensembles

UNIVERSITY OF THE Arts 

uarts.edu

Bari Woodwinds, Inc.

New **Bari *Elite*** **Synthetic Reeds**

*Join our Elite team.
Play Bari Elite reeds!*



*Bari Synthetic reeds are the best playing
and longest lasting reeds out there, PERIOD!*

Contact:

ron@bariwoodwind or dawn@bariwoodwind.com

www.bariwoodwind.com (941) 212-2122

Soft, Med-Soft, Med, Med-Hard, and Hard

Available in Soprano, Alto, Tenor,

Baritone, Bb Clarinet and Bass Clarinet

Made with Genuine Swarovski Crystals.

Alumni: Wayne Shorter, Brian Lynch, Todd Coolman, Dave Pietro, Martin Wind, Dave Lalama, Ron Blake.

Auditions: In-person undergraduate auditions; online or video auditions for undergraduate and graduate programs.

Financial Aid: Available. Contact (212) 998-4444, financial.aid@nyu.edu.

Scholarships: Available. Contact Office of Undergraduate Admissions, (212) 998-4500; Office of Graduate Admissions, (212) 998-5030.

Apply by: Bachelor's: Jan. 1 (early decision I: Nov. 1, early decision II: Jan. 1). Master's: Jan. 6. Ph.D.: Dec. 1.

Contact: Dave Pietro, Director of Jazz

Studies, dap224@nyu.edu. Contact Jazz Studies, (212) 998-5424. See steinhardt.nyu.edu/nyu-jazz2020.

Princeton University Princeton, New Jersey

Student Body: 5,402 total, 70 jazz students.

Tuition: \$43,450.

Jazz Degrees: BA in Music, Certificate in Jazz Studies, Certificate in Music Performance—Jazz Concentration.

Faculty: Rudresh Mahanthappa (Director of Jazz), Darcy James Argue, Ralph Bowen, Trineice Robinson-Martin, Jay Clayton, Matthew Clayton, Angelica Sanchez.

Jazz Bands: Creative Large Ensemble, Small

Group I, Small Group A, Small Group X, Jazz Vocal Collective, Vocal Improvisation Ensemble.

Alumni: Stanley Jordan.

Auditions: Arts Supplement application along with University application. Live auditions at the beginning of the school year.

Financial Aid: Available. See admission.princeton.edu/cost-aid/apply-financial-aid.

Scholarships: Available. See admission.princeton.edu/cost-aid/apply-financial-aid.

Apply by: Nov. 1/Jan. 1. Contact Admissions for details.

Contact: Rudresh Mahanthappa, Director of Jazz, rudreshm@princeton.edu. See jazzatprinceton.com.

Purchase College, State University of New York at Purchase Purchase, New York

Student Body: 4,300 total, 80 jazz students (60 undergraduate).

Tuition: Undergraduate in-state, \$6,870; undergraduate out-of-state, \$16,650; graduate in-state, \$11,090; graduate out-of-state, \$22,650.

Jazz Degrees: Bachelor of Music, Master of Music, Performer's Certificate (post-baccalaureate) and Artist Diploma (post-Master's).

Faculty: Pete Malinverni (Chair of Jazz Studies), David Hazeltine, Andy LaVerne, Donald Vega, Todd Coolman, Doug Weiss, Richie Morales, Kenny Washington, Matt Wilson, Vic Juris, Pasquale Grasso, Jon Faddis, Ingrid Jensen, Ralph Lalama, Gary Smulyan, John Mosca, Alexis Cole, David DeJesus.

Jazz Bands: Purchase Jazz Orchestra, Purchase Latin Jazz Orchestra, 15 small combos.

Alumni: Cyrille Aimée, Spike Wilner, Jo Lawry, Wayne Tucker, Sam Dillon.

Auditions: Prescreening auditions due Jan. 1. Live audition on campus in February. See purchase.edu/musicauditions.

Financial Aid: Available. Contact Financial Aid, (914) 251-7000.

Scholarships: Numerous merit-based scholarships.

Apply by: Pre-screening deadline is Jan. 1.

Contact: Pete Malinverni, Chair of Jazz Studies, peter.malinverni@purchase.edu. See purchase.edu/music

Rowan University Glassboro, New Jersey

Student Body: 310 total, 35 jazz students.

Tuition: In-state, \$7,000/semester.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Bachelor of Music Education—Jazz Specialization.

Faculty: Denis DiBlasio (Director), George Rabbai, Dan Monahan, Doug Mapp.

THE HARTT SCHOOL
MUSIC • DANCE • THEATRE

JAVON JACKSON, DIVISION DIRECTOR

Bachelor of Music: Jazz Studies, Composition, Music Management,
Music Production and Technology

NOW OFFERING A MASTER OF MUSIC IN JAZZ!

UNIVERSITY OF HARTFORD

hartford.edu/hartt

Jazz Bands: Jazz Band, Various small jazz ensembles.

Alumni: Denis DiBlasio, Bob Sheppard, George Rabbai, Brian Betz.

Auditions: See cpa.rowan.edu.

Financial Aid: Available. See cpa.rowan.edu.

Scholarships: Need- and merit-based. Contact Financial Aid.

Apply by: March 1.

Contact: Denis DiBlasio, diblasio@rowan.edu; Doug Mapp, mapp@rowan.edu. See cpa.rowan.edu.

Rutgers University, Mason Gross School of the Arts

New Brunswick, New Jersey

Student Body: 450 total, 40 jazz students.

Tuition: In-state (tuition only), \$11,999.

Jazz Degrees: Bachelor of Music (Jazz Studies), Bachelor of Music (Jazz Studies and Music Education), Master of Music (Jazz Studies).

Faculty: Ralph Bowen, Conrad Herwig, Victor Lewis, Vic Juris, Kenny Davis, Tatum Greenblatt, Joe Mosello, Eddie Palmieri, Fred Hersch, Bill O'Connell, Marc Stasio, Robby Ameen, Gary Smulyan, Mark Gross.

Jazz Bands: Numerous large and semi-large ensembles, eight chamber-jazz ensembles (Jazz Ensemble, Mingus Ensemble, Afro-Caribbean

Ensemble, Chamber Jazz, Scarlet Knight Jazz Trombones, Jazz Guitars, R&B Ensemble).

Alumni: Terence Blanchard, Terell Stafford, Michael Mossman, Andy Hunter, Orrin Evans, Ralph Peterson Jr., Yoron Israel, Adam Cruz, Mike Baggetta, Kenny Davis, Steve Nelson, Kuumba Frank Lacy, Jimmy Bosch, Tanya Darby, Johnathon Blake, Rudy Royston.

Auditions: Required. See masongross.rutgers.edu.

Financial Aid: Numerous forms available (grants, scholarships, awards, loans, work-study). Students are highly encouraged to submit a FAFSA form. Contact New Brunswick Office of Financial Aid, (848) 932-7057, nb_aid@ofa.rutgers.edu.

Scholarships: All undergraduate applicants are considered for merit-based scholarships. Graduate scholarships are awarded directly from the Music Dept.

Apply by: Dec. 1.

Contact: Emalina Thompson, (848) 932-5241, admissions@mgsa.rutgers.edu. See masongross.rutgers.edu.

Rutgers University at Newark Newark, New Jersey

Student Body: Eight jazz majors, graduate and undergraduate (5-year BA/MA track).

Tuition: Graduate in-state, \$702/credit; graduate out-of-state, \$1,194/credit. (Undergraduate fees are lower.)

Jazz Degrees: Master of Arts in Jazz History and Research.

Faculty: Henry Martin, Stefon Harris (beginning Fall 2020), Sean Lorre, Rachel Mundy, Kate Doyle.

Jazz Bands: One medium band, also bands/combos at other campus.

Alumni: Ricky Riccardi, Vincent Gardner, Rhoda Scott, Leo Johnson, Alex Rodriguez.

Auditions: Not required. Essay sample required.

Financial Aid: Loans and partial scholarships available.

Scholarships: Teaching positions and scholarships are available. See financialaid.rutgers.edu.

Apply by: Rolling admissions, no deadlines. See gradstudy.rutgers.edu.

Contact: Prof. Henry Martin, martinh@newark.rutgers.edu. Admissions Office, Zhixuan (Stella) Su, stellasu@rutgers.edu. See ncas.rutgers.edu/academics-admissions/academic-departments/arts-culture-media/jazz-history-and-research-ma.

Shenandoah Conservatory at Shenandoah University Winchester, Virginia

Student Body: 618 (undergraduate and graduate).

Tuition: \$31,890/year.

The Eastman Experience

Learn
from a dedicated
residential faculty

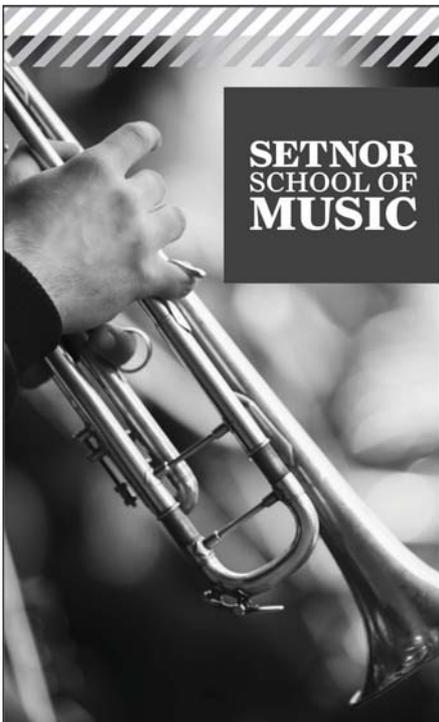
Belong
to a vibrant community

Discover
your own path

For application information visit
esm.rochester.edu/admissions



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER



Study Jazz & Commercial Music

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

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

Syracuse University
College of Visual and Performing Arts

vpa.syr.edu/setnor

315.443.2769 admissu@syr.edu

Jazz Degrees: Bachelor of Music in Jazz Studies (Instrumental), Bachelor of Music in Music Production and Recording Technology (Instrumental Jazz Emphasis), Bachelor of Music in Music Education (Instrumental Jazz Emphasis), Bachelor of Music in Music Therapy (Instrumental Jazz Emphasis).

Faculty: Craig Fraedrich, Luis Hernandez, Michael Kramer, Robert Larson.

Jazz Bands: Jazz Ensemble, Little Big Band, jazz combos.

Alumni: Corcoran Holt, Billy Drummond, Alan Baylock, Ashlin Parker.

Auditions: Recorded auditions accepted, on-campus auditions preferred. Contact Holly Johnson, (540) 665-4577, admit@su.edu. See su.edu/conservatory.

Financial Aid: Available. Contact Financial Aid, (540) 665-4538.

Scholarships: Need- and merit-based. Financial Aid, (540) 665-4538.

Apply by: Rolling admissions, June 1 (for fall semester), Oct. 1 (for spring semester).

Contact: Robert Larson, (540) 665-4577, rlarson@su.edu.

Shepherd University Shepherdstown, West Virginia

Student Body: 4,000 total, 35 music students.

Tuition: In-state, \$7,784/year; out-of-state, \$18,224/year.

Jazz Degrees: Bachelor of Music—Jazz Studies.

Faculty: Dr. Kurtis Adams (Director, School of Music), Dr. Mark Andrew Cook, Kevin Pace, Griffith Kazmierczak.

Jazz Bands: One big band, three or four combos.

Auditions: See shepherd.edu/music/music-prospective-students.

Financial Aid: Available. See shepherd.edu/financialaid.

Scholarships: Need- and merit-based.

Apply by: Rolling admission.

Contact: Dr. Kurtis Adams, Director, School of Music, (304) 876-5237, kadams02@shepherd.edu.

Skidmore Jazz Institute at Skidmore College Saratoga Springs, New York

Student Body: Approx. 80.

Tuition: \$2,929 (including room and board).

Jazz Degrees: None. Program is for students in high school and older. Undergraduate credit is available.

Faculty: Mark Beaubriand (Director), Todd Coolman, Paul Bollenback, Bill Cunliffe, Michael Dease, Vic Juris.

Jazz Bands: Combos.

Alumni: Troy "Trombone Shorty" Andrews, Jon Batiste, Sullivan Fortner, Christian Scott aTunde Adjuah, Kendrick Scott, Walter Smith.

Auditions: See skidmore.edu/summerjazz/apply.php.

Financial Aid: Available. Coleen Stephenson, (518) 580-5447, cstephen@skidmore.edu.

Scholarships: Need-based. Coleen Stephenson, (518) 580-5447, cstephen@skidmore.edu.

Apply by: March 15.

Contact: Coleen Stephenson, (518) 580-5447, cstephen@skidmore.edu. See skidmore.edu/summerjazz.

SUNY Fredonia Fredonia, New York

Student Body: Approx. 500 Music majors, 24 Jazz majors.

Tuition: In-state, \$8,500/year; out-of-State \$18,250/year.

Jazz Degrees: Bachelor of Arts in Jazz Studies.

Faculty: Dr. Nick Weiser, Kieran Hanlon, Alec Dube, John Bacon.

Jazz Bands: Fredonia Jazz Orchestra, Fredonia New Jazz Ensemble, Instrumental Jazz Combos, Vocal Jazz Combo.

Alumni: Don Menza, Joe Magnarelli.

Auditions: See fredonia.edu.

Financial Aid: Available. See fredonia.edu.

Scholarships: Merit-based. See fredonia.edu.

Apply by: See fredonia.edu.

Contact: Dr. Nick Weiser, weiser@fredonia.edu, (716) 673-4640.

SUNY New Paltz

New Paltz, New York

Student Body: Approx. 90 music majors; approx. 30 students in music minor.

Tuition: See newpaltz.edu/student_accounts/tuition/fall-2019--spring-2020.

Jazz Degrees: Bachelor of Arts in Music (concentration in Jazz Performance).

Faculty: Mark Dziuba, Vincent Martucci, Teri Roiger, Jeff Siegel.

Jazz Bands: Chamber Jazz Ensembles, Vocal Jazz Ensemble.

Auditions: Before auditioning, students must first be accepted by the university. See newpaltz.edu/admissions. Once the application for admissions has been received, students apply for an audition at newpaltz.edu/music/admissions.html.

Financial Aid: Available. See newpaltz.edu/financialaid.

Scholarships: Available. See newpaltz.edu/financialaid/foundation.html.

Apply by: See newpaltz.edu/music/admissions.html.

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

Crane School of Music, SUNY Potsdam

Potsdam, New York

Student Body: 550.

Tuition: In-state, \$6,470; out-of-state, \$16,320.

Jazz Degrees: Undergraduate music students can earn a Jazz Minor.

Faculty: Dr. Bret Zvacek, more than 75 music faculty members.

Jazz Bands: Jazz Ensemble, Jazz Band, Small Jazz Groups, Giroux Honors Jazz Combo.

Alumni: Larry Ham, Renée Fleming, Lisa Vroman, Thomas Palmatier.

Auditions: See Potsdam.edu/academics/crane/admissions.

Financial Aid: Available.

Scholarships: Merit- and need-based, music and academic.

Apply by: Feb. 17.

Contact: Dr. David Heuser, Associate Dean/Director of Admissions, (315) 267-2453, heuserdd@potsdam.edu; or crane@potsdam.edu.

Syracuse University, Setnor School of Music

Syracuse, New York

Student Body: 291 in Setnor, 95 jazz students (music and non-music majors).

Tuition: \$52,210.

Jazz Degrees: Bachelor of Arts, Bachelor of Music (Music Education, Music Industry, or Sound Recording Technology). All options are compatible with Jazz and Commercial Applied Music Study and/or a Jazz Minor. The Jazz Minor is also compatible with non-music majors.

Faculty: John Coggiola, Jeff Welcher, Steve Frank, Jeff Stockham, Mike Dubaniewicz, Theresa Chen, Rick Balestra, Bill DiCosimo, Darryl Pugh, Josh Dekaney.

Jazz Bands: Morton Schiff Jazz Ensemble, Orange Collective and Orange Syndicate Vocal Jazz Ensembles, Citrus Punch Rock Ensemble, Jazz-Funk Ensemble, Jazz Guitar Ensemble, Orange Juice Jazz Ensemble, various jazz combos.

Alumni: Joyce DiCamillo, Andy Fusco.

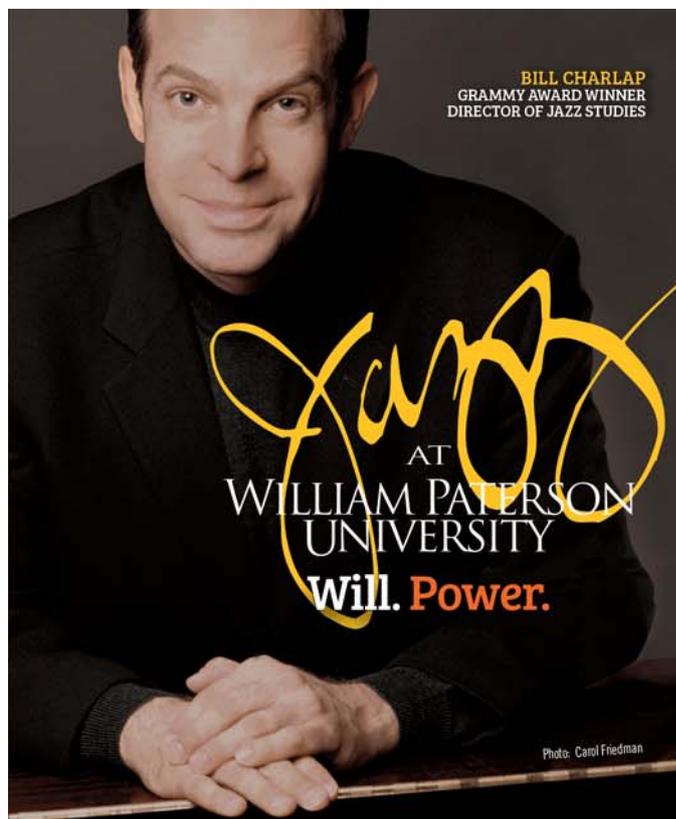
Auditions: Required. See vpa.syr.edu/music-requirements.

Financial Aid: Available. See financialaid.syr.edu.

Scholarships: Merit- and need-based.

Apply by: Nov. 15 (Early Decision), Jan. 1 (Regular Decision).

Contact: College of Visual and Performing Arts, Office of Recruitment and Admissions, (315) 443-2769, admissu@syr.edu. See vpa.syr.edu/setnor.



**Study with
renowned faculty
just 20 miles from New York City**

Our world-class faculty includes:

***Bill Charlap, program director,**
Horacee Arnold, Gene Bertoncini, Cecil Bridgewater,
***David Demsey, Aaron Diehl, Bill Goodwin, Vincent Herring,**
Steve LaSpina, Harold Mabern, Nancy Marano, ***Pete McGuinness,**
Marcus McLaurine, Chico Mendoza, Paul Meyers, John Mosca,
Ed Neumeister, ***Tim Newman, Kevin Norton, Jeremy Pelt,**
Rich Perry, Dayna Stephens, James Weidman

**Full-time faculty*

SCHOLARSHIPS | ACADEMIC and TALENT

DEGREES | BACHELOR'S and MASTER'S

APPLICATION DEADLINE | FEBRUARY 1, 2020

**WILLIAM PATERSON
UNIVERSITY**

WPUNJ.EDU/JAZZ • WAYNE, NJ

973.720.2268 • MUSICADMISSIONS@WPUNJ.EDU

Temple University, Boyer College of Music and Dance

Philadelphia, Pennsylvania

Student Body: 40,000 total; 800 Music majors; 100 Jazz students.

Tuition: In-state, \$19,000/year; out-of-state, \$31,850/year.

Jazz Degrees: B.M. Jazz Performance, B.M. Jazz Composition/Arranging, B.M. Music Education/Jazz, B.M. Music Therapy/Jazz, M.M. Jazz Studies.

Faculty: Terrell Stafford (Director of Jazz Studies), Dick Oatts. See temple.edu/boyer/about/people/faculty.asp#jazz.

Jazz Bands: Jazz Band, Lab Band, Jazz Band Number Three, Jazz Band Number Four, Graduate Ensemble, Vocal Jazz Ensembles, New School Jazz Ensemble, Swinging Owls Community Ensemble, more than 30 combos.

Alumni: Chris Beck, George Burton, Derrick Hodge, Luke Brandon, Danny Janklow, Danny Jonacuchi, Matt Scarano, Joanna Pascale, Noah Hocker, Joe McDonough, James Collins, Yoichi Uzeki.

Auditions: Six live audition dates per year, from Dec. 10 to March 1, plus a recorded audition option. Application must be submitted

prior to scheduling an audition. Applicants who live more than 150 miles away from Philadelphia can submit a video-recorded audition in lieu of a live audition.

Financial Aid: Available. See boyer.temple.edu. Contact (215) 204-2244.

Scholarships: Merit-based scholarships for academics are available, as well as merit-based music scholarships. Students can receive aid from both areas. Contact (215) 204-2244.

Apply by: Feb. 1. See boyer.temple.edu.

Contact: Matthew Schillizzi, Associate Director of Admissions and Recruitment, (215) 204-6810, music@temple.edu.

Towson University Towson, Maryland

Student Body: 22,343 total, 50 Jazz/Commercial Music.

Tuition: In-state, \$10,198; out-of-state, \$24,334.

Jazz Degrees: BM Jazz/Commercial Music; BS MUED students may use Jazz/Commercial applied lessons as their primary medium.

Faculty: Dave Ballou, Jason Rigby, Will Redman, Jim McFalls, Jeff Reed, Sarah Hughes, Sara Jones.

Jazz Bands: Jazz combos, Jazz Orchestra, Latin Ensemble, Pop Music Ensemble,

improvisation ensembles, jazz guitar ensembles, vocal jazz choir, World Music Ensemble.

Alumni: Drew Gress, Ellery Eskelin.

Auditions: Jan. 18, Feb. 8, March 7, April 4. See towson.edu/cofac/departments/music/prospective/undergrad.

Financial Aid: Available. See towson.edu/admissions/financialaid.

Scholarships: Available. Contact mcriss@towson.edu or (410) 704-2836.

Apply by: See towson.edu/cofac/departments/music/prospective.

Contact: Mary Ann Criss, Assistant to the Chairperson, mcriss@towson.edu, (410) 704-2836.

University of the Arts

Philadelphia, Pennsylvania

Student Body: 1,915 (total undergraduate), 192 jazz students (undergraduate and graduate).

Tuition: \$46,530.

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

The PEABODY CONSERVATORY's Jazz Department connects you with some of today's most active and respected performers, rooted in both the rich history of jazz in Baltimore and at a world-class institution.

Our jazz faculty includes:

Nasar Abadey, jazz percussion • Luke Brimhall, jazz trombone • Kristopher Funn, jazz bass • Tim Green, jazz saxophone • Richard D. Johnson, jazz piano Sean Jones, Richard and Elizabeth Case Chair in Jazz Studies, jazz trumpet (pictured) • Quincy Phillips, jazz percussion • Matthew Stevens, jazz guitar Charenée Wade, jazz voice • Warren Wolf, jazz faculty



peabody.jhu.edu

667-208-6600



Vocal Performance, Master of Music in Jazz Studies.

Faculty: Marc Dicciani, Micah Jones, Liz Radigonda, Jeff Kern, Mike Kennedy, Kevin Hanson, Don Glanden, Sumi Tonooka, Jason Gianni, Chris Farr, Steve Fidyk, Larry McKenna, Randy Kapralick, Matt Gallagher, Tony Miceli, Steve Beskrone, John Swana, Mark Allen.

Jazz Bands: "Z" Big Band, Rick Kerber Tribute Big Band, more than 30 small and large ensembles.

Alumni: Stanley Clarke, Diane Monroe, Adam Blackstone, Alita Moses, Dave Allen, Josh Lawrence, Anwar Marshall, Mike Cemprola, Sam Greenfield, Ed Simon, Sumi Tonooka, Matt Cappy.

Auditions: Begin in November, then held monthly through April. See uarts.edu/admissions/undergraduate-music-audition-portfolio-requirements.

Financial Aid: Available. Contact Student Financial Services, (800) 616-ARTS, ext. 6170.

Scholarships: Primarily merit-based. Contact Student Financial Services, (800) 616-ARTS, ext. 6170.

Apply by: Applications accepted on an ongoing basis. Apply by Feb. 1 for priority admission.

Contact: Neal Day, Senior Administrative Assistant, School of Music, (215) 717-6344, nday@uarts.edu. See uarts.edu.

University of Connecticut Storrs, Connecticut

Student Body: 200 music students, 20 jazz students.

Tuition: In-state, \$13,798; out-of-state, \$36,466.

Jazz Degrees: Bachelor of Arts with Jazz Studies emphasis.

Faculty: Earl MacDonald (Director of Jazz Studies), Gregg August, Doug Maher, Sean Nelson, E.J. Strickland.

Jazz Bands: UConn Jazz Ensemble, UConn Afro-Latin Jazz Orchestra, UConn Jazz 10tet, various combos.

Alumni: Brian Charette, Gary Versace, Mark Small, Bill Longo, Jim Oblon.

Auditions: See music.uconn.edu/programs/apply.

Financial Aid: Available. See financialaid.uconn.edu.

Scholarships: Available. See admissions.uconn.edu/cost-aid/scholarship.

Apply by: Jan. 15.

Contact: Samuel Beckwith, samuel.beckwith@uconn.edu

University of Maine Orono, Maine

Student Body: 11,404 students, 110 music majors.

Tuition: In-state, \$11,438; out-of-state, \$31,748.

Jazz Degrees: Bachelor of Arts (concentration in Jazz Studies); Minor in Jazz Studies.

RUTGERS MASON GROSS SCHOOL OF THE ARTS

JAZZ

BM AND MM DEGREES

Faculty perform with the Mingus Big Band, Lincoln Center Jazz Orchestra, Vanguard Jazz Orchestra and more

Access to New York City, just 45 minutes away

Benefits of a Big Ten Research University

RUTGERS

Mason Gross School
of the Arts

masongross.rutgers.edu

The City College
of New York



JAZZ
AT CITY
New York City Jazz Education

BM & MM
JAZZ STUDIES
Instrumental and Vocal

FULL-TIME FACULTY
Steve Wilson (jazz director)
Suzanne Pittson (associate director)
Mike Holober, Ray Gallon

BM Contact: jazz@ccny.cuny.edu
MM Contact: jazzgrad@ccny.cuny.edu

jazz.ccnysites.cuny.edu

MONTCLAIR STATE UNIVERSITY
JOHN J. CALI
SCHOOL OF MUSIC

Jazz Studies

Jeff Kunkel - coordinator
Marcus Printup - trumpet
Dylan Pramuk - voice
Hollie Ross - voice
Mike Lee - saxophone
Mike Boschen - trombone
Oscar Perez - piano
Stephen Benson - guitar
Dave Stryker - guitar
Bill Moring - bass
Steve Johns - drum set
David Cook - composition

◆

montclair.edu/music
Contact: Jeff Kunkel
kunkelj@montclair.edu
Montclair, NJ

Faculty: Dan Barrett, Tony Gaboury, Eric Thomas, Jay Bregman, Jack Burt.

Jazz Bands: Two big bands, five combos.

Alumni: David Demsey, Craig Skeffington, Mike Bennett, Melissa Hamilton.

Auditions: Live or recorded auditions accepted.

Financial Aid: FAFSA required. See umaine.edu/stuaid.

Scholarships: Available. See umaine.edu/spa/audition/scholarships.

Apply by: Rolling admission.

Contact: Dan Barrett, dan.barrett@maine.edu

**University of Maryland
College Park, Maryland**

Student Body: 450 music, 15 jazz students.

Tuition: In-state, \$11,979; out-of-state, \$38,091.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Arts in Jazz Studies, Bachelor of Music in Music Education/Jazz Studies, Master of Music in Jazz Studies.

Faculty: Tim Powell, Tom Baldwin, Gerard Kunkel, Jon Ozment, Chris Gekker.

Jazz Bands: Three big bands, four jazz combos.

Alumni: Terrell Stafford, Leigh Pilzer.

Auditions: Students must apply in order to be scheduled for an audition. See music.umd.edu/apply.

Financial Aid: Academic merit- and need-based. See admissions.umd.edu.

Scholarships: All students who apply and audition for a major in the School of Music are considered for merit-based aid.

Apply by: Nov. 1 for undergraduate; Dec. 1 for graduate.

Contact: Jenny Lang, musicadmissions@umd.edu, (301) 405-8435, musicadmissions@umd.edu.

**University of Maryland,
Eastern Shore
Princess Anne, Maryland**

Student Body: 3,906.

Tuition cost: See umes.edu/mat/pages/tuition---fees.

Faculty: Dr. Brian Dean, Veronica Tomanek, Patrick McHenry.

Jazz Degrees: Bachelor of Arts in Music Education, Bachelor of Arts in Jazz and Popular Music.

Jazz Bands: Large Jazz Ensemble, combos, Pop Vocal and Instrumental Ensembles.

Alumni: Clifford Brown, Clarence Clemons.

Auditions: Contact individual studio teachers for audition requirements. See umes.edu/music/pages/audition-information.

Financial Aid: Available through the Fine Arts Dept. and the Honors College.

Scholarships: Need- and merit-based.

Apply by: April 15.

Contact: Dr. Brian Dean, bcdean@umes.edu.

**University of Massachusetts,
Amherst**

Amherst, Massachusetts

Student Body: 30,000 total, approx. 40 jazz students.

Tuition: In-state, \$15,787; out-of-state, \$34,470.

Jazz Degrees: Undergraduate—Jazz Performance (Bachelor of Music, Bachelor of Arts) plus Music Education, History, Theory/Composition. Graduate—Jazz Composition & Arranging (Master of Music) plus History, Music Education, Performance, Conducting, Theory.

Faculty: Jeffrey W. Holmes (Director), Felipe Salles, Catherine Jensen-Hole, Thomas Giampietro, Fumi Tomita, Bob Ferrier.

Jazz Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble, several Chamber Jazz Ensembles.

Alumni: Billy Taylor, Avery Sharpe, Kate McGarry, Chris Merz, David Pope, Steve Newby, Geoff Vidal, Makaya McCraven.

Auditions: Jan. 25, Feb. 1, Feb. 8. Contact Music Admissions, (413) 545-6048, musicadmissions@umass.edu.

Financial Aid: Available. Contact Financial Aid Services, (413) 545-0801, umass.edu/umfa. Teaching assistantships are available.

Scholarships: By audition. See umass.edu/music.

Apply by: Jan. 15.

Contact: Nathaniel Gowen, Director of Admissions, (413) 545-6048, musicadmissions@umass.edu. See umass.edu/music.

**University of Massachusetts,
Lowell, Massachusetts**

Student Body: 400 music majors.

Tuition: In-state, \$14,710; out-of-state, \$32,357; New England Regional Program, \$25,971.

Jazz Degrees: Bachelor of Music degrees in Sound Recording Technology, Music Business, Performance and Music Education. Master of Music degrees in Sound Recording Technology and Music Education/Teaching.

Faculty: Alan Williams (Chair), John Shirley, William Moylan, Gena Greher, Walt Platt, Jeff Fischer, Brandon Vaccaro, Ramon Castillo, Charles Gabriel.

Jazz Bands: Studio Orchestra, Jazz-Rock, Big Band, Jazz Lab Ensemble, Small Jazz Ensemble, World Music Ensemble (Latin Jazz).

Auditions: See uml.edu/music.

Financial Aid: Available. See uml.edu/admissions.

Scholarships: Need- and merit-based.

Apply by: Nov. 8 (Early Action), Feb. 1 (Regular Decision).

Contact: Amy Dinsmore, Music Coordinator, amy_dinsmore@uml.edu

University of Pittsburgh Pittsburgh, Pennsylvania

- Student Body:** 19,330 undergraduate, 9,343 graduate.
- Tuition:** Undergraduate in-state, \$18,130/year; undergraduate out-of-state, \$31,102/year; graduate in-state, \$22,846/year; graduate out-of-state, \$38,736/year.
- Jazz Degrees:** Music BA (Jazz Track), Music Minor (Jazz Emphasis), Ph.D. in Jazz Studies.
- Faculty:** Nicole Mitchell (Director of Jazz Studies), Dr. Aaron Johnson, Dr. Michael Heller, Dr. Yoko Suzuki, Ralph Guzzi, Kenneth Powell, John Maione, Sandy Dowe.
- Jazz Bands:** Jazz Ensemble (big band), Small Jazz Ensemble.
- Alumni:** Geri Allen, Kent Engelhardt, Gary Fineberg.
- Auditions:** Students audition for ensembles, not for the music major. For undergraduate info, see oafa.pitt.edu/apply. For graduate info, see asgraduate.pitt.edu.
- Financial Aid:** Available. For undergraduate, see oafa.pitt.edu/financialaid. For graduate, see asgraduate.pitt.edu/financial-support.
- Scholarships:** Available. See oafa.pitt.edu/financialaid/academic-scholarships.
- Apply by:** Accepted on a rolling basis.
- Contact:** Jazz Studies Office, (412) 624-4187, pittjazz@pitt.edu

University of Rhode Island Kingston, Rhode Island

- Student Body:** 102 students, 20 jazz students.
- Tuition:** In-state, \$14,138; out-of-state, \$30,862.
- Jazz Degrees:** Bachelor of Arts in Jazz Studies, Bachelor of Music in Jazz Performance, Music Education and Jazz Studio Composition, Minor in Music with Jazz Studies emphasis.
- Faculty:** Joseph Parillo (Director of Jazz Studies), Jay Azzolina, Mark Berney, Emmett Goods, Bill Jones, Steve Langone, John Monillos.
- Jazz Bands:** One big band, three jazz combos.
- Alumni:** Gary Lindsey.
- Auditions:** See uri.edu/music.
- Financial Aid:** Available. See uri.edu/es.
- Scholarships:** Merit-based. Contact Amy Harrington, amy@uri.edu.
- Apply by:** Dec. 1 (early admission).
- Contact:** Joseph Parillo, Director of Jazz Studies, jmparillo@uri.edu, (401) 874-2765, or Amy Harrington, Administrative Assistant, amy@uri.edu, (401) 874-2431.

West Chester University of Pennsylvania West Chester, Pennsylvania

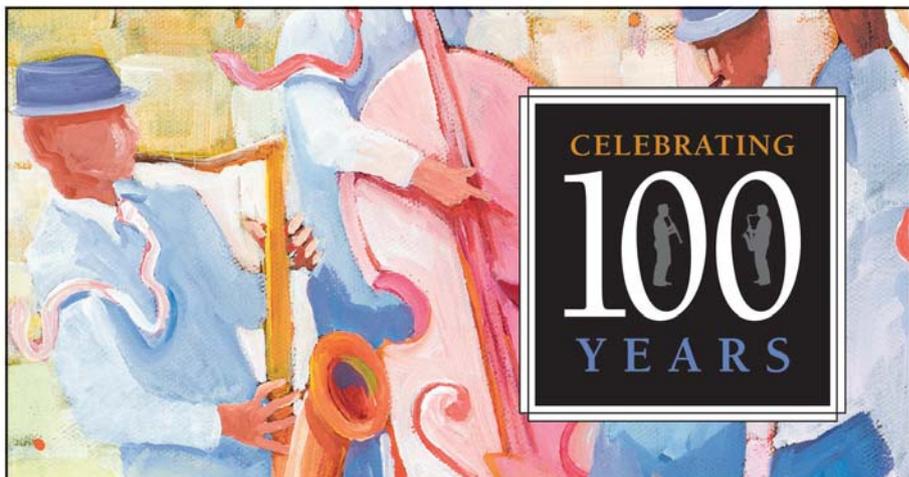
- Student Body:** 17,500.
- Tuition:** In-state, \$7,492; out-of-state, \$18,730.

- Jazz Degrees:** Bachelor of Music in Jazz Performance, Jazz Studies Minor.
- Faculty:** Dr. Marc Jacoby (Director of Jazz Studies), David Cullen, Dan Cherry, Chris Hanning, Theresa Klinefelter, Peter Paulsen, Jonathan Ragonese.
- Jazz Bands:** Two big bands, Latin Jazz Ensemble, Vocal Jazz Ensemble, Jazz Combos.
- Alumni:** Bob Curnow.
- Auditions:** See wcupa.edu/music/prospectivestu.aspx.
- Financial Aid:** Available. See wcupa.edu.

- Scholarships:** Available. See wcupa.edu.
- Apply by:** Rolling admissions.
- Contact:** Dr. Marc Jacoby, Director of Jazz Studies, (610) 738-0539, mjacoby@wcupa.edu.

West Virginia University Morgantown, West Virginia

- Student Body:** 330 in School of Music, 52 jazz students.
- Tuition:** In-state, \$8,000; out-of-state, \$24,000.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Pedagogy.



Features 24K
gold plating

The FL Otto Link Vintage Sound. Quick Response. Powerful.

This limited production tenor sax model lets you reproduce the dark, powerful sound of a vintage Link, while delivering quick top-to-bottom response and a warm, rich sound, with just the right amount of edge.



jj Babbitt
jbbabbitt.com

CELEBRATING 100 YEARS OF MAKING MUSIC
TRADITION. CRAFTSMANSHIP. LOYALTY.

Faculty: Jared Sims (Director of Jazz Studies), Joe Badaczewski, Lisa Bleil, Cliff Barnes, Paul Thompson, Brian Wolfe, Anthony Ambroso.

Jazz Bands: Big bands and small combos of traditional and commercial jazz styles.

Alumni: Allison Miller, Jay Chattaway, James Moore, Scott Gumina.

Auditions: See ccarts.wvu.edu/academics/audition-and-portfolio-review-day.

Financial Aid: Available. See mountaineerhub.wvu.edu.

Scholarships: Academic and artistic-merit scholarships available.

Apply by: May 1. Arts scholarship deadline is March 1.

Contact: James Froemel, Recruitment Specialist, (304) 293-4339, jfroemel@mail.wvu.edu

Western Connecticut State University
Danbury, Connecticut

Student Body: Approx. 4,500 undergraduates, 200 music majors, 25 undergraduate B.M. Jazz Studies majors.

Tuition: In-state and residents of New York

and New Jersey, \$24,554/year (residing on campus, full meal plan); out-of-state, \$37,514/year (residing on campus, full meal plan).

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Science in Music Education (with equal access to jazz ensembles, courses and lessons). Bachelor of Music in Audio and Music Production with jazz concentration, Bachelor of Arts in Music with jazz concentration.

Faculty: Jimmy Greene (Jazz Studies Co-Coordinator), Jamie Begian (Jazz Studies Co-Coordinator), Atla DeChamplain, Dave Scott, Jumaane Smith, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Kenny Wessel, Peter Tomlinson, David Ruffels, Jeff Siegel.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Franksax, Jazz Guitar Ensemble, Vocal Jazz Ensemble, 10 Jazz Combos each semester.

Alumni: Greg LaPine, Evan Gray, Molly Sayles, Nicholas Biello, Martin Sather.

Auditions: Auditions held December through March. See wcsu.edu/music.

Financial Aid: Available. Contact Nancy Barton, bartonn@wcsu.edu, (203) 837-8580.

Scholarships: Merit-based. Contact Dr. Laurel Larsen, Dept. of Music Chair, larsenl@wcsu.edu.

Apply by: Dec. 10 for scholarship consideration; March 15 for regular decision.

Contact: Dr. Laurel Larsen, Dept. of Music Chair, larsenl@wcsu.edu, (203) 837-8353.
 Jolee Dinho-Guerreiro, Music Dept., dinoguerreiroj@wcsu.edu, (203) 837-8350.

Westfield State University
Westfield, Massachusetts

Student Body: Approx. 5,700 undergraduate, 75 Music majors, 20 Jazz Studies students.

Tuition: In-state, \$970/year plus fees; out-of-state, \$7,050/year plus fees; New England Regional Program, \$1,455/year plus fees.

Jazz Degrees: Bachelor of Arts in Music with a Concentration in Jazz Studies.

Faculty: Dr. Andrew Bonacci, Dr. Edward Orgill, James Argiro, Dr. Peter Coutsouridis, Ted Levine, Tim Atherton, John Mason, Joe LaCreta, Jason Schwartz, Wayne Roberts, Ellen Cogen.

Jazz Bands: Jazz Big Band, Small Jazz Ensembles, Jazz Fusion Ensemble.

Auditions: Held December through April. See westfield.ma.edu/music or call (413) 572-5356.

Financial Aid: Available. Contact (413) 572-5218 or financialaid@westfield.ma.edu.

24TH ANNUAL 2020

Litchfield Jazz Camp



SUMMER 2020

THE GUNNERY, WASHINGTON, CT REGISTRATION OPENS NOVEMBER

A residential & day jazz camp for instrumentalists and vocalists ages 13 and up.
 performance, improv, theory, master classes and more...

SUMMER 2020

For more information
 860.361.6285
litchfieldjazzcamp.com



 LITCHFIELD JAZZ CAMP
  @LITCHFIELDJAZZ
  LITCHFIELDJAZZ

Scholarships: For need-based scholarships info, contact Lisa McMahon, lmcmahon@westfield.ma.edu. For merit-based scholarship info, contact Dr. Andrew Bonacci, abonacci@westfield.ma.edu or (413) 572-5358.

Apply by: March 1 preferred; rolling admissions.

Contact: Dr. Andrew Bonacci, Chair of Music, (413) 572-5358, abonacci@westfield.ma.edu

William Paterson University

Wayne, New Jersey

Student Body: 280 total music students, 65 undergraduate jazz majors, 18 graduate jazz students.

Tuition: Undergraduate in-state (including fees), \$12,240/year; undergraduate out-of-state (including fees), \$19,794 per year. Graduate in-state (including fees), \$11,880/year; graduate out-of-state (including fees), \$18,486/year.

Jazz Degrees: Bachelor of Music in Jazz Studies with concentrations in Performance, Sound Engineering Arts, Music Management, Music Education and Jazz/Classical

Faculty:

Performance; Master of Music in Jazz Studies with tracks in Performance and Composition/Arranging.

Bill Charlap (Director of Jazz Studies), David Demsey (Coordinator), Tim Newman, Pete McGuinness, Vincent Herring, Rich Perry, Jeremy Pelt, John Mosca, Gene Bertocini, Paul Meyers, Steve LaSpina, Marcus McLaurine, Ed Neumeister, Cecil Bridgewater, Harold Mabern, Aaron Goldberg, Bill Mobley, James Weidman, Horacee Arnold, Bill Goodwin, Kevin Norton, Nancy Marano, Chico Mendoza, Aaron Diehl, Dayna Stephens.

Jazz Bands:

24 small jazz groups (from trios to septets), 18-piece Jazz Orchestra, Latin Jazz Ensemble, eight-voice Jazz Vocal Workshop. Specialized concept groups designed by the students, with approval.

Alumni:

Carl Allen, Bill Stewart, Johnathan Blake, Jaimeo Brown, Tyshawn Sorey, Joe Farnsworth, Mark Guiliana, Dana Hall, Ari Hoenig, Curtis Chambers, Tommy Igoe, Derrek Phillips, Nathan Webb, Paul Wells, Eric Alexander, Bill Evans, Tony Malaby,

Roxy Coss, Dan Faulk, Adam Niewood, Bruce Williams, Matt Vashlishan, Barry Danielian, Eddie Allen, Freddie Hendrix, Crystal Torres, Nate Eklund, John Hébert, Joe Martin, Sean Conly, Doug Weiss, Anat Fort, Tomoko Ohno, Sunna Gunnlaugs, Tom Brislin, Allen Farnham, Matt King, Tedd Firth, Justin Kauflin, Alexis Cole.

Auditions: Online file upload only. See wpunj.edu/coac/departments/music/audition.

Financial Aid: Available for undergraduates. See wpunj.edu/admissions or call (973) 720-2901. Full-tuition graduate assistantships are available for graduate students.

Scholarships: For undergraduates, academic, honors and talent scholarships are available. Full-tuition graduate assistantships are available.

Apply by: Feb. 1 (undergraduate and graduate). See wpunj.edu/jazz.

Contact: David Demsey, Jazz Studies Coordinator. See wpunj.edu/jazz. Contact Music Admissions, (973) 720-3466 or (973) 720-2268, musicadmissions@wpunj.edu

University of Massachusetts | Amherst



B.M. in Jazz, Music Education, and more

B.A. in Music - flexibility for double majors

M.M. in Jazz Composition/Arranging, Conducting, Music Education, more

Teaching Assistantships available

Ensembles: 3 big bands, vocal jazz ensemble, several chamber jazz ensembles, studio orchestra

Faculty: Jeffrey W. Holmes, Catherine Jensen-Hole, Felipe Salles, Fumi Tomita, Tom Giampietro

AUDITIONS FOR FALL ADMISSION

January 25, February 1 & 8, 2020

Information, Admissions, or to Visit:
413-545-6048 / musicadmissions@umass.edu

www.umass.edu/music



CHRISTOPHER WALKER

Doctoral Jazz Studies student Colleen Clark (left) directs the Four O'Clock Lab Band at the Denton Arts and Jazz Festival in April.



CHRISTOPHER WALKER

KAYLE KOBEROWSKI

The UNT Jazz Singers perform at Symphony Space in New York City.

NEW ERA: UNT ADAPTS IN HIGHLY

Jimmy Giuffre. Norah Jones. Lyle Mays. Bob Belden. Tim Ries.

The list of alumni from the University of North Texas jazz program is spiced with award winners and household names. But overlooking the Joneses and Giuffres among them, the level of talent in the UNT alumni roll is stunning.

Beyond simply turning out exceptional musicians, though, UNT also has had an enormous impact on jazz education itself since the school's jazz degree-granting program—the very first of its kind—debuted 73 years ago.

When Kevin Brunkhorst—who holds both undergraduate (1987) and master's (2004) degrees from the Denton, Texas-based insti-

tution—sat down with colleagues to reorganize the music program he chairs at St. Francis Xavier University in eastern Canada, he looked at what had made his alma mater so successful.

"I remember when I first got to UNT as a composition major, I was astounded by the monstrous amount of music theory I was expected to learn," he said. "I didn't know there was that much theory. UNT's program forces you to internalize it all; that's why its graduates do so well."

Like Brunkhorst, many UNT graduates have gone on to become post-secondary educators. But longevity alone doesn't guarantee the front-runner position forever.

"It's a competitive market for jazz programs now," Brunkhorst said.

John Murphy, who has been chair of UNT's jazz studies division since 2008, is only too aware of that. During the past few years, in an effort to refresh the program, he has hired eight new faculty members, beefed up the focus on the business of music, introduced some elements of a planned degree in commercial music and launched an initiative to foster increased participation by women and nonbinary students.

"It's incredible how much UNT has changed to meet modern needs," said trombonist Nick Finzer, one of the newly hired faculty members and the university's first full-time trombone



Third Street Vocal Jazz Ensemble

Eugen Kim performs with the One O’Clock Lab Band at Winspear Hall in Denton, Texas.



Faculty members Scott Tixier (left) and Nick Finzer perform with the One O’Clock Lab Band.



CHRISTOPHER WALKER



CHRISTOPHER WALKER

Members of The Zebras, a popular music ensemble

COMPETITIVE FIELD *By James Hale*

professor. “They have warmly embraced change. There’s no feeling that we’re battling against the establishment here.”

Describing what he has undertaken as an act of calibration—rather than transformation—Murphy emphasized that the rash of changes have followed careful consideration.

“We regularly revise our existing program, looking to bring a fresh perspective to it,” he said. “We study on-campus assessments, keep an ongoing dialogue with alumni and have a sustained internal discussion about what we’re doing. We’ve done a lot of thinking about our values and how we can maintain our strengths while changing to meet the needs of our stu-

dents. Our faculty is committed to change and improvement.”

Another of the new faculty hires—guitarist Jonathan Patterson, who goes by the single name Capital—has focused on developing courses in songwriting and technologies like MIDI sequencing and Pro Tools, which will form part of the new commercial music program.

“I’ve been designing this curriculum from the ground up and getting a tremendous amount of support,” said Capital, from Japan, where he has a large following.

His concepts for the new courses are based on experience gained while he was on the faculty at the University of Southern California’s

Thornton School of Music, where he taught harmony and aural skills courses as part of USC’s Popular Music program.

“Expanding beyond jazz to commercial music requires a different mindset for many students because so much commercial music doesn’t involve a conductor or sheet music,” Capital said. “As a guitarist, if I’m fulfilling the sideman function, I’m expected to learn the music and bring my signature sound to it in the service of the featured artist. A lot of students who have traditionally come to UNT’s program are used to being led, so I’ve had discussions with John Murphy about how we can encourage students to take more responsibility for the



CHRISTOPHER WALKER

UNT's Ethan Ditthardt (left) and Patrick Hill



CHRISTOPHER WALKER

Santiago Velosa (second from left) with the L5 Electric Guitar Ensemble



UNT

Alan Baylock, director, with members of the One O'Clock Lab Band during a recording session

music they make.”

“It’s all about striking a balance,” Murphy said. “The development of composer-arrangers in the mold of Thad Jones is going to continue to be an important part of what we do. But we also want to develop musicians who have a comprehensive understanding of music production and who can make an album, tour as part of a popular music group, play for a film or television show, whatever comes along as part of their future career path.”

Another new faculty recruit—drummer Quincy Davis, who worked extensively in New York before shifting to academia at Canada’s University of Manitoba—also has expanded the scope of study at UNT.

“Before I arrived, Ed Soph had established himself as one of the legendary teachers here,” Davis said. “He had a reputation as a really tough taskmaster. I also have high standards, but I’m more easygoing. I used Ed’s curriculum the first year, but it was his, you know? It didn’t feel right, so now I’ve formulated and codified my own approach. I’m also a pianist, so I deal more with understanding harmony and putting emphasis on songs. You have to know the song before you can play it and contribute in a meaningful way. I think that approach has been eye-opening for the 32 drum set majors in my studio.”

Davis also has put significant emphasis on what he calls “the big perspective,” which he describes as the reason why someone chooses to play music.

“What’s the effect of your playing on listen-

ers?” Davis said. “One thing I learned from mentors like Billy Hart and Wynton Marsalis is to consider the audience at all times. Playing with feeling, heart and soul; playing the melody; keeping good rhythm. That’s what keeps an audience engaged. Those are the real-life things of making music, and that’s what I want to communicate to students.”

Finzer—who studied trombone extensively with Steve Turre and Wycliffe Gordon, as well as pursuing more traditional group work at the Eastman School of Music and The Juilliard School—agreed that it’s important for today’s students to have a blend of academic and real-world learning.

“What I’m trying to do is bring some of the conservatory rigor in, yet not lose the energy of being a hungry, young musician,” Finzer said.

“We really want to maintain an environment that prepares students for the cruel world that awaits,” Davis explained. “This place is like the university version of New York City. It’s intense, challenging, and there’s always something going on.”

“Graduates need to have craftsmanship, but they also need to consider why someone is going to call them for a gig,” Finzer said. “What’s your extra thing? If you want to work, you have to know that. I want my students to get a lot of experience before they get thrown to the wolves in New York.”

Along with violinist Scott Tixier, who joined the faculty in 2018, Finzer is also looking to increase the profile of specific instruments.

“I’m really anxious to create a unique platform for trombonists here,” said Finzer, who spearheaded the creation of the Oct. 26 UNT Trombone Day and a new international trombone competition open to players age 30 and younger.

“The students are really excited and energized by new initiatives like this, and they’re eager to see what they can get from us,” Finzer said. “For someone like me, who still considers himself on the journey of learning, that’s really encouraging. I think it’s important for us to keep the focus on the contemporary things that today’s students are interested in. That’s why I bring in music by younger artists like [trumpeter] Marquis Hill. There’s a real openness to new ideas here.”

Consistent with that concept of openness is an emphasis on diversity.

“Let’s face it,” Davis said, “when you think of all those big bands, gender diversity was not something one normally associated with UNT.”

“As we look at changing to face the realities of today, we have to challenge the misogyny that continues in the jazz world,” Murphy said. “There’s still so much gender coding related to instrument choice that goes on for young people, and it’s just unconscionable that female instrumentalists continue to be as underrepresented as they are. If we’re going to change that, we need to enlist men as allies, but we also need to begin mentoring young women. That’s where our Women in Jazz initiative comes in.”

Headed by pianist Holly Holt, a senior in the

undergraduate jazz program, UNT's Women in Jazz will organize an annual Women in Jazz Day in addition to a program to offer free lessons and mentorship to girls and students who identify as nonbinary in the middle and high school grades.

Holt, who plans to pursue a master's degree at UNT, knows the sting of being turned down for gigs or being automatically handed a microphone because a bandleader assumed she was a singer.

"When those kinds of things still exist, it's hard for women, or others who feel excluded, to gain confidence," Holt said. "What we hope to provide with this initiative is the information and support to help young musicians navigate the music world with confidence. I know there are a lot of men who want to help bring about change, so we're definitely going to invite them in."

As a student, Holt said she has witnessed extensive change at UNT.

"I've seen a ton of new things here over the past two-and-a-half years," she enthused. "There's all the new faculty members and the ideas and energy they bring here, but also a lot more focus on overall musical expression."

Murphy said, in addition to those young people who are bringing a pop-music sensibility to UNT, he's seeing more prospective students who have an interest in both jazz and classical

music. He sees a day when there will be more crossover collaborations between students within the broader UNT College of Music.

"I was just in China with a UNT third-stream project," said Davis. "It featured [UNT guitar professor] Davy Mooney, a pianist and a violinist who's a classical doctoral student, all playing in a jazz setting. That's happening more now."

Of course, all this change—from integrating new teachers into the institution to introducing new, broader elective courses—requires strategic planning and administrative focus. There's only so much time in the academic calendar, and UNT's students typically have very busy schedules.

"Identifying those core things that you don't want to change takes time," Murphy said. "As we look to provide more courses on business-related issues and give students a broader set of skills and experience, we have to study the courses we offer now and identify where there's overlap."

He said that students' expectations have been raised as UNT has become more strategic in structuring a contemporary program of study. The university's admissions department has identified a key connection to a significant increase in interest in the program. For the 2019-'20 academic year, applications for all UNT jazz studies degrees reached 414, the highest number for the past five years and

a jump of 68 over the previous year, according to the school. About 200 students are currently enrolled in the undergraduate program, 50 in the master's program and five in the doctoral program.

Murphy explained that while enrollment has remained constant, the type of student who gets into the program has changed: "We've always looked for students who can contribute to music—while they're here and after they graduate. [Now], I'd say we're looking for slightly more experienced students, in terms of the type of music they've played or just the scope of their experience."

As the institution that was the first to recognize that an education in jazz was a legitimate scholarly pursuit, Murphy said that UNT understands that it continues to play an important role as a leader in the field.

"No matter how much it has changed, and how much it continues to change, jazz education is still very worthwhile," Murphy said. "I feel pretty good about what we've accomplished and how UNT has adjusted over the years, but I'll continue to reflect on it, too, and look for more ways to revise our program to meet changing needs."

"I have little doubt they'll continue to grow and evolve the scope of jazz education," Brunkhorst said. "After all, they invented the thing." **DB**

#FROSTbuilt

adjective: definition of #FROSTbuilt

- a : Educated by award-winning faculty artists**
- b : Mentored and performed with world-renowned resident artists, such as four-time Grammy award winner Maria Schneider**
- c : Successful because of the Frost Method[®] curriculum, where business and artistry meet**

Apply by December 1, 2019

FROST | SCHOOL OF MUSIC
UNIVERSITY OF MIAMI

@frostschoolum • frost.miami.edu



Maria Schneider,
Artistic Director of the
Henry Mancini Institute,
Frost School of Music



Augusta University

JAMES DUNAWAY

SOUTH

Augusta University

Augusta, Georgia

Student Body: 9,072 total, 10 jazz students.

Tuition: \$8,644 per year (in-state); \$23,646 (out-of-state).

Jazz Degrees: Bachelor of Music (jazz studies).

Faculty: Wycliffe Gordon (Director of Jazz Studies), Dr. Robert Foster.

Jazz Bands: One jazz band, one combo.

Auditions: Appointments can be made for in-person auditions. The university holds three audition days per year. Online auditions are also accepted. See augusta.edu/pamplin/music/futurestudents.php#bm_performance.

Financial Aid: Available. See augusta.edu/finaid; (706)737-1524; or osfa@augusta.edu

Scholarships: Merit-based. Dr. Angela Morgan, (706) 737-1453 or amorgan1@augusta.edu

Apply by: July 1.

Contact: Dr. Angela Morgan, (706) 737-1453 or amorgan1@augusta.edu

Belmont University

Nashville, Tennessee

Student Body: 865 Music students, 450 commercial music majors.

Tuition: Undergraduate, \$35,650; graduate, \$1,260 per credit hour.

Jazz Degrees: Bachelor of Music in Commercial Music (Performance, Composition and Arranging, Music Business, Music Technology, Songwriting); Master of Music in Commercial Music (Performance, Media Writing and Composition).

Faculty: Jeff Kirk, Alex Graham, Steve Patrick, Jeff Adams, Bruce Dudley, Anthony Belfiglio, Matt Endahl, Steve Willets, Sandra Dudley, Kate Paradise, Bruce Bennett, Kelly Garner, Henry Smiley, Jamie Wiggington, Roy Vogt, Adam Nitti, Craig Nelson, John Pell, Paulo Olivero, Michale

Valares, John Cardoni, Nick Palmer, Adam McPhail, Todd London, Derico Watson, Marcus Finney, Billy Contreras, Tracy Silverman.

Jazz Bands: Jazz Band I and II, Jazz Small Group I, II and III, Jazz Strings Septet, Jazzmin (jazz vocal ensemble), Guitar Ensemble, Bass Ensemble.

Alumni: Alvin Love, Dwan Hill, Chester Thompson, Jonathon Long, Melinda Doolittle.

Auditions: See belmont.edu/music/admissions/index.html#undergradaudition.

Financial Aid: See belmont.edu/sfs/aid/undergrad.html.

Scholarships: Available.

Apply by: March 1.

Contact: Admissions coordinator Emily Murphy, (615) 460-8116, emily.murphy@belmont.edu

Coastal Carolina University

Conway, South Carolina

Student Body: 10,000 total, 35 music.

Tuition: In-state \$10,800 a year, out-of-state \$25,000 a year.

Jazz Degrees: Bachelor of Arts in Commercial Music and Jazz, Master of Arts in Music Technology.

Faculty: Matt White, Tim Fischer, Steve Bailey, Jesse Willis, Chris Connolly, Dan O'Reilly, David Bankston, Ann Benson.

Jazz Bands: CCU Jazz Ensemble, POP 101, approx. four combos.

Alumni: Elise Testone, Oracle Blue.

Auditions: See coastal.edu/music

Financial Aid: Available. Contact Matthew White, mwhite@coastal.edu.

Scholarships: Available. Contact Matthew White, mwhite@coastal.edu.

Apply by: April 15.

Contact: Matthew White, mwhite@coastal.edu

East Carolina University

Greenville, North Carolina

Student Body: Approx 29,000 total, 350 in School of Music, 40 students in Jazz program.

Tuition: See admissions.ecu.edu/afford/tuition-fees.

Jazz Degrees: Bachelor of Music with emphasis in Jazz Studies (Instrumental track only).

Jazz Bands: ECU Jazz Ensemble A, Contemporary Jazz Ensemble.

Faculty: Jeff Bair, Carroll V. Dashiell Jr., Jim Crew, Scott Sawyer, Dan Davis.

Alumni: Chris Bullock, Mitch Butler.

Auditions: Auditions for will be held Dec. 7, Jan. 18, Feb. 8, Feb. 22, March 21. A live audition is strongly recommended but DVD or CD is accepted.

Financial Aid: Available. See ecu.edu/financial.

Scholarships: Awarded primarily on the basis of performance ability and potential displayed at time of audition.

Apply by: See ecu.edu/admissions.

Contact: Director of Music Admissions, (252) 328-6851.

Elon University

Elon, North Carolina

Student Body: 6,991 total, 95 music majors.

Tuition: \$49,256.

Jazz Degrees: Minor in Jazz Studies.

Faculty: Jon Metzger, Rusty Smith, Chip Newton.

Jazz Bands: Elon Jazz Band (big band) and Jazz Combo.

Alumni: Kevin Pace.

Auditions: See Music Dept. at elon.edu.

Financial Aid: See Admissions at elon.edu.

Scholarships: Merit-based scholarships are usually awarded to students who are already enrolled. Several types of scholarships are available.

Apply by: Jan. 10.

Contact: Kimberly Rippey, (336) 278-5600, krippy@elon.edu.

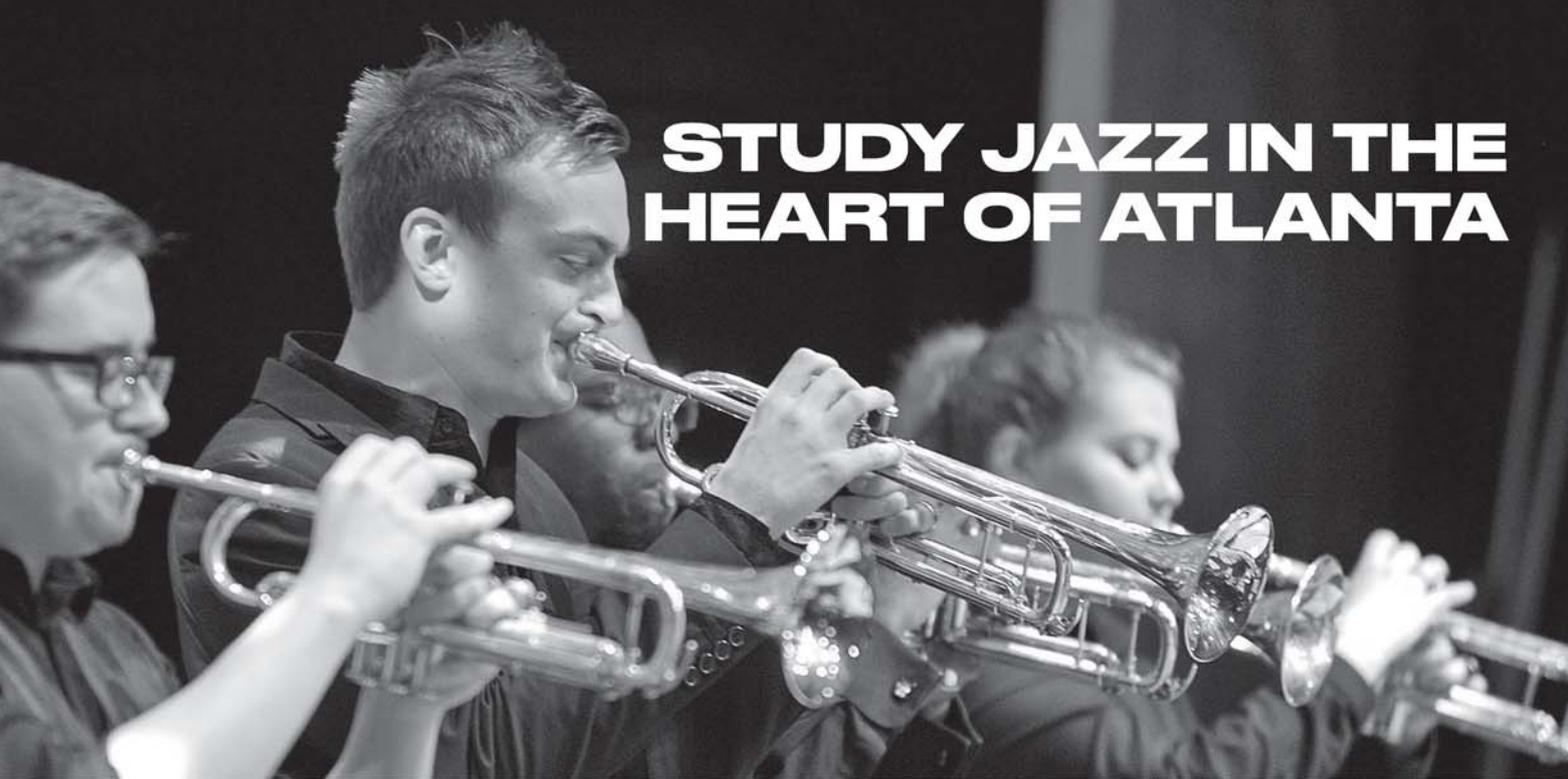
Florida A&M University

Tallahassee, Florida

Student Body: 10,000.

Tuition: In-state \$21,329, out-of-state, \$33,727.

STUDY JAZZ IN THE HEART OF ATLANTA



WHAT MAKES OUR JAZZ PROGRAM UNIQUE?

- Our campus is in the heart of downtown Atlanta
 - We are part of a thriving music scene
 - Emphasis on small ensembles
- Study with Grammy-Award winning and nominated faculty
- More than \$300,000 in scholarships and awards available each year to students in the School of Music

DEGREE PROGRAMS



Bachelor of Music in Jazz Studies
Master of Music in Jazz Studies

NOTABLE ALUMNI



COY BOWLES

Sam Skelton, Lizz Wright, Kenny Banks, Coy Bowles, Sonny Emory, Joe Gransden, Dave Engelhardt, James King, Gary Motley, Marcus Printup, Kevin Bales, Oliver Santana, Darren English

JAZZ FACULTY



DAVID SÁNCHEZ

Gordon Vernick, jazz studies coordinator/trumpet
Kevin Bales, piano/improvisation
David Frackenpohl, guitar
Geoffrey Haydon, piano/theory
Chris Otts, saxophone
Robert Boone, drums
David Sánchez, artist-in-residence/saxophone
Billy Thornton, bass

GUEST ARTISTS:

REX RICHARDSON

Fri, Nov 8, 2019, 8pm
@ Rialto Center for the Arts

TOM SCOTT

Fri, April 24, 2020, 8pm
@ Rialto Center for the Arts

AUDITION DATES:

Fri, Nov 8, 2019
Sat, Feb 8, 2020
Fri, Mar 6, 2020

Special audition dates can be arranged. Please call for more information.

School of
MUSIC



Phone: 404-413-5900
Email: music@gsu.edu

75 Poplar St,
Atlanta, GA 30303

music.gsu.edu



Coastal Carolina University

Jazz Degrees: Bachelor of Arts or Bachelor of Science in Music with concentration in Jazz Studies.

Faculty: Lindsey Sarjeant, Longineu Parsons, Robert Griffin, Carlos Vega, Brian Hall.

Jazz Bands: Jazz Ensemble, Jazz Combo, Latin Jazz Ensemble.

Alumni: Cannonball Adderley, Nat Adderley, Scotty Barnhart, Wycliffe Gordon, Ron McCurdy.

Auditions: Held January through March. Contact Robert Griffin, Director of Jazz Studies, (850) 412-7144, robert.griffin@famu.edu.

Financial Aid: Available. Deadline is March 1. Contact Office of Financial Aid, (850) 599-3730, finaid@famu.edu

Scholarships: Based on audition and merit. Contact Dept. of Music, (850) 599-3024.

Apply by: Applications accepted Sept. 1, 2019, to May 1, 2020.

Contact: Robert Griffin, Director of Jazz Studies, (850) 412-7144, robert.griffin@famu.edu. Dept. of Music office, (850) 599-3024. See famu.edu/departmentofmusic.

Florida International University Miami, Florida

Student Body: 210.

Tuition: Undergraduate in-state, \$6,558; undergraduate out-of-state, \$18,956. Graduate in-state, \$37,000; graduate out-of-state, \$47,000.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance.

Faculty: Gary Campbell, James Hacker, Lisanne Lyons, Jamie Ousley.

Jazz Bands: Combos, Latin Jazz, Big Band, Jazz Guitar Ensemble, Jazz Vocal Ensemble.

Alumni: Jean Caze, Tony Succar, Aaron Lebos.

Auditions: Students must apply for admission to the university and to the School of Music and be accepted by both. See admissions.fiu.edu/

how-to-apply/index.html. Also see music.fiu.edu/apply.

Financial Aid: Available. See Financial Aid webpage.

Scholarships: Available. See Scholarships webpage.

Apply by: Dec. 1 (for Spring 2020); March 16 (Early Fall/Summer B); April 13 (for Fall). School of Music application due one week before audition date.

Contact: Music Office, music@fiu.edu. Call (305) 348-2896.

Florida State University Tallahassee, Florida

Student Body: 41,000 total, 1,000 music students, 60 Jazz majors.

Tuition: Undergraduate in-state, \$6,466; undergraduate out-of-state, \$18,786; Graduate in-state, \$9,640; graduate out-of-state: \$21,633.

Jazz Degrees: Bachelor of Arts in Music with Jazz Emphasis, Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies.

Faculty: Leon Anderson, Scotty Barnhart, David Detweiler, Kevin Jones, Rodney Jordan, William Peterson, Marcus Roberts.

Jazz Bands: Three big bands, multiple combos, vocal jazz ensemble.

Alumni: Etienne Charles, Marcus Roberts.

Auditions: Held Jan. 25, Feb. 8 and Feb. 22. Live auditions highly preferred. Contact musicadmissions@fsu.edu.

Financial Aid: Available. Contact (850) 644-0539 or see financialaid.fsu.edu.

Scholarships: Merit scholarships based on academics; talent scholarships based on audition. Out-of-state scholarships available. Graduate teaching assistantships available. Contact (850) 644-6102 or musicadmissions@fsu.edu.

Apply by: Dec. 1 (priority deadline); Feb. 1 (final deadline).

Contact: Kristopher Watson, (850) 644-6102, or musicadmissions@fsu.edu. See music.fsu.edu.

Furman University Greenville, South Carolina

Student Body: 2,700 total; 20 jazz students.

Tuition: \$49,532.

Jazz Degrees: Bachelor of Music in Music Performance, Music Education, Music Composition, Music Theory; and a Bachelor of Arts in Music.

Faculty: Matt Olson, Steve Watson, Keith Davis, Ian Bracchitta, Justin Watt.

Jazz Bands: One big band, four combos.

Auditions: Auditions for scholarship and admission occur in December, January, and February each year. See website.

Financial Aid: Available. See furman.edu/admission/engagefurman/pages/default.aspx

Scholarships: Available. Need-based through Financial Aid Office. Merit-based through our auditions.

Apply by: Early Decision and Early Action, Nov. 1; Regular Decision, Jan. 15.

Contact: Matt Olson, (864) 294-3284, matt.olson@furman.edu. See furman.edu, musicatfurman.com.

Georgia State University

Atlanta, Georgia

Student Body: 45,000.

Tuition: \$15,000.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.

Faculty: Gordon Vernick, David Sánchez (artist in residence), Kevin Bales, Robert Boone, Mace Hibbard, Geoffrey Haydon, Billy Thornton, Chris Otts, Marlon Patton, Dave Frackenhohl.

Jazz Bands: Two big bands and 10 jazz combos.

Alumni: Lizz Wright, Marcus Printup, Coy Bowles, Sam Skelton, Kenny Banks, Sonny Emory, Joe Gransden, Dave Engelhardt, Trey Wright, James King, Wes Funderburk, Gary Motley, Kevin Bales, Oliver Santana, Tyrone Jackson, Matt Kaminski, Darren English.

Auditions: Nov. 8, Feb. 8, March 6. To schedule an audition on a different date, contact (404) 413-5900 or music@gsu.edu.

Financial Aid: Available. See music.gsu.edu.

Scholarships: Available. See music.gsu.edu.

Apply by: June 1.

Contact: Gordon Vernick, gvernick@gsu.edu, (404) 413-5900. See music.gsu.edu.

Hugh Hodgson School of Music, University of Georgia

Athens, Georgia

Student Body: 600 in music school, 55 in jazz.

Tuition: In-state, \$11,800; out-of-state, \$30,000.

Jazz Degrees: Jazz Minor and Jazz Certificate.

Faculty: David D'Angelo, Phil Smith,

UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC

WELCOMES NEW JAZZ FACULTY



Rob Parton
Associate Professor of
Jazz Trumpet - Lead Emphasis



Philip Dizack
Assistant Professor of
Jazz Trumpet - Improvisation Emphasis

UNT
EST. 1890

COLLEGE OF
MUSIC

COMPOSITION | CONDUCTING | ETHNOMUSICOLOGY | JAZZ STUDIES | MUSIC EDUCATION
MUSIC ENTREPRENEURSHIP | MUSIC HISTORY | MUSIC THEORY | PERFORMANCE | PERFORMING ARTS HEALTH

EXPLORE WHAT WE HAVE TO OFFER: [MUSIC.UNT.EDU](https://music.unt.edu)
The UNT College of Music — serving our diverse musical culture with excellence, integrity and imagination.



Belmont Jazz Band I

Jazz Bands: Connie Frigo, Tim Adams, Cynthia Johnston Turner.

Jazz Bands: Two big bands, combos, Jazz Improv I and II.

Auditions: Involve prepared solo, scales, sight reading.

Financial Aid: Available. Contact Financial Aid Office.

Scholarships: HOPE Tuition and Zell Miller merit-based scholarships.

Apply by: Jan 1.

Contact: David D'Angelo, ddangelo@uga.edu, (706) 254-3737.

Jazz Bands: Combo (or jazz chamber) program with three combos and big band.

Alumni: Program is new.

Auditions: See ju.edu/lbscf.

Financial Aid: Available. (904) 256-7000.

Scholarships: Up to full tuition discounting is possible via merit and talent awards combined. (904) 256-7000.

Apply by: Open enrollment.

Contact: John Ricci, Director of Jazz Studies, (904) 256-7457. See ju.edu/lbscf.

Jacksonville State University Jacksonville, Alabama

Student Body: 8,500, approx 80 students in jazz ensembles and combos.

Tuition: \$365 per credit hour.

Jazz Degrees: Minor in Jazz Studies.

Faculty: Dr. Andy Nevala (Director of Jazz Studies), Dr. Chris Probst, Luke Weathington, Chris Enghauser, Ben Weatherford, Dr. Tony McCutchen.

Jazz Bands: Four jazz bands, six combos, one Latin Ensemble.

Auditions: Scholarship auditions are held in February. See website.

Financial Aid: Available. See jsu.edu/finaid.

Scholarships: Available. Contact Dr. Andy Nevala, anevala@jsu.edu.

Apply by: March 1.

Contact: Dr. Andy Nevala, anevala@jsu.edu

Jacksonville University

Jacksonville, Florida

Student Body: Approx. 2,900, approx. 40 in jazz courses and ensembles.

Tuition: \$36,620 per year.

Jazz Degrees: Bachelor in Music Performance with a Concentration in Jazz Studies and Commercial Music, Bachelor of Arts in music with Jazz Emphasis.

Faculty: John Ricci (Director of Jazz Studies), Gary Starling, Scott Giddens, Stanley Piper, Richard Kirkland, Christopher Creswell.

James Madison University Harrisonburg, Virginia

Student Body: 20,779 (total undergraduate), 380 (Music), 6 (Jazz Studies).

Tuition: In-state: \$7,250; out-of-state, \$24,150.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Chuck Dotas (Director of Jazz Studies), Bob Hallahan, Andrew Connell, David Pope, Samuel Suggs, Greg Thomas, Adam Larrabee, Marlon Foster.

Jazz Bands: Jazz Ensemble, Jazz Band, five combos.

Alumni: Nate Smith, Omar Thomas, Adam Hopkins, Ben Polk, Chloe Youtsey, Josh Reed.

Auditions: See jmu.edu/music/admissions/undergraduate.shtml.

Financial Aid: Available. See jmu.edu/financialaid/index.shtml.

Scholarships: Available. See jmu.edu/music/studentresources/scholarships-and-grants.shtml

Apply by: Nov. 1 (Early Action); Jan. 15 (Regular Decision).

Contact: Dr. Chuck Dotas, Director of Jazz Studies, dotascj@jmu.edu.

Lee University Cleveland, Tennessee

Student Body: Approx. 5,300 total, 300 Music majors.

Tuition: \$8,520 per semester.

Jazz Degrees: Jazz Studies minor.

Faculty: Alan Wyatt, Shawn Perkinson, Tom Hurst.

Jazz Bands: Jazz Ensemble, Small Jazz Ensemble I, Small Jazz Ensemble II.

Alumni: Phil Stacy, Clark Beckham, Jordan Smith.

Auditions: Nov. 16, Jan. 10, Feb. 15, March 21, April 4. Students wishing to major in music must audition no longer than a year before their intended start date. See leeuniversity.edu/music.

Financial Aid: Available. finaid@leeuniversity.edu

Scholarships: Music performance based scholarships, ensemble scholarships, academic scholarships. Contact Nickolas Tomasello, (423) 614-8675, ntomasello@leeuniversity.edu

Apply by: Rolling Admission.

Contact: Undergraduate, Nickolas Tomasello, (423) 614-8675, ntomasello@leeuniversity.edu; Graduate, Emilei Disbrow, (423) 614-8245, edisbrow@leeuniversity.edu. General, (423) 614-8500, admissions@leeuniversity.edu

Loyola University, New Orleans

New Orleans, Louisiana

Student Body: 4,000 total, 50 jazz students.

Tuition: \$41,000 (tuition); \$53,468 (tuition plus room and board).

Jazz Degrees: BM, BME, BMT.

Faculty: Tony Dagradi, Matt Lemmler, Wess Anderson, Ed Wise, Wayne Maureau, Adam Bock, Gordon Towell, Leah Chase, Quina Lynell.

Jazz Bands: Three big bands, six combos, Afro Cuban Percussion, guitar ensemble, jazz vocal, studio orchestra.

Alumni: Rick Margitza, Victor Goines, Charles Pillow, Ellis Marsalis.

Auditions: In person or video submitted online.

Financial Aid: Available; average cost of tuition after financial aid is \$21,000/year.

Scholarships: Need- and merit-based. Contact Office of Admissions, admit@loyno.edu.

Apply by: April 15.

Contact: Gordon Towell, gltowell@loyno.edu. See cmm.loyno.edu.

Miami Dade College Miami, Florida

Student Body: More than 165,000 students on eight campuses.

Tuition: See mdc.edu/about/tuition.aspx.

Jazz Degrees: Associate of Arts (Music or Music Education), Associate of Science (Music Business, Creative Performance or Creative Production). See listing below for Miami Dade College, Wolfson Campus. See mdc.edu/wolfson/Arts/default.asp.

Faculty: Tim Brent, Dr. Michael Di Liddo, Matthew Bonelli, Jim Broderick, Ashlee Varner.

Jazz Bands: Big Band, Jazz Workshop, NightTime Jazz Band, Vocal Fusion vocal jazz ensemble, r&b/pop ensemble.

Alumni: Jon Secada, Silvano Monasterios,



THE UNIVERSITY of
NEW ORLEANS
SCHOOL OF THE ARTS

MUSIC JAZZ STUDIES



LEARN IT

From faculty who are recognized as world renowned Jazz leaders and innovators

Chris Adkins	Matt Perrine
Khari Allen Lee	Ed Petersen
Victor Atkins	Matt Rhody
Derek Douget	Herlin Riley
Cliff Hines	Brent Rose
Leah Chase-Kamata	Bill Schettler
Roland Guerin	Ricky Sebastian
Peter Harris	Brian Seeger
Steve Masakowski	Jason Stewart
Eric Merchant	Jonathan Treeby
Stephen Orejudos	Rick Trolsen
Ashlin Parker	Matt Wright

LIVE IT

From the Frenchmen St. scene to cutting-edge festivals, New Orleans is a vibrant, creative musical laboratory. Performance opportunities abound on-and off-campus.

BE IT

At The University of New Orleans, students become masters by working with masters. Jazz at the Sandbar pairs students with renowned professionals like Danilo Perez and Kurt Elling on the bandstand in front of a live audience. Our Meet the Masters series provides personal contact with leading jazz artists.

music.uno.edu

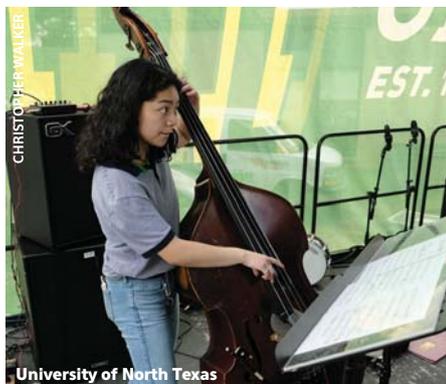
Out-of-state students in Florida, Alabama, Texas and Mississippi can now attend at in-state rates!

CONTINUING THE LEGACY

Jazz Studies at UNO was founded in 1989 by jazz patriarch

Ellis Marsalis
Professor Emeritus





University of North Texas

Carlomagno Araya, Gaby Vivas, Angel Marchese, Dionisio Martinez, Wendy Pedersen.

- Auditions:** No audition required to major in music, only for specific ensembles.
- Financial Aid:** Available. Contact (305) 237-2325. See mdc.edu/main/financialaid/.
- Scholarships:** Available. See mdc.edu/main/financialaid/.
- Apply by:** Contact (305) 237-2222.
- Contact:** Matthew Bonelli, Jazz Program Coordinator, Miami Dade College Kendall Campus, mbonelli@mdc.edu.

Miami Dade College, Wolfson Campus Miami, Florida

- Student Body:** 27,000 total, 35 jazz.
- Tuition:** In-state, \$1,419 (12 credits); out-of-state, \$4,830 (12 credits).
- Jazz Degrees:** Associate of Arts (AA).
- Faculty:** Dr. Michael Di Liddo, Dr. Mark Small, Mike Gerber, Rodolfo Zúñiga, Gary Thomas, Aaron Lebos, Sandy Poltarack, Dr. Zach Bartholomew.
- Jazz Bands:** Six jazz combos.
- Alumni:** Henry Paz, Kemuel Roig.
- Auditions:** No audition required before classes begin. Audition is required for combo placement and occurs during the first week of classes.
- Financial Aid:** Available. Contact Office of Financial Aid, (305) 237-3544.
- Scholarships:** Available. Contact Office of Financial Aid, (305) 237-3544.
- Apply by:** See mdc.edu/admissions.
- Contact:** Dr. Michael Di Liddo, (305) 237-3930, mdliddo@mdc.edu.

Middle Tennessee State University

Murfreesboro, Tennessee

- Student Body:** 20,262 (total), 400 (School of Music), 80 (jazz and commercial music).
- Tuition:** Undergraduate in-state, \$8,700 per year; undergraduate out-of-state, \$24,876; graduate in-state, \$5,868; graduate out-of-state, \$14,784.
- Jazz Degrees:** BM/Performance in Jazz Studies; BM/Music Industry with Jazz Emphasis; MM in Jazz Studies; degrees in music education,



Florida A&M University

theory-composition, performance, conducting, and musicology. Commercial songwriting, music business, and audio technology are through the Recording Industry dept.

- Faculty:** Jamey Simmons (coordinator), Don Aliquo, Chip Henderson, Matt Lund, David Loucky, Matt Endahl, Jim Ferguson, Jonathan Wires, Lalo Davila, Brian Mueller, Derrek Phillips, Cedric Dent, Ashley Kimbrough.
- Jazz Bands:** Two jazz ensembles, six combos, salsa band, steel bands, vocal jazz ensemble, two commercial music ensembles.
- Alumni:** John Blount, George S. Clinton, Mark Douthit, Marcus Finnie, Socrates Garcia, Mike Jenner, Elizabeth Johnson, Matt Lund, Ryan Middagh, Chris Munson, Shawn Purcell, Javon Quallo, Tisha Simeral, Jim White, Jonathan Wires.
- Auditions:** Feb. 7, Feb. 22, Feb. 29. See mtsu.edu/music/scholarships.php.
- Financial Aid:** Dec. 1 deadline for major academic awards. See mtsu.edu/financial-aid.
- Scholarships:** Need- and merit-based. FAFSA required. Music scholarships and assistantships are based on auditions. Contact Jamey Simmons, james.simmons@mtsu.edu.
- Apply by:** Dec. 1 for major academic awards; Feb. 1 for School of Music awards; March 1 for graduate assistantships. Rolling deadline for general academic admission. See mtsu.edu/how-to-apply/deadlines.php. School of Music, (615) 898-2469.

- Contact:** Jamey Simmons, Jazz Studies, james.simmons@mtsu.edu, (615) 898-2724. Christopher Dye, undergraduate info, christopher.dye@mtsu.edu, (615) 494-8714. Paul Osterfield, graduate studies, paul.osterfield@mtsu.edu, (615) 898-5923. See mtsumusic.com.

North Carolina Central University Durham, North Carolina

- Student Body:** 8,207 total, 6,434 undergraduate, 1,773 graduate/professional, 120 Music majors/Jazz majors.
- Tuition:** See nccu.edu.
- Jazz Degrees:** Bachelor of Music, Jazz Studies; Master of Music, Jazz Studies.

- Faculty:** Dr. Ira Wiggins, Baron Tymas, Robert Trowers, Albert Strong, Aaron Hill, Arnold George, Lenora Helm Hammonds, Thomas Taylor, others. Branford Marsalis has served as Artist-in-Residence.
- Jazz Bands:** Three big bands, Vocal Jazz Ensembles, Guitar Ensemble, Percussion Ensemble, Brass Ensemble, four rhythm section ensembles with vocals.
- Auditions:** See nccu.edu/music/admission.cfm.
- Financial Aid:** Available. Contact NCCU Scholarship & Student Aid, (919) 530-6180, ssa@nccu.edu.
- Scholarships:** Need- and merit-based. Contact Dr. Ira Wiggins, iwiggins@nccu.edu.
- Apply by:** See nccu.edu/music/admission.cfm.
- Contact:** Director, Dr. Ira Wiggins, iwiggins@nccu.edu; Assoc. Director, Baron Tymas, btymas@nccu.edu; Vocal Jazz Ensemble Director Lenora Helm Hammonds, lhelm@nccu.edu.

Northern Kentucky University Highland Heights, Kentucky

- Student Body:** Approx. 15,000.
- Tuition:** In-state, \$4,956/semester; out-of-state, \$9,936/semester.
- Jazz Degrees:** Bachelor of Music in Performance with Jazz Studies emphasis.
- Faculty:** John Zappa, William Brian Hogg, Jim Connerley, Max Gise, Ted Karas, Bill Jackson, Mike Meloy, Pablo Benavides, Nick Fryer.
- Jazz Bands:** Jazz Ensemble, Jazz Combos, Vocal Jazz, Latin Jazz Combo, R&B Combo.
- Auditions:** William Brian Hogg, (859) 572-5885, hoggw1@nku.edu. See artsience.nku.edu/departments/music/admissions-scholarships.html.
- Financial Aid:** Available. See nku.edu.
- Scholarships:** Need- and merit-based. Contact William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.
- Apply by:** See website.
- Contact:** William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.

Oklahoma State University Stillwater, Oklahoma

- Student Body:** 25,594.
- Tuition:** Undergraduate in-state \$9,018; out-of-state \$24,538.50.
- Jazz Degrees:** Jazz Minor.
- Faculty:** Dr. Howard Potter, Dr. Jack Helsley, Bill Repavich, Grant Goldstein, Paul Compton, Dr. Joe Cooper, Dr. Tommy Poole.
- Jazz Bands:** Two big bands, four combos, one vocal jazz ensemble.
- Auditions:** Admission and scholarship auditions take place between January and March.
- Financial Aid:** Available. Contact (405) 744-6604.

Scholarships: Need- and merit-based. For need-based and academic scholarship questions, contact Financial Aid. For merit-based music scholarships, contact OSU Bands at (405) 744-6135.

Apply by: Contact Dr. Tommy Poole, tommy.poole@okstate.edu or (405) 744-8991.

Contact: Dr. Tommy Poole, tommy.poole@okstate.edu or (405) 744-8991.

Texas A&M University—Kingsville Kingsville, Texas

Student Body: 8,200 total, 95 jazz students.

Tuition: Approx. \$3,700 per semester.

Jazz Degrees: BM in Performance with an Emphasis in Jazz Studies.

Faculty: Dr. Paul Hageman, Dr. Thomas Zinninger, Dr. Kyle Millsap, Dr. Oscar Diaz, Mr. Glynn Garcia, Mr. Jerry Espinoza, Mr. Francisco Cano.

Jazz Bands: Jazz Bands I, II, III, and IV; Latin Jazz Ensemble; Jazz Combos I and II.

Auditions: Held at beginning of each semester.

Financial Aid: Available. See tamuk.edu.

Scholarships: Merit-based. See tamuk.edu/music.

Apply by: See website.

Contact: Dr. Paul Hageman, (361) 593-2806, kfpmh00@tamuk.edu.

Texas Christian University

Fort Worth, Texas

Student Body: Approx. 325 music majors.

Tuition: \$49,160.

Jazz Degrees: None.

Faculty: Joe Eckert, Thomas Burchill, Joey Carter, Kyp Green, Amy Stewart, Brian West.

Jazz Bands: TCU Jazz Ensembles I and II; Purple, White, and Blues (Vocal Jazz Ensemble).

Auditions: Jan. 18 (Nordan Scholarship), Feb. 1, Feb. 8, Feb. 22. Contact Joe Eckert, Director of Jazz Studies, (817) 257-5576, j.eckert@tcu.edu.

Financial Aid: Available. See financialaid.tcu.edu.

Scholarships: Need- and merit-based funds available.

Apply by: Nov. 1 (early action); Feb. 1 (regular decision).

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

Texas Southern University Houston, Texas

Student Body: 10,000.

Tuition: \$9,000.

Jazz Degrees: Jazz Performance.

Faculty: Dr. Brian N. Pérez (director), Philip K. Jones II, Darryl Singleton, David Connor.

Jazz Bands: Jazz combos, Latin Jazz, big bands.

Alumni: Kirk Whalum, Frank Lacy, Joe Sample, Andre Hayward.

Auditions: See tsu.edu/jazz.

Financial Aid: Available.

Scholarships: Performance scholarships available; in-state tuition waiver with scholarship.

Apply by: See website.

Contact: Dr. Brian N. Pérez, Director of Jazz Studies, brian.perez@tsu.edu

Texas State University San Marcos, Texas

Student Body: 38,661 total, 500 music.

Tuition: In-state, \$5,109 per semester;

out-of-state \$10,173 per semester (approx). See sbs.txstate.edu/billing/rates-g.html.

Jazz Degrees: Master of Music—Latin Music Performance (options in Salsa/Latin Jazz or Mariachi).

Faculty: John Lopez (coordinator), Samuel López, Michelle Quintero.

Jazz Bands: Salsa del Rio, Orquesta del Rio, Mariachi Nueva Generación, Mariachi Lince de Oro.

Alumni: Georgie Padilla, Amy Zuniga, Samuel López, Haile Uriarte.

Auditions: Required. See music.txstate.edu

Ten Reasons Why You Should Choose Dakota Saxophones and Phaeton Brass

WAYNE COBHAM
WILLIE BRADLEY
DEON YATES
JOE LOVANO
PRESTON SMITH
SAM HANKINS
TIM PRICE
TONY EXUM, JR.
THE SAXATIONS
DAVE PERRICO

These artists have already chosen Dakota and Phaeton...visit our websites or call us to see why.

DAKOTA
www.saxdakota.com

PHAETON
www.phaetontrumpet.com

NAMM
New York in music

1-877-541-4017 • pjlabiz2@aol.com

edu/gradprospectivestudents/becomingamusicmajor-grad.html.

Financial Aid: Available. See gradcollege.txstate.edu/funding.html. See finaid.txstate.edu.

Scholarships: Merit-based. See music.txstate.edu/prospectivestudents/scholarships.html. See gradcollege.txstate.edu/funding.html.

Apply by: Jan. 15 (priority deadline); June 15 (standard deadline).

Contact: Ludim Pedroza, lp27@txstate.edu.

Texas Tech University Lubbock, Texas

Student Body: 38,209 total, 440 music.

Tuition: See ttu.edu.

Jazz Degrees: Undergraduate Jazz Certificate, Master of Music in Jazz Performance.

Faculty: Stephen Jones, Ben Haugland, Alan D. Shinn, David Dees, Mark Morton, Will Strieder, James Decker.

Jazz Bands: Three big bands, combos.

Alumni: Arlington J. Jones II.

Auditions: Recorded auditions are accepted. On-campus auditions held once a month in January, February and March. Contact Ja'Net Shedd, (806) 834-6680, janet.shedd@ttu.edu.

Financial Aid: Available. Contact (806) 742-3681.

Scholarships: Available. Contact (806) 742-3144.

Apply by: Dec. 1 (priority application).

Contact: Stephen Jones, stephen.jones@ttu.edu.

Tulane University New Orleans, Louisiana

Student Body: 14,062 total, 50 jazz students.

Tuition: \$57,050.

Jazz Degrees: Bachelor of Fine Arts in Jazz.

Faculty: Jesse McBride, Courtney Bryan, Joe Dyson, Peter Varnado, Jim Markway, Matt Johnson, Leah Chase, Gregory Agid, Ashlin Parker.

Jazz Bands: Seven combos (including the Traditional Jazz Ensemble), big band.

Alumni: Nick Ferreirae, Will Buckingham.

Auditions: Combos and big band open to any student by audition each semester; BFA requires an audition in sophomore year.

Financial Aid: Available. See tulane.edu/financialaid.

Scholarships: Available. Musicianship scholarship; two full scholarships for local high school seniors. Contact Piper Browne, pbrowne1@tulane.edu.

Apply by: Jan. 15.

Contact: James Markway, Director of Applied Music, jmarkway@tulane.edu; Matt Sakakeeny, mattsak@tulane.edu.

University of Alabama Tuscaloosa, Alabama

Student Body: 38,000 (total), 400 (Music majors), 73 in jazz ensembles/combos.

Tuition: See ua.edu/about/quickfacts#cost.

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, Daniel Western, Rob Alley, Matt Wiley.

Jazz Bands: UA Jazz Ensemble, UA Two O' Clock Jazz Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides, UA Jazz Combo.

Auditions: Call (205) 348-7112, (205) 348-6333 or see jazz.music.ua.edu and jazz.music.ua.edu/undergraduate-jazz-studies-audition-requirements.

Financial Aid: Available. Contact Undergraduate Music Administration, (205) 348-7112 or Pam Woodard, pwoodard@ua.edu

Scholarships: Merit-based. Contact Undergraduate Music Administration, (205) 348-7112 or Pam Woodard, pwoodard@ua.edu

Apply by: Rolling admission.

Contact: Chris Kozak, Director of Jazz Studies, (205) 348-6333, ckozak@ua.edu.

University of Central Florida Orlando, Florida

Student Body: 70,000.

Tuition: In-state, \$17,578; out-of-state, \$33,688.

Jazz Degrees: Bachelor of Music, Jazz Performance.

Faculty: Jeff Rupert, Per Danielsson, Richard Drexler, Bobby Koelble, Marty Morell.

Jazz Bands: Flying Horse Big Band, Jazz Ensemble II, Jazz Workshops, Jazz Chamber Groups.

Alumni: See music.cah.ucf.edu/alumniist.php.

Auditions: See music.cah.ucf.edu/jazz.php.

Financial Aid: See finaid.ucf.edu.

Scholarships: See finaid.ucf.edu.

Apply by: See ucf.edu/admissions.

Contact: Jeff Rupert, jeffrupert@ucf.edu

STUDY AND PERFORM IN THE BIRTHPLACE OF JAZZ

LOYOLA JAZZ FESTIVAL

Featuring guest artist Matt Wilson.

March 6-7, 2020

JAZZ CAMP

4 Full Days of Combo, Improvisation, Theory, Ear Training, Appreciation, Faculty Performances, Individual Lesson, and Master Classes.

June 8-11, 2020

Register for our jazz festival, camp, or audition for our college program at www.cmm.loyno.edu

LOYOLA
UNIVERSITY
NEW ORLEANS



FLORIDA A&M UNIVERSITY, TALLAHASSEE, FLORIDA

B.S. Degree in Music with Jazz Studies Concentration "Study, Create, Perform, and Be Inspired"

Do you like jazz?

Study the greats and you may play with one.



Florida A&M University Department of Music
206 Foster-Tanner Music Bldg.
Tallahassee, FL 32307
850-599-3024 Office 850-561-2176 FAX
www.famu.edu/departementofmusic

FLORIDA A&M UNIVERSITY

University Of Central Oklahoma

Oklahoma City, Oklahoma

- Student Body:** Approx. 375 music majors; 90 undergraduate jazz students; 25 graduate jazz students.
- Tuition:** Undergraduate in-state, \$301/credit hour; undergraduate out-of-state \$664/credit hour; graduate in-state \$368/credit hour; graduate out-of-state \$785/credit hour.
- Jazz Degrees:** Bachelor of Music in Jazz Performance; Master of Music in Jazz Studies—Performance; Master of Music in Jazz Studies—Music Production; Minor in Jazz Studies.
- Faculty:** Brian Gorrell, Lee Rucker, Jeff Kidwell, Grant Goldstein, Clint Rohr, David Hardman, Michael Geib, Dennis Borycki, Zachary Lee, Ryan Sharp, Jack Helsley.
- Jazz Bands:** Large Jazz Ensembles I, II, III and IV; Jazz Composers Combo, 5th Street Strutters Dixieland Combo, Conjunto de Jazz Latino Combo, Jazz Repertory Combos I, II and III; Chamber Singers Vocal Jazz Ensemble.
- Alumni:** Sharel Cassity, David Gibson, David Anderson, Vince Norman, Aidan Carroll, Clyde Connor.
- Auditions:** Dec. 6, Feb. 28–29, March 7. For details, contact Brian Gorrell, bgorrell@uco.edu. For info on scheduling an audition, see music.uco.edu/auditions or call (405) 974-3754.
- Financial Aid:** Available. Contact Financial Aid Office, (405) 974-3334.
- Scholarships:** Substantial tuition waiver and cash awards available to highly qualified applicants. Contact bgorrell@uco.edu.
- Apply by:** Aug. 1 for Fall; Dec. 1 for Spring.
- Contact:** Brian Gorrell, Director of Jazz Studies, (405) 974-5285, bgorrell@uco.edu. See ucojazzlab.com.

University Of Kentucky

Lexington, Kentucky

- Student Body:** 23,000 undergraduates.
- Tuition:** Undergraduate in-state, \$11,732; undergraduate out-of-state, \$27,856; graduate in-state, \$12,112; graduate out-of-state, \$30,224.
- Jazz Degrees:** None. Classes only.
- Faculty:** Miles Osland (Director), Raleigh Dailey, Danny Cecil, Paul Deatherage, Brad Kerns.
- Jazz Bands:** UK Jazz Ensemble, UK Lab Band, UK Repertory Band, three combos, four Mega-Sax Ensembles.
- Alumni:** Brad Goode, Al Hood, Bryan Murray, Rob Parton.
- Financial Aid:** Available. Contact Miles Osland, (859) 257-8173, miles.osland@uky.edu.
- Scholarships:** Merit-based. Contact Miles Osland, (859) 257-8173, miles.osland@uky.edu.

- Apply by:** Feb. 1.
- Contact:** Miles Osland, (859) 257-8173, miles.osland@uky.edu.

University of Louisville, Jamey Aebersold Jazz Studies Program

Louisville, Kentucky

- Student Body:** Approx. 390 (School of Music); 50.
- Tuition:** Undergraduate in-state, \$11,732; undergraduate out-of-state, \$27,758; graduate in-state, \$13,000; graduate out-of-state, \$27,114.
- Jazz Degrees:** Masters of Music—Concentration in Jazz Performance; Masters of Music—Concentration in Jazz Composition/Arranging; Bachelor of Music in Jazz Performance; Bachelor of Music Education with Jazz Track; Bachelor of Music Therapy with optional Jazz Track; Bachelor of Arts with Emphasis in Jazz Studies.
- Faculty:** Michael Tracy (director), Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Gabe Evens, Craig Wagner, Mike Hyman, Samir Kambarov.



UNIVERSITY OF CENTRAL OKLAHOMA
School of Music
COLLEGE OF FINE ARTS AND DESIGN



UCO SCHOOL OF MUSIC AUDITION DAYS

Dec. 6, 2019 • Feb. 28-29, 2020 • March 7, 2020

UCO School of Music Jazz Degrees:

- Bachelor of Music in Jazz Performance
- Master of Music in Jazz Studies - Performance
- Master of Music in Jazz Studies - Music Production
- Minor in Jazz Studies

Developing Creative, Confident and Well-Prepared Professional Musicians

- 11 Jazz Ensembles/Combos
- Our Jazz Groups have performed worldwide: Jazz à Juan Festival in France, Umbria Jazz Festival in Italy, Midwest Clinic in Chicago, multiple JEN Conference performances, Co-Winners in the College Big Band Division at the 2018 Monterey Next Generation Jazz Fest
- One-of-a-kind UCO Jazz Lab
This award-winning venue serves as an educational space and a world-class live music stage and houses three advanced recording studios.



UCOjazzlab.com



UCOmusic



UCOjazzlab

To schedule an audition or visit:
music.uco.edu/auditions
or call 405-974-3754

Jazz Bands: Jazz Ensemble I, Jazz Lab, Repertoire Ensembles (Brazilian, Contemporary, Hard Bop), International Combo, six or seven combos; Guitar Ensemble, Saxophone Ensemble.

Alumni: Delfeayo Marsalis, Mike Tracy, Renato Vasconcellos, Jim Lewis, Chris Fitzgerald, Jonathan Epley, Anderson Pessoa, Colby Inzer, Lorenzo Trujillo, Ochion Jewell, Terry O'Mahoney, Jimmy Walker.

Auditions: Nov. 23, Jan. 25, Feb. 1, Feb. 22.

Financial Aid: Available. See louisville.edu/financialaid.

Scholarships: Merit- and talent-based.

Apply by: Feb. 15 (priority deadline).

Contact: Laura Angermeier, (502) 852-1623,

laura.angermeier@louisville.edu, gomusic@louisville.edu. See louisville.edu/music/academics/areas-of-study/jazz.

University of Memphis, Scheidt School of Music Memphis, Tennessee

Student Body: Approx. 21,000 total, 550 School of Music, 30 jazz majors.

Tuition: See memphis.edu/usbs/fees/fees_feecharts_fall2019_spring2020.php.

Jazz Degrees: Bachelor of Music—Jazz Performance, Bachelor of Music—Jazz Composition, Master of Music—Jazz Performance/Composition, DMA—Composition with Jazz Emphasis (option).

Faculty: Dr. Jack Cooper (Director of Jazz Studies), Sam Shoup, Dr. Michael Schults, Dr. David Spencer, Joyce Cobb, Alvie Govhan, Michael Assad.

Jazz Bands: Southern Comfort JO (big band I), 901-Jazz (big band II), Vocal Jazz I and II, five to eight combos per semester.

Alumni: James Williams, Donald Brown, Tony Reedus, Jeremy Warren, Mulgrew Miller, Dave Lisik.

Auditions: Contact Heather Hampton, Admissions Coordinator, hbanks@memphis.edu, (901) 678-3766.

Financial Aid: Available. Contact Heather Hampton, Admissions Coordinator, hbanks@memphis.edu, (901) 678-3766.

Scholarships: Available. Contact Heather Hampton, Admissions Coordinator, hbanks@memphis.edu, (901) 678-3766.

Apply by: See app.getacptd.com/memphismusic or memphis.edu/admissions/.

Contact: Heather Hampton, Admissions Coordinator, hbanks@memphis.

University of Miami, Frost School of Music

Miami, Florida

Student Body: 700 (at Frost); 118 (Music Studio and Jazz Students—90 undergraduate and 28 graduate).

Tuition: Undergraduate, \$50,400; graduate, \$38,908.

Jazz Degrees: BM in Studio Music & Jazz (instrumental/vocal), MM in Studio Music & Jazz (instrumental/vocal), MM in Jazz Pedagogy, MM in Studio Jazz Writing, DMA in Studio Music & Jazz, DMA in Jazz Composition

Faculty: Shelly Berg (Dean); John Daversa (Chair), Martin Bejerano, Chuck Bergeron, Stephen Guerra Jr., John Hart, Tim Jago, Gary Keller, Gary Lindsay, Bill Longo, Dante Luciani, Brian Lynch, Dafnis Prieto, Errol Rackipov, Jay Rees, Kate Reid, Gonzalo Rubalcaba, Stephen Rucker, Tim Smith, John Yarlning, Maria Schneider (artistic director, Henry Mancini Institute).

Jazz Bands: Frost Concert Jazz Band, Frost Studio Jazz Band, Frost Latin Jazz Orchestra, Frost Henry Mancini Institute Orchestra, Frost Jazz Sextet, Frost Extensions, Frost Jazz Vocal I, Frost Jazz Vocal II, XJB (Repertoire Jazz Big Band), Accompaniment Ensemble, Art Blakey Ensemble, Bass Desires, Brian Lynch Artist Ensemble, Dafnis Prieto Artist Ensemble, Daversa Composer Collective, Funk Fusion Ensemble I and II, Horace Silver Ensemble, Guitar Ensembles I, II and III, Martin Bejerano Artist Ensemble, Monk/Mingus Ensemble, Stamps Jazz Quintet, New Music Ensemble, Odd Times Ensemble, Wayne Shorter Ensemble, Trio Class, R&B Ensemble, Recording Ensemble.

30 1989 **UK JAZZ ENSEMBLE** **50** 1969

UK Jazz 50th anniversary season
30 years of Miles Osland, director

“Osland’s...ensembles can compete with any fully professional jazz orchestra anywhere in the world. They’re that good.”

Lynn Rene Bayley
The Art Music Lounge

Miles Osland is available for clinics, workshops & guest artist appearances

miles.osland@uky.edu
(859) 257-8173

SCHOOL of MUSIC | UK College of Fine Arts

TCU COLLEGE of FINE ARTS
School of Music

If music is your passion, TCU is your school.

Spring 2020 Audition Dates

January 18 - Nordan Scholarship*
 (*Prescreening Video Audition Required)
February 1 // February 8 // February 22

November 1, 2019 - Application Deadline for early action consideration. Undergraduate scholarships and graduate assistantships available for you.

music.tcu.edu/admissions

LEAD ON. TCU

Alumni: Jeff Babko, Jennifer Barnes, Hiram Bullock, Emmet Cohen, Tal Cohen, Marc Colby, Mike Cordone, Julia Dollison, Jonathan Dressel, Mark Egan, Ben Folds, Gil Goldstein, Craig Gosnell, Danny Gottlieb, Christine Helferich Guter, Matt Harris, Bruce Hornsby, Roger Ingram, Greg Jasperse, Will Lee, Carmen Lundy, Curtis Lundy, Arianna Neikrug, Troy Roberts, Jon Secada, Joel McNeely, Pat Metheny, Raul Midon, Tivon Pennicott, Troy Roberts, Mike Rodriguez, Geoff Saunders, Andy Snitzer, John Splithoff, Veronica Swift, Andrew Synowiec, Bobby Watson.

Auditions: Prescreening required. See frost.miami.edu. See admissions.frost.miami.edu/undergraduate/audition-requirements/index.html. See admissions.frost.miami.edu/graduate/audition-requirements/index.html

Financial Aid: Need-based. See admissions.frost.miami.edu/undergraduate/scholarships-and-financial-support/index.html. See admissions.frost.miami.edu/graduate/scholarships-and-financial-support/index.html

Scholarships: Merit-based scholarships/ tuition waivers and teaching assistantships. See admissions.frost.miami.edu/undergraduate/scholarships-and-financial-support/index.html. See admissions.frost.miami.edu/graduate/scholarships-and-financial-support/index.html

Apply by: Dec. 1.
Contact: Karen Kerr, (305) 284-2247, kmkerr@miami.edu. See frost.miami.edu.

University of New Orleans

New Orleans, Louisiana

Student Body: 8,000 total, 40 Jazz Studies.
Tuition: In-state, \$9,354 per year; out-of-state, \$14,190 per year. (Students in Alabama, Florida, Mississippi and Texas can attend at in-state rates.)

Jazz Degrees: Bachelors of Arts, Music; Masters of Music, Jazz Performance.

Faculty: Chris Adkins, Khari Allen Lee, Victor Atkins, Derek Douget, Cliff Hines, Leah Chase-Kamata, Roland Guerin, Peter Harris, Steve Masakowski, Eric Merchant, Stephen Orejudos, Ashlin Parker, Matt Perrine, Ed Petersen, Matt Rhody, Herlin Riley, Brent Rose, Bill Schettler, Ricky Sebastian, Brian Seeger, Jason Stewart, Jonathan Treeby, Rick Trolsen, Matt Wright.

Jazz Bands: Numerous four-to-eight-piece ensembles, Traditional Jazz Ensemble, Guitar Ensemble, World Music Ensemble.

Alumni: Brian Blade, Brice Winston, Jamison Ross, Neal Caine, John Ellis, Nicholas Payton.

Auditions: Conducted on a rolling basis

through applicant video submissions. See music.uno.edu.

Financial Aid: Available. See uno.edu/finaid.

Scholarships: Merit-based. All students accepted by the Jazz Studies program receive a one-time signing bonus. Other scholarships are available for both performance and academic excellence. Out-of-state waivers are automatic for applicants from Texas, Mississippi, Alabama and Florida.

Apply by: Jan. 15 (University Scholarship Priority Deadline); March 1 (Music Scholarship Deadline).

Contact: For undergraduate, Brian Seeger, bseeger1@uno.edu; for graduate, Victor Atkins, vatkins@uno.edu. See music.uno.edu.

University of North Carolina at Asheville

Asheville, North Carolina

Student Body: 2,800 (total), 100 (Music Dept.), 30 (Jazz).

Tuition: In-state, \$3,615; out-of-state, \$12,289.

Jazz Degrees: BFA in Jazz & Contemporary Music, BA in Music, BS in Music Technology.

Faculty: William Bares, Brian Felix, Jonathan (Toby) King, Matthew Richmond, Melodie Galloway, Christine Boone, Fletcher Peacock, Wayne Kirby, Jude Weinberg, Steve Alford,

FIND YOUR VOICE JAZZ AT THE BUTLER SCHOOL

With a strong emphasis on individual expression, jazz students perform in a variety of large and small ensembles, including AIME, a writers' band.

Students become a part of the vibrant Austin music community in the "Live Music Capital of the World."

With support from the Rainwater Endowment for American Music, the UT Jazz Orchestra and AIME recently performed at the Montreux and North Sea Jazz Festivals.

The Butler School regularly hosts world-class visiting artists—including Conrad Herwig, Maria Schneider, Jeff "Tain" Watts, and Joe Lovano.

Learn more at jazz.music.utexas.edu



The University of Texas at Austin
Butler School of Music
College of Fine Arts



University of Louisville
School of Music
**Jamey Aebersold
Jazz Studies Program**

Serious about America's Music - Jazz

Our faculty maintain the highest musical standards within a supportive environment, where students gain a diverse skill set suited to their professional careers. In addition, our program features a vibrant international outreach component. UofL jazz students and faculty have performed, toured and presented workshops in Argentina, Barbados, Brazil, China, Colombia, Ecuador, United Kingdom, Estonia, Finland, Italy, Peru, Poland, Republic of Georgia, Russia and Trinidad.

LOUISVILLE.EDU/MUSIC/ACADEMICS/
AREAS-OF-STUDY/JAZZ

School of Music Admissions 502.852.1623
gomusic@louisville.edu | louisville.edu/music
The University of Louisville is an equal opportunity institution.



UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC

Zack Page, Jacob Rodriguez, Justin Ray, Tim Doyle, Brent LaCasce, Mike Barnes, Richard Shulman.

Jazz Bands: Large Jazz Ensemble, X-Tet, Rotating Themed Jazz & Contemporary Ensembles, Studio 018 Vocal Jazz Ensemble, Bluegrass Ensemble, Contemporary Guitar Ensemble.

Auditions: Nov. 9, Jan. 25. See music.unca.edu/auditions. Contact Fletcher Peacock, (828) 251-6530, fpeacock@unca.edu.

Financial Aid: Available. Contact (828) 251-6535, See unca.edu/admission/financial-aid.

Scholarships: Available, based on audition

Apply by: See unca.edu/admission/apply.

Contact: Brian Felix, (828) 250-2311, bfelix@unca.edu

**University of North Carolina
at Chapel Hill**

Chapel Hill, North Carolina

Student Body: 29,911 total, 30 in jazz program.

Tuition: See cashier.unc.edu/tuition-fees.

Jazz Degrees: Bachelor of Arts, Bachelor of Music (both with jazz emphasis).

Faculty: Jim Ketch, Stephen Anderson, Aaron Hill, Juan Alamo, Jason Foureman, Dan Davis, Scott Sawyer, Ed Paolantonio.

Jazz Bands: One big band, four combos, one Latin/Salsa Band.

Alumni: Scott Routenberg, Andrew Van Tassel, Will Caviness, John Parker, Keith Ganz.

Auditions: Online at music.unc.edu.

Financial Aid: Available. See music.unc.edu. Contact UNC Office of Scholarships and Student Aid.

Scholarships: Merit-based.

Apply by: Jan. 15.

Contact: James Ketch, (919) 962-1039, jketch@ad.unc.edu.

**University of North Carolina
at Greensboro, Miles Davis
Jazz Studies Program**

Greensboro, North Carolina

Student Body: 650; 27 jazz majors.

Tuition: In-state, \$3,450/semester; out-of state, \$10,500/semester.

Jazz Degrees: Bachelor of Arts in Jazz Studies.

Faculty: Chad Eby, Steve Haines, Thomas Heflin, Thomas Taylor, Ariel Pocock, Greg Hyslop.

Jazz Bands: Two big bands, six small groups.

Auditions: See vpa.uncg.edu/music/apply/preparation-for-auditions.

Financial Aid: Available.

Scholarships: Need- and merit based.

Apply by: March 1.

Contact: Chad Eby, ceeyb@uncg.edu



Collaborate with world-class faculty:

CHAD EBY - SAXOPHONE THOMAS HEFLIN - BRASS THOMAS TAYLOR - DRUMS
STEVE HAINES - BASS ARIEL POCOCK - PIANO GREG HYSLOP - GUITAR



FACEBOOK: www.facebook.com/uncgmilesdavisjazzstudiesprogram

AUDITION INFO: https://vpa.uncg.edu/music/apply/preparation-for-auditions

University of North Carolina at Wilmington

Wilmington, North Carolina

Student Body: Approx. 100 undergraduates in Music Dept.

Tuition: In-state, \$4,400; out-of-state, \$18,508.

Jazz Degrees: Bachelor of Arts in Music (Jazz Studies Option).

Faculty: Frank Bongiorno, Jerald Shynett, Justin Hoke, Natalie Boeyink, Mike Waddell.

Jazz Bands: Big band, Latin jazz combo, various other combos.

Alumni: Sean Higgins, John Fulkerson, Benny Hill.

Auditions: See uncw.edu/music/admissions/admissions-audition.html.

Financial Aid: Available. Contact Financial Aid Office, (910) 962-3177. See uncw.edu/finaid.

Scholarships: Available.

Apply by: Feb. 1.

Contact: Jerald Shynett, (910) 962-7728, shynettj@uncw.edu.

University of North Florida Jacksonville, Florida

Student Body: 16,958 total, 64 jazz students.

Tuition: Undergraduate in-state, \$213 per credit hour; undergraduate

out-of-state, \$693 per credit hour; graduate in-state, \$494 per credit hour; graduate out-of-state, \$1,044 per credit hour.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music Performance in Jazz Studies.

Faculty: J.B. Scott (Area Coordinator), Lynne Arriale, Todd DeGiudice, Marc Dickman, Michael Emmert, Danny Gottlieb, Barry Greene, Clarence Hines, James Hogan, Dennis Marks, Dave Steinmeyer.

Jazz Bands: Three jazz ensembles, six jazz combos.

Alumni: Marcus Printup, Vincent Gardner, Paul Sikivie, Benjamin Adkins, Daniel Dickinson, Randall Haywood, Mike Johnston, Lisa Kelly, Jennifer Krupa, Stephen Lesche, Doug Wamble.

Auditions: Held Oct. 5, Jan. 18, Feb. 15, March 7.

Financial Aid: Available. Contact One-Stop Student Services, (904) 620-5555. See unf.edu/onestop/.

Scholarships: Need- and merit-based. Contact Lynne Arriale, (904) 620-3840 or l.arriale@unf.edu.

Apply by: Feb. 28.

Contact: J.B. Scott, Area Coordinator, (904) 620-3847, jbscott@unf.edu. See unf.edu/coas/music.

University of North Texas

Denton, Texas

Student Body: 251 Jazz Studies majors.

Tuition: Total cost (including tuition & fees, room & board, transportation): undergraduate in-state (15 hours), \$25,680; undergraduate out-of-state, \$38,340; graduate in-state (9 hours), \$22,126; graduate out-of-state, \$29,722.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Doctor of Musical Arts in Performance, Jazz Studies major.

Faculty: Jennifer Barnes, Alan Baylock, Quincy Davis, Rich DeRosa, Philip Dizack, Nick Finzer, Brad Leali, Dave Meder, Davy Mooney, John Murphy, Rob Parton, Jonathan Patterson, Lynn Seaton, Scott Tixier; plus Lecturers José Aponte, Rodney Booth, Rosana Eckert.

Jazz Bands: Eight big bands, 25 small groups, four vocal ensembles, three guitar ensembles, Latin jazz ensemble, popular music ensemble, trombone ensemble, jazz strings ensemble.

Alumni: Michael League, Norah Jones, Ari Hoenig, Jeff Coffin, Keith Carlock, Yumiko Sunami, Aaron Lington, Jim Rotondi, Conrad Herwig, Ross Pederson, Jami Dauber, Li Xiaochuan, Stuart Mack, Kaela Sinclair.



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



Auditions: On-campus or via recording.

Financial Aid: Available. See jazz.unt.edu and music.unt.edu.

Scholarships: Available. See jazz.unt.edu and music.unt.edu.

Apply by: For full consideration, Dec. 3; applications are accepted after that date. See music.unt.edu.

Contact: John Murphy, Chair, Division of Jazz Studies, jazz@unt.edu. See jazz.unt.edu. See music.unt.edu.

Ric Craig, Mark Neuenschwander, Chris Rottmayer.

Jazz Bands: Two big bands, multiple combos.

Auditions: Held in December, January and February. See music.arts.usf.edu.

Financial Aid: Available. See music.arts.usf.edu.

Scholarships: Available. See music.arts.usf.edu.

Apply by: End of Fall; February is last audition.

Contact: Jack Wilkins, Director of Jazz Studies, wilkins@usf.edu; Corey Carpenter, Adviser, coreyc1@usf.edu

University of South Carolina Columbia, South Carolina

Student Body: 500 in undergraduate, master's and doctoral programs; 10 Jazz Majors.

Tuition: Undergraduate in-state, \$12,738/year; undergraduate out-of-state, \$33,627/year.

Jazz Degrees: Bachelor of Music, Master of Music in performance or composition, Doctoral minor.

Faculty: Bert Ligon, Craig Butterfield.

Jazz Bands: Left Bank Big Band, Swing Shift Big Band, Traditional Jazz Combos, The Jazz String Ensemble, Carolina Alive (Jazz Choral).

Alumni: Joe Henson, Kevin Jones, Hans Teuber.

Auditions: See sc.edu/study/colleges_schools/music/applyundergraduate_admissions/undergraduate_auditions/audition_info_by_instrument.php

Financial Aid: Available. Contact Financial Aid Office, (803) 777-8134, uscfaid@sc.edu

Scholarships: Merit-based jazz scholarships; graduate assistantships.

Apply by: Dec. 1.

Contact: Jennifer Mitchell, Assistant Director of Music Admissions, (803) 777-4281, jmitchell@mozart.sc.edu.

University of Tennessee, Knoxville Knoxville, Tennessee

Student Body: 350 music students, 30 jazz majors.

Tuition: In-state \$12,970; out-of-state \$31,390.

Jazz Degrees: Bachelor of Music in Studio Music and Jazz, Masters of Music in Jazz Studies.

Faculty: Mark Boling (Jazz Area Coordinator), Gregory Tardy, Donald Brown, Keith Brown, John Hamar, Vance Thompson.

Jazz Bands: One big band, 10 combos.

Alumni: Steve Kovalcheck, Thomas Heflin, Matthew Fries, Luther Allison.

Auditions: Feb. 8, Feb. 15, Feb. 22. See website.

Financial Aid: Available. See onestop.utk.edu/financial-aid.

Scholarships: Merit-based. Contact Megan Brooker, (865) 974-6134, mbrooke1@utk.edu.

Apply by: Dec. 15. (Nov. 1 is the deadline to be considered for competitive university-wide scholarships.)

Contact: Megan Brooker, (865) 974-6134, mbrooke1@utk.edu.

University of South Florida Tampa, Florida

Student Body: 45,000 total, 35 jazz.

Tuition: See usf.edu.

Jazz Degrees: Bachelor of Music Jazz Studies, Master of Music in Jazz Studies.

Faculty: Jack Wilkins (Director), Chuck Owen, Tom Brantley, James Suggs, Jay Coble, LaRue Nickelson, Jon Tucker,

University of Texas at Arlington Arlington, Texas

Student Body: 42,496 total, 25 jazz majors.

Tuition: Undergraduate in-state, approx. \$11,040 per year; graduate in-state, approx. \$10,248 per year.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Master of Music in Jazz Composition.

Faculty: Tim Ishii (Jazz Studies Area Coordinator), Stefan Karlsson, Mike Drake, Brian Mulholland, Mike Morrison, Pete Claggett.

Jazz Bands: Three big bands, seven jazz combos.

Alumni: Hashem Assadulahi, Dannh Mekonnen.

Auditions: See uta.edu/music/jazz.

Financial Aid: Available. See uta.edu.

Scholarships: Available. Contact Tim Ishii, tishii@uta.edu.

Apply by: See uta.edu.

Contact: Tim Ishii, tishii@uta.edu, (817) 272-1205.

University of Texas at Austin, Butler School of Music

Austin, Texas

Student Body: 650 music students, 35 jazz majors.

Tuition: See tuition.utexas.edu.

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: Jeffrey Hellmer, John Mills, John Fremgen, Mike Sailors, Paul Deemer, Wayne Salzmann II, Bruce Saunders.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble.

Alumni: Paul McKee, Helen Sung, Mace Hibbard, Hamilton Price, Justin Vasquez, Gabriel Santiago.

Auditions: Held in January and February. In-person and video accepted. Register online. See music.utexas.edu.

Financial Aid: Merit- and need-based. See finaid.utexas.edu.

Scholarships: Merit-based. Graduate assistantships and fellowships are available. See music.utexas.edu/apply/financial-aid.

Apply by: Dec. 1.

Contact: Sarah Borshard, sborshard@austin.utexas.edu, (512) 471-0504. See jazz.music.utexas.edu.

Vanderbilt University, Blair School of Music Nashville, Tennessee

Student Body: Approx. 220 music students, 125 jazz students.

Tuition: \$50,800.

Jazz Degrees: Minor or Concentration offered in Jazz Studies.

Faculty: Ryan Middagh (Director of Jazz Studies), Nick Laufer, Jeff Coffin, Bruce Dudley, Jerry Kimbrough, Derrek Phillips, Roger Spencer, Christina Watson, Marc Widenhofer.

Jazz Bands: Blair Big Band, jazz combos.

Alumni: Roy Agee, Michael Rinne, Sarah Williams, Brent Baker, David Rogers.

Auditions: Auditions for jazz ensembles, lessons or minor/concentrations take place after a student begins

studies at Vanderbilt. See blair.vanderbilt.edu/admissions/apply.php.

- Financial Aid:** Available. See vu.edu/finaid.
- Scholarships:** Merit-based scholarships are available based on a live audition for Blair majors. See vu.edu/scholarships.
- Apply by:** Nov. 1 (Early Decision 1); Jan. 1 (Early Decision 2 and Regular Decision).
- Contact:** Blair Admissions, (615) 322-6181, blair.inquiries@vanderbilt.edu

Virginia Commonwealth University

Richmond, Virginia

- Student Body:** 250 Music, 20 Jazz majors.
- Tuition:** In-state, \$14,490; out-of-state, \$32,742.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Bachelor of Arts in Music.
- Faculty:** Antonio García (Director of Jazz Studies), Taylor Barnett, Victor Dvoskin, Michael Ess, Wells Hanley, Emre Kartari, J.C. Kuhl, Tony Martucci, Randall Pharr, Rex Richardson, Toby Whitaker.
- Jazz Bands:** Two jazz orchestras, six small jazz ensembles.
- Alumni:** Steve Wilson, Alvester Garnett, Al Waters, James Genus, Victor Goines, Mark Shim, Alvin Walker, Daniel Clarke.
- Auditions:** January and February dates are available. See jazz.vcu.edu.
- Financial Aid:** Available. Phone (804) 828-6669.
- Scholarships:** Available. Phone (804) 828-1167.
- Apply by:** Dec. 1 (advisable).
- Contact:** Music Admissions, (804) 828-1167, music@vcu.edu. See jazz.vcu.edu. See arts.vcu.edu/music.

Xavier University of Louisiana New Orleans, Louisiana

- Student Body:** 3,231 total, 28 jazz students.
- Tuition:** \$23,500.
- Jazz Degrees:** Bachelor of Arts with a Concentration of Jazz Studies.
- Faculty:** Dr. Tim Turner (Dept. Head), Dr. Michael White, Dr. Marcus Ballard, Dr. Dimitrije Vasiljevic.
- Jazz Bands:** Traditional Jazz Band, Brass Band, Mainstream Combo, Xavier University Jazz Ensemble (big band with strings).
- Alumni:** Michael White, Herman LeBeaux, Lester Singleton, Alijah Jett.
- Auditions:** For info on a live, video or audio audition, contact the Music Dept.
- Financial Aid:** Contact Financial Aid Office, (504) 520-7835
- Scholarships:** Available. Contact Dr. Tim Turner, Dept. Head, (504) 520-7597, tturner5@xula.edu.
- Apply by:** March 1.
- Contact:** Ms. Zena Ezeb, Admin. Assistant, (504) 520-7597, zezeb@xula.edu.

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
- Matt Endahl, piano
- Chip Henderson, guitar
- Jim Ferguson, bass/voice
- Lalo Davila, percussion
- Derrek Phillips, drum set
- Cedric Dent, vocal jazz

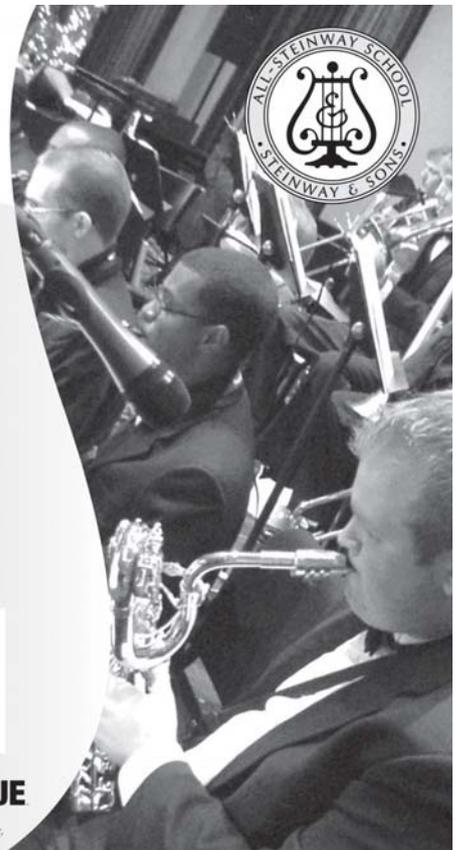


mtsumusic.com

I AM trueBLUE

Middle Tennessee State University does not discriminate on the basis of race, color, national origin, sex, or disability. See our full policy at www.mtsu.edu/titleix

MTSU School of Music • Box 47 • Murfreesboro, TN 37132 • 615.898.2469 • james.simmons@mtsu.edu



Jazz & Commercial Music at JACKSONVILLE UNIVERSITY



The Bachelor of Music – Jazz & Commercial Music program features:

- **Generous scholarships** available to talented students
- Personal attention and **professional preparation**
- Develop a **personal approach** and learn to market your niche
- A **rigorous jazz studies curriculum** combined with a progressive commercial music focus
- **World-class, artist-level faculty**

www.ju.edu/lbscfa



Division of Music
LINDA BERRY STEIN
COLLEGE OF FINE ARTS

25 GREAT JOBS FOR MUSICIANS

When you say “career in music,” many people automatically think of recording and touring artists. Earning a living as a full-time musician is, indeed, an admirable goal. But those who do achieve the goal find that it can be a challenging life, one that often involves an unpredictable stream of income. It’s not a career for everyone—even for immensely talented players.

So, what are some other job options for artists who have a degree in music and/or extensive music training? Below is a list of careers one might pursue while developing a profile as a performing musician—jobs that might be both emotionally and financially rewarding.

1. STAFF MUSICIAN

Many organizations have a need for full-time musicians. Theme parks, cruise ships and many houses of worship employ full-time musicians. So do music production houses, which might deliver music for commercials, TV shows or video games.

2. GUITAR TECHNICIAN

Many touring musicians employ a guitar technician to care for instruments and keep them in tune. Some bands also employ drum and keyboard techs.

3. PIANO TUNER

Whether working for a concert hall or operating as a private business, a piano tuner is frequently in demand.

4. TOUR MANAGER

Nobody understands the rigors of the road like a performer.

5. CONCERT PROMOTER (AND SUPPORT STAFF)

The touring game is changing and there’s room for a new breed with a background in the business.

6. MUSIC FESTIVAL DIRECTOR

Sunny Sumter was advanced enough in her vocal career to open for Shirley Horn, but she found her true calling as executive director of DC JazzFest in Washington, D.C. “When you’ve lived the music, it shows,” Sumter said. “It resonates when you’re talking to sponsors or others in the community. You can reach people, and you have the authenticity that comes with knowing the music from the inside.”

7. HOSPITALITY COORDINATOR

Strictly seasonal, but essential, this role is responsible for ensuring touring artists feel welcome, relaxed and ready to play.

8. COMMERCIAL MUSIC COMPOSER

It’s a visual world, but successful videos—for corporations, large or small, or marketing agencies—need music as well.

9. MUSIC TEACHER

There are many opportunities to work for educational institutions (with the proper credentials and training), but some music instructors work in other settings. Most communities—even small ones—have a specialized music school or music retail shop that offers lessons. This is a great way to pass on what you’ve learned and influence the next generation.

10. PRIVATE INSTRUCTOR

Teaching private lessons can be extremely lucrative, either as a part-time gig or as a full-time career.

11. UNIVERSITY MUSIC DEPARTMENT STAFF

Universities frequently have administrative teams that assist the music department. These staffers might help with applications, auditions, travel plans, meetings and recording sessions.

By James Hale & Bobby Reed

12. VENUE/CONCERT HALL MANAGER

From booking shows and promotion to supervising staff, this is a gig where experience pays dividends.

13. VENUE/CONCERT HALL MARKETING DIRECTOR

If you’ve promoted your own gigs, you likely have the chops to do it on a larger scale.

14. SUBSCRIPTIONS/TICKET SERVICE DIRECTOR

These jobs exist at corporate ticket agencies, as well as smaller, independent operators. Additionally, many large venues have staff to handle ticket sales and member subscriptions. No matter the setting, those who excel are people who understand the business from the inside.

15. MUSIC STORE STAFF

Diverse positions exist in the world of music instrument sales and rental. All County Music’s two locations in Florida do a booming business renting band and orchestral instruments to students. In 1991, saxophonist/clinician Fred Schiff took over from his parents, who started the business in 1976. His background is priceless in understanding the needs of clients. “It’s a natural fit when it comes to relating to our customers,” Schiff said. “We have hired many people with music degrees who for one reason or another decided that they didn’t want to be in a classroom. We have employees who are school representatives, store managers and general managers fitting that description. Our ‘day gig’ allows them the flexibility of still playing when they want.”

16. MUSICAL INSTRUMENT MARKETING SPECIALIST

Nate Tschetter, who has a composition degree from Berklee College of Music, has worked in

Yamaha's marketing department for almost a decade. "My background in harmony was really helpful in designing different styles for small electronic devices," Tschetter said. "I also had a lot of familiarity with synths and other keyboards, so I created demos for those, and then it was kind of a natural progression for me to move into that product line." In his current position, Tschetter said he's always on the lookout for music grads skilled in the areas of video production and business writing.

17. INSTRUMENT RESALE SPECIALIST

Companies like Reverb need musicians to help run the business of reselling used instruments. Additionally, some musicians supplement their income by refurbishing and selling instruments.

18. ARTS LIAISON/ADMINISTRATOR FOR CITY/COUNTY/STATE

From approving grant proposals to booking musicians for special events, these jobs have tremendous impact on shaping the cultural landscape.

19. MUSIC STREAMING SERVICE STAFF MEMBER

Streaming services utilize algorithms—as well as personal curators. The latter approach thrives on finding people who know music and can relate to listeners.

20. STAFF PUBLICIST

Labels, instrument manufacturers and other organizations need knowledgeable people to publicize products and services.

21. RECORDING STUDIO MANAGER (AND SUPPORT STAFF)

Studios need staff to help sessions run smoothly, whether it's scheduling or helping a musician find a specific piece of gear.

22. SOUND TECHNICIAN (FOR CLUBS AND CONCERTS)

Tact, great ears, superior understanding of the room and equipment are all essential components of doing this job well.

23. MUSIC PUBLISHER

Publishing companies need musicians on staff to help shepherd books through production and marketing.

24. STAFF POSITIONS:

Many music-related organizations hire employees who have music backgrounds. These include The Recording Academy, the Jazz Education Network and various musicians' labor unions, just to name a few.

Drummer Joe Lamond played in the pop band Tommy Tutone and worked as Todd Rundgren's tour manager. Since 2001, he's led the National Association of Music Merchants as president and CEO. "The formal act of learning to play taught me to focus, to persevere and to think about the true 'end zone' of playing, which wasn't to be a great drummer per se, but rather to make music that would move people," Lamond said. "Being a good listener, having empathy and being able to survive on a tour bus with others for months at a time taught me so much about life. Dealing with the millions of details that come up on the road on a daily basis, solving problems and always remembering to take a moment to enjoy the ride have been the touchstones of every step of this journey. They also happen to be the skills one needs to run a company or an association like NAMM."

And finally ...

25. SELF-EMPLOYED ARTIST

Yes, there are scores of people who earn a living as a touring or recording musician. Kudos to them. For others, the preceding 24 jobs might spark some ideas for a new career path.

DB

For an expanded version of this article with an additional 25 jobs listed, visit downbeat.com/news/detail/great-jobs-for-musicians.



Greg Ward,
saxophone



Sachal Vasandani,
voice

CONNECT     iujazzstudies

2020 AUDITION DATES

January 17 & 18 | February 7 & 8 | March 6 & 7

APPLICATION DEADLINES

Nov. 1, 2019 - Undergraduate

Dec. 1, 2019 - Graduate

Scholarships and assistantships available!

IU JAZZ FACULTY

Jeremy Allen	Steve Houghton	Wayne Wallace
Todd Coolman	Darmon Meader	Brent Wallarab
Luke Gillespie	John Raymond	Tom Walsh, <i>chair</i>
Pat Harbison	Dave Stryker	Greg Ward
	Sachal Vasandani	

ALUMNI INCLUDE

Jamey Aebersold	Sara Caswell	Jerry Hey
David Baker	John Clayton	Robert Hurst III
Chris Botti	Tim Coffman	Shannon LeClaire
Ralph Bowen	Todd Coolman	Matt Mitchell
Jerry Coker	Peter Erskine	Scott Wendholt
Randy Brecker	Jeff Hamilton	Pharez Whitted

Visit our website music.indiana.edu/jazz.





Financial Aid: Available. Financial Aid office, (419) 372-2651.

Scholarships: Academic and music scholarships are available at both the college and university levels. Need-based and merit-based. Jan. 15 application deadline.

Apply by: May 1. (Jan. 15 deadline for scholarship consideration.)

Contact: Bill Mullins, Coordinator of Undergraduate Music Admissions, musicadmissions@bgsu.edu, (419) 372-8577.

Butler University Indianapolis, Indiana

Student Body: 5,095 undergraduates, 200 music majors.

Tuition: \$41,370 undergraduate tuition.

Jazz Degrees: Bachelor of Music in Jazz Studies, Jazz Studies Minor, Jazz Studies emphasis

Faculty: Matt Pivec, Sean Imboden, Kenny Phelps, Sandy Williams, Jesse Wittman, Jon Crabel, Richard Dole, Jen Siukola, Erin Benedict.

Jazz Bands: Instrumental and vocal jazz ensembles, several combos.

Auditions: On-campus and regional auditions. Classical and jazz audition required for Jazz majors. See butler.edu/music.

Financial Aid: Available. Contact finaid@butler.edu or (877) 940-8200.

Scholarships: Academic and music scholarships available. See butler.edu/music/scholarship-financial-aid.

Apply by: Nov. 1 (Early Action), Feb. 1 (Regular Decision).

Contact: Courtney Trachsel, music@butler.edu, (317) 940-9065.

Capital University Columbus, Ohio

Student Body: Approx. 3,500.

Tuition: \$36,552.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music Education in Jazz Pedagogy (Summer Program).

Faculty: Dr. Lou Fischer (Jazz Division Head), Robert Breithaupt, Stan Smith, Rob Parton, Michael Cox, Ryan Hamilton, Erik Augis, Roger Hines.

Jazz Bands: Big Band, Jazz Consort, Vanguard, Savoy Octet, Fusion Band, Jazz Guitar Ensemble, Guitar Workshop, World Music Ensemble, Birdland, Rock Ensemble, MIDI Band, Jazz Percussion Ensemble.

Alumni: Matt Billingsley, Michael Shirtz, Tom Wolfe, Larry Spencer, Monika Shriver, Will Strickler, Dr. Keith Newton, Ben Huntoon, Ryan Hamilton, Joey Skoch, Will Flynn, Dave Wolbert, Zack Compston.

Auditions: See capital.edu.

Financial Aid: Available. See capital.edu.

Scholarships: Available. See capital.edu.

MIDWEST

Augustana College Rock Island, Illinois

Student Body: 2,600.

Tuition: \$43,610.

Jazz Degrees: Jazz minor.

Faculty: Randall Hall, others.

Jazz Bands: Jazz Band, several jazz combos.

Auditions: There is no audition for admission to the music program. There are scholarship auditions. Contact Margaret Ellis, (309) 794-7333, margaretellis@augustana.edu.

Financial Aid: Available. See augustana.edu/admissions/financial-aid.

Scholarships: Available. See augustana.edu/academics/areas-of-study/music.

Apply by: Nov. 1 (early decision or early action), April 1 (regular decision).

Contact: Margaret Ellis, (309) 794-7333, margaretellis@augustana.edu.

Ball State University Muncie, Indiana

Student Body: 22,000 students.

Tuition: In-state, \$9,654; out-of-state, \$25,428.

Jazz Degrees: Bachelor of Music in Performance—Jazz Concentration.

Faculty: Mark Buselli (Director of Jazz Studies), Dr. Scott Routenberg, Freddie Mendoza, Amanda Gardier, Nick Tucker, Cassius Goens, Joel Tucker.

Jazz Bands: Three jazz ensembles, eight combos.

Alumni: Sutton Foster, David Letterman.

Auditions: See bsu.edu/academics/collegesanddepartments/music/ensembles/jazz-ensembles/jazz-lab-ensemble.

Financial Aid: See bsu.edu.

Scholarships: Need- and merit-based. Contact Lori Smith, llsmith2@bsu.edu

Apply by: March 15.

Contact: Mark Buselli, Director of Jazz Studies, mbuselli@bsu.edu

Benedictine University Lisle, Illinois

Student Body: Approx. 4,940 total.

Tuition: \$34,290.

Jazz Degrees: Bachelor of Arts in Music.

Faculty: Luis E. Loubriel (Department Chair), John Moulder, Patrick Infusino, Jeremiah Benham, others.

Jazz Bands: Jazz Ensemble.

Auditions: See ben.edu or ben.edu/college-of-liberal-arts/music/index.cfm.

Financial Aid: Available. See ben.edu/financial-aid.

Scholarships: Available. See ben.edu/college-of-liberal-arts/music/index.cfm.

Apply by: See ben.edu/admissions/index.cfm.

Contact: Contact (630) 829-6000. See ben.edu/admissions/index.cfm.

Bowling Green State University Bowling Green, Ohio

Student Body: 19,000 total, 11 undergraduate jazz students, three graduate.

Tuition: \$11,400.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music (with jazz emphasis).

Faculty: David Bixler, Jeff Halsey, Ariel Kasler, Ellie Martin, Daniel Piccolo, Charles Saenz.

Jazz Bands: Jazz Lab Bands I & II, Vocal Jazz Ensemble, Jazz Guitar Ensemble, Jazz Combos.

Alumni: Tim Hagans, Rich Perry.

Auditions: All music majors must pass an entrance audition. See bgsu.edu/musicauditions.

73rd ANNUAL MIDWEST CLINIC
DECEMBER 18-21, 2019
Chicago



Featuring

THE UNITED STATES
NAVY BAND
COMMODORES



www.midwestclinic.org



ELLIOT MANDEL

Branford Marsalis (left) with Northwestern University students

Apply by: For info, see capital.edu.
Contact: Summer Slusher, Admission Counselor, (614) 236-6190, sslusher@capital.edu.

Columbia College Chicago

Chicago, Illinois
Student Body: 6,825.
Tuition: \$28,118.
Jazz Degrees: BA and BM degrees in Contemporary, Urban and Popular Music.
Faculty: Scott Hall (Coordinator of Contemporary Musicianship and Jazz), Gary Yerkins (Coordinator of Contemporary, Urban, and Popular Music), Sebastian Huydts (Acting Chair), Bill Boris (Associate Chair), Bobbi Wilsyn, Peter Saxe, Raphael Crawford, Charles Heath III, Ruben Alvarez, Martez Rucker, Jarrett Hicks, Chris Forte, Chuck Webb, Typhanie Monique Collier, Jeff Morrow, Nicholas Tremulis, Derek Fawcett, Ellen Winters, Cassandra O'Neal. Artists in Residence for 2019-'20: Woody Goss, Isaiah Sharkey, Ambrose Akinmusire.
Jazz Bands: Jazz Combos, Jazz Guitar Ensembles, Columbia College Jazz Ensemble (big band), Chicago Vox, Fusion Ensemble, Pop/Rock Ensemble, Blues Ensemble, R&B Ensemble, Hip-Hop Ensemble, Gospel Band, Pop Orchestra, Recording and Performance Ensemble, New Music Ensemble.
Alumni: Aaron Koppel, Sarah Marie Young, Larry Bowen, Martez Rucker, Sam Trump, Sam Cerniglia, Jonathan McReynolds, Endre Rice, Sidewalk Chalk, Isaiah Oby, Milton Suggs, Reggie Drake, Rebecca Bruner.
Auditions: By appointment and through online portfolio submissions. Auditions are for students who have already been accepted to Columbia. See colum.edu/music.
Financial Aid: Available. Consultation at (866) 705-0200. Online Virtual Advisor and/or chat live at colum.edu/

student_financialservices/contact-sfs/index.php.

Scholarships: Need- and academic merit-based. Students who apply and are accepted to Columbia are eligible to receive creative merit scholarships based upon uploaded samples of their musical work. Priority scholarship deadline is Jan. 15.

Apply by: Rolling admission. Priority scholarship deadline is Jan. 15.

Contact: Scott Hall, shall@colum.edu or Gary Yerkins, gyerkins@colum.edu. See tinyurl.com/y96mwgao.

Cuyahoga Community College, Tri-C Jazz Studies Program

Cleveland, Ohio
Student Body: 55,000 total, 35 jazz students.
Tuition: \$2,090 (county residents), \$2,635 (Ohio residents), \$4,978 (out-of-state).
Jazz Degrees: Associate of Arts Degree with transfer/articulation agreements with Berklee College of Music and University of Hartford's Hartt School of Music (Jackie McLean Jazz Studies Division).
Faculty: Steve Enos (Jazz Studies Director), Ernie Krivda, Dave Sterner, Brian Kozak, Demetrius Steinmetz, Dan Bruce, Jackie Warren, Joe Hunter, Jim Rupp, Reginald Bowens, Dominick Farinacci.
Jazz Bands: Large Ensemble (big band), Jazz Workshop Ensemble, Brazilian Ensemble, Jazz Improvisation Ensemble, Progressive and Pop-Rock Ensemble, Guitar Ensemble, Jazz and Contemporary Vocal Ensemble.
Alumni: Sean Jones, Dominick Farinacci, Aaron Kleinstub, Curtis Taylor, Jerome Jennings, Tom Lehman.
Auditions: Contact Steve Enos, stephen.enos@tri-c.edu.
Financial Aid: Available. See tri-c.edu/paying-for-college/financial-aid-and-scholarships.
Scholarships: Available. See tri-c.edu/

paying-for-college/
 financial-aid-and-scholarships.

Apply by: See tri-c.edu/apply/index.html.
Contact: Steve Enos, Jazz Studies Director, (216) 987-4256, stephen.enos@tri-c.edu, or (216) 987-6000. See tri-c.edu/music or tri-c.edu/get-started/index.html.

DePaul University

Chicago, Illinois
Student Body: Approx. 400 music students, 50 jazz students.
Tuition: Undergraduate tuition, \$41,814; graduate tuition, \$865/credit.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Master's in Jazz Composition.
Faculty: Dana Hall (Director of Jazz Studies), Scott Burns, Dennis Carroll, Thomas Matta, Tim Coffman, Chad McCullough, Bob Lark, Bob Palmieri, Typhanie Monique Collier.
Jazz Bands: Jazz Workshop, Jazz Ensembles, Jazz Orchestra.
Alumni: Marquis Hill, Justin Thomas, Corbin Andrick, Dana Hall, Scott Burns, Rudresh Mahanthappa.
Auditions: Live auditions are by invitation after a review of a prescreen, which is due Dec. 1. Live auditions are held on campus during the weekends in February. See music.depaul.edu.
Financial Aid: Available.
Scholarships: Awarded based on the audition and application.
Apply by: Dec. 1.
Contact: Ross Beacraft, musicadmissions@depaul.edu, (773) 325-7444.

DePauw University Greencastle, Indiana

Student Body: 2,200 total, 20 jazz students.
Tuition: \$50,278
Jazz Degrees: B.M., B.M.E., B.M.A., Music Minor, Jazz Studies Minor, five-year Double Degree (B.M., B.A.).
Faculty: Steve Snyder, Leonard Foy, Sandy Williams.
Jazz Bands: Jazz Ensemble, jazz combos.
Alumni: Pharez Whitted, Jim Connerly, Sue Keller, Alicia Berneche, David Cryer, Jimmy Ibbotson, David McMillin.
Auditions: Will be held Feb. 1, Feb. 8, Feb. 29. See depauw.edu/audition.
Financial Aid: Available. Office of Financial Aid, (765) 658-4030.
Scholarships: Music Performance Awards granted to music majors who demonstrate exceptional talent during audition. Awards vary in amount, up to full tuition. Scholarship audition deadline is March 6.
Apply by: Dec. 1 (Early Action), Feb. 1 (Regular Decision), March 6 (Scholarship audition deadline).

WMU JAZZ



WESTERN MICHIGAN
UNIVERSITY

CONGRATULATIONS 2019 **DownBeat** Award Winners



Jazz Soloist
Graduate College Winner
Nicholas Olynciw, Piano



Blues/Pop/Rock Soloist
Graduate College Winner
**Eddie Codrington,
Tenor Saxophone**



Blues/Pop/Rock Soloist
Graduate College Winner
Andrew Saliba, Guitar



Jazz Arrangement
Undergraduate College Winners
**Matthew J. Epperson,
"Stella by Starlight"**



WMU is proud to announce
the appointment of multi-
Grammy nominee

Professor John Hébert
Jazz Bass and
Small Ensembles



And...
**Professor
Matt Landon**
Guitar, Improvisation and
Small Groups

Outstanding Performances

Large Vocal Jazz Ensemble
Graduate College
Outstanding Performance
Gold Company

Blues/Pop/Rock Group
Graduate College
Outstanding Performance
Lushh

Blues/Pop/Rock Soloist
Undergraduate College
Outstanding Performance
Madison George, Drums

Latin Group
Graduate College
Outstanding Performance
Evgeniya Kozhevnikova

Blues/Pop/Rock Soloist
Graduate College
Outstanding Performance
Grayson Nye, Piano

FACULTY

Greg Jasperse
Director of Vocal Jazz Studies
and Gold Company

Dr. Andrew Rathbun
Saxophone, Composition/Arranging
and Advanced Jazz Ensemble

Keith Hall
Drums, Jazz History, Entrepreneurship
and Director of Small Groups

Matthew Fries
Jazz Piano, Theory, Improvisation,
Jazz Arranging and Small Groups

Dr. Scott Cowan
Chair, Jazz Studies
Jazz Brass, Jazz Keyboard Fundamentals,
Composition/Arranging and Jazz Orchestra

JAZZ AT WMU
wmujazz.com



Contact: George Palton, (765) 658-4118, georgepalton@depauw.edu.

Scholarships: Available. All undergraduate applicants to the Jacobs School of Music are automatically considered for merit-based financial aid. See music.indiana.edu/admissions/tuition. 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, musicadm@indiana.edu, (812) 855-7998. Helena Walsh, Jazz Studies Administrative Assistant, Jazz Studies, (812) 855-7560, jazz@indiana.edu. See music.indiana.edu/jazz.

Kansas City Kansas Community College

Kansas City, Kansas

Student Body: 75

Tuition: \$82 to \$113 per credit hour.

Jazz Degrees: Associate in Arts (Music), Associate in Applied Science (Audio Engineering), Associate in General Studies (Music Technology).

Faculty: Jim Mair, John Stafford, Dr. Justin Binek, Rod Fleeman, Dr. Ian Corbett.

Jazz Bands: Big Band, Tentet, three Jazz Choirs, three combos, Funk Band, Latin Band.

Alumni: Bobby Watson, Tim Bailey, Lisa Henry, Chris Hazelton, Michael Warren.

Auditions: By appointment.

Financial Aid: Available. Contact Jim Mair or John Stafford.

Scholarships: Need- and merit-based.

Apply by: See kckcc.edu.

Contact: Jim Mair (Instrumental Music), jmair@kckcc.edu; John Stafford (Choral Music), jstafford@kckcc.edu, (913) 334-1100.

Lawrence University

Appleton, Wisconsin

Student Body: 1,500 total.

Tuition: \$47,175.

Jazz Degrees: Bachelor of Music: Major in Performance (Piano, Strings, Guitar, Percussion, Winds) with Emphasis in Jazz and Improvisational Music, and Major in Composition with Emphasis in Jazz and Improvisational Music. Bachelor of Musical Arts: Jazz and Contemporary Improvisation track.

Faculty: Patty Darling, José Encarnación, Matt Turner, Mark Urness, Dane Richeson, Tim Albright, John Daniel, Steve Peplin, Bill Carrothers, Janet Planet.

Jazz Bands: Lawrence University Jazz Ensemble, Lawrence University Jazz Band, Jazz Combos, Jazz Workshop, Improvisational Group of Lawrence University.

Elmhurst College

Elmhurst, Illinois

Student Body: 2,500 total, 170 music, 35 jazz students.

Tuition: \$37,454.

Jazz Degrees: Bachelor of Music in Jazz Studies, Minor in Jazz Studies.

Faculty: Doug Beach, Mark Colby, Tom Garling, Kirk Garrison, Jeremy Kahn, Bob Rummage, Neal Alger, Chris Siebold, Mike Pinto, Ken Haebich, Gayle Bisesi, Carey Deadman, Mark Stredler.

Jazz Bands: Two big bands, 10 jazz combos, three electric guitar ensembles, two vocal jazz groups.

Alumni: Fred Gretsich, Kris Myers, Chris Siebold, Typhanie Monique Collier.

Auditions: Scheduled dates or by appointment. See elmhurst.edu/music.

Financial Aid: Available. Office of Admission, (630) 617-3400, music.admission@elmhurst.edu

Scholarships: Available. Office of Admission, (630) 617-3400.

Apply by: May 1. See elmhurst.edu/music.

Contact: Gayle Bisesi, (630) 617-3524, bisesig@net.elmhurst.edu

Gustavus Adolphus College St. Peter, Minnesota

Student Body: 2,217 total, 36 music students.

Tuition: \$46,520.

Jazz Degrees: Bachelor of Arts.

Faculty: Dave Stamps, John Engebretson, Johnathan Moeller.

Jazz Bands: Two big bands, vocal jazz ensemble, four instrumental combos.

Alumni: Kurt Elling.

Auditions: See gustavus.edu/admission.

Financial Aid: Available. See gustavus.edu/admission/financial-aid.

Scholarships: Available. See gustavus.edu/admission/financial-aid.

Apply by: Nov. 1 (Early Action). Rolling Admission applications are reviewed on a rolling basis beginning Nov. 15.

Contact: Dr. Dave Stamps, Director of Jazz Studies, (507) 933-7439, dstamps@gustavus.edu.

Indiana University, Jacobs School of Music

Bloomington, Indiana

Student Body: 1,600 music, 65 jazz students.

Tuition: Undergraduate, 12–18 credit hours (flat fee) \$4,788 term (in-state); \$17,570/term (out-of-state), in addition to fees; graduate/music \$658/credit hour (in-state); \$2,050/credit hour (out-of-state), in addition to program fees. See bursar.indiana.edu/tuition-fees/fees-semester.html.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Bachelor of Science in Music/Outside Field. Undergraduate and Graduate minor in Jazz Studies.

Faculty: Jeremy Allen, Todd Coolman, Luke Gillespie, Pat Harbison, Steve Houghton, Darmon Meader, John Raymond, Dave Stryker, Sachal Vasandani, Wayne Wallace, Brent Wallarab, Tom Walsh, Greg Ward.

Jazz Bands: Three big bands, Latin Jazz Ensemble, several combos.

Alumni: Jamey Aebersold, Eric Alexander, David Baker, Chris Botti, Randy Brecker, Sara Caswell, Jerry Coker, Jerry Hey, Peter Erskine, John Clayton, Todd Coolman, Robert Hurst, Shawn Pelton, Jim Beard, Ralph Bowen, Jeff Hamilton, Matt Mitchell, Scott Wendholt, Shannon LeClaire, Alan Pasqua, Phareze Whitted.

Auditions: Three audition weekends: Jan. 17–18, Feb. 7–8, March 6–7. Recordings accepted by the application deadline. Prescreen audition may be necessary. See music.indiana.edu/admissions.

Financial Aid: Available. Contact Office of Student Financial Assistance, indiana.edu/~sfa.

UNIVERSITY OF MISSOURI–ST. LOUIS

Jazz

ADARON
JACKSON
DIRECTOR OF JAZZ STUDIES

The University of Missouri–St. Louis Department of Music is proud to introduce **Prof. Adaron Jackson** as the new Director of Jazz Studies.



UMSL is also excited to announce the opening of the **David and Thelma Steward Institute for Jazz Studies**, solidifying St. Louis' position as a center for jazz throughout the country by providing jazz students a place to turn for exceptional academic training and performance experiences.

UMSL is now accepting applications for the new Bachelor of Music program in Jazz Studies.

Learn more and apply today at music.umsl.edu

UMSL | Music
University of Missouri–St. Louis



LAWRENCE UNIVERSITY

Lawrence University

Alumni: James Hall, Adam Meckler, Jeff Ostroski, Fred Sturm, Javier Arau, Garth Neustadter, Sam Genualdi, Laura Caviani, Alice Peacock.

Auditions: Interested students must participate in the jazz jam during on-campus auditions or submit a jazz video recording. See lawrence.edu/admissions/conservatory/audition_guidelines.

Financial Aid: Need-based. See lawrence.edu/admissions/afford.

Scholarships: Merit-based. See lawrence.edu/admissions/afford/scholarships.

Apply by: Oct. 31 (Early Action and Early Decision), Jan. 15 (Regular Decision).

Contact: Kate Bittner, Director of Conservatory Admissions, (920) 832-6993, katelyn.m.bittner@lawrence.edu. For info on the new degree, see go.lawrence.edu/bma.

Jazz Degrees: Bachelor of Arts in Music, Jazz Area of Study.

Faculty: Juan Tony Guzman, Jon Ailabouni, Lynne Hart, Chris Olson.

Jazz Bands: Jazz Orchestra, Jazz Band, three jazz combos, vocal jazz ensemble.

Alumni: Weston Noble, Adolph "Bud" Herseth.

Auditions: See luther.edu/music/prospective-students/scholarships.

Financial Aid: Available. See luther.edu/admissions/financial-aid.

Scholarships: Merit-based scholarships in addition to music scholarships. See luther.edu/admissions/financial-aid/scholarships.

Apply by: Rolling admission.

Contact: Jana Vorvick, Music Admissions, vorvja01@luther.edu, (563) 387-1426. See luther.edu.

Lindenwood University St. Charles, Missouri

Student Body: 7,000 undergraduate, 100 music majors.

Tuition: \$17,600.

Jazz Degrees: Bachelor of Arts in Music Business and Entrepreneurship with Emphasis in Jazz and Contemporary Music.

Faculty: Dr. Matt Hoormann (Director), Adam Donohue, Jim Hegarty, Bernard Long Jr., Brian Vaccaro.

Jazz Bands: Jazz Orchestra, Jazz Soup (experimental jazz ensemble), combos.

Auditions: In-person and video submission.

Financial Aid: Available.

Scholarships: Need- and merit-based.

Apply by: Applications ongoing; March 31 (for scholarship consideration).

Contact: Dr. Matt Hoormann, (636) 949-4740, mhoormann@lindenwood.edu

Luther College Decorah, Iowa

Student Body: 2,050.
Tuition: \$43,500.

Michigan State University

East Lansing, Michigan

Student Body: 550 music, 60 jazz students.

Tuition: In-state, \$14,524; out-of-state, \$39,830.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.

Faculty: Rodney Whitaker (Director of Jazz Studies), Etienne Charles, Xavier Davis, Michael Dease, Randy Gelispie, Randy Napoleon, Diego Rivera.

Jazz Bands: Three big bands, four octets, approx. 12 combos.

Alumni: Ben Williams, Arthur Hanlon, Andrew Esch.

Auditions: On-campus auditions held on select dates in January and February. See music.msu.edu/admissions.

Financial Aid: Available. Contact (517) 353-5940 or music.admissions@msu.edu.

Scholarships: Available. Contact (517) 353-5940 or music.admissions@msu.edu.

Apply by: Nov. 1. Applicants must apply to the university (by Nov. 1) and submit an additional application directly to the College of Music (by Dec. 1).

Contact: Music Admissions, (517) 355-2140, music.admissions@msu.edu. See music.msu.edu/admissions/contact-us2.

Millikin University Decatur, Illinois

Student Body: 2,000 total, 40 jazz students.

Tuition: \$34,210.

Jazz Degrees: Bachelor of Music in Commercial Music, Certificate in Jazz Studies.

Faculty: Brian Justison, Perry Rask, Robert Sears, Mark Tonelli, Chris Nolte, David Burdick, Kevin Guarneri, Martin Atkins.

Jazz Bands: Two big bands, four combos, two vocal jazz groups.

Alumni: Bud Harner, Doug Beach.

Auditions: See millikin.edu.

Financial Aid: Available. See millikin.edu/cost-aid.

Scholarships: Available. Need- and merit-based.

Apply by: See millikin.edu.

Contact: School of Music, (217) 424-6300; Brian Justison, Director, bjustison@millikin.edu, (217) 424-3980. See millikin.edu.

Minnesota State University Moorhead Moorhead, Minnesota

Student Body: 6,005.

Tuition: See mnstate.edu/costs/tuition-fees.aspx.

Jazz Degrees: Bachelor of Arts in Music, Certificate in Jazz (for Music Education students).

Faculty: Dr. Allen Carter, Dr. Tom Strait, Dr. Michael J. Krajewski, Erynn Millard.

Jazz Bands: Jazz Ensemble, Jazz Combos, Jazz Guitar Ensemble, Commercial Ensemble.

Auditions: See mnstate.edu/apply.

Financial Aid: Available. See mnstate.edu/financial-aid.

Scholarships: Available. See mnstate.edu/scholarships.

Apply by: See mnstate.edu/apply.

Contact: Dr. Michael Krajewski, (218) 477-4092, michael.krajewski@mnstate.edu. School of Performing Arts, (218) 477-2101.

North Central College

Naperville, Illinois

Student Body: 3,000 total, approx. 45 jazz students.

Tuition: \$39,860.

Jazz Degrees: Bachelor of Arts (Jazz Studies track), Jazz minor.

Faculty: Jack Mouse (Coordinator of Jazz Studies), Janice Borla, Mitch Paliga, Art Davis, Tim Coffman, Brad Stirtz, John McLean, Chris White, Kelly Sill.

Jazz Bands: Combos, Big Band, Vocal Jazz Ensemble, Chamber Jazz Groups.

JAZZ COLLABORATION AT EVERY LEVEL

music.msu.edu



Mark Whitfield 2018 Jazz Artist in Residence

The jazz tradition at MSU is built on a unique **spirit of collaboration**. Jazz greats of the world inspire us every day. Our program offers inspiration through perspective—from the highly tuned mentorship of our faculty to a steady diet of visiting artists in our jazz artist in residency program. We share the classroom and stage with you, strengthening your foundation and helping you embody what it means to be a jazz musician, both personally and professionally.

MSU JAZZ FACULTY

TRUMPET
Etienne Charles

PIANO
Xaiver Davis

TROMBONE
Michael Dease

DRUMS
Randy Gellispie

GUITAR
Randy Napoleon

JAZZ HISTORY
Kenneth Prouty

SAXOPHONE
Diego Rivera

BASS
Rodney Whitaker
director of jazz studies

2019–2020 MSU FEDERAL CREDIT UNION JAZZ ARTISTS IN RESIDENCE



Oct. 7–13, 2019
TANYA DARBY



Dec. 2–8, 2019
KENNY WASHINGTON



Feb. 3–9, 2020
BRUCE BARTH



Mar. 23–29, 2020
TERELL STAFFORD



College of Music
MICHIGAN STATE UNIVERSITY





Alumni: Max Popp, Yakub Rojcek, Alyssa Allgood.

Auditions: See northcentralcollege.edu/music/vocal-and-instrumental-jazz. Audition Days: Nov. 2, Nov. 16, Feb. 8, Feb. 17.

Financial Aid: Available. Contact Ashley Chubirka, aechubirka@noctrl.edu, (630) 637-5816.

Scholarships: Available by audition. Contact Jack Mouse, Coordinator of Jazz Studies, jmousedrum@aol.com.

Apply by: See northcentralcollege.edu/apply. Call (630) 637-5800.

Contact: Jack Mouse, jmousedrum@aol.com.

Northern Illinois University DeKalb, Illinois

Student Body: 18,500 total, 40 jazz majors.

Tuition: \$14,500 per year.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.

Faculty: Reggie Thomas (Director of Jazz Studies), Geof Bradfield, Art Davis, Tom Garling, Marlene Rosenberg, Rodrigo Villanueva, Bobby Broom.

Jazz Bands: NIU Jazz Orchestra, NIU Jazz Ensemble, NIU Jazz Band/Latin Jazz Band, Jazz Combos.

Alumni: Marquis Hill, Greg Ward, Juan Daniel Pastor, Doug Stone, Chris McBride, Alex Austin, Dave Miller.

Auditions: Feb. 15. See niu.edu/music to apply for audition.

Financial Aid: Available. See niu.edu/fa.

Scholarships: Available. See niu.edu/scholarships.

Apply by: March 1. See niu.edu/music.

Contact: Lynn Slater, Admissions Coordinator, lslater@niu.edu, (815) 753-1546.

Northwestern University, Bienen School of Music

Evanston, Illinois

Student Body: 600 music, 20 jazz students.

Tuition: Approx. \$54,120.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.

Faculty: Victor Goines (director), Jeremy Kahn, John Moulder, Willie Jones III, Carlos Henriquez, Joe Clark, Jarrard Harris, Brad Mason, Tom Garling.

Jazz Bands: Jazz Orchestra, Jazz Small Ensembles.

Alumni: Kay Davis, Sheldon Harnick, David Sanborn, Orbert Davis, Vernice "Bunky" Green, Rufus Reid.

Auditions: Registration and prescreening video required. Auditions are by invitation only and will take place in mid-February. For info, see music.northwestern.edu under the Admission tab.

Financial Aid: Available. Contact the Bienen School of Music Admission Office: musiclife@northwestern.edu, (847) 491-3141.

Scholarships: Available. Need- and merit-based scholarships, as well as assistantships are available. Contact the Bienen School of Music Admission Office: musiclife@northwestern.edu, (847) 491-3141.

Apply by: B.M., prescreening video due Dec. 1, application due Jan. 2; M.M., prescreening video and application due Dec. 1.

Contact: Laura Sauer, Assistant Director of Admission, laura.sauer@northwestern.edu.

Oakland University Rochester, Michigan

Student Body: 200 music students.

Tuition: See oakland.edu/financialservices/costs.

Jazz Degrees: Jazz minor, World Music minor.

Faculty: Regina Carter (artist-in-residence), Sean Dobbins, Scott Gwinnell, Mark Stone, Marion Hayden.

Jazz Bands: OU Jazz Band, jazz combos, OU Jazz Singers.

Alumni: Regina Carter, Walter Szymanski.

Auditions: See oakland.edu/smtad/admissions-and-auditions.

Financial Aid: Available. See oakland.edu/futurestudents.

Scholarships: Available. Need-based and merit-based. See oakland.edu/smtad/admissions-and-auditions/scholarship-information. Contact smtdadmissions@oakland.edu.

Apply by: March 1.

Contact: SMTD Admissions, smtdadmissions@oakland.edu, (248) 370-2030.

Oberlin College & Conservatory

Oberlin, Ohio

Student Body: 580 in conservatory, 80 jazz students.

Tuition: \$55,976.

Jazz Degrees: B.M. in jazz performance; B.M. in jazz composition.

Faculty: Jay Ashby, Gary Bartz, Peter Dominguez, Bobby Ferrazza, Jamey Haddad, La Tanya Hall, Billy Hart, Eddie Henderson, Paul Samuels, Dan Wall.

Jazz Bands: Oberlin Jazz Ensemble, Oberlin Sonny Rollins Jazz Ensemble, small jazz ensembles, Performance & Improvisation (PI) ensembles.

Alumni: Sullivan Fortner, Theo Croker, Kassa Overall, Chris Eldridge, Peter Evans, Moppa Elliott, Neal Smith, Ben Jaffe, Michael Mossman, James McBride.

Auditions: Jazz Performance applicants requesting a live audition (on campus and regional) must submit a screening audition for review via the Audition and Screening Dropbox on your Applicant Portal. Screening recordings and recorded auditions must be video with audio recordings. On-campus auditions will be performed with a live accompaniment.

Financial Aid: Several types are available, including grants, work-study and low-interest loans. Contact: conservatory.admissions@oberlin.edu. See oberlin.edu/con.

Scholarships: Available. Contact: conservatory.admissions@oberlin.edu.

Apply by: Dec. 1.

Contact: Michael Manderén, Director of Conservatory Admissions, (440) 775-8413, conservatory.admissions@oberlin.edu.

The Ohio State University Columbus, Ohio

Student Body: 300 undergraduate, 125 graduate.

Tuition: In-state, \$10,726; out-of-state, \$30,742.

Jazz Degrees: Bachelor of Music in Jazz Studies, Performance or Composition.

Faculty: Shawn Wallace, Jim Rupp, Dave Powers, Kris Keith, Jim Masters, Kevin Turner.

Jazz Bands: Big Band Ensembles, Smaller Combos, Ohio Show Band.



Photography by David Gross

STUDY JAZZ AT ELMHURST COLLEGE!

Elmhurst College is where the jazz program puts you side-by-side with accomplished musicians who love to teach and are internationally known. Performance opportunities in big bands, combos, vocal jazz groups and guitar ensembles provide you with all the experience you need to take your playing to the next level. Each February, the renowned Elmhurst College Jazz Festival features some of the top professional names in jazz and attracts collegiate groups from across the country.

JAZZ STUDIES FACULTY

Neal Alger, guitar, guitar ensemble, jazz history

Doug Beach, director of jazz studies, large jazz ensemble, arranging

Gayle Bisesi, vocal ensemble, voice

Mark Colby, saxophone, combo

Carey Deadman, trumpet

Tom Garling, trombone, combo, arranging

Kirk Garrison, trumpet, combo, jazz history, large jazz ensemble

Ken Haebich, bass, combo

Jeremy Kahn, piano, jazz improvisation

Mike Pinto, guitar, guitar ensemble, jazz fundamentals

Bob Rummage, drums, combo

Chris Siebold, guitar, combo

Mark Streder, piano, combo

GUEST ARTISTS 2018-2019

Byron Stripling

Mike Stern

Randy Brecker

Bill Evans

Michael Davis Hip Bone Big Band

John Fedchock New York Big Band

Michael Abene

Doc Severinsen

Redd Holt

CONTACT US

190 Prospect Avenue, Elmhurst, IL 60126

(630) 617-3524

elmhurst.edu/music

[f /ElmCol](https://www.facebook.com/ElmCol)

[t /ElmhurstCollege](https://twitter.com/ElmhurstCollege)

FOR AUDITION INFORMATION, CONTACT

Gayle Bisesi at
music.admission@elmhurst.edu



Auditions: December through February. Recorded auditions accepted for non-Ohio residents. See music.osu.edu.

Financial Aid: Available. See sfa.osu.edu.

Scholarships: Talent and academic scholarships available.

Apply by: Nov. 1 (Early Action); all applications due Feb. 1.

Contact: Ali Grandey, grandey.4@osu.edu, (614) 292-0076.

Ohio University Athens, Ohio

Student Body: 300 music students.

Tuition: See ohio.edu/admissions/tuition/index.cfm.

Jazz Degrees: Minor in Jazz Studies.

Faculty: Roger Braun, John Horne, Matthew James, Sean Parsons, Richard Wetzel.

Jazz Bands: Jazz Ensemble I and II, two jazz combos, Jazz Percussion Ensemble.

Auditions: See ohio.edu/finearts/music/admission/audition-info.cfm.

Financial Aid: Available. See ohio.edu/finearts/music/admission/financial-aid-scholarships.cfm.

Scholarships: Available. Need- and merit-based. See ohio.edu/finearts/music/admission/financial-aid-scholarships.cfm.

Apply by: Nov. 15 (early action), Feb. 1 (rolling deadline).

Contact: Matthew James, Associate Director, School of Music, (740) 593-0957, jamesm1@ohio.edu.

Roosevelt University, Chicago College of Performing Arts

Chicago, Illinois

Student Body: 535 total, 30 jazz students.

Tuition: \$39,160.

Jazz Degrees: B.M. in Jazz & Contemporary Music Studies; B.M. in Music Education; B.M. double major in Music Education & Instrumental Jazz

Performance; Bachelor of Musical Arts.

Faculty: Neal Alger, Ruben Alvarez, Stephen Berry, Yvonne Gage, James Gailloreto, Victor Garcia, Tom Garling, Roger Harris, Henry Johnson, Scott Mason, John McLean, Jeffrey Morrow, John Moulder, Marlene Rosenberg, Fred Simon, Jim Trompeter, Marshall Vente, Paul Wertico, Cheryl Wilson.

Jazz Bands: Style-based combos (swing, bebop, hard-bop, Brazilian, free-jazz, contemporary), Vocal Jazz Ensemble, Large Ensemble, Latin Jazz Ensemble.

Alumni: Herbie Hancock, Robert Lamm, Maurice White, Jonathan Schang, Hannah Ford.

Auditions: See roosevelt.edu/admission/ccpa.

Financial Aid: Available. Contact ccpaadmissions@roosevelt.edu.

Scholarships: Available. All admitted applicants are considered for merit scholarship up to full tuition.

Apply by: Jan. 15 (priority deadline).

Contact: CCPA Office of Enrollment, ccpaadmissions@roosevelt.edu, (312) 341-6735. See roosevelt.edu.

Saint Mary's University of Minnesota Winona, Minnesota

Student Body: Appx. 1,100 undergraduate students, 30 music majors.

Tuition: Appx. tuition plus room-and-board: \$43,580.

Jazz Degrees: B.A. Music, Music Industry, Music Performance, Music Education.

Faculty: A. Eric Heukeshoven, Dr. John Paulson, Brett Huus, Dr. Jeremy Johnston, Denny McGuire, Dan Driessen.

Jazz Bands: Jazz Ensemble, Jazz Combo One, Workshop Jazz Combos.

Auditions: February. See smumn.edu/music.

Financial Aid: Contact (507) 457-1437.

Scholarships: See smumn.edu/music.

Apply by: Rolling admissions.

Contact: A. Eric Heukeshoven, M.S. (Director Jazz Studies & Music Industry), (507) 457-7292, eheukesh@smumn.edu.

St. Olaf College Northfield, Minnesota

Student Body: 3,100 total, 275 music majors.

Tuition: \$47,840.

Jazz Degrees: B.A. in Music, B.M. in Jazz Piano Performance.

Faculty: Dave Hagedorn (director), Sarah Burk, Phil Hey, Pete Whitman.

Jazz Bands: Three big bands, combos vary by semester.

Alumni: Dan Cavanagh, Ben Baker.

Auditions: Music application and screening recordings due Dec. 15. Live auditions by invitation in February and March. See stolaf.edu/musicadm.

Financial Aid: Need-based. See stolaf.edu/admissions/afford.

Scholarships: Music scholarships are merit-based and open to students of any major. Can be stacked with academic and service merit awards. See stolaf.edu/admissions/scholarships.

Apply by: Dec. 15 (music); Jan. 15 (college).

Contact: Molly Boes Ganza, Assistant Dean of Fine Arts Recruitment, (507) 786-3297, music@stolaf.edu.

Saint Xavier University Chicago, IL

Student Body: 4,200.

Tuition: \$33,300/year.

Jazz Degrees: B.M. Jazz and Classical Performance, Education, B.A., music minor.

Faculty: Dr. Shawn Salmon (Director of Jazz Studies), Stacy McMichael, Carl Kennedy, Lara Regan, Brett Baxter.

Jazz Bands: Jazz Ensemble, Multiple Jazz Combos, Guitar Ensemble, Sax Quartet.

Alumni: Junius Paul.

Auditions: Feb. 29, March 27, April 18, by appointment or online video submissions.

Financial Aid: Available. See sxu.edu/financial-aid/index.asp.

Scholarships: Merit- and need-based, plus other music awards.

Apply by: Rolling admissions.

Contact: Shawn Salmon, Director of Jazz Studies, salmon@sxu.edu, (773) 298-3420.

Southern Illinois University Carbondale

Carbondale, Illinois

Student Body: 14,554 total, approx. 180 in School of Music.

Tuition: See tuition.siuc.edu.

Jazz Degrees: Bachelor of Music in Studio Jazz Performance.



Marquis Hill '12

Masters of Music in
Jazz Studies

Winner of the Carmine
Caruso International
Jazz Trumpet Solo
Competition (2013)
and Thelonious Monk
International Trumpet
Competition (2014)

**Studied with faculty
member Dana Hall, world
renowned drummer,
where tradition is
emphasized alongside
self-exploration.**

Passionate. AND Finely tuned.

Hone your passion alongside an illustrious faculty of distinguished musicians. Study and perform in the stunning new state-of-the-art Holtschneider Performance Center. Engage in a collaborative, performance-focused environment.

Faculty: Dr. Richard Kelley, Dr. Isaac Lausell, Philip Brown, Dr. Robert Allison.

Jazz Bands: Studio Jazz Orchestra, Lab Jazz Orchestra, several combos.

Alumni: Brent Wallarab, Kevin Kozol, Hamiet Bluiett, Glen Daum, Angus Thomas.

Auditions: See cola.siu.edu/music/undergraduate/admissions-auditions. Contact Dr. Richard Kelley, kelly2@siu.edu.

Financial Aid: Available. Contact Dr. Richard Kelley, kelly2@siu.edu.

Scholarships: Need- and merit-based. Contact Dr. Richard Kelley, kelly2@siu.edu.

Apply by: Contact Dr. Richard Kelley, kelly2@siu.edu. See siu.edu.

Contact: Dr. Richard Kelley, kelly2@siu.edu. See siu.edu.

Southern Illinois University Edwardsville

Edwardsville, Illinois

Student Body: 14,000.

Tuition: \$12,219 (in-state tuition offered for all 50 states).

Jazz Degrees: B.M. in Jazz Performance, M.M. in Performance (jazz emphasis), B.A. in Music (jazz emphasis), B.M. in Music Business, Minor in Music (jazz emphasis).

Faculty: Jason Swagler (Director of Jazz Studies), Garrett Schmidt, Miles

Vandiver, Rick Haydon, Zebadiah Briskovich.

Jazz Bands: Jazz Combos, Concert Jazz Band, Jazz Lab Band, Guitar Ensemble.

Auditions: Held in February. See siue.edu/music.

Financial Aid: See siue.edu/financialaid.

Scholarships: Need- and merit-based.

Apply by: Dec. 1.

Contact: Jason Swagler, Director of Jazz Studies, jswagle@siue.edu.

University of Akron Akron, Ohio

Student Body: 20,000 total, 200 music majors, 25 jazz students.

Tuition: Undergraduate in-state, \$11,635; undergraduate out-of-state, \$15,500.

Jazz Degrees: B.M., M.M. in Jazz Studies.

Faculty: Jack Schantz (Coordinator of Jazz Studies), Dean Newton, Rock Wehrmann, Mark Gonder.

Jazz Bands: Two jazz bands, multiple jazz combos.

Alumni: Mark Lopeman, Paul Ferguson, Mark Vinci, John Orsini, David Banks, Gary Davis, Paul Klontz, Mike Forfia, Theron Brown.

Auditions: Theory proficiency, piano proficiency, audition on primary instrument.

Financial Aid: Available. See uakron.edu/finaid.

Scholarships: Available. See uakron.edu/finaid.

Apply by: Rolling basis. Auditions for School of Music Scholarship deadline is Feb. 29. See uakron.edu/music.

Contact: Jack Schantz, Coordinator of Jazz Studies, (330) 972-6910, jas62@uakron.edu. See uakron.edu/music.

University of Central Missouri Warrensburg, Missouri

Student Body: 12,000 total, 250 music majors.

Tuition: Undergraduate in-state, \$235/credit; undergraduate out-of-state, \$475/credit; graduate in-state, \$313/credit; graduate out-of-state, \$627/credit.

Jazz Degrees: B.M. in Jazz–Commercial Music.

Faculty: David Aaberg (director), James Isaac, Alex Smith, Tom Pender.

Jazz Bands: Two big bands, jazz combos.

Auditions: Feb. 15, Feb. 17. Other dates available upon request.

Financial Aid: Available. Contact (800) 729-2678. See finaid@ucmo.edu.

Scholarships: Students living in one of the eight bordering states may qualify for in-state tuition. Contact (660) 543-4530 or ucmmusic.com for music scholarship info. Contact (800) 729-2678 or finaid@ucmo.edu for academic scholarship info.

Apply by: Rolling admission.

Contact: David Aaberg, (660) 543-4909, aaberg@ucmo.edu.

University of Cincinnati, College-Conservatory of Music Cincinnati, Ohio

Student Body: 1,350 in conservatory, 59 jazz students.

Tuition: See financialaid.uc.edu/fees/costs.html.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: See ccm.uc.edu/about/directory.html#jazzstudiesfaculty.

Jazz Bands: See ccm.uc.edu/music/jazz/ensembles.html.

Alumni: See ccm.uc.edu/music/jazz.html.

Auditions: See ccm.uc.edu/admissions.

Financial Aid: Available. Contact ccmadmis@uc.edu.

Scholarships: Available. Contact ccmadmis@uc.edu.

Apply by: Dec. 1 (Early Action), March 1 (rolling deadline).

Contact: CCM Admissions, ccmadmis@uc.edu, (513) 556-9479.

University of Dayton

Dayton, Ohio

Student Body: Approx. 8,000 undergraduates; 40 jazz students.

Tuition: \$42,900.

Jazz Degrees: B.A. in Music–Jazz Studies Concentration.



At Cuyahoga Community College (Tri-C®), we know jazz. Come study this music with world-class instructors at cutting-edge facilities in Cleveland, Ohio. Save money on a quality education before heading to one of our partner schools like Berklee College of Music, The Hartt School and more.

Tri-C Jazz Studies
Steve Enos, Director

stephen.enos@tri-c.edu | 216-987-4256 | www.tri-c.edu/music



19-0943

CONGRATULATIONS TO THE COLUMBIA COLLEGE CHICAGO
FUSION ENSEMBLE, WINNER OF THE "BEST SMALL JAZZ COMBO"
IN THE 2019 DOWNBEAT STUDENT MUSIC AWARDS!

MAKE YOUR MUSIC

JAZZ
POP-ROCK
GOSPEL
R&B
BLUES
HIP-HOP

Create, record, and perform your music in the heart of **Chicago**.

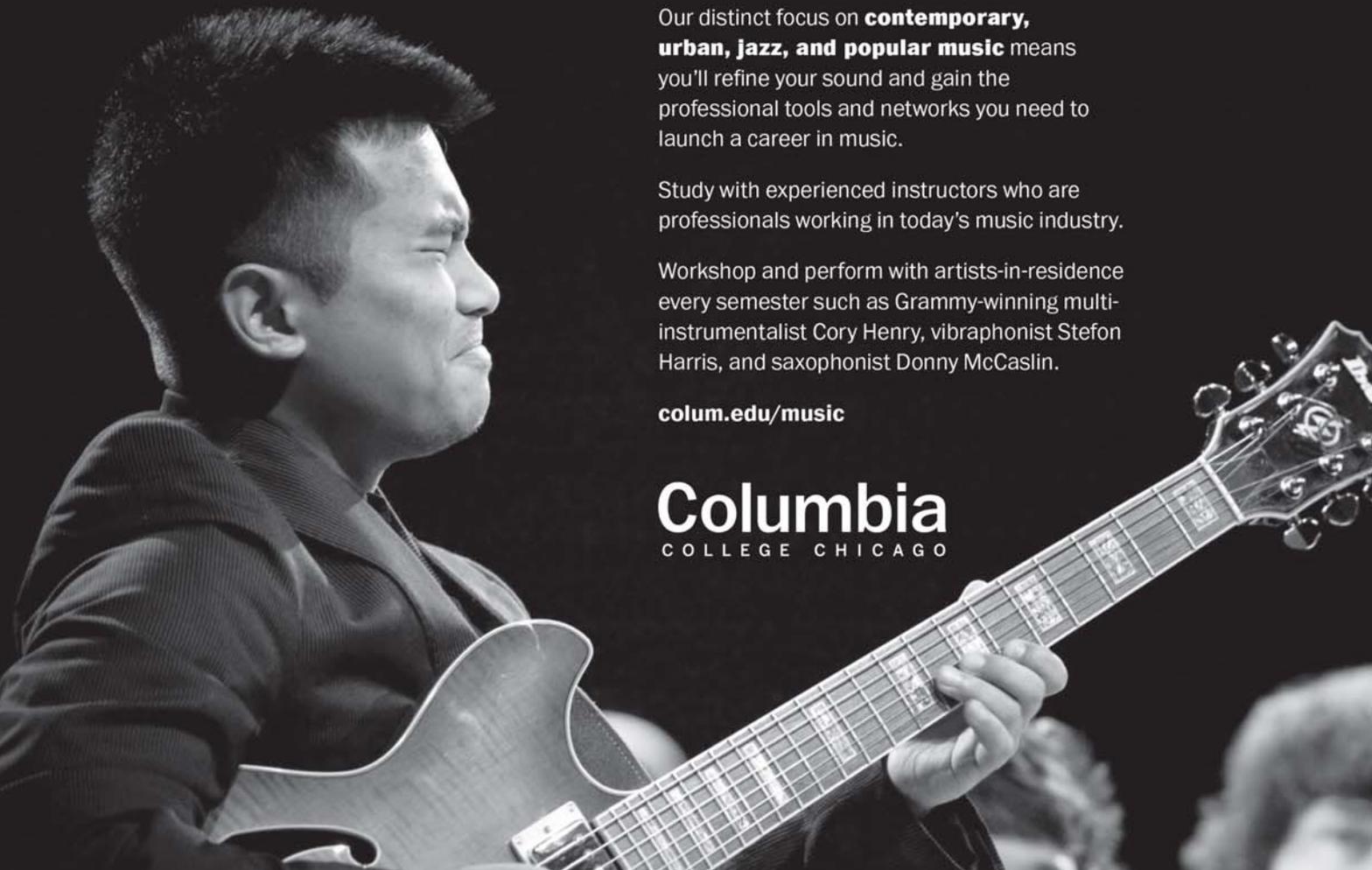
Our distinct focus on **contemporary, urban, jazz, and popular music** means you'll refine your sound and gain the professional tools and networks you need to launch a career in music.

Study with experienced instructors who are professionals working in today's music industry.

Workshop and perform with artists-in-residence every semester such as Grammy-winning multi-instrumentalist Cory Henry, vibraphonist Stefon Harris, and saxophonist Donny McCaslin.

colum.edu/music

Columbia
COLLEGE CHICAGO



Faculty: James Leslie, Christian Berg, Philip Burkhead, Jimmy Leach, Willie L. Morris III, James Smith.

Jazz Bands: Two big bands, combos.

Alumni: Hal Melia, Bob Brown.

Auditions: Auditions held in January and February. See go.udayton.edu/music.

Financial Aid: Available. See udayton.edu.

Scholarships: Available. See udayton.edu. Music talent awards available to those who audition.

Apply by: Nov. 1 (Early Action, non-binding); Feb. 1 (Regular Admission).

Contact: James Leslie, (937) 229-3222; jleslie1@udayton.edu. See go.udayton.edu/music.

University of Illinois at Chicago, School of Theatre & Music Chicago, Illinois

Student Body: 86 music students, 18 jazz students.

Tuition: \$13,224/semester.

Jazz Degrees: B.M. in Jazz Studies.

Faculty: Dr. Michael Stryker, Andy Baker, Dan Murphy, Zvonimir Tot, Chris Madsen, Victor Garcia, Larry Kohut, Cheryl Wilson, Ernie Adams, Carey Deadman.

Jazz Bands: Two Jazz Bands, three Combos, Vocal Jazz Ensemble, Pop-Rock Ensemble.

Alumni: Morgan Pirtle, Rajiv Halim, Ramsey Lewis, Andrew Vogt, Shaun Johnson, Danny Andrade.

Auditions: See theatreandmusic.uic.edu/degree-auditions.

Financial Aid: Available. See financialaid.uic.edu.

Scholarships: Available. Contact Dr. Michael Stryker, mstryker@uic.edu, (312) 355-2433.

Apply by: Nov. 1 (Early Action); Jan. 15 (Regular Decision), April 1 (Transfers).

Contact: Dr. Michael Stryker, mstryker@uic.edu, (312) 355-2433.

University of Illinois at Urbana-Champaign Urbana, Illinois

Student Body: 750 music students, 80 jazz students.

Tuition: See registrar.illinois.edu/tuition-fee-rates.

Jazz Degrees: B.M., M.M., Doctor of Musical Arts, Artist Diploma.

Faculty: Chip McNeill, Tito Carrillo, Larry Gray, Jim Pugh, Joel Spencer, Chip Stephens.

Jazz Bands: Concert Jazz Band, Jazz Band II-IV, Latin Jazz Ensemble, Jazz Guitar Ensemble, Jazz Saxophone Ensemble, Jazz Trombone Ensemble, Vocal Jazz Ensemble, several combos.

Auditions: On-campus audition dates available in November, January, February. Recordings accepted. See music.illinois.edu.

Financial Aid: Available. See osfa.illinois.edu.

Scholarships: Merit-based. See musicadmissions@illinois.edu.

Apply by: Jan. 5.

Contact: Music Admissions, (217) 244-7899, musicadmissions@illinois.edu.

University of Iowa Iowa City, Iowa

Student Body: Approx. 32,000

Tuition: In-state, \$9,830; out-of-state, \$31,793.

Jazz Degrees: B.M., B.A., Undergraduate Minor and M.A. in Jazz Studies.

Faculty: Dr. Damani Phillips (Director of Jazz Studies), Steve Grismore, Jim Dreier, Dr. Masayoshi Ishikawa.

Jazz Bands: Two big bands, Latin Jazz Ensemble, several small jazz combos.

Alumni: David Sanborn, Dr. Ted McDaniel, Dr. Nathan Bogert, Cassius Goens.

Auditions: One formal audition day held annually in February; students can audition on other days (by appointment) before Feb 15. See music.uiowa.edu/jazz.

Financial Aid: Available. See music.uiowa.edu/future-students.



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

DEPARTMENT OF JAZZ & CONTEMPORARY IMPROVISATION



MICHIGAN
YOU BELONG HERE

Prestigious resident faculty and exceptional student talent. Superior conservatory training at a world-class research university. Graduate fellowships and undergraduate merit-based scholarships available for Fall 2020 - apply by December 1.

Andrew Bishop, saxophone
Michael Gould, drums
Robert Hurst, bass

Bill Lucas, trumpet
Andy Milne, piano
Ed Sarath, creativity &
consciousness studies

Ellen Rowe, piano
Miles Okazaki, guitar
Dennis Wilson, trombone

smt.d.umich.edu



Scholarships: Merit-based (undergraduate) and assistantships (graduate).

Apply by: Dec. 1.

Contact: Dr. Damani Phillips, Director of Jazz Studies, (319) 384-2835, damani-phillips@uiowa.edu.

University of Kansas Lawrence, Kansas

Student Body: 450 music majors; 10 jazz majors.

Tuition: Approx. undergraduate in-state, \$11,148; undergraduate out-of-state, \$27,358. See admissions.ku.edu/tuition-scholarship.

Jazz Degrees: B.M. in Jazz Studies; M.M. in Composition, Jazz Emphasis.

Faculty: Dan Gailey, Matt Otto, Jeff Harshbarger, Brandon Draper, Timothy Martley, Vince Gnojek, Michael Davidson, Steve Leisring.

Jazz Bands: Three big bands, six combos.

Alumni: Gary Foster, Ron McCurdy, Bill Bergman, Kerry Marsh, Paul Haar, Jeff Harshbarger.

Auditions: February auditions dates available. See music.ku.edu/applyaudition.

Financial Aid: See affordability.ku.edu.

Scholarships: All undergraduate applicants who audition are automatically considered for a music (merit-based) scholarship.

Apply by: Priority academic deadline is Nov. 1. Music scholarship deadline is Feb. 1.

Contact: Stacy Ash, (785) 864-9751, musicrecruiting@ku.edu.

University of Michigan, School of Music, Theatre & Dance

Ann Arbor, Michigan

Student Body: 1,128 students, 63 jazz students.

Tuition: Undergraduate in-state, \$15,262; undergraduate out-of-state, \$49,350; graduate in-state, \$23,456; graduate out-of-state, \$47,006.

Jazz Degrees: Bachelor of Fine Arts—Jazz and Contemplative Studies; Jazz and Contemporary Improvisation; Jazz Studies; B.F.A. Jazz Studies with B.M. Music Education Dual Degree; Master of Music—Improvisation.

Faculty: Andrew Bishop (Chair), Michael Gould, Robert Hurst, Bill Lucas, Andy Milne, Miles Okazaki, Ellen Rowe, Ed Sarath, Dennis Wilson.

Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Latin Jazz Ensemble, Creative Arts Orchestra, Small Jazz Ensembles, Campus Jazz Ensemble, Digital Music Ensemble.

Alumni: Matt Bauder, Amy K Bormet, Vincent Chandler, Gerald Cleaver, David Cook, Melissa Gardiner, Quentin Joseph, Jeremy Kittel, Randy Napoleon, Jason Stein, Sachal Vasandani.

Auditions: Undergraduate and graduate applicants may complete an

in-person or recorded audition (in person is strongly suggested).

Financial Aid: Grant funds, work-study, loan programs, as well as scholarships. See finaid.umich.edu.

Scholarships: All admitted students are automatically eligible to be considered for a scholarship from SMTD. Graduate fellowships are available.

Apply by: Dec 1.

Contact: SMTD Office of Admissions, (734) 764-0593; smtd.admissions@umich.edu. See smtd.umich.edu.

University of Minnesota—Duluth Duluth, Minnesota

Student Body: 11,040.

Tuition: \$13,366. Tuition reciprocity available with Wisconsin, North Dakota, South Dakota, Manitoba.

Jazz Degrees: B.M. in Jazz Studies, Minor in Jazz Studies.

Faculty: Ryan Frane (Director of Jazz Studies), Billy Barnard.

Jazz Bands: Jazz Combos I, II, III and Jazz Ensembles I, II, III.

Auditions: Required for acceptance into music



Ensembles at North Central College

- » Instrumental Ensembles: Concert Winds, Symphony Band, Chamber Players, Chamber String Ensemble; Brass, Wind and Percussion Ensembles
- » Athletic Bands: Cardinal Marching Band, Basketball Pep Band
- » Choral Ensembles: Chamber Singers, Concert Choir, Women's Chorale, Cardinal Chorus, Opera Workshop, Naperville Chorus
- » Jazz Ensembles: Big Band, Jazz Combos, Vocal Jazz Ensemble

Majors available:

- » Music Education (Choral or Instrumental)
- » Music Performance (Vocal, Piano, Instrumental, String)
- » Music Composition
- » Jazz Studies
- » Music (liberal arts track)

Jazz Faculty

Janice Borla - Voice
 Mitch Paliga - Saxophone
 Art Davis - Trumpet
 Tim Coffman - Trombone
 Brad Stirtz - Vibraphone
 John McLean - Guitar
 Chris White - Piano
 Kelly Sill - Bass
 Jack Mouse - Drum Set and Program Coordinator

Freshman Visit Days:

Friday, October 11
 Friday, November 15
 Monday January 20
 Monday, February 17

Transfer Visit Days:

Saturday, October 12
 Friday, November 1
 Tuesday, November 26
 Monday, December 16

Audition Days:

Saturday, November 2
 Saturday, November 16
 Saturday, February 8
 Monday, February 17

To set up a campus visit call
630-637-5800 or visit northcentralcollege.edu/visit

northcentralcollege.edu | 30 N. Brainard Street | Naperville, IL | 630-637-5800



program. Admittance into music program is also contingent upon acceptance to the university. See z.umn.edu/umdmusic.

Financial Aid: Contact Ryan Frane, Director of Jazz Studies, rfrane@d.umn.edu, (218) 726-6327.

Scholarships: Need- and merit-based. Competitive scholarships are available during the audition process. Contact Ryan Frane, rfrane@d.umn.edu, (218) 726-6327.

Apply by: See d.umn.edu/undergraduate-admissions/apply/first-year-students.

Contact: Dee Charles, dcharles@d.umn.edu, (218) 726-7890.

University of Missouri at Columbia Columbia, Missouri

Student Body: Approx. 29,866.

Tuition: In-state, \$28,046; out-of-state, \$43,884.

Jazz Degrees: Jazz Studies Certificate, Jazz Studies Certificate for Music majors, Jazz Studies Minor for non-music majors.

Faculty: Dr. Michael Budds, Sam Griffith.

Jazz Bands: Concert Jazz Band, Studio Jazz Band, eight to 10 combos.

Alumni: Mike Metheny, Alicia Olatuja, Jim Widner, Allen Beeson, Alan Shinn, Tim Aubuchon, Sheryl Crow.

Auditions: See missouri.edu.

Financial Aid: Available. See missouri.edu.

Scholarships: Available. See missouri.edu.

Apply by: Dec. 1 (priority deadline), Dec. 15 (scholarship applications due). Potential graduate students should contact the school for guidelines and deadlines.

Contact: Music Dept., (573) 882-2604, music@missouri.edu.

University of Missouri–Kansas City (UMKC) Conservatory of Music and Dance

Kansas City, Missouri

Student Body: Approx. 16,000 total, approx. 530 in Conservatory, 49 in Jazz Studies.

Tuition: See umkc.edu/finadmin/cashiers/undergraduate-tuition-fee-rates.asp.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Arts in Music.

Faculty: Bobby Watson, Mitch Butler, Doug Auwarter, James Albright, Bob Bowman, Jacob Herzog, Marcus Lewis, Forest Stewart, Gerald Spaits, Roger Wilder, Danny Embrey, Rod Fleeman, Jim Lower, Stan Kessler, Steve Dekker.

Jazz Bands: Two big bands, approx. 10 small combos.

Alumni: Hermon Mehari, Eddie Moore, Nate Nall, Bob Brookmeyer, Clint Ashlock, Kevin Cerovich.

Auditions: Feb. 1, Feb. 17, March 6. Scheduled only after completed UMKC applications are received.

Financial Aid: Available. See finaid.umkc.edu.

Scholarships: Merit-based. Auditions serve as screening for merit awards. Conservatory also considers academic record for scholarships. Contact Julie Koch, kochjc@umkc.edu.

Apply by: Dec. 15.

Contact: Mitch Butler, butlerdm@umkc.edu; Bobby Watson, watsonr@umkc.edu, (816) 235-2900; or Julie Koch, (816) 235-2932. See conservatory.umkc.edu.

University of Missouri–St. Louis

St. Louis, Missouri

Student Body: Approx. 16,000 total, 60 jazz students.

Tuition: Missouri/Illinois residents, \$363/credit; other states, \$976/credit.

Jazz Degrees: Bachelor of Music in Jazz Studies; Minor in Jazz Studies.

Faculty: Adaron Jackson (Director of Jazz Studies), Ken Kehner, Matt Henry, Joel Vanderheyden, Andy Tichenor, Rick Haydon.

Jazz Bands: Two big bands; student combos.

Alumni: Steve Schankman, Brian Owens.

Auditions: By appointment for admission and scholarships.

UMKC JAZZ STUDIES



Jazz Studies Program Directors and Co-Coordiators Bobby Watson and Mitch Butler

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.

Degrees Offered
B.M. Jazz studies
(all music content is jazz focused)
M.A. Music

Relay Missouri: 800-735-2966 (TTY)
UMKC is an equal opportunity/affirmative action institution.

2020 CONSERVATORY AUDITION DATES
Feb. 1, Feb. 17, Mar. 6
Application Deadline, Dec. 15

Full audition/application information
conservatory.umkc.edu
Admissions | 816-235-2900
cadmissions@umkc.edu

Financial Aid: Music scholarships and academic scholarships are available.

Scholarships: Need- and merit-based.

Apply by: April 1.

Contact: Adaron Jackson, Director of the David and Thelma Steward Institute for Jazz Studies, music@umsl.edu, (314) 516-5981. See music.umsl.edu.

University of Nebraska—Lincoln, Glenn Korff School of Music

Lincoln, Nebraska

Student Body: 450 students.

Tuition: Undergraduate in-state, \$245/hour; undergraduate out-of-state, \$771/hour; graduate in-state, \$323/hour; graduate out-of-state, \$925/hour.

Jazz Degrees: M.M., Doctorate of Musical Arts in Jazz Studies, with performance or composition emphases. See arts.unl.edu/music/areas-study-and-degree-options. No degree in jazz at undergraduate level.

Faculty: Paul Haar (Director of Jazz Studies), Peter Bouffard, Anthony Bushard, Dave Hall, Tom Larson, Greg Simon, Hans Sturm, Darryl White.

Jazz Bands: Undergraduate Jazz Combos, Graduate Jazz Combos, UNL Jazz Orchestra, UNL Big Band, Jazz Singers.

Alumni: Laurie Frink, Victor Lewis.

Auditions: For undergraduates: Jan. 24–25, Feb. 21–22. For graduate students: Jan. 31. See music.unl.edu.

Financial Aid: Available. Contact Kirsten Drennon, (402) 472-6845, music2@unl.edu.

Scholarships: Available. Contact Kirsten Drennon, (402) 472-6845, music2@unl.edu.

Apply by: Jan. 15 (undergraduate in-state); May 1 (undergraduate out-of-state). For all graduate students, Dec. 15.

Contact: Paul Haar, Director of Jazz Studies, (402) 472-5672, phaar2@unl.edu. See music.unl.edu/jazzstudies/jazz-studies.

University of Nebraska at Omaha Omaha, Nebraska

Student Body: 15,531 total, 40 jazz students.

Tuition: In-state, \$7,980; out-of-state, \$21,244.

Jazz Degrees: Bachelor of Arts.

Faculty: Pete Madsen (coordinator), Darren Pettit, Jason Johnson, Patrick Brown.

Jazz Bands: Two big bands, four combos.

Alumni: Karrin Allyson, Marcus Lewis, Matt Erickson.

Auditions: See unomaha.edu.

Financial Aid: Available. Contact Pete Madsen, petermadsen@unomaha.edu.

Scholarships: Available. Contact Pete Madsen, petermadsen@unomaha.edu.

Apply by: Aug 1.

Contact: Pete Madsen, petermadsen@unomaha.edu.

University of Northern Iowa Cedar Falls, Iowa

Student Body: Approx. 12,000 total, 350 music majors, 50 students in jazz.

Tuition: Undergraduate in-state, \$8,938; undergraduate out-of-state, \$19,480; graduate in-state, \$9,159; graduate out-of-state, \$19,633.

Jazz Degrees: B.A. Jazz Studies; B.M. Music Education, Jazz Specialization; Jazz Minor; M.M. Jazz Pedagogy.

Faculty: Christopher Merz (program

director), Michael Conrad, Alexander Pershounin, Anthony Williams, Bob Dunn.

Jazz Bands: Three large ensembles, several combos.

Alumni: Paul McKee, Dave Lisik, Michael Conrad, Ryan Middagh, JC Sanford, James Miller.

Auditions: See music.uni.edu/apply.

Financial Aid: Available. See uni.edu/finaid.

Scholarships: Need- and merit-based. Contact Melinda Boyd, melinda.boyd@uni.edu.



The jazz program at WEBSTER UNIVERSITY is headed by master teacher/composer/performers. You gain a wealth of solo experience in the primary small combos, in addition to recreating classic jazz charts in the Jazz Collective. And you are part of the lively Saint Louis jazz scene!

Jazz ensembles include: **Jazz Combos, Jazz Collective and Jazz Singers.** Nurturing, friendly, real... these are words that describe music study at Webster.

webster.edu/music



Apply by: Call Admissions, (319) 273-2281.
Contact: Christopher Merz, merz@uni.edu.

University of Toledo Toledo, Ohio

Student Body: 20,200 total, 20 jazz students.
Tuition: In-state and partner regions, approx. \$9,795; out-of-state, approx. \$19,155. See utoledo.edu/offices/treasurer/tuition. See utoledo.edu/offices/treasurer/tuition/guarantee.
Jazz Degrees: B.M. in Jazz Performance, M.M. in Jazz Performance.
Faculty: See utoledo.edu/al/svpa/music/faculty.
Jazz Bands: Five.
Alumni: Estar Cohen, Sean Dobbins, Kim Buehler, Ellie Martin, Matt and Atla DeChamplain.
Auditions: Dec. 7, Feb. 15, Feb. 22, March 21. Required to be accepted into a Music Department degree program and for scholarship consideration. Held late fall through spring semester for the following fall, but other dates can be arranged.
Financial Aid: Available. See utoledo.edu/financialaid. Contact the Financial Aid office, (419) 530-8700.
Scholarships: Auditions are required for scholarship consideration. Some scholarships are open to ensemble

participants who are non-majors in music.

Apply by: Prospective students can apply right up until school begins, but it is recommended that incoming freshmen apply by July 15. See utoledo.edu/admission/apply.

Contact: Dr. Lee Heritage, Interim Chair, Dept. of Music, (419) 530-2448, utmusic@utoledo.edu.

University of Wisconsin–Eau Claire Eau Claire, Wisconsin

Student Body: 13,000, 100 in jazz.
Tuition: In-state, \$8,812; out-of-state, \$16,385.
Jazz Degrees: None.
Faculty: Robert Baca (Director of Jazz Studies), Jeff Crowell, Aaron Hedenstrom, Jeremy Boettcher, Christine Hitt, Phil Ostrander, Brian Claxton.
Jazz Bands: Big bands, combos.
Alumni: John Raymond, Brian Claxton, Aaron Hedenstrom, Kyle Newmaster, Jamey Simmons, Scott Pingel, Jeremy Miloszwicz, Dan Urness, Jesse Stacken, Sean Carey.
Auditions: Prepared piece, ensemble format.
Financial Aid: Contact (715) 836-3000.
Scholarships: For jazz piano and bass, based on need and merit.
Apply by: Feb. 1.

Contact: Robert Baca, Director of Jazz Studies, (715) 836-4371, barcarj@uwec.edu.

University of Wisconsin–Green Bay Green Bay, Wisconsin

Student Body: 7,251 total, 25 in jazz.
Tuition: In-state, \$7,878; out-of-state, \$16,096.
Jazz Degrees: B.A. Jazz Studies.
Faculty: Dr. Adam Gaines, Dr. John Salerno.
Jazz Bands: Jazz ensembles, jazz combo, vocal jazz.
Alumni: Carl Allen.
Auditions: See uwgb.edu/music.
Financial Aid: Available. Contact (920) 465-2076 or financialaid@uwgb.edu.
Scholarships: Available. Contact Dr. William Sallak, sallakw@uwgb.edu.
Apply by: Accepting applications into mid-August.
Contact: Dr. Adam Gaines, (920) 465-2440, gainesa@uwgb.edu.

University of Wisconsin–Madison Madison, Wisconsin

Student Body: 44,411.
Tuition: Wisconsin resident, \$10,555; Minnesota resident, \$14,340; non-resident, \$37,615.
Jazz Degrees: B.M. in Jazz Studies; B.A. in Jazz

Northwestern

BIENEN SCHOOL OF MUSIC

Jazz Studies Faculty

Victor Goines, director; *jazz saxophone and clarinet*
Joe Clark, *composition and arranging, jazz ensembles*
Tom Garling, *jazz trombone*
Carlos Henriquez, *jazz bass*
Willie Jones III, *jazz percussion*
Jeremy Kahn, *jazz piano*
Brad Mason, *jazz trumpet*
John Moulder, *jazz guitar*

www.music.northwestern.edu



Studies; jazz minor available in D.M.A. and Ph.D. music degrees.

Faculty: Johannes Wallmann (Director of Jazz Studies), Les Thimmig, Peter Dominguez, Mark Hetzler, Chad McCullough, Matt Endres, Louka Patenaude, Nick Moran.

Jazz Bands: UW Jazz Orchestra, Blue Note Ensemble, Contemporary Jazz, Jazz Composers Group, Afro-Cuban Jazz Ensemble, Jazz Standards Ensemble.

Alumni: Chris Washburne, Dave Cooper, Tim Whalen, Hans Sturm, Jackie Allen, Peter Dominguez.

Auditions: Undergraduate: Nov. 23, Jan. 25, Feb. 22. Graduate: Jan. 18, Feb. 8. See music.wisc.edu.

Financial Aid: Available. See finaid.wisc.edu.

Scholarships: Merit-based. See music.wisc.edu/student-support.

Apply by: Undergraduate: Oct. 31, Dec. 31, Jan 31. See music.wisc.edu.

Contact: Johannes Wallmann, Director of Jazz Studies, (917) 992-9101, jazz@music.wisc.edu. See music.wisc.edu.

University of Wisconsin–Milwaukee Milwaukee, Wisconsin

Student Body: 350 music majors.

Tuition: In-state, \$9,588; out-of-state \$20,867; Minnesota resident, \$13,512; Midwest Student Exchange Program, \$13,634.

Jazz Degrees: Bachelor of Fine Arts in Music.

Faculty: Nicole Roman, Dave Bayles, Pete Billmann, John Babbitt.

Jazz Bands: Jazz Ensemble, combos.

Auditions: See uwm.edu/arts/apply.

Financial Aid: Available. See uwm.edu/cost-aid.

Scholarships: Merit-based. See uwm.edu/arts/scholarships.

Apply by: See uwm.edu/arts/apply.

Contact: Jim Burmeister, jimbob@uwm.edu.

University of Wisconsin–Oshkosh Oshkosh, Wisconsin

Student Body: 14,500 total, 200 music, 70 jazz students.

Tuition: In-state, \$8,000; out-of-state, \$15,000.

Jazz Degrees: B.M. in Performance, Music Industry (Recording Technology, Music Business, or Music Business & Recording), Composition and Music Education.

Faculty: Dr. Marty Robinson (Director of Jazz Studies), Gordon Lewis, Drew Whiting, Herb Berendsen, Alison Shaw, Elizabeth DeLamater.

Jazz Bands: Two big bands and two to four jazz small groups.

Auditions: See uwosh.edu/music/prospective/audition-information.

Financial Aid: Available. Contact (920) 424-3377.

Scholarships: Available. Contact (920) 424-4224.

Apply by: Feb. 1.

Contact: Dr. Marty Robinson, Director of Jazz Studies, (920) 424-4224, robinsm@uwosh.edu.

University of Wisconsin–Stevens Point Stevens Point, Wisconsin

Student Body: 25 in jazz.

Tuition: In-state, \$8,308; out-of-state, \$16,576.

Jazz Degrees: B.M. Jazz Studies; Jazz Studies Minor.

Faculty: Mathew Buchman (Director of Jazz Studies), Myles Boothroyd, Brent Turney, Patrick Lawrence, Kelvin Kaspar, Dave Story, Ryan Korb.

Jazz Bands: Three Jazz Ensembles; three or more combos.

Alumni: Wayne Salzmann, Daniel Eaton, Marlin McKay, Danny Mitchell.

Auditions: See uwsp.edu/music/pages/forstudents/auditions.aspx.

Financial Aid: See uwsp.edu/finaid/pages/default.aspx.

Scholarships: See uwsp.edu/music/pages/scholarships.aspx.

Apply by: Feb. 29 (for full scholarship consideration).

Contact: Mathew Buchman, Director of Jazz Studies, (715) 346-4054, mbuchman@uwsp.edu.

BRILLIANCE AWAITS.

Expand traditional boundaries in jazz and contemporary improvisation while building 21st-century musicianship skills.

NEW DEGREE!

INTRODUCING THE BACHELOR OF MUSICAL ARTS—JAZZ AND CONTEMPORARY IMPROVISATION

Lawrence's new four-year degree provides flexibility to create your own musical path. Immerse yourself in the music and subjects that are as unique as you for an empowered education: The Bachelor of Musical Arts.

GO.LAWRENCE.EDU/BMA



LAWRENCE UNIVERSITY
CONSERVATORY OF MUSIC



go.udayton.edu/music



@udaytonmusic



UDaytonMusic



@udaytonmusic



Study one-on-one with Grammy Award winner Paul Wertico and the rest of our world class musicians in the Chicago College of Performing Arts Jazz and Contemporary Music program. Build your network of industry professionals to launch your career.

Learn more: roosevelt.edu/downbeat



Wayne State University Detroit, Michigan

Student Body: 18,000 undergraduate students, 60 jazz students.

Tuition: \$12,000.

Jazz Degrees: B.M. in Jazz Studies, B.M. in Music Business, B.M. in Music Technology, B.M. in Instrumental Music Education with Jazz Studies Minor, B.A. in Music, M.M. in Jazz Performance, M.M. in Composition.

Faculty: Chris Collins (Director of Jazz Studies), Russell Miller, Vincent Chandler, Dwight Adams, Sean Dobbins, Edward Gooch, Paul Keller, Ronald Kischuk, Clifford Monear, Chuck Newsmen, Gene Parker, Robert Pipho, David Taylor.

Jazz Bands: Big Band I, Big Band II, Big Band III, Jazztet, Jazz Combos, Jazz Guitar Ensemble I, II and III.

Alumni: See music.wayne.edu/alumni/profile.php.

Auditions: See music.wayne.edu.

Financial Aid: Available. See music.wayne.edu.

Scholarships: Available. Talent- and merit-based. See music.wayne.edu.

Apply by: Dec.1.

Contact: Chris Collins, Director of Jazz Studies, jazz@wayne.edu; Music Dept., music@wayne.edu, (313) 577-1795.

Webster University

St. Louis, Missouri

Student Body: 125 music majors, 20 jazz majors.

Tuition: \$27,000.

Jazz Degrees: B.M. Jazz Performance, B.M. Jazz/Music Technology, M.M. Jazz Studies.

Faculty: Paul DeMarinis, Kim Portnoy.

Jazz Bands: Jazz combos, Big Band, Jazz Collective, Jazz Singers.

Alumni: Chris Cheek, Chris Walters, Butch Thomas, Erin Bode, Peter Mayer, Linda Presgrave.

Auditions: On-campus auditions occur several times annually. See webster.edu/music/auditions.

Financial Aid: Need- and merit-based. See webster.edu/financialaid.

Scholarships: Music performance scholarship based on audition.

Apply by: Rolling; preferential scholarship deadline Feb. 28.

Contact: Paul DeMarinis, Director of Jazz Studies, (314) 968-7039, demaripa@webster.edu. See webster.edu/music.

Western Illinois University Macomb, Illinois

Student Body: 200 music majors, 10 jazz majors.

Tuition: Undergraduate, \$296/credit; graduate, \$340/credit.

UNIVERSITY OF NEBRASKA-LINCOLN JAZZ STUDIES

M.M. and D.M.A. in Jazz Studies with performance or composition emphases.

Graduate Application Deadline: December 15, 2019

Graduate Audition Date: January 31, 2020

Glenn Korff School of Music Faculty

Paul Haar, Director of Jazz Studies, Saxophone
Peter Bouffard, Guitar
Anthony Bushard, History
Dave Hall, Percussion

Tom Larson, Composition/Piano
Greg Simon, Composition
Hans Sturm, Bass
Darryl White, Trumpet



music.unl.edu

The University of Nebraska does not discriminate based upon any protected status. Please see go.unl.edu/nondiscrimination.



Jazz Degrees: B.M.—Jazz Studies, M.M.—Jazz Studies, M.M.—Jazz Composition.

Faculty: Dr. John Cooper, John Vana, George Turner, Matt Hughes, Whitney Ashe, Kevin Nichols, Jason Hawkins.

Jazz Bands: Jazz Studio Orchestra, Jazz Band, four Jazz Combos, Vocal Jazz Ensemble, Jazz Guitar Ensemble.

Alumni: Stephen Kummer, Tyler, Ross, Dr. Stephen Hawk, Jennifer Wallis, Ben Willis, Jonathan Eric Chapman.

Auditions: See wiu.edu/cofac/music/howtoapply.php.

Financial Aid: See wiu.edu/cofac/music/music_scholarship.php.

Scholarships: See wiu.edu/cofac/music/music_scholarship.php.

Apply by: Rolling.

Contact: Dr. John Cooper, (309) 298-1505, jb-cooper@wiu.edu.

Western Michigan University

Kalamazoo, Michigan

Student Body: 25,000 total; 450 School of Music; 70 jazz students.

Tuition: Undergraduate in-state, \$13,400; undergraduate out-of-state, \$15,000; graduate in-state, \$10,500; graduate out-of-state, \$21,000.

Jazz Degrees: B.M. Jazz Performance, M.M. Jazz Performance.

Faculty: Dr. Scott Cowan (Chair, Jazz Studies), John Hébert, Greg Jasperse, Dr. Andrew Rathbun, Keith Hall, Matthew Fries, Matt Landon, Peter Eldridge.

Jazz Bands: Jazz Orchestra, Jazz Lab Band, Advanced Jazz Ensemble, Gold Company, Gold Company II, Song Bird, Latin Jazz Ensemble, numerous combos.

Alumni: Jeff Lederer, Xavier Davis, Lyman Medeiros, Quincy Davis, Shawn Wallace, Kate Reid, Nayanna Holley, Jennifer Barnes, Aubrey Johnson.

Auditions: See wmich.edu/music/apply.

Financial Aid: See wmich.edu/music/apply.

Scholarships: Need- and merit-based. See wmich.edu/music/apply.

Apply by: See wmich.edu/music/apply.

Contact: Undergraduate, Barbara Adams, barbara.adams@wmich.edu; graduate, David Code, (269) 387-4672, music-grad@wmich.edu.

Youngstown State University, Dana School of Music

Youngstown, Ohio

Student Body: 13,000 total, 190 music majors, 50 jazz students.

Tuition: \$14,600 average. See ysu.edu.

Jazz Degrees: B.M. Jazz Performance, B.M.E. Instrumental Jazz Emphasis, M.M. Jazz Studies.

Faculty: Kent Engelhardt, David Morgan,

Glenn Schaft, David Kana, Christopher Capizzi, John Anthony.

Jazz Bands: Two jazz ensembles, four jazz combos, two Contemporary Ensembles, Pit Orchestra.

Alumni: Sean Jones, Ralph Lalama, Dave Rivello, James Weidman, Sam Blakeslee, Jason Rigby, Phil Palombi, Bryan Kennard, David Perrico.

Auditions: Contact Kent Engelhardt, kjengelhardt@ysu.edu. See ysu.edu/academics/

cliffe-college-creative-arts-and-communication/music-majors.

Financial Aid: Available. Contact Kent Engelhardt, kjengelhardt@ysu.edu.

Scholarships: Numerous types: jazz scholarships, music scholarships, Honors Program, Scholars Program, housing scholarships, graduate assistantships.

Apply by: May. See ysu.edu/admissions/apply-to-ysu.

Contact: Kent Engelhardt, kjengelhardt@ysu.edu.

OBERLIN CONSERVATORY OF MUSIC YOUR LEGEND STARTS HERE.

Oberlin's jazz faculty don't just teach the music: They live the music, through their interaction with students in Oberlin's unsurpassed facilities and on stages around the globe. They learned their craft from jazz's legendary performers, and they revel in sharing their insight and passion—in shaping the legends of tomorrow.

They are Jay Ashby, Gary Bartz, Peter Dominguez, Bobby Ferrazza, Jamey Haddad, La Tanya Hall, Billy Hart, Eddie Henderson, Paul Samuels, and Dan Wall.

OBERLIN
COLLEGE & CONSERVATORY

Oberlin Conservatory of Music
39 West College Street, Oberlin, OH 44074
440-775-8413 | www.oberlin.edu/con

By JB Dyas, Ph.D.

ROAD RULES

TOUR ETIQUETTE FOR YOUNG MUSICIANS

Touring can be an exhilarating and rewarding experience—if you are prepared for it. But if you're not prepared, being on the road can be a drag for the entire band and crew.

For the past 14 years, I have had the pleasure of annually taking combos comprising the nation's top performing arts high school music students on National Peer-to-Peer Jazz Education "All-Star" tours on behalf of the Herbie Hancock Institute. Through this initiative, young musicians tour for a week with an eminent jazz artist, presenting jazz "informances" in public schools. These talented young musicians help develop future jazz audiences while simultaneously honing their own musical and professional skills.

Besides schools, the combos have performed from coast to coast in the nation's top jazz clubs, such as the Sequoia Room, the Jazz Showcase and Blues Alley. They've also appeared at prestigious venues, such as the Dolby Theatre in Hollywood.

Our guest artists have included luminaries such as Ambrose Akimusic, Bobby Broom, Gerald Clayton, Sean Jones, Steve Wilson, Bobby Watson, Antonio Hart, Don Braden, Kellylee Evans, Lisa Henry, Ingrid Jensen, Delfeayo Marsalis, Christian McBride, Terrell Stafford and Charenée Wade.

Being selected to participate in one of these tours can be a life-changing opportunity. Maximizing it not only helps each student grow

as a musician, but as a person as well.

I provide these teenage musicians with useful "on-the-road" tips—the kind they aren't likely to learn in school. These young players go on tour with artists who are in a position to help jump-start their careers, and perhaps offer a college scholarship. I frequently remind students that the manner in which they comport themselves is just as important as how well they play. Being regarded as "such a pro" at a young age is the best; being regarded as "such an amateur" is the worst.

Simply put, "a pro" is someone who has their act together. He or she is always prepared and on time, and needs to be told things only once. As honor bands—such as the Herbie Hancock Institute National Peer-to-Peer Jazz Sextet, the Monterey Jazz Festival's Next Generation Jazz Orchestra and Carnegie Hall's NYO Jazz—embark on tours, I offer the following advice to the participants to help them attain the stature of "a pro." Admittedly, besides playing jazz with integrity at an advanced level, the goal is to be as impressive as possible on and off the bandstand, prompting all those who have the potential to help you succeed in this business to take notice.

KNOW THE MUSIC

Before the tour begins, make sure you have all the music "down." If you'll be playing in a small group, this means the music should be totally memorized: heads, changes, harmo-

ny parts, backgrounds, hits, everything. Make a playlist of the definitive recordings of all the tour tunes and listen to them continually. Make sure you know the personnel as well.

I also recommend you practice along with the recordings, copping the phrasing, groove and feel. And transcribing a few phrases from your favorite soloists not only will increase your jazz vocabulary, but give you credibility when you quote them, subtly letting the guest artist and your band mates know that you've done your due diligence.

For standards, I advise you to practice them daily with an Aebersold play-along recording from the first day you memorize them up to the day the tour begins, emulating a seven-nights-per-week gig. This way, when it comes time to perform with the guest artist and your fellow bandmates, you'll be ready. Again, all tour tunes should be completely committed to memory.

FIVE-MINUTE RULE

Always be at least five minutes early for everything. If the itinerary says to depart the hotel at 7 a.m., then you should be packed up and seated in the van no later than 6:55 a.m. For rehearsals, it's the 15-minute rule, meaning that if a rehearsal is scheduled for 4 p.m., you should be set up and ready to play at 3:45 p.m. Unexpected delays can arise, and things can take longer than you anticipate. Keeping your bandmates—and especially the guest art-



BART MARANTZ



Herbie Hancock and Peer-to-Peer All-Star Kalia Vandever perform in Cleveland, Mississippi, during 2013.



Peer-to-Peer All-Stars perform in 2014 with Kellylee Evans (second from left) at Hollywood's Dolby Theatre.



STEVE MUNDINGER

Peer-to-Peer Sextet members Stéphane Clément (right) and Dario Bizio backstage with Herbie Hancock (left) and Jimmy Heath following their performance at the Kennedy Center in Washington, D.C.

ist—waiting is unprofessional and, frankly, disrespectful.

PROPER ATTIRE

Look sharp, put together and clean. On our Herbie Hancock Institute Peer-to-Peer tours, our male performers wear jackets for our school concerts, and jackets and ties for our nightclub gigs. Naturally, this includes nice pants and clean shoes. Our female performers wear a dress or pants with a nice top. Because the concerts are pretty intense, I also recommend the students bring a different shirt for each day, making the long van rides ever so much more tolerable. And, of course, nothing should look disheveled. (An iron and ironing board are available at most hotels.)

Before bringing in and setting up equipment, it's a good idea to hang up your jacket or place it on the back of a chair, keeping it from getting wrinkled during the rigorous setup and sound check process. And when you're not on a stage but still in public (in restaurants, hotel lobbies, etc.), keep your clothing neat and present a positive image. In those situations, casual attire is OK; sloppy clothing is not. Take a cue from the masters: How would Wynton Marsalis or Maria Schneider look?

WHAT TO PACK

Besides your instrument in perfect working condition, make sure you bring all necessary

musical gear. This would include such items as your instrument stand, extra guitar strap, extra set of strings, patch cords, picks, spare mouthpiece, reeds, extra neck strap, cork grease and valve oil. Drummers should always bring their own cymbals, hi-hat clutch and stick bag (with sticks, brushes, mallets and a drum key).

Also make sure you have hard copies of all the music that was sent to you—the pages of each tune taped together—alphabetized neatly in a manila folder. You also need to bring your iPod or other listening device, including the definitive recordings of all tour tunes. Make sure you have ear buds or headphones.

Don't forget your mobile phone, which should always be turned on except when you're performing. Bring a charger; and, of course, always make sure your phone is charged. Be sure to bring your photo ID, money, alarm clock (or alarm clock app on your phone) and a small umbrella. Always have a hard copy of the itinerary with you, and make sure you have a couple of pencils at every rehearsal.

RESPONSIBILITIES & DEMEANOR

First and foremost, be a good listener and a good communicator. This means checking and replying to all emails daily, so the sender receives your response within 24 hours. Make sure you read each email thoroughly, confirming each point and answering all questions fully. (Don't send a note that just says, "Got it.") Reply to any

text or voicemail message within two hours. The way you respond and how soon you reply should convey respect and professionalism. Anyone who is forced to resend an email or text, or call you again about the same thing, will remember your unprofessionalism.

Make sure you have everyone's phone number in your contact list: the road manger, each member of the band and any others pertinent to the tour.

While on tour, comport yourself professionally at all times. Keep the volume of your voice at a reasonable level. Never use any foul or offensive language or make any disparaging remarks. Be friendly, kind, respectful, considerate, appreciative and accommodating. Refrain from any use of alcohol or illegal drugs or smoking of any kind.

During rehearsals, don't talk or noodle on your instrument while the guest artist is talking. If you are in the annoying habit of always noodling between tunes, get out of it now.

Don't make any excuses. People rarely remember (or care) what the excuse was, but they do remember that you're a person who makes excuses. If you mess up, apologize, learn from your mistake and move on.

When at a reception or out to dinner with the guest artist, put your cell phone away. Use this opportunity to engage the guest artist. Ask the artist questions about music, the music business or anything else in which you are interested.



Kris Bowers (second from left), who composed music for the 2019 Academy Award-winning film *Green Book*, learns about professionalism during a 2006 Peer-to-Peer tour with saxophonist/educator Bobby Watson (second from right).



The 2013 National Peer-to-Peer Jazz Sextet (clockwise from left): Miles Berry, James Francis, Mike Mitchell (a.k.a. Blaque Dynamite), José Albizu, Joel Ross and Nick Saia

Their opinions and advice could make a big difference in your life.

When meeting new people, make eye contact, give your first and last name, where you are from, and what instrument you play. Here's my personal example: "Hi, I'm JB Dyas. I'm from Los Angeles and I play the bass. It's nice to meet you." Speak clearly and loud enough to be heard easily; after all, if you want to be successful in this business, you want people to know your name, where you're from and what you play.

If you use borrowed or rented backline gear (drum kit, bass amp, electric keyboard, etc.), be extremely careful with it so that the condition you return it in is as good as, if not better than, how you received it. You don't want to be stuck with the bill for new drum heads, a broken hi hat, lost power cords, a damaged speaker or anything like that. Anyone who has a reputation for "destroying" equipment is unlikely to be invited back. Show your hosts that you are considerate and responsible.

SETUP & SOUND CHECK

When setting up equipment, do so quickly and be as unobtrusive as possible, so your bandmates can easily set up around you. Put your instrument cases backstage stacked close to a wall. In the greenroom, don't put anything on chairs or couches where people would like to sit. Never leave superfluous items on the stage.

After the sound check, be sure to vacate the stage before the audience members file into the auditorium. Then stay in close proximity to the stage and your bandmates in case there are last-minute changes, instructions or otherwise valuable words of wisdom from the guest artist. Think through what's about to happen; make a commitment to the music and stay focused.

PERFORMANCE TIPS

When performing, look at the soloist and your other bandmates. Art Blakey said, "You

hear with your eyes." Play close to the mic; that way, the sound engineer is better able to make adjustments and get a good mix in the house. Don't solo too long. Never take more choruses than the guest artist; the last thing you want is for your soloing to be thought of as self-indulgent.

In the small group setting, horn players should step off to the side of the band when not playing—this allows the audience to watch the soloist and rhythm section—then return to the mic a few bars before it's time to play again. Always stay completely engaged, keep your place in the form, and think about what's coming next (e.g., backgrounds, trading fours, interlude, playing the head). You don't want to be caught off guard and make the amateurish move of missing an entrance.

Make it obvious that you're enjoying yourself (the better time you have, the better time your listeners will have). When talking to the audience, make eye contact and speak close to the mic (no more than an inch away), slowly and clearly. Have your winning personality, sincerity and sense of humor shine through.

After the performance, be easily accessible to audience members who want to meet you. Be gracious, charming and humble. Don't forget to thank your hosts. And make certain you leave the stage, greenroom, dressing room and backstage area as clean as you found it (if not better than you found it). Don't leave any trash or bottles of water behind. The way you comport yourself after each performance and how you leave the premises can help establish your reputation as a class act (or not).

PEER-TO-PEER CLINICS

Following school concerts, the guest artist often presents a clinic for the host school's jazz band in which the visiting honor band performers sit side-by-side with their like-instrument counterparts. Everyone can teach and learn, peer to peer.

In these situations, demonstrate on your instrument as much as possible, but don't play anything that is too technical or theoretical (or "outside") for those whom you're instructing to grasp. Make sure those you're teaching leave the clinic with at least three things they didn't have before. Examples include better technique, new piano and/or guitar voicings, tonguing/slurring concepts, improved swing feel, a practice plan and a list of important recordings to check out. Be positive, inspiring and encouraging.

MURPHY'S LAW

You might have heard the adage known as Murphy's Law: "Anything that can go wrong will go wrong." Unfortunately, "Murphy" frequently applies to tours. A rainstorm begins right as you're leaving the venue. The hotel wake-up call didn't work. A bass string breaks in the middle of the set. The list goes on and on. However, I've found that "Murphy" typically won't arrive unless you're unprepared: It doesn't rain when you have your umbrella handy. The hotel wake-up call will work when you have set your own personal alarm. Your bass strings will be fine when you have a spare set. In other words, if you are totally prepared, it keeps "Murphy" at bay. And if "Murphy" does happen to show up, it won't be a problem because you're ready for the unexpected.

AIRLINE TRAVEL TIPS

Check in for your flight online 24 hours before departure. That way, if there have been any changes (which there frequently are), you'll have plenty of time to adjust. You often are able to change your seat to a better one (if available) during this time. Arrive at the airport at least two hours before departure (remember Murphy's Law). Don't forget your government-issued photo ID (driver's license or passport). Never check your instrument as baggage because it could get lost, damaged or stolen. Instead, per-

sonally carry it on the plane with you and stow it in the overhead compartment above your seat. If there is something that you anticipate you will need during the flight, such as a listening device, pack it in your carry-on, not in the suitcase that you hand to the check-in agent at the airport.

If you change planes en route to your final destination, hustle to the next gate, getting there in plenty of time to make your connection. Download the airline's free app, which will make subsequent reservations, check-ins and flight changes easy to do.

If your plane is delayed, text the road manager immediately, providing him or her with your new arrival time. If you have a connection that you're not going to make, speak with an airline agent ASAP to book another connecting flight. If you don't realize this until you're already in the air, call the airline the second you land; call while you're still on the plane. Those who are savvy enough to do this right away are far more likely to get on another flight sooner rather than later. Make it clear to the agent that you are an artist who has a performance that evening and that you absolutely must make the gig. Be kind and respectful, but be firm. As you get additional information, continue to update the road manager regarding your arrival time.

The two best things to do during plane travel are listening to definitive recordings while visu-

alizing and miming the fingerings, and sleeping. These are chops that all pros possess: being able to practice without having an instrument in hand and napping on a plane.

PER DIEM & SAVING MONEY

On most tours, you are provided a per diem, that is, a daily allowance for meals and other expenses. My professional tip is to always "stay ahead of the per diem." For example, if you are provided \$50 per day, then live on \$45. A pro always returns home with leftover per diem cash. You can save money on the road by taking advantage of the "freebies" that are often provided: complimentary breakfast at the hotel, bottled water and snacks in the greenroom, meals provided by the venues where you play.

KNOW THE ITINERARY

Read and reread the entire itinerary thoroughly prior to the tour. Visualize each step of the journey. Also, during the tour, be sure to always read the following day's itinerary, noting whatever you need to do or bring to get through the next day comfortably. For instance, if a lunch break is not included, bring a couple of pieces of fruit or another snack to tide you over.

Besides having the itinerary on your phone, always have a hard copy with you throughout the tour. Also, make sure a parent or guardian has a

copy before you leave; it will include phone numbers, as well as hotel and flight info.

EXPRESSING THANKS

When the tour is over, send emails to everyone involved (the tour sponsor, road manager, guest artists) to say thank you. Let them know how much the tour meant to you and what you learned along the way. Not only is this the polite and proper thing to do, it helps people remember what a fine person and pro you are. Share with your peers back at school what you learned from your experience, and help them progress in any way you can. It's now your time to give back.

TRUE TEAMWORK

I have found that the only way these honor band tours truly succeed is when everyone is professional. But if you don't conduct yourself appropriately, a tour can be unpleasant for everyone involved, especially the guest artists, making it difficult to ever recommend you for anything.

Great opportunities only knock a few times in life. Make sure you answer. **DB**

Dr. JB Dyas serves as VP for Education and Curriculum Development at the Herbie Hancock Institute of Jazz at UCLA, where he oversees the institute's education and outreach programs, including the National Peer-to-Peer Jazz Education Program.



Terence Blanchard, Kenny Burrell Chair in Jazz Studies

UCLA

Herb Alpert
School of Music

Global Jazz Studies

Take your passion to the next level. Earn your B.A. in Global Jazz Studies at UCLA, the nation's top public university set in one of the most vibrant, diverse cities in the world — Los Angeles. Study jazz with world-class faculty, among them multiple GRAMMY-winners Terence Blanchard and Arturo O'Farrill. Explore the capacity of jazz to transform the world in cross-disciplinary coursework featuring private studio instruction, participation in large ensembles and combos, musicianship courses, and scholarly courses on the history and culture of jazz. We invite you to apply today.

Apply by November 30, 2019
Scholarship opportunities available

schoolofmusic.ucla.edu/globaljazz
admissions@schoolofmusic.ucla.edu

   @UCLAalpert



University of Washington

WEST

American River College Sacramento, California

Student Body: Approx. 29,000.
Tuition: \$46/unit.
Jazz Degrees: A.A. in Instrumental and Vocal Jazz; Certificate in Vocal Jazz.
Faculty: Dyne Eifertsen, Joe Gilman, Art LaPierre.
Jazz Bands: Big band, Latin Jazz, Combos, Vocal Jazz Ensemble.
Auditions: Play/sing two contrasting selections of your choice.
Financial Aid: Contact (916) 484-8437.
Scholarships: Merit-based after successful completion of first semester.
Apply by: No deadline.
Contact: Art LaPierre, (916) 484-8195; lapiera@arc.losrios.edu.

Arizona State University Tempe, Arizona

Student Body: 740 total, 40 jazz students.
Tuition: See catalog.asu.edu/tuitionandfees/fees.fall2019.
Jazz Degrees: B.M. in Jazz Studies, M.M. in Performance.
Faculty: Michael Kocour, Jeffrey Libman, Dom Moio, Lewis Nash, Bryon Ruth, Benjamin Hedquist, Steve McAllister.
Jazz Bands: Concert Jazz Band, Jazz Repertory Band, Latin Jazz Ensemble,

Percussion Jazz Ensemble, Jazz Combos.

Alumni: Allan Chase, Tony Malaby, Joey Sellers, Bob Washut.
Auditions: Undergraduate, see music.asu.edu/admissions/undergraduate-steps-to-apply; graduate, see music.asu.edu/admissions/graduate-steps-to-apply.
Financial Aid: Available. See musicadmissions@asu.edu.
Scholarships: Available. See musicadmissions@asu.edu.
Apply by: Dec. 1 for graduates and Jan. 5 for undergraduates.
Contact: School of Music Admissions Office, Julie Stephens, (480) 965-5069, musicadmissions@asu.edu.

Brigham Young University Provo, Utah

Student Body: 33,600 total, 406 in school of music, 63 in Commercial Music.
Tuition: Undergraduate LDS, \$2,895/semester, \$1,448/term; undergraduate non-LDS, \$5,500/semester, \$2,895/term; graduate LDS, \$3,645/semester, \$1,823/term; graduate non-LDS, \$7,290/semester, \$3,645/term.
Jazz Degrees: B.M. in Commercial Music, with Jazz Emphasis, Film/Media Composer, Audio Engineering, Studio Performance, Singer/Songwriter, and General Studies sub-tracks; M.A. and M.M., areas of specialty offered within each.
Faculty: Raymond Smith, Mark Ammons, Ron Saltmarsh, Steve Lindeman,

Aaron Merrill, Steve Erickson, Kristen Bromley, Jay Lawrence.

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: Jan. 25.
Financial Aid: Available. See enrollment.byu.edu/financialaid.
Scholarships: Available. See enrollment.byu.edu/financialaid/scholarships.
Apply by: Dec. 1.
Contact: music@byu.edu. See music.byu.edu.

Brigham Young University-Idaho Rexburg, Idaho

Student Body: Approx. 20,000.
Tuition: See byui.edu/financial-aid/students/tuition-cost.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Bryce Mecham, Mark Watkins, Andrew Allphin, Aaron Miller, Justin Nielsen, Kobie Watkins.
Jazz Bands: Sound Alliance (jazz ensemble), Vocal Union, combos, Jazz Lab Band.
Auditions: See byui.edu/music.
Financial Aid: Available. See byui.edu/financial-aid. Call (208) 496-1600.
Scholarships: Available. See byui.edu/financial-aid and byui.edu/music.
Apply by: See byui.edu/admissions.
Contact: music@byui.edu. Call (208) 496-4950.

SAN FRANCISCO CONSERVATORY OF MUSIC

Your best is where we begin.

SFCM jazz voice faculty Carmen Bradford performs side-by-side with RJAM students

Roots, Jazz, and American Music

Bachelor's Degree Program

Join an elite group of young musicians and study with an award-winning faculty, including members of the SFJAZZ Collective.

Apply by December 1



SFCM
SAN FRANCISCO CONSERVATORY OF MUSIC

800.899.SFCM
sfc.edu



California Institute of the Arts (CalArts)—Herb Alpert School of Music

Valencia, California

Student Body: Approx. 1,480 total, approx. 45 Jazz.

Tuition: \$50,850.

Jazz Degrees: B.F.A., M.F.A., D.M.A.

Faculty: David Roitstein (Program Director), Larry Koonse, Darek Oles, Joe LaBarbera, Paul Novros, John Fumo, Alphonso Johnson, Stephen Lehman.

Jazz Bands: Large ensemble, Salsa Band, small ensembles, improvisation ensembles, others.

Alumni: Ravi Coltrane, Ralph Alessi, Michael Cain, Mario Calire, James Brandon Lewis, Daniel Rosenboom, Asdrubal Sierra, Yuniur Terry.

Auditions: Portfolio submission only. See calarts.edu/admissions/portfolio-audition-requirements/music.

Financial Aid: Available. Contact finaid@calarts.edu.

Scholarships: Merit-based.

Apply by: Dec. 1 (M.F.A.); Jan. 5 (B.F.A.). See calarts.edu/apply.

Contact: Donia Jarrar, Admissions Counselor for Herb Alpert School of Music, djarrar@calarts.edu. See music.calarts.edu/programs-specializations/jazz.

Faculty: Dr. Jeff Denson (Dean of Instruction), Laurie Antonioli, Dr. Anthony Brown, John Gove, Erik Jekabson, Dr. Jason Levis, Frank Martin, Dr. Aaron Mobley, Dr. Susan Muscarella, Edward Simon, Marcos Silva, Dr. Chris Sullivan, Dr. Michael Zilber, Dann Zinn.

Jazz Bands: Small and Large Ensembles.

Alumni: Nick DeRyss, Ian Faquini, Henry Moser, Susana Pineda, Lu Salcedo, Chris Sullivan, Scott Thompson, Dillon Vado.

Auditions: Contact Jesse Rimler, jesse@cjc.edu.

Financial Aid: Contact Karen Shepherd, karen@cjc.edu.

Scholarships: Contact Dr. Susan Muscarella, susan@cjc.edu.

Apply by: June 1. See cjc.edu.

Contact: Dr. Susan Muscarella, susan@cjc.edu.

California State University—East Bay Hayward, California

Student Body: 11,351.

Tuition: See music@csueastbay.edu.

Jazz Degrees: B. A. or M.A. in Music with emphasis in jazz.

Faculty: Dann Zinn (Director of Jazz Studies), Joel Behrman, Colin Hogan, Pat Klobas, Wally Schnalle, Saul Sierra-Alonso, Nick Tocco.

Jazz Bands: One big band, jazz vocal ensemble, several jazz combos, Latin jazz ensemble.

Alumni: Ayn Inserto, Doug Beavers, Mike Olmos, Steve Moretti, Mario Silva.

Auditions: See music.csueastbay.edu.

Financial Aid: Available. Contact Office of Financial Aid.

Scholarships: Need- and merit-based. Contact CSUEB Dept. of Music and Office of Financial Aid.

Apply by: See csueastbay.edu/admissions.

Contact: Daniel Zinn, Director of Jazz Studies, (510) 885-3573, daniel.zinn@csueastbay.edu

California State University—Fullerton Fullerton, California

Student Body: 400 in School of Music, 25 jazz majors undergrad, six graduate.

Tuition: Undergraduate, \$5,800/year; graduate, \$7,200/year.

Jazz Degrees: B.M., M.M.

Faculty: Bill Cunliffe, Francisco Torres, Kye Palmer, Ron Eschete, Paul Kreibich, Luther Hughes, Jeff Ellwood, Damon Zick, Andreas Preponis.

Jazz Bands: Two big bands, several jazz combos, Latin Ensemble, Jazz Singers, Folkloric Ensemble.

Alumni: Tom Ranier, Grant Geissman, Brandon Fields, Dave Siebels, Jeff Ellwood, Gwen Stefani, Mark Mancina.

Auditions: Dec. 15 undergraduate deadline; July 1 graduate deadline.

Financial Aid: Available. Contact Bill Cunliffe, bcunliffe@fullerton.edu.

Scholarships: Available. Contact Bill Cunliffe, bcunliffe@fullerton.edu.

Apply by: Dec. 15 undergraduate deadline, July 1 graduate deadline.

Contact: Bill Cunliffe, Jazz Studies, bcunliffe@fullerton.edu.

California State University—Long Beach, Bob Cole Conservatory of Music

Long Beach, California

Student Body: 38,000 total, 600 music majors, 75 jazz studies majors.

Tuition: Undergraduate, \$6,798/year; graduate, \$8,232/year.

Jazz Degrees: B.M. and M.M. in Jazz Studies.

Faculty: Jeff Jarvis (Director of Jazz Studies), Christine Guter, Chad Wackerman, Jimmy Emerzian, Bob McChesney, Bill Riechenbach, Kye Palmer, Sal Lozano, Jay Mason, Eric Marienthal, Bruce Lett, Andy Langham, Mike Higgins, Dr. Ray Briggs.

Jazz Bands: Three big bands, three vocal jazz ensembles, eight jazz combos.

Alumni: Josh Nelson, John Patitucci, Eric Marienthal, Chad Wackerman, Andy Martin, Tom Kubis, Mark Turner, Larry Carlton, Cecilia Coleman, Jay Anderson, Jeff Kashiwa, Sal Lozano, Jay Mason, Will Brahm, Genevieve Artadi, VJ Rosales.

Auditions: Required. See web.csulb.edu/depts/music/prospective-students.

Financial Aid: Available. Contact Conservatory Office, (562) 985-4781.

Scholarships: Available.

Apply by: Nov. 30.

Contact: Jeff Jarvis, Director of Jazz Studies, jeff.jarvis@csulb.edu.

California State University, Los Angeles

Los Angeles, California

Student Body: Approx. 28,000 total, 30 undergraduate jazz majors.

PURSUE YOUR PASSION. FIND YOUR PURPOSE.



Who's providing an exceptional jazz education with faculty and students shaping the future of jazz? My answer is...University of the Pacific! I'm excited to join them in fall 2019."

DEE DANIELS

Artist-in-residence, vocal jazz

JAZZ STUDIES FACULTY

Our renowned artists and educators provide an environment for aspiring jazz artists at any level:

Patrick Langham, director, saxophone

Randy Sandoli, assistant director,
vocal jazz ensemble

Dee Daniels, artist-in-residence, vocal jazz

Lewis Nash, artist-in-residence, drums

Ed Simon, artist-in-residence, piano

Jamie Dubberly, trombone

Brian Kendrick, drums

Tom Peron, trumpet

Gerry Pineda, bass

Alex Reyes, saxophone

BACHELOR OF MUSIC IN JAZZ STUDIES

- Performance and Composition tracks
- Accelerated three-year (honors) degree option

SCHOLARSHIPS AND FINANCIAL AID AVAILABLE

209.946.2418

go.Pacific.edu/JazzStudies

Kate Williams '21
Pacific Jazz Ambassador

UNIVERSITY OF THE
PACIFIC
Conservatory of Music



Metropolitan State University of Denver



Yafeu Tyhimba of the USC Thornton School of Music

Tuition: See calstatela.edu/financialaid/2018-2019-cost-attendance.

Jazz Degrees: B.A. or B.M. in Jazz Studies; M.M. 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, Commercial Music Ensemble.

Auditions: DVD/CDs are accepted. See calstatela.edu/music/auditions. Contact (323) 343-4060, mtd@calstatela.edu.

Financial Aid: Available. See calstatela.edu/financialaid.

Scholarships: Available. See calstatela.edu/financialaid.

Apply by: See calstatela.edu/admissions.

Contact: Dr. James Ford, (323) 343-4081, jford@calstatela.edu; Dr. Jeffrey Benedict, (323) 343-4099.

California State University, Northridge, California

Student Body: 40,000 total, 500 music students, 55 jazz students.

Tuition: \$6,972/year.

Jazz Degrees: Bachelor of Music.

Faculty: Dave Robaire, Matt Harris.

Jazz Bands: Two jazz bands, seven combos.

Alumni: Gordon Goodwin, George Stone.

Auditions: See csunjazz.com.

Financial Aid: Available. See csunjazz.com.

Scholarships: Need- and merit-based.

Apply by: See csun.edu/admissions-records/admissions-calendar.

Contact: Matt Harris, (818) 677-3169, matt.harris@csun.edu.

California State University, Sacramento (Sacramento State) Sacramento, California

Student Body: Approx. 30,000 total, 300 music majors, 40 jazz majors.

Tuition: Undergraduate, \$6,700/year; graduate, \$6,900/year.

Jazz Degrees: B.M. Jazz Studies with concentrations in Performance or Music Education.

Faculty: Dr. Steve Roach (Director of Jazz Studies), Dr. Joe Gilman, Gaw Vang Williams, Mike McMullen, Rick Lotter, Steve Homan, Gerry Pineda, Mark Tulga, Phil Tulga.

Jazz Bands: Two Jazz Ensembles, six combos, three Vocal Jazz Ensembles.

Alumni: Steve Turre, Bobby McFerrin.

Auditions: See csus.edu/music/jazz.

Financial Aid: Available. Contact Mark Allen, mallen@csus.edu.

Scholarships: Available. Contact Steve Roach, roach@csus.edu.

Apply by: Nov. 30.

Contact: Dr. Steve Roach, Director of Jazz Studies, roach@csus.edu.

Contra Costa College San Pablo, California

Student Body: 9,000.

Tuition: \$46/unit.

Jazz Degrees: A.A. in Music.

Faculty: Stephanie Austin, Jennifer Griest.

Jazz Bands: See contracosta.edu.

Auditions: See contracosta.edu.

Financial Aid: Available. See contracosta.edu.

Scholarships: Available. See contracosta.edu.

Apply by: See contracosta.edu.

Contact: Stephanie Austin, (510) 215-4824, saustin@contracosta.edu.

Cornish College of the Arts Seattle, Washington

Student Body: 576 total, 67 music students.

Tuition: \$32,160.

Jazz Degrees: Bachelor of Music

Faculty: James Falzone (Chair), Chuck Deardorf, Jovino Santos Neto, Tom Varner, Johnaye Kendrick.

Jazz Bands: Beginning/Intermediate Jazz Ensemble, Advanced Jazz Ensemble, Spontaneous Composition Ensemble, Latin Ensemble, Special Topics Ensembles including Hermeto Pascoal Ensemble and Modern Afro-Pop.

Alumni: Brad Shepik, Briggan Krauss, Gregg Belisle-Chi, Jovino Santos Neto, Dawn Clement.

Auditions: All conducted online.

Financial Aid: Available. See finaid@cornish.edu.

Scholarships: Need-based. See finaid@cornish.edu.

Apply by: Dec. 1 (Early Action), March 1 (priority); rolling admissions after March 1.

Contact: James Falzone, Chair of Music, (206) 726-5029, music@cornish.edu.



The Herb Alpert School of Music at CalArts

music.calarts.edu

PERFORMER JAZZ COMPOSER

Founded by the late jazz giant Charlie Haden as a creative alternative to academic jazz studies, the Herb Alpert School of Music's Jazz Specialization at CalArts emphasizes small ensemble performance and improvisation, training students to become highly versatile performers, improvisers, and composers. Along with the closely related Performer-Composer Specialization, these areas of study reflect the increasing demand today for flexible musicians who are able to integrate multiple modes of music making.

Capitol Records

Every spring for 28 years, CalArts music students from all areas of specialization have had the rare opportunity to document their new original compositions at the legendary studios at Capitol Records, recording creative music in ideal conditions.

Jazz Archive (jazzarchive.calarts.edu)

On our CD Archive website you are free to stream or download the music and art, to browse our photo galleries, and to link to the hundreds of talented musicians and graphic designers who have participated in our project over the years. See what these remarkable people are doing after their experience at CalArts.

Notable CalArts Jazz Alumni—Ravi Coltrane, Peter Epstein, Ralph Alessi, Kris Tyner, Nedra Wheeler, and Richard Giddens—returned to CalArts to play with faculty, students, and guests in a tribute concert to Charlie Haden at the Wild Beast Music Pavilion.

Faculty List

David Roitstein	Jazz: Jazz Piano
Joseph (Joey) De Leon	Jazz: Latin Percussion
John Fumo	Jazz: Trumpet
Ryan Dragon	Jazz: Trombone
Alphonso Johnson	Jazz: Electric Bass
Larry Koonse	Jazz: Guitar
Joe LaBarbera	Jazz: Drumset
Bennie Maupin	Jazz: Woodwinds
Paul Novros	Jazz: Saxophone
Darek Oles	Jazz: Bass
David Rosenboom	Performer-Composer: Piano, Violin, Electronics
Vinny Golia	Performer-Composer: Woodwinds
Eyvind Kang	Performer-Composer: Strings
Steve Lehman	Performer-Composer: Saxophone, Electronics

For more information, please contact:
admissions@calarts.edu

CaLARTS



Vox Now of Sacramento State

Eastern Washington University Cheney, Washington

Student Body: 12,635.

Tuition: See ewu.edu/undergrad/afford.

Jazz Degrees: B.M. in Jazz Performance; B.A. in Music; B.A. in Music Education; M.M. with Jazz Emphasis.

Faculty: Mellad Abeid, Riley Gray, Jenny Kellogg, Joshua Skinner.

Alumni: Frank DeMiero, Jon Hamar.

Jazz Bands: Concert Jazz Orchestra, Repertory Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensembles, about six combos.

Auditions: Contact (509) 359-2241. See ewu.edu/cale/programs/music/apply-and-audition.

Financial Aid: Available. See ewu.edu/admissions/financial-aid.

Scholarships: Honors- and merit-based.

Apply by: Feb. 1.

Contact: Colleen Hegney, Music Dept., (509) 359-2241, chegney@ewu.edu. See ewu.edu/cale/programs/music.

Fresno City College Fresno, California

Student Body: 25,000.

Tuition: \$46/unit.

Jazz Degrees: A.A. with emphasis on Jazz Studies/Commercial Music; A.S. in Commercial Music; Certificate in Jazz Studies.

Faculty: Paul Lucckesi, Chris Brady.

Jazz Bands: Jazz Ensemble, Jazz Combos, Latin Jazz Ensemble.

Alumni: Gilbert Castellanos, Pete Ortega, Rick Helzer.

Auditions: Contact Paul Lucckesi, Jazz Studies Director, paul.lucckesi@fresnocitycollege.edu.

Financial Aid: Available. Contact Paul Lucckesi, paul.lucckesi@fresnocitycollege.edu.

Scholarships: Available. Contact Paul Lucckesi, paul.lucckesi@fresnocitycollege.edu.

Contact: Paul Lucckesi, (559) 442-8260 ext. 8462, paul.lucckesi@fresnocitycollege.edu.

Fullerton College Fullerton, California

Student Body: 25,000 total, 60 jazz students.

Tuition: \$46/unit.

Jazz Degrees: A.A. in Music; A.A. in Commercial Music; Certificate in Piano Teaching; Certificate in Recording/Production; Certificate in Musical Theater.

Faculty: Bruce Babad (Coordinator of Jazz Studies), Mike Scott (Music Dept. Head), Jamie Shew, Jeremy Siskind, Chad Willis.

Jazz Bands: Two jazz bands, four combos, two vocal jazz ensembles.

Alumni: Dave Carpenter, Sheila Gonzalez, Mike Scott, Francisco Torres, Alan Palmer, Steve Dillard, Matt Johnson, Wendell Kelly, Charlie Peterson, Kyle Palmer.

Auditions: Held the first week of fall semester.

Financial Aid: Available. See fullcoll.edu.

Scholarships: Available. See fullcoll.edu.

Apply by: Open enrollment.

Contact: Bruce Babad, Coordinator of Jazz Studies, bbabad@fullcoll.edu

Herbie Hancock Institute of Jazz Performance at UCLA

Herbie Hancock Institute of Jazz Los Angeles, California

Student Body: Six to eight students.

Tuition: Full scholarship.

Jazz Degrees: M.M. in Jazz Performance.

Faculty: Herbie Hancock, Jimmy Heath, Terri Lyne Carrington, Billy Childs, Dick Oatts, Danilo Pérez, Jerry Bergonzi, Christian McBride, Chris Potter, Dr. JB Dyas.

Jazz Bands: Combo.

Alumni: Lionel Loueke, Gretchen Parlato, Ambrose Akinmusire, Walter Smith III, Dayna Stephens, Michael Mayo.

Auditions: Required. See hancockinstitute.org.

Financial Aid: Full scholarship.

Scholarships: Full scholarship.

Apply by: Dec. 2.

Contact: Daniel Seeff, West Coast Director, dseeff@hancockinstitute.org.

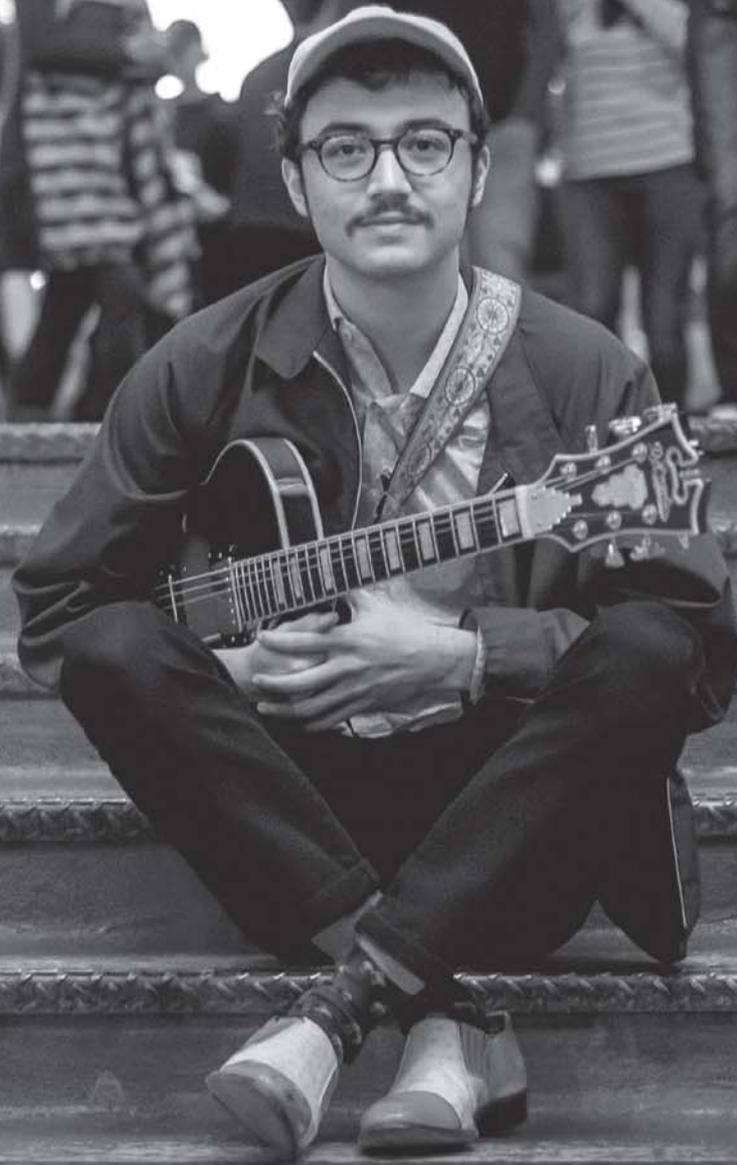
Lane Community College Eugene, Oregon

Student Body: Approx. 12,000.

Tuition: In-state, \$118/credit; out-of-state, \$274/credit.

Jazz Degrees: None.

UNIVERSITY OF SOUTHERN CALIFORNIA THORNTON SCHOOL OF MUSIC



Music in the City of Angels

The USC Thornton School of Music is located in the heart of Los Angeles, one of the world's most vibrant music centers.

USC Thornton

• [MUSIC.USC.EDU](https://music.usc.edu) •



@USCTHORNTON



Faculty: Glenn Griffith, Matthew Svoboda.
Jazz Bands: Jazz Ensemble, Jazz Combos.
Auditions: Contact Marla Norton, Dept. Coordinator (541) 463-3108, nortonm@lanecc.edu
Financial Aid: Available.
Scholarships: Merit-based.
Apply by: See musicatlane.com.
Contact: Marla Norton, Dept. Coordinator (541) 463-3108, nortonm@lanecc.edu

Los Angeles College of Music Pasadena, California

Student Body: 320.
Tuition: \$8,350/quarter.
Jazz Degrees: B.M., A.A., Diploma.
Faculty: Bryan Lipps, Gordon Goodwin, Wayne Bergeron, Howie Shear, Garrett Smith, Ramsey Castaneda. See lacm.edu/faculty.
Jazz Bands: LACM Big Band, LACM Jazz Combos.
Auditions: See lacm.edu/apply. See lacm.edu/brass-and-woodwinds-program.
Financial Aid: Available. See lacm.edu/financial-aid or contact finaid@lacm.edu.
Scholarships: Available. See lacm.edu/financial-aid or contact finaid@lacm.edu.
Apply by: See lacm.edu/apply.
Contact: Office of Admissions, admissions@lacm.edu, (626) 568-8850.

Lower Columbia College Longview, Washington

Student Body: 2,900 total, 20 jazz students.
Tuition: \$1,447/quarter.
Jazz Degrees: A.A., A.M.
Faculty: Ryan Meagher.
Jazz Bands: Jazz Ensemble.

Alumni: Krist Novoselic, Jake Greatorex, Isabel Buckingham, Ian McTamanev.
Auditions: Required. Contact Ryan Meagher, rmeagher@lcc.ctc.edu.
Financial Aid: Available. See lowercolumbia.edu/financial-aid/index.php.
Scholarships: Available (auditions required).
Apply by: See lowercolumbia.edu.
Contact: Ryan Meagher, rmeagher@lcc.ctc.edu, (917) 971-2775.

Metropolitan State University of Denver Denver, Colorado

Student Body: 20,000 total, 44 jazz students.
Tuition: Undergraduate in-state, \$3,833; Undergraduate out-of-state, \$10,423.
Jazz Degrees: B.M. in Jazz & American Improvised Music.
Faculty: Dawn Clement (Director of Jazz Studies), Dave Devine, Ron Miles, Adam Bartczak, Solomon Chapman, Shane Endsley, Matt Fuller, Dru Heller, Mike Hyland, Patrick Lee, Patrick McDevitt, Kathryn Radakovich, Anisha Rush.
Jazz Bands: MSU Denver Jazz Orchestra, Jazz Combos, Jazz Voice and Guitar Ensemble.
Auditions: Required for private lesson instruction. Held Jan. 11, Feb. 8, April 18, Aug. 8. Contact (303) 615-1010 to schedule.
Financial Aid: Available. See msudenver.edu/financialaid.
Scholarships: Need- and merit-based. See msudenver.edu/financialaid.
Apply by: July 1.
Contact: Dawn Clement, Director of Jazz Studies, (303) 605-5872, dcleme15@msudenver.edu.

MiraCosta College Oceanside, California

Student Body: 14,700 total, 50 jazz students.
Tuition: In-state, \$46/unit; out-of-state, \$265/unit.
Jazz Degrees: A.A.
Faculty: Matt Falker, Dan Siegel, Steve Torok.
Jazz Bands: See miracosta.edu.
Auditions: For Instrumental studies, contact Steve Torok, storok@miracosta.edu. For vocal studies, contact Matt Falker, mfalker@miracosta.edu.
Financial Aid: Available. See miracosta.edu.
Scholarships: Need- and merit-based available.
Contact: For Instrumental studies, contact Steve Torok, storok@miracosta.edu. For vocal studies, contact Matt Falker, mfalker@miracosta.edu.

Portland State University

Portland, Oregon

Student Body: 40–60 jazz students.
Tuition: Undergraduate in-state, \$8,783; undergraduate out-of-state, \$26,130; graduate in-state, \$15,816; graduate out-of-state, \$23,160.
Jazz Degrees: B.M. in Jazz Studies, B.A., M.M. in Jazz Studies, Minor in Jazz.
Faculty: George Colligan (Jazz Area Coordinator), Darrell Grant, Sherry Alves, Charlie Porter, John Moak, Damian Erskine, Alan Jones.
Jazz Bands: PSU Jazz Ensemble, PSU Salsa Band, Park Avenue, Geecees.
Auditions: Held fall, winter, spring plus Scholarship Weekend. Contact George Colligan, ghc@pdx.edu.
Financial Aid: Available. See pdx.edu.
Scholarships: Available. See pdx.edu.
Apply by: Rolling admissions.
Contact: George Colligan, Jazz Area Coordinator, ghc@pdx.edu.

Riverside City College, Coil School for the Arts

Riverside, California

Student Body: 18,000.
Tuition: \$552/semester.
Jazz Degrees: Associate in Arts; Associate in Arts, Music.
Faculty: Charlie Richard, Kevin Mayse, Peter Curtis, John Byun, Steven Schmidt, James Rocillo, Jasminka Knecht, Don Foster, Jeff Benedict, Joel Paat, Bob Dominguez, Rick Shaw, Jody Fisher, Steve Sumniski, Brian Mantz.
Jazz Bands: Four bands and three to eight combos.
Alumni: Jeff Ellwood, Saul Miller Jr., Bill Brendle, Mark Masters.
Auditions: Held the first week of each semester.
Financial Aid: Available. See rcc.edu/services/

studentfinancialservices/pages/financial-aid-home.aspx.

Scholarships: Available. See rcc.edu/services/studentfinancialservices/pages/scholarship-information.aspx.

Apply by: July 30.

Contact: Charlie Richard, (951) 222-8331, charles.richard@rcc.edu. See rccjazz.com.

Saddleback College Mission Viejo, California

Student Body: Approx. 200 music students, 50 total jazz students and 10–14 jazz music majors.

Tuition: See saddleback.edu/admissions/home.

Jazz Degrees: A.A. in music with jazz emphasis.

Faculty: Joey Sellers (Director), Ron Stout, Jerry Pinter, Adam Bravo, Jamie Rosenn, Luther Hughes, Paul Johnson.

Jazz Bands: Big band, jazz combos (improvisation), Jazz Lab Ensemble.

Alumni: Ron Stout, Paul Carman, Rodrigo Moreno, Lauren Baba, Tyler McGeough, Bob Lawrence.

Auditions: May and August. Contact Cathy Tibbitts, ctibbitts@saddleback.edu.

Financial Aid: Available after first semester.

Scholarships: Available after first semester.

Apply by: See saddleback.edu/admissions/home.

Contact: Joey Sellers, (949) 394-6412, jsellers@saddleback.edu.

San Diego State University San Diego, California

Student Body: 37,000.

Tuition: \$6,866.

Jazz Degrees: B.M. and M.M. in Jazz Studies; Artists Diploma; Jazz Minor.

Faculty: Bill Yeager (Director), Rick Helzer (Associate Director), Richard Thompson, Bob Magnusson, Bob Boss, John Rekevics, Charlie Weller, Derek Cannon, Scott Kyle.

Jazz Bands: Two big bands and five combos.

Alumni: Joshua White, Danny Green, Derek Cannon, Scott Kyle, Bill MacPherson, Anthony Smith, Paul Nowell, Dan Reagan.

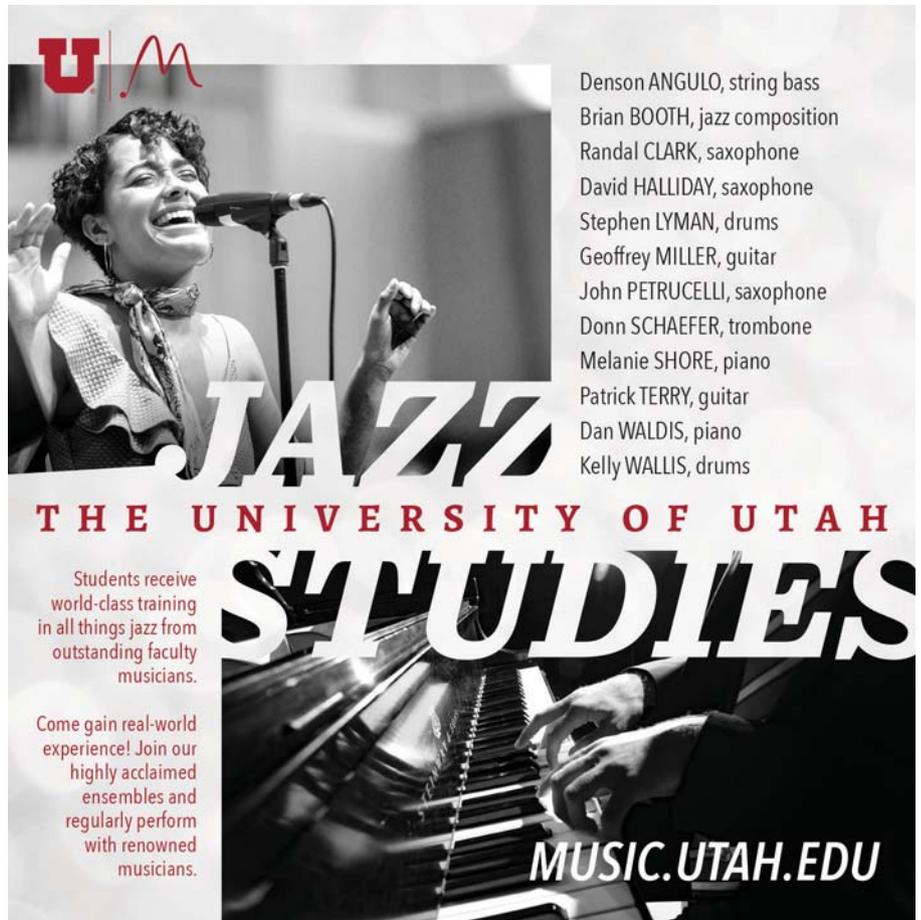
Auditions: Held in February. See jazz.sdsu.edu.

Financial Aid: Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Scholarships: Contact Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Apply by: Nov. 30 (undergraduate). Applications are more flexible for graduate students.

Contact: Bill Yeager, yeager1@mail.sdsu.edu, (619) 594-4680.



U | M

JAZZ STUDIES

THE UNIVERSITY OF UTAH

Students receive world-class training in all things jazz from outstanding faculty musicians.

Come gain real-world experience! Join our highly acclaimed ensembles and regularly perform with renowned musicians.

MUSIC.UTAH.EDU



SINCE 1972

stanfordJazz WORKSHOP

SUMMER 2020 JAZZ IMMERSION PROGRAMS

GIANT STEPS DAY CAMP
Middle school musicians
July 6 - 10

JAZZ CAMP
High school musicians
Week 1: July 12 - 17 &
Week 2: July 19 - 24

JAZZ INSTITUTE
Adults, 17 and under
by audition
July 26 - July 31

- Focus on improvisation and combo playing
- Two-week packages available

650-736-0324 | STANFORDJAZZ.ORG



San Francisco Conservatory of Music (Roots, Jazz, and American Music Program)

San Francisco, California

Student Body: 440 total, 28 jazz students.
Tuition: \$46,350.
Jazz Degrees: B.M. in Jazz Studies, B.M. in Jazz Composition.
Faculty: Simon Rowe (Executive Director), Jason Hainsworth (Assistant Director), Julian Lage, Michael Rodriguez, Warren Wolf, Matt Wilson, Matt Brewer, Edward Simon, Carmen Bradford, Chad Lefkowitz-Brown, David Sanchez, Carlos Caro, Steve Davis, Rebeca Mauleon, Clairdee.
Jazz Bands: Three to five Seminar Ensembles.
Auditions: See sfc.edu/departments/roots-jazz-and-american-music.
Financial Aid: Available. See finaid@sfc.edu.
Scholarships: Available. See finaid@sfc.edu.
Apply by: Dec. 1. See sfc.edu.
Contact: Lisa Nickels, Director of Admissions, lnickels@sfc.edu, (415) 503-6321. Call (800) 899-SFCM.

**San Francisco State University
San Francisco, California**

Student Body: Approx. 30,200.
Tuition: \$7,254.
Jazz Degrees: B.M. with a Jazz Emphasis.
Faculty: Hafez Modirzadeh, others.
Alumni: John Handy, Johnny Mathis, George Duke.

Jazz Bands: Jazz Combos, Vocal Jazz, Afro-Cuban Ensemble.
Auditions: School of Music office, (415) 338-7613, music@sfsu.edu. See music.sfsu.edu.
Financial Aid: Available. Contact music@sfsu.edu. See music.sfsu.edu.
Scholarships: Need- and merit-based. See music@sfsu.edu.
Apply by: See sfsu.edu.
Contact: School of Music office, (415) 338-7613, music@sfsu.edu.

**San Jose State University
San Jose, California**

Student Body: 30,000 total, 400 music majors, 50 jazz majors.
Tuition: Approx. \$7,700/year.
Jazz Degrees: B.M. in Jazz Studies; M.M. with emphasis in Jazz Studies.
Faculty: Dr. Aaron Lington (coordinator), Jeff Lewis, Jamie Dubberly, Rick Vandivier, Dahveed Behroozi, Dan Robbins, Jason Lewis, Ren Geisick.
Jazz Bands: Two big bands, Afro-Latin Jazz Band, numerous jazz combos.
Alumni: Matt Finders, Jeff Cressman, Hristo Vitchev, Frank Sumares, Ed Neumeister.
Auditions: See sjsu.edu/music/auditions.
Financial Aid: Available. See sjsu.edu/faso.
Scholarships: Available. See sjsu.edu/music/prospective_students/scholarship_auditions/index.html.
Apply by: Nov. 30. See sjsu.edu/admissions.
Contact: Dr. Aaron Lington, (408) 924-4636, aaron.lington@sjsu.edu.

**Santa Rosa Junior College
Santa Rosa, California**

Student Body: 31,000 total, 32 jazz students.
Tuition: \$46/unit.
Jazz Degrees: A.A. in Jazz Studies; A.A. in Digital Media.
Faculty: Bennett Friedman, Jerome Fleg, Pete Estabrook.
Jazz Bands: One big band, three combos.
Alumni: David Balakrishnan, Jeff Carney, Eric Crystal, Ben McKee, Liberty Ellman.
Auditions: Aug. 23.
Financial Aid: Available. See aid@santarosa.edu.
Scholarships: Available. Contact Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu.
Apply by: Aug. 23.
Contact: Bennett Friedman, bfriedman@santarosa.edu. See santarosa.edu.

**Sonoma State University
Rohnert Park, California**

Student Body: 9,000 students, 25 jazz students.
Tuition: \$7,500/year.
Jazz Degrees: B.M. in Jazz Studies; B.M. in Music Education Instrumental Jazz Track.
Faculty: Doug Leibinger (Director of Jazz Studies), Kasey Knudsen, Ken Cook, Randy Vincent, Cliff Hugo, George Marsh.
Jazz Bands: Jazz Orchestra, Latin Band, Composers Combo, other combos.
Alumni: Liberty Ellman, Tyler Blanton, Adam Theis.
Auditions: See music.sonoma.edu/auditions.

Financial Aid: See web.sonoma.edu/finaid.
Scholarships: Available. See web.sonoma.edu/finaid.
Apply by: Nov. 1.
Contact: Doug Leibinger, Director of Jazz Studies, douglas.leibinger@sonoma.edu.

Stanford University Stanford, California

Student Body: 7,083.
Tuition: \$52,857.
Jazz Degrees: B.A. in Music with a concentration in Performance (jazz options available).
Faculty: Michael Galisatus, James Nadel, Murray Low.
Jazz Bands: Stanford Jazz Orchestra, Stanford Afro-Latin Jazz Ensemble, jazz combo program.
Alumni: Tom Harrell, Larry Grenadier, Ray Drummond, Charles Altura.
Auditions: Ensemble and lesson auditions held first week of autumn quarter. See admission.stanford.edu.
Financial Aid: Available. Contact Financial Aid Office, financialaid.stanford.edu.
Scholarships: Lesson scholarships available. See music.stanford.edu.
Apply by: Oct. 15 (Early Action with arts supplement), Nov. 1 (Early Action with no arts supplement), Dec. 1 (Regular Decision with no arts supplement).
Contact: Rowen Leigh, Undergraduate Student Services Officer, (650) 725-1932, musicinfo@stanford.edu. See music.stanford.edu.

University of California—Los Angeles, Herb Alpert School of Music

Los Angeles, California

Student Body: Approx. 480 students in the School of Music, approx. 50 jazz students.
Tuition: Undergraduate in-state, \$16,246; undergraduate out-of-state, \$46,000.
Jazz Degrees: B.A. in Global Jazz Studies; M.M. in Jazz Performance (via the Herbie Hancock Institute of Jazz Performance; also see separate listing).
Faculty: Terence Blanchard, Arturo O’Farrill, Justo Almario, Duane Benjamin, Kenny Burrell, Clayton Cameron, Paul De Castro, James Ford III, Charley Harrison, Tamir Hendelman, Robert Hurwitz, Cheryl Keyes, Steven Loza, Wolf Marshall, Eddie Meadows, Roberto Miranda, Barbara Morrison, James Newton, Hitomi Oba, Charles Owens, Ruth Price, Shana Redmond, Michele Weir.
Jazz Bands: Jazz Orchestra, Latin Jazz Big Band, Contemporary Jazz Ensemble, seven combos.
Alumni: Gretchen Parlato, Nick DePinna, Hitomi Oba, Keschia Potter, Miles Mosley, Kamasi Washington.
Auditions: Required. See schoolofmusic.ucla.edu/admissions/undergraduate/global-jazz-studies.
Financial Aid: Available. See financialaid.ucla.edu.
Scholarships: Need- and merit-based. See financialaid.ucla.edu.
Apply by: Nov. 30.
Contact: Yamiley Saintvil, Director of Enrollment and Recruitment, admissions@schoolofmusic.ucla.edu. See schoolofmusic.ucla.edu.

University of Colorado—Boulder, Thompson Jazz Program

Boulder, Colorado

Student Body: 500.
Tuition: In-state, \$11,088; out-of-state, \$36,932.

1864
UNIVERSITY of DENVER
LAMONT SCHOOL of MUSIC

Scholarships Available!
 Apply by January 15

- ▶ Work one-on-one with world-class faculty
- ▶ Rehearse and perform in top-of-the-line facilities
- ▶ Enjoy a thriving metropolitan arts scene

du.edu/lamont

Bart Marantz

Director of Jazz Studies, 1983–2015
Booker T. Washington HSPVA

NOW AVAILABLE FOR:

- Summer Jazz Camps
- All State Clinician
- Jazz Festival Clinician
- Band Master Association Clinician
- School Jazz Residency/Jazz Clinics

AWARDS & RECOGNITIONS:

- Fulbright Scholar, South Africa, 1986
- Selmer Bach National Clinician, Since 1988
- DISD Teacher of the Year 2005, Rotary Club of Dallas
- Founder & President of the Arts Jazz Festival, 1990-1993
- DownBeat Achievement in Jazz Education, 1993
- DownBeat Jazz Education Hall of Fame, 2010
- John LaPorta National Jazz Educator of the Year, 2012
- DownBeat Student Music Awards Judge, 2016

Conn & Selmer
 P.O. Box 310
 Elkhart, IN 46515
www.conn-selmer.com

Vincent Bach

www.BartMarantz.com



Jazz Degrees: B.M. in Jazz Performance.

Faculty: John Gunther, Brad Goode, Paul McKee, Jeff Jenkins, Bijoux Barbosa, Paul Romaine.

Jazz Bands: Concert Jazz, Jazz Ensemble I, Jazz Ensemble II, Thomson Latin Jazz, Jazz Combos.

Alumni: Tia Fuller, Matt Fuller, Kells Nollenberger, Tom Gershwin, Annie Booth.

Auditions: Feb. 1, Feb. 8, Feb. 15.

Financial Aid: Available. See financialaid@colorado.edu.

Scholarships: Available.

Apply by: Dec. 1.

Contact: Veronica Greuel, Director of Admissions and Recruitment, (303) 492-8468, ugradmus@colorado.edu.

University of Colorado—Denver Denver, Colorado

Student Body: 500.

Tuition: Undergraduate in-state, \$5,670/semester; undergraduate out-of-state, \$14,010/semester.

Jazz Degrees: B.S. in Music with concentration in Music Business, Recording Arts, Singer/Songwriter, Performance.

Faculty: David Bondelevitch, Benom Plumb, Leslie Soich, Sean McGowan, Paul Musso, Peter Stoltzman, Owen Kortz.

Jazz Bands: Jazz Combo, Claim Jumpers, Voz de la Clave.

Alumni: Issac Slade, Tim Kimmel, Luke Mossman, Derek Vanderhorst, Bridget Law, DJ Chonz.

Auditions: See ucdenver.edu.

Financial Aid: Contact (303) 556-2400.

Scholarships: Available.

Apply by: April 5.

Contact: Music and Entertainment Industry Studies Dept., (303) 556-3480, meis.dept@ucdenver.edu. Contact caminfo@ucdenver.edu.

University of Denver, Lamont School of Music

Denver, Colorado

Student Body: 12,000 total, 300 music students.

Tuition: \$51,336.

Jazz Degrees: B.M. in Jazz Studies; B.M. in Recording and Production; M.M. in Performance with Jazz Emphasis; M.M. in Composition with Jazz Emphasis.

Faculty: Art Bouton, Steve Wiest, Mike Abbott, Al Hood, Eric Gunnison, Ken Walker, Bijoux Barbosa, Mike Marlier, David Hanson, Malcolm Lynn Baker, Scott Bean, Donna Wickham, Michael Schulze.

Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, numerous small groups.

Alumni: Rudy Royston, Ron Miles, Ramon Ricker, Jeff Benedict, Paul Romaine, Nate Wooley.

Auditions: Jan. 25, Feb. 1, Feb. 8. See du.edu/ahss/lamont/apply-audition.

Financial Aid: Available. See musicadmission@du.edu.

Scholarships: Available. See du.edu/lamont.

Apply by: Jan. 15.

Contact: Steve Wiest, Co-Chair of Jazz Studies, steve.wiest@du.edu; Art Bouton, Co-Chair of Jazz Studies, abouton@du.edu. See du.edu/lamont. See jazzatlamont.com.

University of Idaho, Lionel Hampton School of Music Moscow, Idaho

Student Body: 11,500 total, 200 music majors.

Tuition: In-state, \$7,232; out-of-state, \$22,040.

Jazz Degrees: Minor of Jazz Studies may be attached to any major.

Faculty: Vern Seilert (Director of Jazz), Vanessa Sielert, Alan Gemberling, Dan Bukvich, Kate Skinner, Dave Bjur, Spencer Martin.

Jazz Bands: Three big bands, several jazz combos, three jazz choirs.

Alumni: Pat Shook, Amy Shook, Ed Littlefield, Joe Covill, Gary Gemberling, Robert Lewis, Tina Richerson, Paul Taylor, TJ Eriksen.

Auditions: Live auditions preferred, recorded auditions accepted.

Financial Aid: Available. See uidaho.edu/financial-aid.

Scholarships: Merit-based. See uidaho.edu/class/music/future-students.

Apply by: Feb. 29 (priority consideration).

Contact: Vern Sielert, Director of Jazz, (208) 885-4955, verns@uidaho.edu.

University of Montana Missoula, Montana

Student Body: 11,000 total, 75 jazz students.

Tuition: See umt.edu/business-services/Students/Tuition%20and%20Fees/2019-2020-fall-spring.php.

Jazz Degrees: B.A. in Instrumental Jazz; B.M.E. in Music Education.

Faculty: Rob Tapper (Director of Jazz Studies), Johan Eriksson, Robert Ledbetter, Chris Hahn, Bren Plummer.

Jazz Bands: Four big bands, seven small groups.

Alumni: Dee Daniels, Gary Herbig, Clipper Anderson, Aric Schneller.

Auditions: See umt.edu/music.

Financial Aid: Available. Contact Rob Tapper, Director of Jazz Studies, (406) 243-6880, robert.tapper@umontana.edu.

Scholarships: Available.

Apply by: See umontana.edu.

Contact: Rob Tapper, Director of Jazz Studies, (406) 243-6880, robert.tapper@umontana.edu.

University of Nevada, Las Vegas

Las Vegas, Nevada

Student Body: 60 jazz students.

Tuition: \$3,800/semester.

Jazz Degrees: Bachelor of Music in Jazz and Commercial Music; Master of Music with a Concentration in Jazz Performance or Theory/Composition.

Faculty: Dave Loeb (Director of Jazz Studies), Nathan Tanouye, Adam Schroeder, Uli Geissendoerfer, Larry Aberman, Pepe Jimenez, Gil Kaupp, Steve Flora, JoBelle Yonely, Jake Langley, Alex Clements, Julian Tanaka, Nate Kimball, Janet Tyler, Shawn Whitmer, Carlos Mata-Alvarez.

Jazz Bands: Three large jazz ensembles, Latin, Contemporary, Jazz Guitar and Jazz Vocal Ensembles, 10 combos.

Alumni: Kenny Rampton, Nathan Tanouye, Dennis Mackrel, Walfredo Reyes Jr., Paul Taylor, Nate Kimball, David Perrico, Uli Geissendoerfer, Rachel

Eckroth, Michael Eckroth, Wayne DeSilva, Curt Miller, Gary Cordell, Neil Maxa, Dan Philippus, Dave Philippus, Paul Ringenbach, Otto Ehling.

Auditions: Contact Dave Loeb, dave.loeb@unlv.edu. See unlv.edu/music.
Financial Aid: Available. See unlv.edu/finaid.
Scholarships: Available. See unlv.edu/finaid.
Apply by: Feb. 1.
Contact: Dave Loeb, Director of the Division of Jazz Studies, (702) 895-3739, dave.loeb@unlv.edu. See unlv.edu.

University of Nevada, Reno

Reno, Nevada

Student Body: Approx. 21,000 total, 220 music, 25 jazz majors.
Tuition: See unr.edu/tuition-and-fees. For Western States discount info, see unr.edu/wue.
Jazz Degrees: B.M. in Jazz Performance; M.M. in Jazz & Improvisational Music Performance.
Faculty: Adam Benjamin, Peter Epstein, Ralph Alessi, Hans Halt, Andrew Heglund, Ed Corey, James Winn.
Jazz Bands: Jazz ensembles, jazz combos.
Alumni: Brian Landrus, Sam Minaie, Gavin Templeton, Warren Walker, Matt Mayhall, Joe Berry.
Auditions: See unr.edu/music/programs-of-study-in-music/auditions.
Financial Aid: Available. See unr.edu/financial-aid.
Scholarships: Merit-based scholarships and Graduate Assistantships available. Contact Mary Miller, mvmler@unr.edu.
Apply by: See unr.edu/admissions#apply.
Contact: Adam Benjamin, (775) 784-1501, adam@adambenjamin.net.

University of Northern Colorado Greeley, Colorado

Student Body: 500 music majors, 95 jazz majors.
Tuition: Undergraduate in-state, \$9,500; out-of-state/international, \$20,800;

master's in-state, \$10,980; master's out-of-state/international, \$20,570; doctoral in-state, \$11,970; doctoral out-of-state/international, \$22,644.

Jazz Degrees: B.M., Jazz Emphasis; B.M., Business (Jazz Track); M.M., Jazz Studies (Composition or Performance); Doctorate of Arts, Jazz Studies.
Faculty: Dana Landry (Director of Jazz Studies), Steve Kovalcheck, Erik Applegate, Jim White, Andy Dahlke, Kenyon Brenner, Nat Wickham, Brennan Baglio, Amy Murphy, Drew Zarembo, Socrates Garcia, Greg Gisbert, Brian Casey.
Jazz Bands: Five Big Bands, Funk Band, four Vocal Jazz Ensembles, 11 Jazz Combos.
Alumni: Bob Washut, Bill Frisell, Steve Owen, Dan Gailey.
Auditions: Feb. 1, Feb. 17, Feb. 22. See arts.unco.edu/music/admission/audition-requirements.
Financial Aid: Available. Contact (970) 351-2502 or see unco.edu/ofa.
Scholarships: Merit- and talent-based. Contact Music Office, (970) 351-2679. See unco.edu/ofa/scholarships.
Apply by: Preferred by March 1.
Contact: Kelsey Shiba, (970) 351-1943, jazzstudies@unco.edu. See jazz.unco.edu.

University of Oregon

Eugene, Oregon

Student Body: 23,546 total, 75 jazz students.
Tuition: Undergraduate, in-state, \$12,825 (15 credits); undergraduate out-of-state, \$36,615 (15 credits); graduate in-state, \$17,238; graduate out-of-state, \$29,091 (plateau rate).
Jazz Degrees: B.M. in Jazz Studies; M.M. in Jazz Studies—Composition; M.M. in Jazz Studies—Performance; Doctorate of Musical Arts Supporting Area in Jazz Studies.
Faculty: Steve Owen (Director of Jazz Studies), Mike Denny, Toby

Koenigsberg, Paul Krueger, Idit Shner, Tyler Abbott, Gary Hobbs, Carl Woideck.

Jazz Bands: Oregon Jazz Ensemble, Jazz Lab Bands II & III, Herbert J. Merker JazzArts Combo, UO Honors Combos 2, 3 & 4, Combos 5 thru 12, Latin Jazz Ensemble, Guitar Ensemble.
Alumni: Nathan Alef, John Alder, Hashem Assadullahi, Dan Cavanagh, Todd DelGuidice, Josh Deutsch, Tony Glausi, Greg Goebel, Josh Hettwer, Matt Hettwer, Paul Krueger, Joe Manis, Dan Meinhardt, James Miley, Justin Morell, Torrey Newhart, Jason Palmer, Randy Rollofson.
Auditions: See music.uoregon.edu.
Financial Aid: Available. See financialaid.uoregon.edu.
Scholarships: Available. See music.uoregon.edu/about/contact.
Apply by: Jan. 15 (undergraduate); Dec. 10 (graduate).
Contact: Steve Owen, Director of Jazz Studies, sowen@uoregon.edu, jazz.uoregon.edu; Sara Spicer or Bob Ponto, Music Admissions, (541) 346-5268, somdadmit@uoregon.edu. See music.uoregon.edu/about/contact.

UNLV | School of Music

**Congratulations to the UNLV Honors Trio!
First Place in the College Combo Division at the
2018 Monterey Next Generation Jazz Festival**



**The UNLV School of Music Congratulates
Winners of 3 2019 DownBeat Outstanding
Performance Awards**

- Undergraduate Small Jazz Combo—Honors Trio
- Graduate College Arrangement—Jorge Machain
- Graduate College Large Ensemble—Jazz Ensemble

**UNLV Division of Jazz and Commercial Music
Winners of 20 DownBeat Student Music Awards since 2010**
Bachelor of Music in Jazz and Commercial Music Performance or Composition
Master of Music with a Concentration in Jazz Performance or Composition

FACULTY
 Dave Loeb—Director, jazz piano | Nathan Tanouye—Assistant Professor, jazz bands, trombone | Adam Schroeder—jazz bands, jazz sax | Uli Geissendoerfer—Latin jazz, jazz combos | Steve Flora—jazz bass | JoBelle Yonely—jazz vocal | Gil Kaupp—jazz trumpet, technology | Jake Langley—jazz guitar | Janet Tyler—vocal jazz ensemble | Larry Aberman—jazz drums | Pepe Jimenez—jazz drums | Julian Tanaka—Contemporary jazz ensemble | Alex Clements—jazz composition | Nate Kimball—jazz arranging | Carlos Mata-Alvarez—jazz composition | Shawn Whitmer—Jazz piano

**Contact Dave Loeb: dave.loeb@unlv.edu
(702) 895-3739 www.unlv.edu/music**



Start Here.
Go Anywhere.

Portland State | Jazz
School of Music



Riverside City College

RCC COLLEGE SCHOOL FOR THE ARTS

University of the Pacific, Conservatory of Music

Stockton, California

Student Body: 260 in conservatory,
25 in Jazz Studies.

Tuition: \$48,904.

Jazz Degrees: B.M. in Jazz Studies Performance 3-Year Honors; B.M. in Jazz Studies Composition 3-Year Honors; B.M. in Jazz Studies Performance; B.M. in Jazz Studies Composition.

Faculty: Patrick Langham (director), Dee Daniels, Lewis Nash, Edward Simon, Randy Sandoli, Jamie Dubberly, Brian Kendrick, Tom Peron, Gerry Pineda, Alex Reyes.

Jazz Bands: Big band, vocal ensemble, combos (Pacific Jazz Ambassadors, Pacific Jazz Collective, others).

Alumni: Dave Brubeck, Malachi Whitson, Chad Lefkowitz-Brown, Joe Sanders, Justin Brown, Ben Flocks, Mark Zaleski, Glenn Zaleski.

Auditions: Jan. 18, Jan. 25, Feb. 1.

Financial Aid: Available. Contact Jessica Siena, (209) 946-2418.

Scholarships: Available. Contact Jessica Siena, (209) 946-2418.

Apply by: Jan. 15.

Contact: Jessica Siena, (209) 946-2418, jsiena@pacific.edu. See pacific.edu/conservatory. See go.pacific.edu/jazzstudies.

Jazz Degrees: B.A. (voice only); B.M. (instrumental only); M.M. (instrumental only); Graduate Certificate; Doctor of Musical Arts.

Faculty: Bob Mintzer (Dept. Chair), David Arney, Peter Erskine, Russell Ferrante, Bruce Forman, Sara Gazarek, Jason Goldman, Kathleen Grace, Alphonso Johnson, Tim Kobza, Edwin Livingston, Andy Martin, Ronald C. McCurdy, Roy McCurdy, Vince Mendoza, Darek Oles, Alan Pasqua, Frank Potenza, Aaron Serfaty, Bob Sheppard, Richard Smith, Michael Stever, Nick Stoubis, John Thomas, Steve Trovato. See music.usc.edu/faculty.

Jazz Bands: Jazz Orchestra, ALAJE (Afro Latin American Jazz Ensemble), Vocal Jazz Ensemble, Jazz Chamber Music.

Alumni: Ambrose Akinmusire, Alan Chang, Billy Childs, Gerald Clayton, Sara Gazarek, Lionel Hampton, Gretchen Parlato.

Auditions: Prescreen due Dec. 1. See music.usc.edu/admission/auditions.

Financial Aid: Available. See music.usc.edu/admission/financialaid.

Scholarships: Available. See music.usc.edu/admission/financialaid.

Apply by: Dec. 1. See music.usc.edu/admission.

Contact: Undergraduate Admission, Brittany Jimenez, (213) 740-8986, seits@usc.edu; Graduate Admission, Kit Bellamy, (213) 740-8986, keb@usc.edu. See music.usc.edu/admission/contact. See music.usc.edu.

\$15,871/semester (15 credit hours); master's in-state: \$4,537/semester (9 credit hours); Master's out-of-state: \$12,972/semester (9 credit hours). See fbs.admin.utah.edu/income/tuition.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Denson Angulo, Brian Booth, Randal Clark, David Halliday, Stephen Lyman, Geoffrey Miller, John Petrucci, Donn Schaefer, Melanie Shore, Patrick Terry, Dan Waldis, Kelly Wallis.

Jazz Bands: Jazz Ensemble, Jazz Repertory Ensemble, Jazz Guitar Ensemble, Jazz Combos.

Alumni: Christoph Luty, Melanie Shore.

Auditions: Jan. 25, Feb. 1. See music.utah.edu/admissions/auditions.php.

Financial Aid: Available. Contact Financial Aid Office at financialaid.utah.edu.

Scholarships: Need- and merit-based. See financialaid.utah.edu/types-of-aid/scholarships/index; School of Music scholarship, see music.utah.edu/students/scholarshipsstudents.php.

Apply by: Undergraduate, Nov. 1 priority deadline; Feb. 1 for need-based scholarships; transfer students, Feb. 1 for scholarship priority, April 1 final deadline. For international admissions, see admissions.utah.edu/international. Graduate admissions, Feb. 15; see music.utah.edu/admissions/graduate.php; international graduate applicants, Jan. 15. Contact Admissions Office, admissions.utah.edu/apply.

Contact: Donn Schaefer, (801) 581-7884, d.schaefer@utah.edu. See music.utah.edu.

University of Southern California, Thornton School of Music

Los Angeles, California

Student Body: 47,500 total, 1,000 music,
75 jazz students.

Tuition: Undergraduate, \$57,256/year; graduate, \$30,848/year. See music.usc.edu/admission/financialaid.

University of Utah

Salt Lake City, Utah

Student Body: 372 total, 37 jazz students.

Tuition: Undergraduate in-state: \$5,424/semester (15 credit hours); undergraduate out-of-state:

University of Washington Seattle, Washington

Student Body: Approx. 47,000 total, approx. 300 music majors.

Tuition: See admit.washington.edu/costs/coa.

Jazz Degrees: B.M. in Jazz Studies; M.M. in Jazz Studies.

Faculty: Cuong Vu, Greg Sinibaldi, Marc Seales, Steve Rodby, Ted Poor, Bill Frisell, Paul Harshman, Fred Radke.

Jazz Bands: Small ensembles, Modern Band, Big Band.

Alumni: Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin, Neil Welch, Luke Bergman, Aaron Otheim, Chris Icasiano.

Auditions: Held in January and February. See music.washington.edu/undergraduate-graduate-auditions.

Financial Aid: Available. See washington.edu/financialaid.

Scholarships: Merit-based scholarships and assistantships.

Apply by: Undergraduate, Nov. 15.

Contact: School of Music Admissions, somadmit@uw.edu.

University of Wyoming Laramie, Wyoming

Student Body: 175 total, 30 jazz students.

Tuition: In-state: \$4,170; out-of-state, \$16,740.

Jazz Degrees: B.A., B.M., M.A.

Faculty: Ben Markley, Scott Turpen, Andy Wheelock, Ryan Fourt, Gonzalo Teppa.

Jazz Bands: Three big bands, three combos.

Auditions: See uwyo.edu/music/audition_scholarship_information.html.

Financial Aid: Available. See uwyo.edu/sfa/loans-grants-work-study/index.html.

Scholarships: Available. See uwyo.edu/sfa/scholarships/index.html.

Apply by: Feb., 21.

Contact: Ben Markley, (307) 223-1020, bmarkley@uwyo.edu.

Utah State University Logan, Utah

Student Body: 350 total, approx. 50 jazz students.

Tuition: Undergraduate in-state, \$3,274.33/semester.

Jazz Degrees: Individualized Program in Jazz Studies.

Faculty: Jon Gudmundson (Director), Max Matzen, Greg Wheeler, Corey Christiansen, Braun Khan, Jason Nicholson.

Jazz Bands: Two big bands, five combos.

Alumni: Corey Christiansen, Dana Landry, Kate Skinner.

Auditions: Held on Saturdays in February (specific date depends on instrument). Contact cary.youmans@usu.edu.

Financial Aid: Available. Contact Financial Aid, usu.edu/financialaid.

Scholarships: Need- and talent-based. See music.usu.edu.

Apply by: Dec. 1 for priority scholarship consideration.

Contact: Cary Youmans, (435) 797-3015, cary.youmans@usu.edu.

Washington State University Pullman, Washington

Student Body: 21,022 total; 80 jazz students.

Tuition: Undergraduate in-state, \$10,268.

Jazz Degrees: M.A. in Music with a Jazz Emphasis; B.M. with an Emphasis in Jazz; Jazz Minor.

Faculty: Greg Yasinitzky (Coordinator of Jazz Studies), Horace Alexander Young, F. David Snider, David Jarvis, David Turnbull.

Jazz Bands: Two big bands, several combos.

Alumni: Horace Alexander Young, Brent Jensen, Brent Edstrom, Eugene Jabolnsky, Cindy Browne-Rosefeld, Dave Hagelgan, Zac Matthews, Jamie Shew, Julie Sivera-Jensen, John Gronberg, Adam Donohue, Tim Devine, F. David Snider, David Jarvis.

Auditions: For admission and scholarship consideration, see music.wsu.edu/how-to-apply. For Jazz Ensembles, see music.wsu.edu/area-information/jazz-studies/jazz-ensembles/jazz-big-bands.

Financial Aid: Available. Contact financialaid.wsu.edu.

Scholarships: WSU scholarships, see financialaid.wsu.edu/scholarships. School of Music Scholarships, see music.wsu.edu/how-to-apply.

Apply by: Jan. 31 for priority consideration.

Contact: Greg Yasinitzky, Coordinator of Jazz Studies, (509) 335-4244, yasinitz@wsu.edu. See music.wsu.edu.

Willamette University Salem, Oregon

Student Body: 1,650; 10 in jazz.

Tuition: \$51,750.

Jazz Degrees: B.A. in Music (concentration in jazz and improvised music).

Faculty: James Miley (Director of Jazz Studies), Mike Nord, Mike Gamble, Ryan Biesack, Tyler Abbott, Sean Flannery, Mike Horsfall, Julian Snow.

Jazz Bands: Big band, vocal jazz ensemble, free improvisation group, five combos.

Alumni: Vijay Singh, Jeff Baker.

Auditions: Held on campus during first week of academic year.

Financial Aid: Available. Contact Office of Financial Aid, (503) 370-6273, finaid@willamette.edu.

Scholarships: Available. Contact Department of Music, (503) 370-6255, jmiley@willamette.edu.

Apply by: Jan. 15.

Contact: James Miley, Director of Jazz Studies, (503) 370-6873, jmiley@willamette.edu.

FOCUSYEARBASEL

Want to perform in a band with extraordinarily talented musicians coached by internationally renowned masters of the scene?

Focusyear is a one-year course for an internationally assembled ensemble of up to eight people, who will be coached in a regular cycle by acknowledged masters of the international Jazz scene.

COACHES

Jeff Ballard
Django Bates
Robin Eubanks
Mary Halvorson
Ethan Iverson
Ingrid Jensen
Guillermo Klein
Marilyn Mazur
Wolfgang Muthspiel
Linda May Han Oh
Kurt Rosenwinkel
Becca Stevens
David Virelles
Miguel Zenón
... and many more!

The students selected for Focusyear receive a full scholarship covering tuition and the cost of living, in order to allow them to focus on music exclusively.

Over the course of the year, the ensemble creates concert programs, records an album and goes on tour.

ARTISTIC DIRECTOR
Wolfgang Muthspiel

APPLICATION

A maximum of eight extraordinarily talented musicians will be selected for the Focusyear.

Deadline for Application is December 31, 2019.

The Focusyear Auditions will be held March 20 – 22, 2020.

www.focusyearbasel.com

JAZZCAMPUS





TAMI LAN TRUONG

Alumni: Carl Maraghi.
Auditions: Video auditions only. See concordia.ca/finearts/music/programs/undergraduate/music-bfa/music-admissions-requirements.html.
Financial Aid: Available. See concordia.ca/offices/faao.html.
Scholarships: Need- and merit-based. Entrance scholarships are awarded automatically. Others are available.
Apply by: March 1.
Contact: music@concordia.ca. See concordia.ca/music.

Conservatorium van Amsterdam Amsterdam, The Netherlands

Student Body: 1,150, approx. 350 jazz students.
Tuition: 5,095 (Euro).
Jazz Degrees: Bachelor's and Master's.
Faculty: Jesse van Ruller, Martijn van Iterson, Ben van Gelder, Jasper Blom, Ilja Reingoud, Bert Boeren.
Jazz Bands: Various jazz and improvisation groups, big bands, choirs; r&b, Brazilian, Afro-Cuban, flamenco, pop and various crossover groups.
Alumni: Tineke Postma, Ben van Gelder.
Auditions: See conservatoriumvanamsterdam.nl/en.
Financial Aid: Available.
Scholarships: Need- and talent-based. See conservatoriumvanamsterdam.nl/en/study/studying-at-the-cva/scholarships.
Apply by: March 15.
Contact: Annemiek de Jager, +315277550, cva-studadmin@ahk.nl

Humber College, School of Creative and Performing Arts

Toronto, Ontario, Canada
Student Body: 29,200 full-time students, 23,000 part-time students; 400 jazz students.
Tuition: Varies by instrument profile. Approx. between \$8,499 (domestic tuition) and \$17,920 (international tuition) for the 2019-'20 academic year.
Jazz Degrees: Bachelor of Music.
Faculty: Mike Downes, Brian Dickinson, Hilario Durán, Robi Botos, Kelsley Grant, Mark Kelso, Mark Promane, Larnell Lewis, Kirk MacDonald, Lisa Martinelli, Brian O'Kane, Shirantha Beddage, Denzal Sinclair, Nancy Walker, Jocelyn Gould.
Jazz Bands: 50 large and small ensembles covering a variety of specialties, including big band, combo and doubling in a range of styles, such as jazz, fusion, Latin, r&b, world, classical.
Alumni: Allison Au, Emilie-Claire Barlow, Laila Biali, Eli Bennett, Matthew Burnett, Jon Challoner, Brad

INTERNATIONAL

Box Hill Institute Melbourne, Australia

Student Body: More than 500 music students.
Tuition: See boxhill.edu.au/our-courses/fees.
Jazz Degrees: Bachelor of Applied Music (Performance), Bachelor of Applied Music (Audio Production), Bachelor of Applied Music (Composition), Master of Music.
Faculty: Simon Edwards (Academic Course Manager, Music Performance), Pete Satchell.
Jazz Bands: See boxhill.edu.au.
Auditions: See boxhill.edu.au.
Financial Aid: Available.
Scholarships: Available. See boxhill.edu.au.
Apply by: See boxhill.edu.au.
Contact: International students, phone +61 3 9286 9425. In Australia, phone 1300 496 182. See boxhill.edu.au.

Camosun College Victoria, British Columbia, Canada

Student Body: Approx. 55.
Tuition: See camosun.ca.
Jazz Degrees: Two-year accredited Diploma in Music Performance.
Faculty: Camosun College offers courses through a partnership with the Victoria Conservatory of Music.
Jazz Bands: Six to 10 contemporary music ensembles.
Alumni: Nikki Chooi, Jonathan Crow, Eve-Lyn de la Haye, Desmond Hoebig, Richard Margison, Walter Prossnitz.
Auditions: See camosun.ca.
Financial Aid: Available. See camosun.ca.
Scholarships: Available. See camosun.ca.
Apply by: See camosun.ca.
Contact: David Visentin, Chair, Camosun College Music and Director of

Postsecondary Studies,
Victoria Conservatory of Music,
visentin@vcm.bc.ca.

Capilano University North Vancouver, British Columbia, Canada

Student Body: 150.
Tuition: \$9,000 (CAD) per year.
Jazz Degrees: Bachelor of Music in Jazz Studies (Performance/Composition), Bachelor of Music in Jazz Studies – (Education), 2-year Jazz Studies Diploma.
Faculty: Brad Turner, Bill Coon, Steve Kaldestad, Mike Allen, Andre LaChance, Jill Townsend.
Jazz Bands: Three traditional big bands, Rhythmic Music Ensemble, Percussion Ensemble, Trombone Ensemble, Saxophone Ensemble, Narhwal (eclectic instrumental/vocal ensemble), three jazz vocal ensembles, 20 combos.
Alumni: Bria Skonberg, Cory Weeds, Gordon Grdina, Neelamjit Dhillon, Dawn Pemberton.
Auditions: Held in February and May. See capilano.ca.
Financial Aid: See capilano.ca.
Scholarships: See capilano.ca.
Apply by: May 1.
Contact: Steve Kaldestad, Coordinator, skaldest@capilano.ca.

Concordia University

Montreal, Quebec, Canada

Student Body: 47,000 total, 55 jazz students.
Tuition: See concordia.ca/admissions/tuition-fees.html.
Jazz Degrees: Bachelor of Fine Arts, Specialization in Jazz Studies.
Faculty: Charles Ellison, Joshua Rager, Gary Schwartz, Dave Turner, Jim Doxas.
Jazz Bands: Big Band, Eclectic Ensemble, Jazz Vocal Choir, Improvisation Ensemble.

Cheeseman, Brandi Disterheft,
Andrew Kesler, Greg Wells.

Auditions: See wearehumbermusic.com.

Financial Aid: See humber.ca/admissions/financial-aid.html.

Scholarships: See humber.ca/admissions/financial-aid.html.

Apply by: Applicants are encouraged to submit their applications by the equal consideration deadline of Feb. 1. Applications received after Feb. 1 will be considered on a first-come, first-served basis, depending on available space in the program.

Contact: Andrew Scott, (416) 675-6622, ext. 3444, or andrew.scott@humber.ca.

IMEP, Paris College of Music Paris, France

Student Body: 250 students (total).

Tuition: 3,200 to 3,800 (Euro) per year.

Jazz Degrees: Five-year Diploma in Jazz and Contemporary Music Studies; three-year Diploma in Jazz and Contemporary Music (first degree).

Faculty: Rick Margitza, Peter Giron, Manuel Rocheman, Chris Culpo.

Jazz Bands: Jazz Ensemble, Big Band, Vocal Ensemble.

Alumni: Lionel Loueke, Stephane Wrembel.

Auditions: Conducted in person or via Skype. See imep.pro/en.

Financial Aid: Available, mostly for French residents. Contact info@imep.pro.

Scholarships: Available, merit-based.

Apply by: Auditions held from early April to mid-September. Information with dates will be posted on the website in January.

Contact: Fabienne Pluss, info@imep.pro

Jazz Music Institute Brisbane, Queensland, Australia

Student Body: 70

Tuition: \$16,800 (AU) per year.

Jazz Degrees: Bachelor of Music in Jazz Performance.

Faculty: Dan Quigley, Ben Hauptmann, Paula Girvan, Sharny Russell.

Jazz Bands: JMI Jazz Orchestra.

Auditions: Auditions by appointment. For requirements, see jazz.qld.edu.au.

Financial Aid: Available. Contact FEE-HELP.

Scholarships: None.

Apply by: January 2020.

Contact: Nick Quigley, play@jazz.qld.edu.au

Leeds College of Music Leeds, West Yorkshire, United Kingdom

Student Body: Approx. 1,500 total, approx. 120 jazz students.

Tuition: See lcm.ac.uk.

Jazz Degrees: B.A. (Hons) Music (Jazz), B.A. (Hons)

FUNDACIÓN CRISTINA HEEREN DE ARTE FLAMENCO



The International Flamenco School in Seville [Spain] since 1996



GUITAR · SINGING · DANCE

Annual Course Summer Intensive Workshops

ONLINE BOOKING

www.flamencoheeren.com

info@flamencoheeren.com

phone +34 954 217 058

C/ Pureza 76, Seville (Spain)

Follow us!   



PRINS CLAUS CONSERVATORY

Prins Claus Conservatory

Music (Jazz with Production), B.A. (Hons) Music (Jazz with Popular), B.A. (Hons) Music (Jazz with Classical), B.A. (Hons) Music (Jazz) with Foundation Year, MMus—Creative Musician.

- Faculty:** Jamil Sheriff, Dave Walsh, Matt Bourne, Lauren Kinsella, Ivo Neame, Jim Corry, Mark Chandler, Tom Cawley, Matt Anderson, Amy Gamlen, Garry Jackson, Richard Iles.
- Jazz Bands:** Contemporary Jazz Orchestra, LCoMSU Big Band, New Music Collective.
- Alumni:** Matthew Bourne, David Newton, Snake Davis, Alan Barnes.
- Auditions:** See lcm.ac.uk.
- Financial Aid:** Available. See lcm.ac.uk.
- Scholarships:** Available. See lcm.ac.uk.
- Apply by:** Jan. 15.
- Contact:** headmissions@lcm.ac.uk, 0113 222 3488

**Lucerne School of Music
Lucerne, Switzerland**

- Student Body:** 480
- Tuition:** 1,600 (CHF)/year. See hslu.ch/en.
- Jazz Degrees:** Bachelor of Arts in Music (Improvisation, Composition or Folk Music), Master of Arts in Music.
- Faculty:** Nils Wogram, Magda Mayas, Ed Partyka, Gerry Hemingway.
- Jazz Bands:** University Big Band, Improvisation Ensemble.
- Auditions:** See hslu.ch/en.
- Financial Aid:** Available. See scholarship info.
- Scholarships:** See hslu.ch/en.
- Apply by:** Feb. 28.
- Contact:** Susanne Abbuehl, susanne.abbuehl@hslu.ch

**MacEwan University
Edmonton, Alberta, Canada**

- Student Body:** 12,000 full-time students; 280–300 Bachelor of Music students.
- Tuition:** See macewan.ca/music.
- Jazz Degrees:** Bachelor of Music in Jazz and Contemporary Popular Music (BMus, four years) with Majors in Performance, Composition, General, and Recording and Production; Music Diploma (two years).
- Faculty:** See Our People web page at macewan.ca/music.
- Jazz Bands:** Big Band, Showcase Band, Jazz Combo.
- Alumni:** Chris Andrew, John Stetch, Corb Lund, Chandelle Rimmer.
- Auditions:** Audition dates in March, April, June. For details, see macewan.ca.
- Financial Aid:** Available. See macewan.ca/music.
- Scholarships:** Scholarships and awards are based on both academic performance and need. See macewan.ca/music.
- Apply by:** June 30.
- Contact:** Carolyn Graber, musicdegree@macewan.ca

**McGill University, Schulich
School of Music
Montreal, Quebec, Canada**

- Student Body:** 900 total, approx. 125 undergraduate jazz students, 30 graduate jazz students.
- Tuition:** Undergraduate in Quebec: \$5,700/year (CAD); undergraduate out-of-province, \$10,000 (CAD); undergraduate international \$23,000 (CAD).
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Licentiate of Music in Jazz, Bachelor of Music, Jazz Faculty

Program, Minor in Jazz, Master in Music, Doctorate in Music, Graduate Diploma in Performance.

- Faculty:** John Hollenbeck (Jazz Area Chair, 2019), Joe Sullivan, Remi Bolduc, Jean-Michel Pilc, Christine Jensen.
- Jazz Bands:** Jazz Orchestra I and II, Chamber Jazz Ensemble I, II and III, Vocal Jazz Choir, 25 combos.
- Alumni:** Darcy James Argue, Anna Webber.
- Auditions:** Screening process for all jazz instruments/voice. Live or recorded auditions.
- Financial Aid:** Government aid and McGill student aid available. See mcgill.ca/music/admissions/undergraduate/finances.
- Scholarships:** Music Entrance Scholarships based on merit and in-course scholarships. Academic entrance and renewable scholarships available.
- Apply by:** Jan. 15 (undergraduate), Dec. 1 (graduate).
- Contact:** Nicholas McCormick-Gagnon, (514) 398-4991, nicholas.mccormick-gagnon@mcgill.ca, John Hollenbeck, john.hollenbeck@mcgill.ca

**James Morrison Academy
of Music @ UniSA
Mount Gambier, South Australia,
Australia**

- Student Body:** 75
- Tuition:** Dependent on prospective student's circumstance.
- Jazz Degrees:** Bachelor of Music, Diploma of Music, Bachelor of Arts Honors.
- Faculty:** James Morrison, Gavin Franklin, Mat Jodrell, Angela Davis, Carl Mackey, Grant Windsor.
- Jazz Bands:** James Morrison Academy Jazz Orchestra, James Morrison Academy Honours Ensemble.
- Auditions:** Auditions can be held at any time. Skype auditions welcome.
- Financial Aid:** Available.
- Scholarships:** Numerous scholarships are available.
- Apply by:** Applications for February 2020 close December 2019.
- Contact:** Michelle Moore, applications@jamesmorrisonacademy.com.

**New Zealand School of Music,
Victoria University of Wellington
Wellington, New Zealand**

- Student Body:** Approx. 60.
- Tuition:** See victoria.ac.nz.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Bachelor of Music with Honors, Master of Music, Doctor of Musical Arts.
- Faculty:** Lance Philip, Rodger Fox, Mark Donlon, Dave Lisik, Dave Wilson, Tom Warrington, Bruce Brown.
- Jazz Bands:** Big band, combos, jazz choir.

Alumni: Nick Tipping, Trinity Roots, Myele Manzanza, Lex French, Toby Laing.

Auditions: Contact the Jazz Performance Administrator, jazz@vuw.ac.nz.

Financial Aid: Scholarships are available.

Scholarships: For info, contact scholarships-office@vuw.ac.nz.

Apply by: See victoria.ac.nz.

Contact: music@vuw.ac.nz

Prince Claus Conservatory Groningen, The Netherlands

Student Body: Approx. 450 total, 100 within Jazz Dept.

Tuition: Per year EU €2.083. Non-EU €7.700.

Jazz Degrees: Preparatory Programme, Bachelor's and Master's degree.

Faculty: Billy Hart, Don Braden, Joris Teepe, Helen Sung, Rogerio Boccato.

Jazz Bands: Big Band, Latin, Bebop, others.

Alumni: Tarek Yamani, Kaja Draksler, Alina Engibaryan, Alex Simu.

Auditions: See hanze.nl/admissionpcc.

Financial Aid: Available. Contact prinsclausconservatorium@org.hanze.nl

Scholarships: Available. Contact prinsclausconservatorium@org.hanze.nl

Apply by: April 1.

Contact: Jan-Gerd Krüger, Head of Jazz Dept., j.kruger@pl.hanze.nl

Projazz Instituto Profesional Santiago, Chile

Student Body: 480.

Tuition: \$5,600.

Jazz Degrees: Jazz and Popular Music Performance Major (Instrumental or Vocal); Music Composition Major (Instrumental or Vocal) and Music Composition Major Music Scoring for Film/Media. Certificates in Performance, Composition, Music Production, Arranging.

Faculty: Miguel Pérez, Sebastián Vergara, Andy Baeza, Karen Rodenas, Patricio Ramírez, Moncho Romero.

Jazz Bands: Projazz Big Band, Colectivo Los Musicantes, Projazz Ensemble.

Auditions: Held on-campus from October to March. International students can send MP3s or DVDs.

Financial Aid: See scholarship info.

Scholarships: Contact Moca Castillo, +56 2 25968420, mcastillo@projazz.cl.

Apply by: International students should apply by Jan. 15.

Contact: George Abufhele, +56 2 25968420, geo@projazz.cl

Puerto Rico Conservatory of Music San Juan, Puerto Rico

Student Body: Approx. 410 students (undergraduate), approx. 15 jazz students.

Tuition: See cmpr.edu/admisiones/costos.

Jazz Degrees: Bachelor of Music and Graduate Diploma in Jazz and Caribbean Music Performance.

Faculty: Andrew Lázaro, Fernando Mattina, Fidel Morales, Elías Santos Celpa, Julio Alvarado, Reynaldo Jorge.

Jazz Bands: Concert Jazz Band, numerous ensembles.

Alumni: Alex Ayala, Jonathan Suazo, Gabriel Vicens, Branlie Mejías.

Auditions: See cmpr.edu/admisiones.

Financial Aid: Student Affairs Office, (787) 751-0160 ext 253.

Apply by: See cmpr.edu/admisiones.

Contact: Admissions Office, (787) 751-0160, ext. 280 or ext. 275, admisiones@cmpr.edu.

Royal Academy of Music London, England, United Kingdom

Student Body: Approx. 700 total, 50 jazz students.

Tuition: See ram.ac.uk/study/studying-at-the-academy/study-fees.

Jazz Degrees: Bachelor of Music, Master of Arts, Master of Music.

Faculty: Nick Smart (Head of Jazz Programs), Dave Holland, Chris Potter, Michael Janisch, Jeff Williams, Martin Speake, Kit Downes, Gwilym Simcock, Julian Siegel.

Jazz Bands: Numerous bands.

Alumni: Trish Clowes, Orlando Le Fleming, Gwilym Simcock.

Auditions: See ram.ac.uk/departments/jazz/jazz-audition.

Financial aid: Need-based. See ram.ac.uk.

Scholarships: Merit-based. See ram.ac.uk.

Apply by: Oct. 1.

Contact: Edward Kemp-Luck, Admissions Manager, e.kemp-luck@ram.ac.uk or admissions@ram.ac.uk, +44 (0)20 7873 7373. See ram.ac.uk.

Royal Conservatory of The Netherlands

The Hague, The Netherlands

Student Body: 800 total, 100 jazz students.

Tuition: €2,083 for EEA students; €7,500 for non-EEA students. See koncon.nl.

Jazz Degrees: Bachelor's and Master's.

Faculty: Numerous international jazz artists. See koncon.nl.

Jazz Bands: One big band, choir, 16 teacher-led combos, many student combos.

Alumni: Fay Claassen, Wolfert Brederode.

Auditions: See koncon.nl.

Financial Aid: See scholarship info.

Scholarships: For excellent Master's students. See koncon.nl.

Apply by: See koncon.nl/en/apply.

Contact: Wouter Turkenburg, w.turkenburg@koncon.nl.

WANT A CAREER IN MUSIC?

WE SHOW YOU HOW

Humber's comprehensive Bachelor of Music program lets you study with award-winning, internationally renowned musicians and clinicians, including:

- Robi Botos
- Mike Downes
- Hilario Durán
- Jocelyn Gould
- Larnell Lewis
- Kirk MacDonald
- Denzal Sinclair
- Nancy Walker



Learn more: wearehumbermusic.com



SUBSCRIBE

877-904-JAZZ

St. Francis Xavier University Antigonish, Nova Scotia, Canada

Student Body: 4,000 total; 40.

Tuition: \$10,200 (CAD) for Canadian students;
\$19,700 (CAD) for international
students.

Jazz Degrees: Bachelor of Music, Bachelor
of Music Honors.

Faculty: Kevin Brunkhorst, Ryan Billington,
Hee-Jung Choi, Tom Easley.

Jazz Bands: Small groups, Nonet, Guitar
Ensemble, Vocal Jazz Ensemble,
others as needed.

Alumni: Steve Haines, Ted Warren,
Ken Aldcroft, Josh Hanlon.

Auditions: Residents of Atlantic Canada
should audition in person;
others can submit video.

Financial Aid: Available. Contact (902) 867-2374
or financialaid@stfx.ca.

Scholarships: Academic- and merit-based
are available. Contact
(902) 867-2106 or music@stfx.ca.

Apply by: April 30. Applications can be
submitted later, but there is no
guarantee of studio space then.

Contact: Kevin Brunkhorst, (902) 867-2467,
kbrunkho@stfx.ca; see sites.stfx.ca/music.

Selkirk College, Contemporary Music and Technology Program Nelson, British Columbia, Canada

Student Body: 85.

Tuition: \$3,000.

Jazz Degrees: Two-year diploma, Performance,
Production, Composition, Directed
Studies.

Faculty: Mike Rudd, Dave Restivo.

Jazz Bands: Numerous in a variety of styles.

Alumni: Kiesza.

Auditions: (888) 953-1133.

Financial Aid: Available. (888) 953-1133.

Scholarships: Available. (888) 953-1133.

Apply by: April.

Contact: Melody Diachun, 1 (888) 953-1133.
See selkirkcollegearts.ca.

Senzoku Gakuen College of Music Kawasaki City, Kanagawa, Japan

Student Body: Approx. 1,800 total, 130 jazz students.

Tuition: See [senzoku.ac.jp/music/en/
index.html](http://senzoku.ac.jp/music/en/index.html).

Jazz Degrees: See senzoku.ac.jp/music/en.

Faculty: Eric Miyashiro, Bob Zang, Koori
Kobayashi, Yoichi Murata.

Jazz Bands: Multiple big bands, more than
30 ensembles.

Alumni: Ayaka Hirahara, Mayuko Katakura.

Auditions: See senzoku.ac.jp/music/en.

Financial Aid: Available. See senzoku.ac.jp/music/en.

Scholarships: Available. See senzoku.ac.jp/music/en.

Apply by: See senzoku.ac.jp/music/en.

Contact: Admissions, foreign-entry@senzoku.ac.jp. See [senzoku.ac.jp/
music/en/index.html](http://senzoku.ac.jp/music/en/index.html).

Universidad San Francisco de Quito, College of Music Quito, Ecuador

Student Body: 430 full-time students
(315 performance majors,
115 music production majors).

Tuition: See [usfq.edu.ec/admisiones/becas_
prestamos/paginas/default.aspx](http://usfq.edu.ec/admisiones/becas_prestamos/paginas/default.aspx).

Jazz Degrees: Bachelor of Music in Contemporary
Music Performance, Bachelor
of Music in Composition for
Contemporary Media, Bachelor of
Music in Music Production and
Engineering. (Students also can
attend two years at UFSQ and finish
at Berklee College of Music.)

Faculty: Diego Celi (Dean), Johanna
Almeida, Olivia Flanigan, Daniela
Guzmán, Daniel Toledo.

Jazz Bands: More than 25, including Big Band,
Bebop, Latin Jazz, Modal Jazz,
Contemporary Brazilian, Traditional
Brazilian, Jazz-Fusion, Blues, various
combos.

Auditions: Conducted on campus or through
video or audio recording.

Financial Aid: Scholarships are available.

Scholarships: Merit-based scholarships are
available every semester.

Apply by: May 15.

Contact: (+593 2) 297-1700. See [usfq.edu.ec/
programas_academicos/colegios/
imc/paginas/default.aspx](http://usfq.edu.ec/programas_academicos/colegios/imc/paginas/default.aspx).

University of Adelaide, Elder Conservatorium of Jazz Adelaide, South Australia, Australia

Student Body: 350 music students, 80 jazz
students.

Tuition: See adelaide.edu.au/degree-finder.

Jazz Degrees: Bachelor of Music (Music
Performance–Jazz), Honors Degree
of Bachelor of Music (Music
Performance–Jazz), Master
of Music.

Faculty: Mark Ferguson (Head of Jazz Dept.),
Anita Wardell, James Muller,
Dustan Cox.

Jazz Bands: Big Band, Latin Jazz Ensemble,
small ensembles, The Adelaide
Connection (vocal ensemble).

Alumni: Matthew Sheens, Jo Lawry.

Auditions: For requirements and guidelines,
contact music@adelaide.edu.au.

Financial Aid: Available. See [adelaide.edu.au/
student/finance/assistance](http://adelaide.edu.au/student/finance/assistance).

Scholarships: Available. See [adelaide.edu.au/
scholarships](http://adelaide.edu.au/scholarships).

Apply by: Domestic applicants, see [satac.edu.
au](http://satac.edu.au). International applicants, see
[international.adelaide.edu.au/
apply/deadlines](http://international.adelaide.edu.au/apply/deadlines).

Contact: music@adelaide.edu.au.

University of Guelph Guelph, Ontario, Canada

Student Body: Approx. 19,000 undergraduate,
2,500 graduate.

Tuition: See [uoguelph.ca/registrar/
studentfinance/fees/index](http://uoguelph.ca/registrar/studentfinance/fees/index).

Jazz Degrees: Bachelor of Arts in Music,
Master of Arts in Critical Studies in
Improvisation, Ph.D. in Critical
Studies in Improvisation.

Faculty: Daniel Fischlin, Ajay Heble, James
Harley, Alyssa Woods.

Jazz Bands: Numerous ensembles.

Alumni: Jesse Stewart, Rob Lee, Erin Tusa.

Auditions: No auditions required for entry.
Auditions are required for jazz
ensembles and applied music
courses (jazz guitar, bass,
saxophone, piano, drums).

Financial Aid: Available. See [uoguelph.ca/
registrar/studentfinance/aid/index](http://uoguelph.ca/registrar/studentfinance/aid/index).

Scholarships: Available. See [uoguelph.ca/
registrar/studentfinance/
scholarships/index](http://uoguelph.ca/registrar/studentfinance/scholarships/index).

Apply by: For undergraduate studies,
see [admission.uoguelph.ca/
admininfo](http://admission.uoguelph.ca/admininfo); for graduate studies,
Jan 15.

Contact: For undergraduate, Barbara
Merrill: (519) 824-4120, [x54571b,
merrill@uoguelph.ca](mailto:x54571b.merrill@uoguelph.ca); For M.A./
Ph.D., contact Olga Petrik or Daniel
Fischlin: (519) 824-4120 x56315,
petriko@uoguelph.ca, [improv@
uoguelph.ca](mailto:improv@uoguelph.ca). For undergraduate
info, see uoguelph.ca/sofam. For
graduate studies info, see
uoguelph.ca/arts/improv.

University of Manitoba Winnipeg, Manitoba, Canada

Student Body: Approx. 280 total, 60 jazz.

Tuition: Undergraduate (Canadians/
permanent residents/students
from Minnesota, USA), \$5,000
(CAD); Undergraduate international
students, \$18,000 (CAD).

For graduate info, see
[umanitoba.ca/student/records/
fees/1031.html](http://umanitoba.ca/student/records/fees/1031.html).

Jazz Degrees: Bachelor of Jazz Studies, Master
of Music (Jazz Performance), Post
Bacc. (Jazz Performance).

Faculty: Will Bonness, Karly Epp, Derrick
Gardner, Jon Gordon, Karl Kohut.

Jazz Bands: Jazz Orchestra, Jazz Vocal
Ensemble, small jazz combos.

Alumni: Curtis Nowosad, Luke Sellick.

Auditions: See [umanitoba.ca/faculties/music/
prospective/Undergraduate.html](http://umanitoba.ca/faculties/music/prospective/Undergraduate.html).

Financial Aid: Available. See [umanitoba.ca/
music/prospective](http://umanitoba.ca/music/prospective).

Scholarships: Available. See [umanitoba.ca/
music/prospective](http://umanitoba.ca/music/prospective).

Apply by: Jan. 15.

Contact: Louella Yambot, (204) 474-9915,
louella.yambot@umanitoba.ca

University of Music and Performing Arts, Graz (KUG) Graz, Austria

Student Body: Approx. 1,600 total, 120 jazz students.

Tuition: No tuition for EU citizens, non-EU citizens €726,72 per semester, plus mandatory fee for student union (approx. €20/semester).

Jazz Degrees: Bachelor of Arts (Jazz Performance), Master of Arts (Jazz Performance), Master of Arts (Jazz Composition/Arranging).

Faculty: Julian Argüelles, Luis Bonilla, Renato Chicco, Howard Curtis, Dena DeRose, Guido Jeszenszky, Ed Partyka.

Jazz Bands: 16 combos, two big bands.

Auditions: Live auditions and theory test required. See jazz.kug.ac.at.

Financial Aid: Available. Contact KUG Welcome Center, welcome@kug.ac.at.

Scholarships: Available. Contact KUG Welcome Center, welcome@kug.ac.at.

Apply by: March 1.

Contact: Benjamin Hrdina: jazz@kug.ac.at, kug.ac.at, jazz.kug.ac.at.

University of Sydney—Sydney Conservatorium of Music Sydney, Australia

Student Body: Approx. 1,000 in program, 120 jazz students.

Tuition: See sydney.edu.au.

Jazz Degrees: Bachelor of Music, Diploma of Music, Master of Music Studies (Performance), Master of Music (Research), Ph.D., Doctor of Musical Arts.

Faculty: David Theak, Craig Scott, Simon Barker, Phillip Slater.

Jazz Bands: Three big bands, 11 small ensembles.

Alumni: James Morrison, David Theak, Rim Oram, Roger Manins.

Auditions: See music.sydney.edu.au/study/auditions.

Financial Aid: Scholarships are available.

Scholarships: Available. See music.sydney.edu.au/study/scholarships.

Apply by: See music.sydney.edu.au/study.

Contact: Sydney Conservatorium of Music, con.apply@sydney.edu.au.

University of Toronto Toronto, Ontario, Canada

Student Body: 900 music students, 125 jazz students.

Tuition: \$9,000 (CAD) (domestic), \$35,000 (CAD) (international).

Jazz Degrees: Jazz Performance, Jazz Comprehensive, Jazz Education, Masters in Jazz Performance, DMA Jazz Performance.

Faculty: Gordon Foote (Associate Dean Performance), Jim Lewis, Terry Promane, Mike Murley.

Jazz Bands: Two jazz orchestras, 12TET, Vocal Jazz Ensemble, Hybrid (Classical/Jazz), DOG Improvising Ensemble, 22 small jazz ensembles.

Alumni: David Braid, Quinsin Nachoff, Kris Davis, Lina Allemano, Nancy Walker, Ernesto Cervini.

Auditions: Video pre-screening, live and video auditions.

Financial Aid: Available.

Scholarships: Available. Need- and merit- based.

Apply by: Graduate, Dec. 1; Undergraduate, Jan. 10.

Contact: Jim Lewis, Area Chair, jim.lewis@utoronto.ca; Graduate Office, grad.music@utoronto.ca; Undergraduate Office, undergrad.music@utoronto.ca. See uoftjazz.ca.

Vancouver Island University Nanaimo, British Columbia, Canada

Student Body: 80 in Music.

Tuition: Varies. See viu.ca/music.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Ben Henriques, Ken Lister, Hans Verhoeven, Greg Bush, Rosemary Lindsay, James Mark, Alex Tsisserov, Sasha Koerbler.

Jazz Bands: One big band, 20 combos.

Alumni: Ingrid Jensen, Christine Jensen.

Auditions: Electronic submissions of videos accepted.

Financial Aid: See viu.ca or contact International Ed Department for non-Canadians.

Scholarships: See viu.ca.

Apply by: Applications accepted until mid-August.

Contact: James Mark, Music Dept. Chair, james.mark@viu.ca

York University Toronto, Ontario, Canada

Student Body: 200 jazz students.

Tuition: Approximately \$7,100 (CAD) for Canadian students; \$21,500 (CAD) 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: Al Henderson, Ron Westray, Sundar Viswanathan, Kevin Turcotte, Lorne Lofsky.

Jazz Bands: 20 small jazz ensembles, jazz orchestra, jazz choir.

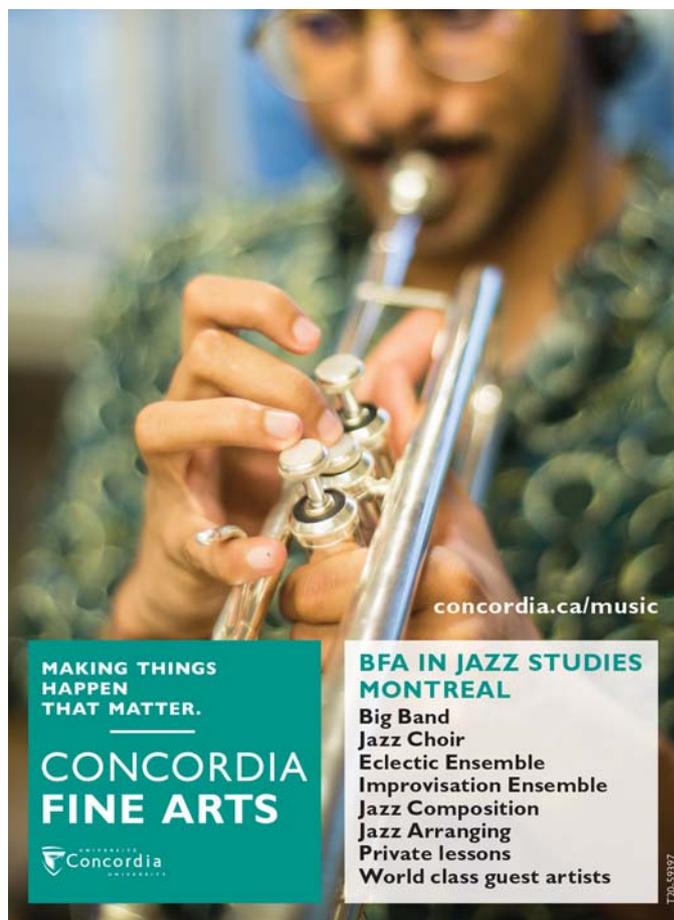
Auditions: On-campus evaluations take place February-April. Online auditions are available for distance applicants.

Financial Aid: Available. See futurestudents.yorku.ca/funding.

Scholarships: Available. See futurestudents.yorku.ca.

Apply by: Feb. 4 (undergraduate), Feb. 1 (graduate).

Contact: musicprg@yorku.ca; (416) 736-5186; Laura Sykes, (416) 650-8176, ampd@yorku.ca.



concordia.ca/music

MAKING THINGS HAPPEN THAT MATTER.

CONCORDIA FINE ARTS

CONCORDIA UNIVERSITY

BFA IN JAZZ STUDIES MONTREAL

Big Band
Jazz Choir
Eclectic Ensemble
Improvisation Ensemble
Jazz Composition
Jazz Arranging
Private lessons
World class guest artists

T20-59397



CHRIS DRUKER

Lena Bloch

Coordination & Agility Exercises for Saxophone

I would like to share with you a two-part exercise I have developed to improve coordination and agility on all saxophones. I have used these exercises for my students and for myself. They work well as a daily warm-up, but also serve to improve your fingering, tonguing and breathing over the long term.

FINGERING BOARD

First, let's divide the basic saxophone fingering board into five areas, each of which presents its own technical challenges. Note names are accompanied by numbers to indicate register. (For example, the saxophone has three basic B \flat s: the lowest, B \flat 1; the first octave, B \flat 2; and the second octave, B \flat 3.)

1) Low notes (B \flat 1–C#1) being played by the

fifth (pinky) finger of the left hand, while the right hand sits still with its fifth finger on C1.

2) Right-hand stacks (D1/D2–F#1/F#2), with or without the octave key.

3) Left-hand stacks (G1/G2–C#2/C#3), also with or without the octave key.

4) Over the break (approximately B2–E2). This has to be done seamlessly, without changing the color of the sound or its volume.

5) High notes (D3–F3 or F#3) played by the left- and right-hand palm keys.

In the examples that follow, the preferred fingering for B \flat is the bis key; side B \flat is only used when connected directly to a C or a B. The C fingering is always meant as the third finger on the left hand, never as a B plus the middle right-hand side key. F# is also meant as

the third finger on the right hand, not as an F plus the F# trill key.

PROPER APPROACH

It is very important to approach these exercises properly. Every bar should be played at a comfortable tempo (so there are no mistakes) at a consistent volume. Accidentals (sharps and flats), once introduced, apply to the entire bar. Use legato tonguing—lightly brushing the reed, slightly up and down, with the very tip of your tongue—every two (or three) notes. And breathe continuously. If interruptions occur in your fingers or tongue, slow down. Every bar should be played in the same tempo; resist the urge to play easier passages faster.

These exercises work best when the saxophonist is mentally detached from the body, listening to the sound from the outside, like a radio. Instead of concentrating on finger movements, concentrate on the melody. Constantly listen, as though you're capable of exercising some magical mind control over your fingers. This might sound strange, but it is in fact what every dancer is doing when memorizing complex ballet movements or performing a fouette. Or, imagine your fingers to be a centipede, dancing on the keys. Don't "look under your feet."

EXERCISE NO. 1

The first exercise (see Figure 1) deals with left-hand and right-hand stacks only—with the exception of two D3s, and their placement does not present any challenge. The exercise is based on same- or opposite-finger movements for the left and right hands.

Every bar should be played separately first, no less than four repetitions without interruption. After you become comfortable with every single bar in this exercise, connect the bars in groups of two, three, four, etc., repeating each bar twice only, without interruption, using legato tonguing.

Bar 13 is a complex arpeggio featuring opposite fingering in the left and right hands. Bar 17 is a coda and should only be played at the very end when performing the exercise as a complete piece, with each bar played twice.

EXERCISE NO. 2

This exercise helps to improve finger/tongue/breath coordination across the entire saxophone range. The idea is to take an interval of a major second and move it a half step up, alternating between the two. Going back to our concept of dividing the saxophone fingering board into separate areas, we'll add a

few notes above or below to practice connecting these areas.

- 1) G1–C#2: left hand, first octave.
- 2) A1–D1: left and right hands, first octave.
- 3) B2–E2: over the break.
- 4) D2–G2: right hand, second octave.
- 5) F#2–C#3: left hand, second octave.
- 6) B3–F3: high notes, palm keys.
- 7) E1–B \flat 1: low notes, right-/left-hand pinky fingers.

For more advanced players, it is possible to extend these cells into the altissimo register, the area being E3–D4 or higher.

Again, use legato tonguing every two notes, maintain the tempo and practice until you make no mistakes. Every bar should be repeated at least 10 times, until you've mastered it.

I have divided this exercise into individual "cells" in terms of direction (down/up) and number of notes (two or three). These cells each present a different challenge. You can practice each area separately, or you can choose to go through the whole range using just one cell.

Figure 2 shows how we start with major seconds going up (cell 1) and then down (cell 2). A half step separates each pairing.

Figure 3 has us go one major second down and one major second up (cell 3); then one major second up and one major second down (cell 4). Again, each subsequent pairing is a half step away from the previous pairing.

The next challenge is to play all four cells using three notes instead of two. Figure 4 shows the three-note variation of Figure 2 (cells 5 and 6), and Figure 5 is a three-note variation of Figure 3 (cells 7 and 8).

MIXING & COMBINING

Taking things further, we now can combine finger dexterity, breathing continuity, tonguing and rhythmic feel by mixing the two-note cells with the three-note cells. We must remember that the three-noters are not triplets; they are still eighth notes. In fact, you can combine two-note and three-note cells to fit any given time signature. Smoothness and evenness should be the goal.

After you are done with practicing major seconds in this manner, move on to minor thirds and then major thirds.

These exercises help saxophone players maintain a uniform air stream and achieve more independent and continuous breathing, considerably improving the quality of sound. I have found these exercises to be mind-opening for improvising, as well. They considerably flex not just fingers and tongue, but also mind and musical creativity.

DB

In addition to extensive work as a performing and recording artist, Russian-born tenor saxophonist Lena Bloch is an active instructor and clinician. She is currently on faculty at Slope Music in Brooklyn. The album *Heart Knows* (Fresh Sound New Talent) by Lena Bloch & Feathery was released in 2017. Visit Bloch online at lenabloch.com.

Exercise No. 1

Figure 1

Exercise No. 2

Figure 2

Figure 3

Figure 4

Figure 5



Jimi Durso (left) in a private lesson with sitar maestro Pandit Kinnar Seen

Why Every Musician Should Take Lessons

I recently started taking lessons in North Indian classical music with the sitar maestro Pandit Kinnar Seen. Some might wonder why, at my age, I would start taking lessons, especially in a form of music that is literally foreign to me. Having racked up decades of teaching experience in the meantime, I've noticed some advantages to these lessons that go far beyond the material being studied. And I've noticed myself becoming a better bassist and musician in general, which has in turn raised the question of why I haven't been taking lessons all along, regardless of genre. Through the process, I've learned that private study gives musicians more advantages than they might realize, regardless of their age.

Accountability

Much as we might be motivated to practice and study on our own, there's nothing like knowing you're going to have to demonstrate your familiarity with material for an expert to motivate you to hit it hard. If I show up for my lesson underprepared, I'm at best wasting my own time and money, two things I don't enjoy doing. Also, there's the advantage of having a

clear list of what I should have down for the next session.

Objectivity

This is the most important aspect. We all have trouble viewing ourselves without bias, but when our ego tells us we've got that scale down or our insecurity tells us we're not getting it right, our teacher, who doesn't have a personal stake in the matter, can set us straight. Also, sometimes (often times, for many of us) we're not aware of what the best next step is. We might be improving in one area and not know the best means (or maybe any means) of taking it to the next level. Or worse, as I've seen in students (and much as I might hate to admit it, myself), we practice the things that are fun, or that we're good at (for the ego boost), but don't work on what we most need to. A teacher hasn't got the emotional and egoistic involvement in our practice. This objectivity enables them to provide a plan of action.

Planning

A good teacher is a good teacher because he or she already has walked down the road you're on (and helped others down similar routes).

Coupled with their objectivity regarding your skills and weaknesses, an instructor can create the most efficient path to reach your goals. He or she has also experienced the potholes and blockades along the way, either personally or by observation of their other students, and can guide you to the best way through or around them. The guidance of a good teacher can save you a lot of valuable time.

Saving Time

Things that it might have taken years to sort out on your own could be learned much more quickly from someone who already knows them—especially since the teacher can directly observe your interaction with the material and determine how best to aid you (which online tutorials can't do). All of this amounts to personalized feedback in real time.

Real-Time Personalized Feedback

Your teacher can observe your playing and provide directions specific to you. Not just your specific strengths, weaknesses and abilities, but also your personal goals and interests. Maybe you're more interested in composing versus improvising or Latin versus swing—or maybe you've got a great understanding of scales, but you've got rhythmic issues that are hampering your playing. A teacher can sort this out and give you the specific material to help you advance toward your goals.

Time Management Skills

I remember hearing a saying that if you need something done, give it to a busy person. Most of us have overfull schedules, and creating time to practice regularly means learning how to be very efficient with our time. I've found myself taking time I would normally waste and making it productive, like when I have a 20-minute break between two students. In the past, I might have gone to the deli for those 20 minutes, but now I find myself going over my lessons. I have an ear-training app on my phone I use when I'm in a queue at the bank or the supermarket. I'm fine with appearing a bit eccentric if the reward is the ability to make music closer to the quality I desire.

Performance Experience & Empathy

Homo sapiens have a design flaw. We can have a skill mastered in our practice room, but when we have to perform under scrutiny there can be malfunctions. (I've been told this is due to cortisol and adrenaline being released in stressful situations—"fight or flight" syndrome.) Some people believe this is the major

benefit to lessons: Every week, you have to perform for a very small audience, but this gets you used to being observed while performing, leading to less chance of it feeling stressful, so fewer mistakes. For me, this has also led to greater understanding and compassion regarding my own students and bandmates. When they remark on how they were “able to play this yesterday” or some such thing, I’m aware that they are being quite honest, having experienced this over and over in my own lessons.

Dealing with Mistakes

My teacher stopped me in one lesson after a mistake and said, “If you have a problem, fix it.” This informed my future practice (and it’s a good life lesson for more than just music). Rather than playing through something, whether a piece of music, a scale or exercise, over and over, if there’s something I stumble on, I will stop and work that out. As obvious as this might seem, many of us can be guilty of just “playing” (because that’s the fun part), rather than practicing. Also, we learn to deal with mistakes in real time. The lesson can be a safe place, when presenting what we’ve practiced and, having it go pear-shaped, to try to fix it as it’s happening—an invaluable skill for performers. Under the supervision of an instructor, we can gain invaluable insight as to what might have been a better way to get out of that mess.

Reminders

Some of the things mentioned above are things that I tell my own students. So, why do I need someone telling me the same things? I’m as mystified as you. But even if we know something, I think we’ve all had the experience of someone teaching us a skill we already know. A teacher not only gives us this regularly, but also in a safe and non-public environment.

Peripherals

The teacher might provide information and instruction regarding things that are not music, but are related to it. Most of my teachers have given me, either directly or by example, invaluable information about what and how to perform, as well as how to behave toward other musicians, audiences, students and other music-industry personalities. A teacher—just by being themselves and the student observing—gives so much more education than they are even aware of.

Deeper Appreciation

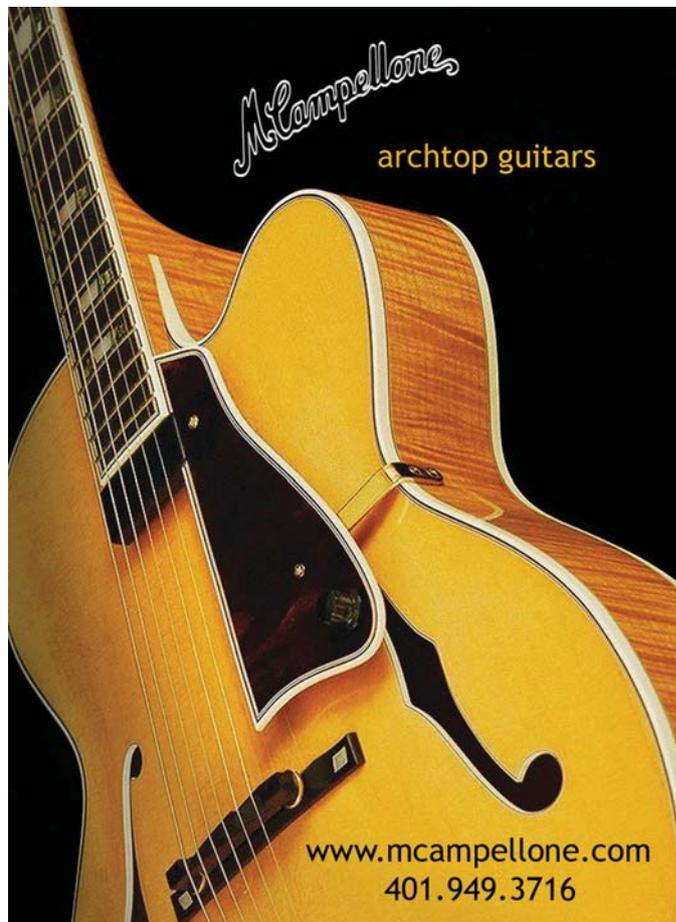
As I learn more about North Indian classical music, I develop a deeper understanding and subsequently a deeper appreciation for it, which also has led to a greater appreciation for music in general. One thing I learned in my first Indian music lesson was how to count the tabla pattern in *tintal* (a 16-beat cycle), which enabled me to find my place not just when playing this music, but even when listening to it for enjoyment. This has strengthened my sense of rhythm, which has improved my playing in all genres of music.

Youth

When I was a teenager I would get excited about my lessons. I always anticipated what I might learn and how my playing would improve. And this was without concerns for how I could monetize or market it. It was purely for the joy of making music—and making better music. I’m finding that I’m once again in that headspace. Taking lessons again has connected me with why I started making music in the first place.

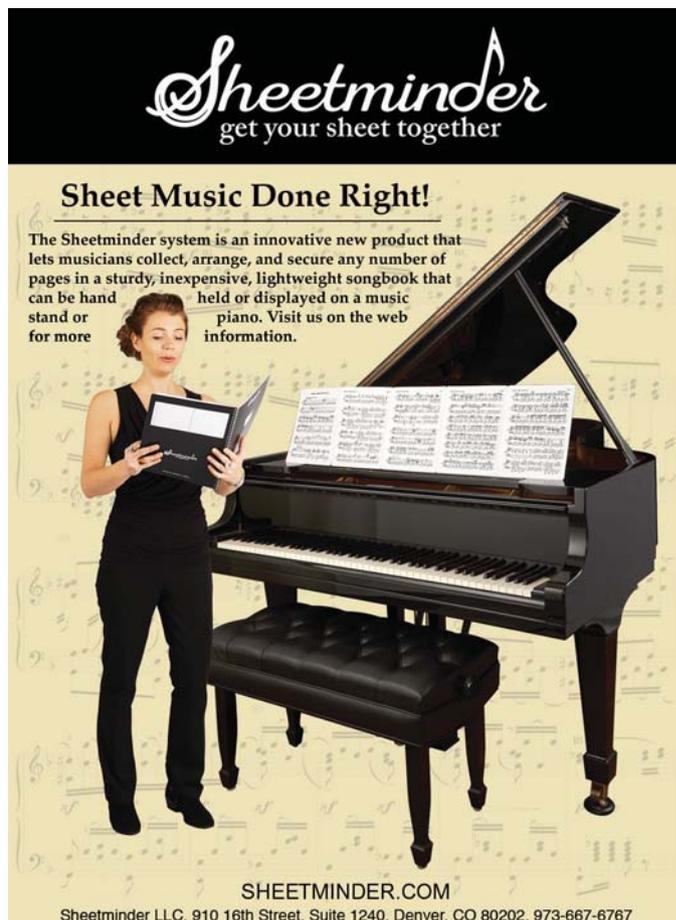
DB

New York-based guitarist and bassist Jimi Durso regularly contributes Transcription articles to DownBeat’s Woodshed section. Visit him online at jimidurso.com.



McCampellone
archtop guitars

www.mccampellone.com
401.949.3716



Sheetminder
get your sheet together

Sheet Music Done Right!

The Sheetminder system is an innovative new product that lets musicians collect, arrange, and secure any number of pages in a sturdy, inexpensive, lightweight songbook that can be hand held or displayed on a music stand or piano. Visit us on the web for more information.

SHEETMINDER.COM
Sheetminder LLC, 910 16th Street, Suite 1240, Denver, CO 80202, 973-667-6767



Jarrard Harris

Making the Most of Mentor Relationships

In today's crowded world of jazz musicians and educators, it can be difficult getting your foot in the door, maintaining visibility, climbing the hierarchical ladder and staying relevant. Never before in the history of the music has there been more jazz being played and taught in academia as there is now. In conversations with fellow musicians, students and educators, I consistently hear about how they can't get ahead or why people aren't into their "thing."

One thing that appears to be missing on today's music scene is the mentoring system that was once a major inroad to learning about the culture and history of the music. Mentoring does not only occur from older to younger musicians, but also can occur in the opposite direction, from younger to older and from peer to peer. All forms are valuable to all involved. Mentorship has been an integral part of this music, from Joe "King" Oliver taking on Louis Armstrong to Roy Hargrove providing a fertile ground for younger up-and-coming players to find their voices in his band.

Historically, many of the great musicians of the swing and bebop eras came up playing in the dance and swing bands that existed in major metropolitan areas and crossed the country as territory bands. Night after night they learned the art of being a bandleader, cre-

ating great solos, composition and arranging, life on the road and dealing with different personalities of band mates. The same could be said of the many bands that existed from the hard-bop era up until the late 1990s, when there were still a plethora of bands touring and holding down steady engagements. The fact that these learning environments have been shrinking is part of the reason for the lack of engagement between the younger and older generations of musicians.

There was also the jam session, a place where young musicians could go that was a training ground equivalent to going to college. At jam sessions, you could meet other older practitioners of the art while listening and studying at the feet of seasoned musicians. Relationships that resulted from these sessions spawned many diverse musical styles and great performers. Those who were really interested in the music used these relationships and sessions to further their growth. Pianist Eric Reed and saxophonist Antonio Hart will tell you that it was not always the most pleasant of situations, but those who did the homework, returned and constantly pursued the knowledge via the elders were taken seriously; lasting relationships were formed. However, these things no longer seem to be the music's primary mode of transmission.

As each generation passes, technology advances. The youth culture doesn't always find the ways things were done in the past advantageous to them, so there is a technological divide. I have found that many younger musicians are less likely to engage in meeting and supporting their peers, let alone older players, as many seem concerned with establishing themselves and their careers as soon as possible. In my appearances at high school and colleges, it is not unheard of to find students who rarely get together outside of class to perform with one another, let alone seek out teachers, professors or members of the surrounding community to further their knowledge and ideas.

The internet and social media in particular have given the impression that everything can be learned via a short video and that careers can be launched if you get enough likes or hits on your page. This is not to say that the internet and social media do not have their upsides. But prosperous relationships require a human touch.

Every successful person I have known—no matter what field of study or chosen career—has told me that they owed a great deal of their success to having someone older and established point them in the direction that they wanted to go, and made the point to meet with and learn from them. Young musicians and students need to actively seek out not only older musicians and teachers, but also their peers who might be more established in training and technical facility.

It is best not to go into mentoring relationships with high expectations, as different people have various skill sets and perspectives to offer. But you do want to seek someone who has information, skills and connections you see as valuable. And by no means should you limit yourself to only having one mentor; the more people you have to pull from, the better.

I have learned that not all mentor/mentee situations are a great fit. You might find that you do not have the greatest compatibility, but even in these situations there is still a lot to be learned, and you can and should always be on the lookout for someone else to add to your network. If you really want to further your progress and career as a musician, make the most of those who have come before and are on the path with you.

DB

Saxophonist/educator Jarrard Harris lives in Chicago. He has taught at Columbia College Chicago, Northwestern University and the Chicago Public Schools Advanced Arts Jazz Performance Program. Currently Harris is Clinical Assistant Professor of Bands at Purdue University. Visit him online at jarrardharris.com.



DOWNBEAT **43RD** ANNUAL
STUDENT
MUSIC AWARDS

WHO'S NEXT?

Apply Online to the 43rd Annual Student Music Awards
Starting **November 1**

For details and to apply, go to

downbeat.com/sma

or contact Sue Mahal at (630) 941-2030 or sma@downbeat.com

Eddie Codrington of Western Michigan University was a co-winner in the Blues/Pop/Rock Soloist category (Graduate College Division) in the 2019 DownBeat Student Music Awards.



VERYL OAKLAND

Wayne Shorter

Wayne Shorter's Solo on 'Juju' (Alternate Take)

It's a song most of us have played at jam sessions or in college ensembles, and there are plenty of transcriptions of the original solo available. But when Wayne Shorter's 1964 album *Juju* (Blue Note) was reissued on CD, an alternate take of the title track became available. Presented here are the first three choruses of Shorter's tenor saxophone solo from this secondary version, in concert key and, for ease of reading, an octave higher than sounding.

The rhythms are sparse and simple up until the second Fmaj7 at bar 21. This is similar to Shorter's performance on the original take; in both cases Shorter holds back until this spot before unleashing a flurry of 16ths. And, like in the original, 16ths are the main subdivision until bar 33, where his lines get simpler rhythmically. This is a great place to change things up, as it's where the B7+ (augmented) chord that takes up the first eight

bars of the tune finally gives way to some changes.

One thing that sets this improvisation apart is the way Shorter uses a motif for these changes. It's a simple two-note idea, the first two eighths of the bar, but by changing the interval (starting with thirds and expanding to fifths and sixths) and direction he creates variation within repetition. Also worth noting, he sticks with chord tones except for the third one (over the A_bmaj7), where he uses extensions. All of this creates a contrast that prevents his licks from feeling predictable.

When the Fmaj7 reappears (measure 41), Shorter parallels the first chorus, as well as the same bar, in the other take by increasing the rhythmic density, but here only up to eighth notes. This produces the same increase in energy as the opening chorus, but not to the same degree. Again, it's a matter of putting contrast into repetition.

Shorter revisits motivic development at the end of the third chorus, something he hinted at in the other solo as well. Here we have descending triplets across three beats. When it occurs in bars 63–64, Shorter uses the E minor pentatonic scale, which fits the E minor harmony. When the phrase reappears in the next measure, it becomes an F major scale, which fits the Fmaj7 underneath. How Shorter does this is ingenious: Bringing the first note, B, down a half step to B_b, and the fourth note, E, up a half step to F, is all it takes to change the character of the line from E minor to F major, yet retain the shape of the first iteration.

In a subtler way Shorter had used this toward the end of the second chorus, which differentiates this from his other take. In bars 40–43, we hear him starting on a high G (the ninth of Fmaj7) and working his way down to an F# halfway through the Bm7 chord (F# being the fifth). These harmonies repeat, and Shorter again starts on the high G and proceeds down to the middle of the Bm7, but this time culminates on an E natural. The lines are different, but they start and end in roughly the same place and move in the same direction.

Also, they both stick primarily to the E minor pentatonic scale (the second lick exclusively). We've spoken of this scale before, where it was used over an Em7 chord, but to play it on Fmaj7 and Bm7? Shorter also used this scale earlier (bars 5–7) on a B7+. At first, this might seem random, but B is the V of Em, and with one-third of the form leaning on this chord, Shorter might be thinking of the song as being in E minor, even though so many of the chords don't fit that key. Playing this scale over other chords not only makes the song

sound a bit more centered, but creates more color over these chords. Especially the Fmaj7, where playing E minor pentatonic brings out the major seventh and sharp 11th. (In case you haven't looked it up: E minor pentatonic appears on these same chords in the original version as well.)

Although Shorter employs many of the same approaches in both takes of "Juju," he doesn't reuse any of the actual melodic materi-

al. This shows he was approaching this improvisation from a conceptual standpoint, rather than a licks-over-changes one. I'd say this solo stands up to the originally released one in quality, which should prompt listeners to wonder what criteria determined which version was included on the original album. **DB**

Jimi Durso is a guitarist and bassist based in the New York area. Visit him online at jimidurso.com.



**FAMILY OWNED
AND OPERATED
SINCE 1924!**



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

Kay Guitars' Vintage Barney Kessel Models

Recreating Classic Signature Guitars

Since 1931, the Kay Guitar Company has been producing instruments that have become known for their cool design features. A major player in the mid-priced market, Kay released a series of professional-grade guitars in 1957 with its Gold "K" line. Designed in collaboration with jazz guitar legend Barney Kessel, these hollowbody archtops featured a unique look and tone.

The Kessel guitars were discontinued in 1959, but Kay CEO Tony Blair has decided to revive these beauties with the Kay Vintage Reissue Barney Kessel Signature Line: three fully hollowbody archtops that hold true to the original design while adding several improvements in playability. According to Blair, bringing the Kessel guitars back to life was no easy task. Each unique component had to be recreated from scratch in order to maintain the original look and feel.

The Barney Kessel Vintage Reissue Signature line features three models: The Jazz Special (pictured), the Artist and the Pro. All three share the same electronics and components but vary in body size, wood type and feature subtle design variations.

The guitars all feature the classic "Kel-von-a-tor" headstock logo, an essential ingredient in creating the vibe of the Kessel guitars. The original pickguard design was also reproduced, and the single blade "Kleenex Box" pickups were painstakingly duplicated and are hand-wound by Kay. Even the trapeze tailpieces and transparent acrylic control knobs are true to the originals.

There is no doubt that a lot of time and effort went into these guitars, and Kay has done a truly exceptional job considering that every component had to be recreated from scratch. Even the retro-style two-tone hard-shell cases have been brought back. Overall, all three guitars share a high level of quality and a unique style that truly set them apart from the pack.

As true to the vintage models as they are, Kay actually made improvements in the reissues that address some of the weaknesses of the original design. The neck profile was tweaked, a truss rod was added and the scale also was shortened from 26 inches to 24¾ inches to make the guitar more playable. The "Kel-von-a-tor" logo was also reduced in size to better balance the guitar.

The heart of these guitars is definitely the highly unique pickups, which have been hand-wound to match the originals that Kessel himself

had a hand in designing. On all the Kessels, they produce a clear and smooth tone with a full range of possibilities from dark and mellow in the neck position to full-on twang with the bridge pickup.

The three models are laminate guitars and share the exact same electronics and solid maple neck, but the different wood choices and body sizes provide each with its own unique voice.

The 17-inch Jazz Special is the full-sized jazz box and has a spruce top with maple back and sides. It's the obvious choice for those wanting the classic archtop sound.

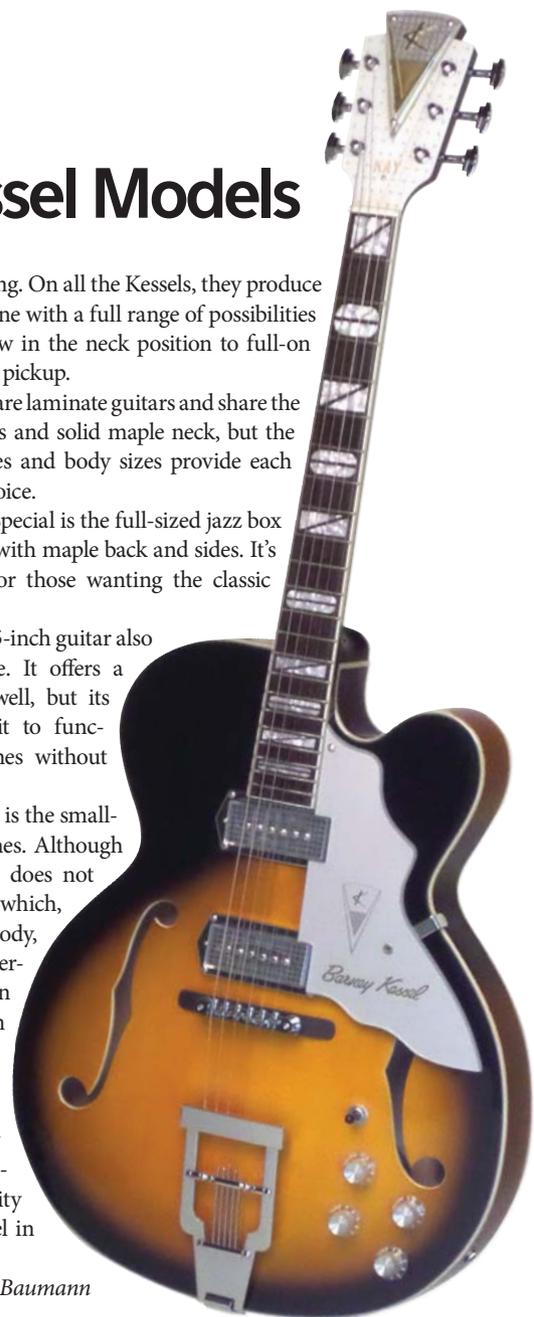
The Artist is a 15.5-inch guitar also in spruce and maple. It offers a warm jazz tone as well, but its smaller size allows it to function at higher volumes without feedback.

The all-maple Pro is the smallest offering at 13 inches. Although fully hollow, the Pro does not have any f-holes—which, along with its slim body, makes this a very versatile guitar that can really scream when cranked.

All three of the new Kay Vintage Reissue Barney Kessel Signature guitars are pro-quality instruments that excel in quality and design.

—Keith Baumann

kayvintagereissue.com



Marantz Double Ring Legacy Tenor Mouthpiece

Vintage Florida-Era Inspiration

A new entry in the world of high-end tenor mouthpieces comes from Matt Marantz in Brooklyn, New York. With the Double Ring Legacy metal mouthpiece, Marantz pays tribute to the early Florida-era Otto Link mouthpieces that have come to be known as the Double Ring (or Double Band). Marantz has been refacing mouthpieces for more than 10 years and started making his own mouthpieces several years ago to recreate the best features of his favorite vintage mouthpieces.

Extensive work went into the development of this new model. According to the Marantz website, "A perfect, untouched original Wolfe Tayne-facing 1950s Florida-era Double-Ring was obtained as a baseline model for this project and rigorously measured, tested, researched,

and spec'd out for this recreation of a mouthpiece that many tenor players dream of owning, but either can't afford or, just as often, can't find in original condition. The goal of the Double Ring Legacy project is to recreate this legendary mouthpiece in all its original vintage glory from start to finish, with no 'hyped' baffles or 'improvements' to the original acoustic design." The R&D process also included making a silicone mold of the original chamber for accuracy.

The Double Ring Legacy that I received for review was beautifully plated and finished. It measured a true 7" and, as one would expect, had an even facing and well-sculpted side and tip rails. I compared it to an original Link Double Ring and found the beak profile on the Marantz to be

somewhat lower than the original Link. The baffles were amazingly similar. The floor dropping into the chamber was higher on the Marantz, and the chamber of the Link was a bit larger.

Any ligature that fits a Link will work with the Marantz—vintage Link, modern Link, Francois Louis and the trusty Selmer 404. The feel in the mouth was similar between the Link and the Marantz, with the Link feeling ever so slightly bigger.

The Link Florida-era Double Ring mouthpieces have a unique sound that's brighter than the NY Double Rings that preceded them, but not as bright as the Florida STMs that followed. There's a certain elegance to the tone, and the sound is well organized. The connectivity and consistency between notes are very good. These qualities are there in the Marantz Double Ring Legacy. Compared to the Marantz, the Link had a bit warmer sound but was more spread. Fullness of tone and brightness were similar between the Link and Marantz. I found the Marantz to have better articulation and projection than the Link—a vintage sound with modern projection and articulation. Intonation was superb.

The Double Ring Legacy would work very well for nearly any jazz situation. The consistent, full sound works beautifully at ballad volume, and

can be pushed for more volume without thinning out or becoming strident. I took it out on a blues gig, and it worked very well in that setting, too. The sound matched and blended with that of my trombonist section-mate, and I had no trouble hearing myself or cutting through the band on solos. Whether it was laying back with a “down” feel on “Stormy Monday” or screaming altissimo over a rocking blues, the Double Ring Legacy performed wonderfully.

The Marantz Double Ring Legacy is a versatile mouthpiece that comes amazingly close to the original inspiration of the Link Double Ring, albeit with some subtle differences that make it better adapted to contemporary playing situations. List price is \$600.

—John Bowes

marantzcustommouthpieces.com



Antigua BS4240 Baritone Saxophone

Power Bell Projection

Antigua's BS4240 is a robust, resonant baritone saxophone that commands attention as a solo instrument and blends easily with other horns in ensemble settings. Made using premium-quality brass and featuring a slightly enlarged “Power Bell,” this rock-solid bari offers loads of professional features at an intermediate price point. It's a force to be reckoned with.

In my initial play-test of the BS4240, it became immediately obvious that the bell is the central focal point of this bari, which clearly was made to be felt, as well as heard. The low A rang out majestically, filling the room with sonic vibrations I could feel from head to fingers to toe. Low B-flat, low B and low C responded in a similarly thunderous fashion, enhanced by the bell's extra diameter—about a half inch more than your typical modern baritone. Even notes farther up the instrument's body, in the middle and upper registers, seemed to get a resonance boost from the beefy bell. Overall projection was outstanding.

Power isn't everything, though, when it comes to the king of the saxophones. The BS4240 has a vast reserve of regal sweetness and fun flexibility on tap just under the surface. It handled a full palette of nuanced performance devices like vibrato, pitch-bends, sforzandos, swells and whispers, which made it great for horn-section work and encouraged more expressive playing on solo spots.

I was able to take advantage of the horn's more nuanced qualities on ballads like “In A Sentimental Mood” and “Sophisticated Lady,” two of my favorite vehicles for emoting. It sang beautifully. Once I got into it, playing “pretty” on the BS4240 was just as rewarding as cranking out a big, fat low A, Tower of Power-style.

Altissimo was especially strong and easy to manage on the BS4240. One distinguishing (and underused) quality of the baritone saxophone is its multi-octave extended range; the BS4240 made those upper tones—nonessential but dripping with creative potential—incredibly easy to access using the most basic of overblowing techniques. Clear and in-tune altissimo like this is usually an indicator of well-balanced harmonics at the instrument's core, the result of an appropriately designed internal bore and correct tone-hole placement. The pro-quality bore, combined with properly annealed brass, contributes significantly to the instrument's well-rounded, harmoni-

cally complex tone, which is consistent from top to bottom.

The BS4240's modern, ergonomically designed keywork felt completely natural under my fingers. The comfortable setup accommodated fast, accurate playing—whether riffing tightly with the full saxophone section on a swinging, big band arrangement or spinning spirals, bebop-style. Some serious thought definitely went into designing the instrument's low-A mechanism, which is structurally sound, sufficiently spring-loaded and easy to reach.

The BS4240 has a yellow brass body, neck and bell. It features fully ribbed construction for sturdiness, a three-position neckstrap ring reminiscent of the old King Zephyrs, Italian-made Pisoni pads for the best possible tonehole seal, and metal resonators for added thrust. Exquisite hand engraving extends from the horn's lower bow all the way up to just inside the flare of the Power Bell. It's also available with a red brass body, neck and bell, and comes in multiple finishes, including clear lacquer, vintage copper, classic brass and black-nickel plating. An ABS case with wheels provides protection and ease of transport.

Antigua has earned a reputation for producing affordable, quality instruments for advancing players. The BS4240 fits the profile perfectly.

—Ed Enright

antiguawinds.com



1. Brookmeyer's Legacy

Dave Rivello, professor at the Eastman School of Music, celebrates the late Bob Brookmeyer's compositional legacy via the new textbook and app *Bob Brookmeyer in Conversation with Dave Rivello*, an ArtistShare production featuring musical sketches and scores, video, photos, audio and text. Rivello is a former student of Brookmeyer, the innovative composer, arranger, valve trombonist, pianist, bandleader and visionary educator who was known for his intriguing compositional methods. In addition to in-person interviews Rivello conducted with Brookmeyer, materials also include discussions and interactions with Brookmeyer's students and colleagues. *Bob Brookmeyer in Conversation with Dave Rivello* is available in standard book and e-book formats, with additional web content provided by ArtistShare. **More info:** bobbrookmeyer.com

2. Pain Prevention

Musicians in Motion: 100 Exercises With and Without Instrument (Schott Music) is aimed at active instrumentalists who want to prevent problems with pain in order to improve their endurance, perform at peak ability and remain in healthy physical condition. Written by Alexandra Türk-Espitalier—a flutist, physiotherapist and lecturer at the University of Music and Performing Arts Frankfurt am Main—the 142-page book focuses on practical exercises, but theoretical foundations also are addressed. **More info:** schott-music.com

3. In the Zone

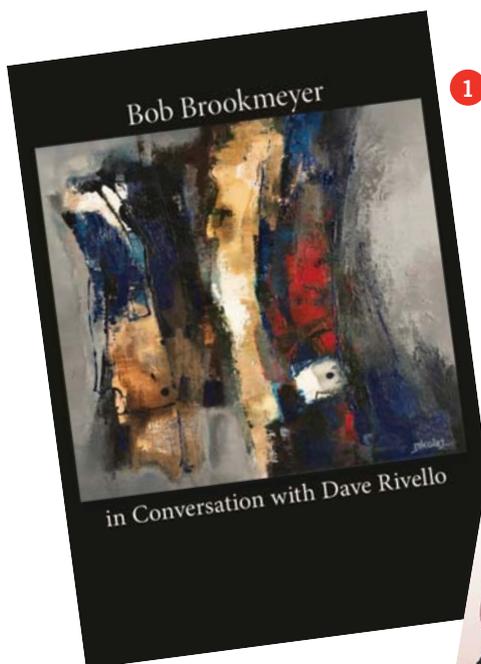
Jazz Zone ... The Beginning (Print Music Source) is a 16-unit, curriculum-based method for aspiring players written by legendary jazz educator J. Richard Dunscomb. *Jazz Zone ... The Beginning* introduces students to jazz concepts through listening, imitating, playing and creating via written pedagogy and a multitude of online learning resources, including audio tracks and videos. **More info:** printmusicsource.com

4. Jazz Guitar Intro

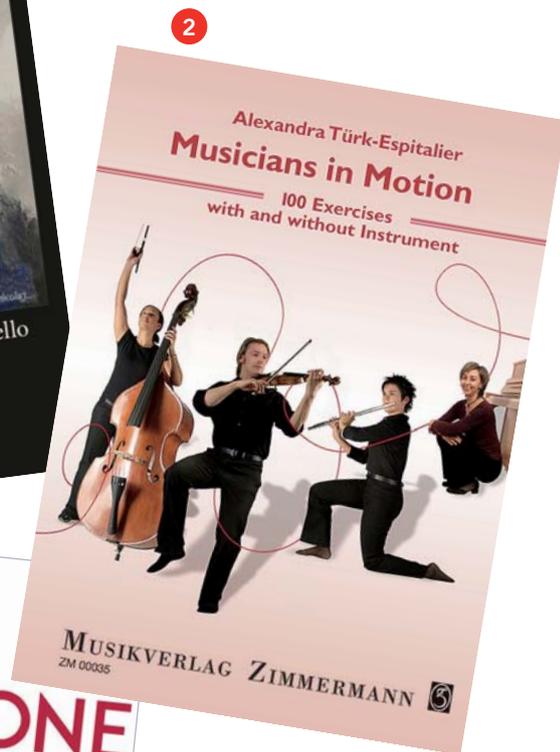
The Guitarist's Introduction to Jazz (Sher Music) by Randy Vincent is designed to introduce guitarists who play rock, blues, country, folk and classical into the realm of jazz guitar. Part one deals with jazz band rhythm guitar. Part two addresses jazz comping. Part three teaches how to improvise single-note jazz solos. And part four gets to the scales, arpeggios, modes, and left- and right-hand technical studies that are necessary to become a well-rounded jazz musician. **More info:** shermusic.com

5. Intervallic Leaps

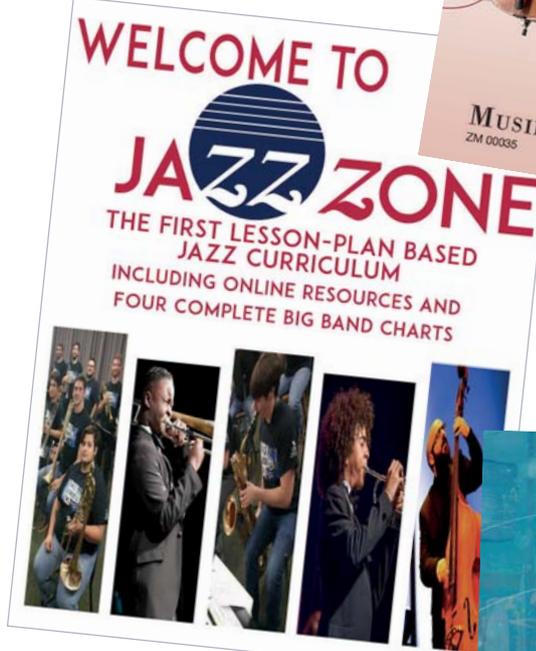
The second volume of *Leaps & Sounds: 12 Contemporary Etudes for Jazz Saxophone* furthers saxophonist Adam Larson's ongoing quest to integrate the use of large intervals into improvisation. Saxophonists can expect each etude to be a challenging test of their ability to play in all registers of the instrument, especially the upper and lower extremities. A suggested altissimo fingering chart has been added as a reference. **More info:** adamlarsonjazz.com



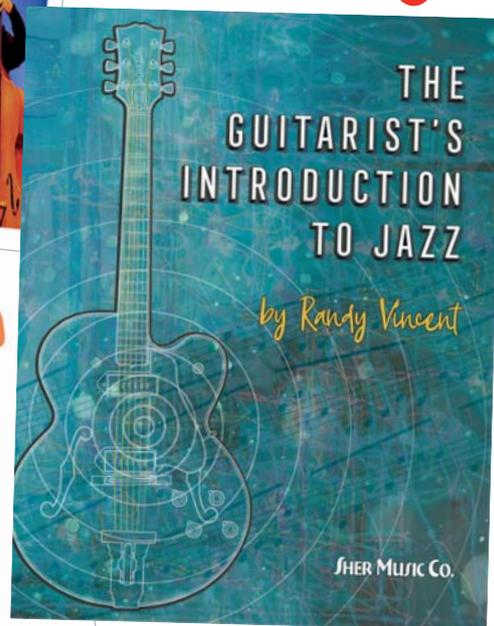
1



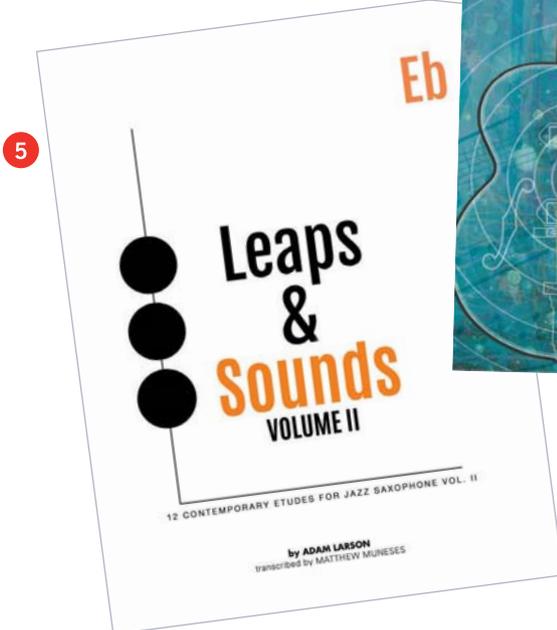
2



3



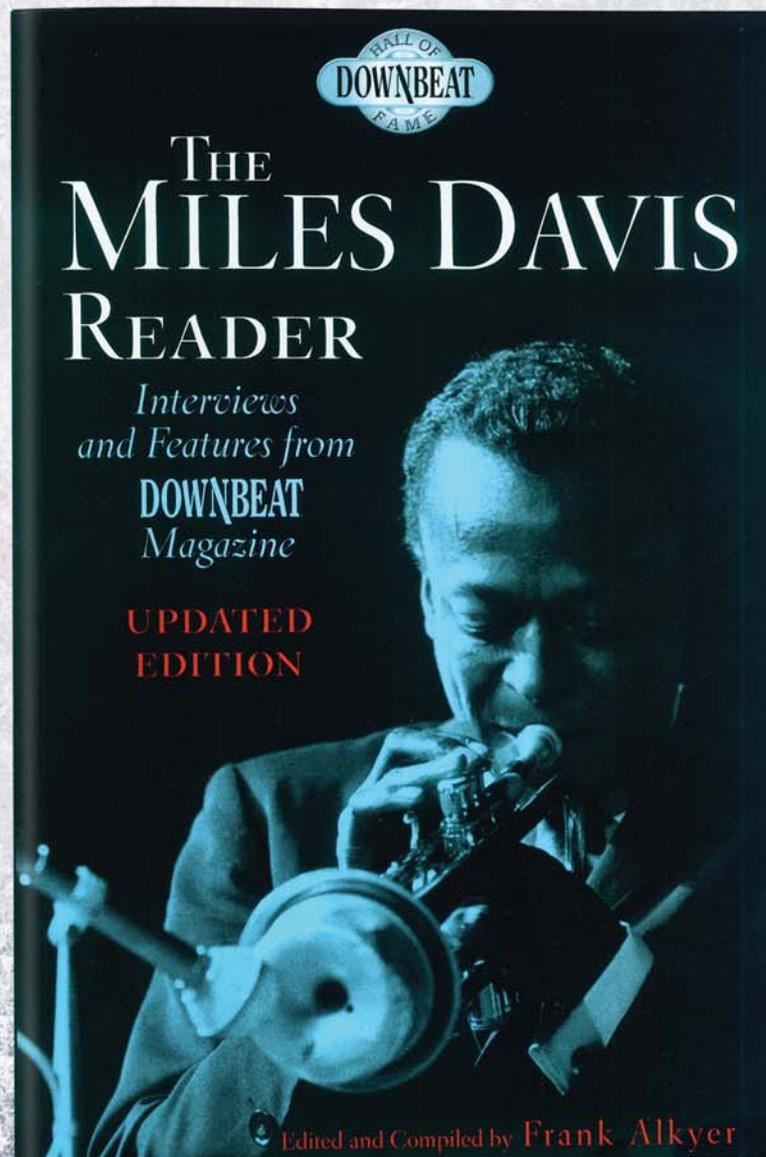
4



5

More MILES!

DownBeat's Miles Davis Reader is now available in paperback with more photos, more articles and more reviews. It has 50-plus years of Miles coverage as it happened—ripped from the pages of DownBeat magazine.



THE PERFECT GIFT FOR A LOVED ONE...OR FOR YOU!

Just go to downbeat.com/Miles



Dave Douglas (left) works with New England Conservatory jazz students in a master class during his September 2018 residency on campus.

ANDREW HURLBUT/NEC

COURTESY OF BERKLEE



Billy Childs

Berklee Beat: Composer, arranger and pianist **Billy Childs** has joined Berklee College of Music's Harmony and Jazz Composition Department as the Ken Pullig Visiting Scholar in Jazz Studies. Childs is the first musician to hold the position, established in honor of the former chair of Berklee's Jazz Composition Department, Ken Pullig, who retired in 2012. As a visiting scholar, Childs will be in residence for one week each month throughout the current academic year and will work with advanced Jazz Composition students. In addition, he will coach a student ensemble, work with faculty and offer master classes open to the entire Berklee community. In other Berklee news, pianist and composer **Kris Davis** has joined the Boston-based college as associate program director of creative development for the Institute of Jazz and Gender Justice.

berklee.edu

Global Jazz Studies: UCLA's Herb Alpert School of Music has added two faculty members to its new Global Jazz Studies program. Trumpeter and composer **Terence Blanchard** has been named the school's first Kenny Burrell Chair in Jazz Studies. A key component of the Global Jazz Studies program, the post was established to honor Burrell for his 20 years (1996–2016) as founder and director of jazz studies at UCLA. Pianist and composer **Arturo O'Farrill** has been tapped to become professor of Global Jazz Studies and Music. His work at the school will center on performance, composition and reassessing the parameters of Latin jazz. ucla.edu

SUNY Potsdam Alum Recognized:

The SUNY Potsdam Alumni Association presented the 2019 Minerva Award to Crane School of Music graduate Scott Goodman (Class of '79) during the college's Reunion Weekend, held July 12–14. Goodman, CEO of Zoom North America and a onetime student of percussion instructor Jim Petercsak, was recognized for his outstanding professional achievements. Goodman and his wife, Margo, made an endowment to Crane in order to have Petercsak's office designated as The James "JP" Petercsak Studio of Percussion.

potsdam.edu

NEC Stresses Career Versatility

THE MUSICAL LANDSCAPE HAS CHANGED radically since Gunther Schuller brought jazz to Boston's New England Conservatory 50 years ago. Of course, back then, as the first fully accredited program of its kind at a conservatory, even its existence was radical. But Schuller's approach to jazz education still applies—recruiting master musicians who could teach by example. For Schuller, then the NEC president, that meant artists such as Ran Blake and Jaki Byard.

These days, the faculty includes acclaimed performers like Dominique Eade, Ethan Iverson, Jason Moran and Miguel Zenón, as well as Blake, who is still active at age 84.

Although musicianship always has been at the forefront of NEC's focus, the increasingly volatile nature of the music business has required the school to adapt to the changing needs of its students. Since 2010, the school has offered its Entrepreneurial Musicianship Program, with nuts-and-bolts business classes like Copyright Basics and Grant Writing and Fundraising for Artists.

In the course Creative Recording Concepts for Musicians, students gain experience in recording and production, including paid work-study credits to record student recitals and assist with sessions at one of the school's several production facilities.

NEC also has developed the entrepreneurial-focused Grow Your Art residency with visiting artists. The weeklong residency includes not just the expected master classes and concert performance, but also a panel discussion regarding career-building and audience-outreach. During his residency, trumpeter Dave Douglas discussed his experiences running the multiplatform Greenleaf Music, which releases his leader albums and those of other artists, and provides

a platform for podcasts and online subscriptions. For the 2019–20 academic year, vocalist and NEC alum Luciana Souza is set to talk about her experience producing her own recordings.

Ken Schaphorst, chair of the NEC Jazz Studies department, explained that the program also emphasizes techniques for audience engagement and community-building through collaborations. He pointed to Moran's multimedia projects and involvement with visual artists, including an installation at Boston's Institute of Contemporary Art, based on his study of the New York jazz club Slugs' Saloon.

"He's giving students the idea that there are more opportunities out there than they might see if they just count the number of clubs in Boston and limit themselves to that," Schaphorst said.

That type of versatility, which was key to Schuller's desire to create widely versed "complete" musicians, is still essential to the NEC experience. For his part, Iverson encourages his students to be open to all kinds of artistic opportunities.

"Throughout my 20s, I did everything but play jazz," the pianist recalled. "I sort of kept my head down and was working [as the musical director of the Mark Morris Dance Group] and I played in a tango band. I did all this other stuff, but I honestly didn't stress thinking about a career ... I never had any problem seeing both sides as valid for my own practice. Some people would rather do a non-music occupation and keep their music pure, but all the jazz greats played commercial music of some sort and had no problem doing it."

The only path to "business" success, he noted, is love of the music. "That's the only thing that's going to save you, really, because it's rough out there."

—Jon Garelick



Join the Music!
jazzednet.org

#jen20



**11th Annual New Orleans
Conference Jan. 7-10, 2020**

Early Bird Registration Ends September 30!

DB Music Shop >

For Rates: call (630) 941-2030. All ads are prepaid, no agency commission. Check, money order, and all major credit cards are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement by MAIL:** DownBeat Classifieds, 102 N. Haven Road, Elmhurst, Illinois, 60126. **EMAIL:** graceb@downbeat.com, **FAX:** (630) 941-3210.

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



WE BUY OLD RECORDS!

WE MAKE HOUSE CALLS ANYWHERE IN THE USA

CALL US TOLL FREE
888-993-4673



LPs, 45s, 78 & 12"
No Collection is too Large!

VINYL JAZZ AT SET PRICES

Over 30,000 rare, out of print Vinyl JAZZ LPs at set prices, searchable on our web site. Over 40 years

of 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

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

INSTRUMENTS & ACCESSORIES



www.pmwoodwind.com
847-869-7049

Chicago's Best Store for Saxophones
& all other Woodwinds. Great Selection. Expert Repair.

MusiCity.com

Jazz ensemble music stands, music folders, sheet music transport cases, orchestra library storage boxes, stand lights. International shipping.

WEB-BASED SINCE 1998.
800-777-7871 • info@musicity.com
www.MusiCity.com

SERIOUS CD STORAGE

Save space by replacing bulky jewel boxes with the Jewelsleeve. Call for a free sample at 1-800-863-3122 or visit www.jewelsleeve.com



RAMPONE & CAZZANI

HANDMADE ITALIAN SAXOPHONES
Bare Metals...
Human Touch...
Raw Beauty.

You'll Fall In Love.

For Information,
Dealer Locations,
& Dealer Inquiries
Call 443.798.2133



www.ramponecazzani-usa.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

Stateside

www.statesidemusic.com
WHOLESALE/RETAIL IMPORT JAZZ SPECIALIST

Timeless (Denmark)	Music for Dreams (Denmark)
Sundance/stunt (Denmark)	DA Music (Germany)
DME (Denmark)	RED Records (Italy)
ILK (Denmark)	Philology (Italy)
Nordic Music Society (Denmark)	Video Arts (Japan)

Steeplechase (Denmark) and more...!

Email info@statesidemusic.com
for full mail-order catalog

LESSONS

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 JAZZ

World famous play-a-longs, books, CDs, and DVDs for every improvising musician from novice to pro. www.jazzbooks.com

JOB OPPORTUNITIES

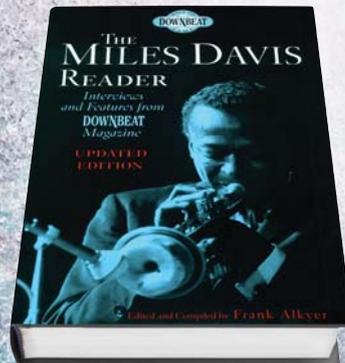
Pianist and composer seek musicians and vocalists to form a group with.

Please contact: LENNART FLINDT
Strandboulevarden 62 B, 3
2100 Copenhagen, Denmark
Telephone: +45 35389775
storr-hansen@email.dk

You can hear us on YouTube, Spotify (Lennart Flindt)

More Miles!

DownBeat's Miles Davis Reader is now available in paperback with more photos, more articles and more reviews. It has 50-plus years of Miles coverage as it happened—ripped from the pages of DownBeat magazine.



THE PERFECT GIFT FOR A LOVED ONE...
OR FOR YOU!

DB Buyers Guide >

ACT Music & Vision 8 actmusic.com	Inkwater Press 75 inkwater.com	Sam Ash 185 samash.com
Acute Inflections 58 acuteinflections.com	Jacksonville University 127 ju.edu	Samson 21 samsontech.com
Anderson Audio New York 73 andersonaudiony.com	JEN—Jazz Education Network 191 jazzednet.org	San Francisco Conservatory of Music 157 sfcma.edu
Antigua 59 antiguawinds.com	JJ Babbitt 105 jjbabbitt.com	Shawn Purcell 36 shawnpurcell.com
ArkivJazz 72 arkivjazz.com	JodyJazz 196 jodyjazz.com	Sheetminder 181 sheetminder.com
Bari 97 bariwoodwind.com	The Juilliard School 95 juilliard.edu/jazz	Sher Music 60 shermusic.com
Bart Marantz 167 bartmarantz.com	The Kennedy Center 37, 85 kennedy-center.org	Smoke Sessions 55 smokesessionsrecords.com
Beata Pater Music 58 beatapater.com	Korg 15 korg.com/us	Stanford Jazz Workshop 165 stanfordjazz.org
Blue Note Records 5 bluenote.com	KoSA Music 100 kosamusic.com	SteepleChase Productions 65 steeplechase.dk
CalArts—California Institute of the Arts 161 calarts.edu	Lauren Baba 73 laurenizabethbaba.com	Syracuse University 100 vpa.syr.edu/setnor
California Jazz Conservatory 83 cjc.edu	Lawrence University 149 lawrence.edu/conservatory	Tama Drums 35 tama.com/usa
CAM Jazz 22 camjazz.com	Légère 41 legere.com	Temple University 87 temple.edu/boyer
Cannonball Music 7 cannonballmusic.com	Linus Entertainment 4 linusentertainment.com	Texas Christian University 122 music.tcu.edu
Capri Records 61 caprirecords.com	Litchfield Performing Arts 106 litchfieldjazzcamp.com	Tri-C Jazz Studies—Cuyahoga Community College 142 tri-c.edu/creativearts
Casio 11 casiomusicgear.com	Loyola University New Orleans 120 cmfa.loyno.edu/music	UCLA—Herb Alpert School of Music 155 schoolofmusic.ucla.edu
City College of New York 104 jazz.ccnysites.cuny.edu	Manhattan School of Music 79 msmny.com	University of Central Oklahoma 121 ucojazzlab.com
Columbia College Chicago 143 colum.edu/music	Mark Campellone 181 mcampellone.com	University of Dayton 150 udayton.edu/artsscience/academics/music
Concord Music Group 25 concord.com	Mason Gross School of the Arts—Rutgers University 103 masongross.rutgers.edu	University of Denver—Lamont School of Music 167 du.edu/lamont
Concordia University, Montreal 177 music.concordia.ca	Michigan State University 137 music.msu.edu	University of Kentucky 122 finearts.uky.edu/music
Cooperstand 10 cooperstand.com	Middle Tennessee State University 127 mtsumusic.com	University of Louisville 124 jazz.louisville.edu
Dakota Saxophones 119 saxdakota.com	Midwest Clinic 131 midwestclinic.org	University of Massachusetts, Amherst 107 umass.edu/music
Dave Rivello 63 daverivello.com	Montclair State University 104 montclair.edu/music	University of Miami—Frost School of Music 111 frost.miami.edu
Dave Wilson 62 davewilsonmusic.org	Monterey Jazz Festival 76 montereyjazzfestival.org	University of Michigan 144 music.umich.edu
Delmark Records 20 delmark.com	MoonJune Records 62 moonjune.com	University of Missouri, Kansas City 146 conservatory.umkc.edu
DePaul University 141 music.depaul.edu	Music Dispatch 19 musicdispatch.com	University of Missouri, St. Louis 135 music.umsl.edu
DownBeat 52, 183, 189 downbeat.com	MVD Entertainment 43 mvdentertainment.com	University of Nebraska, Lincoln 150 unl.edu
Eastman Music 33 eastmanmusiccompany.com	New England Conservatory 92, 93 necmusic.edu/dbci, necmusic.edu/dbjazz	University of Nevada, Las Vegas 169 music.univ.edu
Eastman School of Music 99 esm.rochester.edu/admissions	The New School 89 newschool.edu/jazz	University of New Orleans 117 music.uno.edu
ECM Records 2 ecmrecords.com	NJPAC—New Jersey Performing Arts Center 12 njpac.org	University of North Carolina, Greensboro 124 jazz.uncg.edu
Elmhurst College 139 elmhurst.edu	North Central College 145 northcentralcollege.edu/majors/music	University of North Texas 115 jazz.unt.edu
Fishman 27 fishman.com	North Coast Brewing 4 northcoastbrewing.com/jazz	University of Southern California—Thornton School of Music 163 music.usc.edu
Florida A&M University 120 fam.u.edu/departmentofmusic	Northwestern University—Bienen School of Music 148 music.northwestern.edu	University of Texas, Austin—Butler School of Music 123 music.utexas.edu
FocusYear Basel 171 focusyearbasel.com	NS Design 67 thinkns.com	University of the Arts 96 uarts.edu
Fundación Cristina Heeren de Arte Flamenco 173 flamencoheeren.com	NYU Steinhardt 95 steinhardt.nyu.edu/nyu-jazz2020	University of the Pacific 159 go.pacific.edu/jazzstudies
Fuzzy Music 69 petererskine.com	Oberlin Conservatory of Music 151 oberlin.edu/con	University of Utah 165 music.utah.edu
George Mason University 91 music.gmu.edu	Origin Records 17 origin-records.com	Vandoren 3 dansr.com
Georgia State University 113 music.gsu.edu	P. Mauriat 195 pmauriatmusic.com	Virginia Commonwealth University 125 jazz.vcu.edu
Godin Guitars 29 godinguitars.com	Peabody Conservatory 102 peabody.jhu.edu	Webster University 147 webster.edu/music
Gretje Angell 51 gretjeangell.com	Portland State University 169 pdx.edu/music	Western Michigan University 133 wmujazz.com
Hart School—University of Hartford 98 hartford.edu/hart	Rainy Days Records 60, 68 rainydaysrecords.ru	WFL III Drums 71 wfliidrums.com
Herbie Hancock Institute of Jazz 57 hancockinstitute.org	Reed Geek 36 reedgeek.com	Wilkie Stringed Instruments 75 wilkiestringedstruments.com
Humber College 175 humbermusic.ca	Resilience Music Alliance 23 resiliencemusic.com	William Paterson University 101 wpunj.edu
Indiana University—Jacobs School of Music 129 music.indiana.edu	Roosevelt University 150 roosevelt.edu/ccpa	Yoko Miwa 10 yokomiwa.com
	Rovner 68 rovnerproducts.com	Zoom 9 zoom-na.com
		ZT Amplifiers 65 ztamplifiers.com

Giovanni Guidi

A star on the Italian jazz scene, 34-year-old pianist Giovanni Guidi embraced significant moments at this year's Umbria Jazz Festival. He played solo in the Jazz Goes to the Museum series at Sala Podiani in La Galleria Nazionale dell'Umbria, performing 90 minutes of music that mixed improvisation with Italian folk songs. Later, he served as a core member of the youthful band Enrico Rava assembled to celebrate the Italian jazz trumpeter's 80th birthday. But before his set with Rava, Guidi, who most recently released the trio album *Avec Le Temps* (ECM) with bassist Thomas Morgan and drummer João Lobo, took his first Blindfold Test at Perugia bookstore La Feltrinelli. (Translation was provided by Iain Adams.)

Duke Ellington

"Caravan" (*Money Jungle*, Blue Note, 2002; rec'd 1962) Ellington, piano; Charles Mingus, bass; Max Roach, drums.

That's Duke Ellington playing "Caravan." The number is really famous, but more than that is the piano playing. He's going to go on for two minutes. It's a short track compared to what people are playing today with pieces that go on and on. But Duke expresses in a very short way what musicians try to compose in 22 minutes with their modern pieces. In two minutes Duke wanted to bring all the colors in the music. The drums and bass coming in express all that. Thanks for letting me hear this again. I'm going to listen to it again after this.

Herbie Hancock

"Riot" (*Speak Like A Child*, Blue Note, 2005; rec'd 1968) Hancock, piano; Jerry Dodgion, alto saxophone; Peter Phillips, bass trombone; Thad Jones, flugelhorn; Ron Carter, bass; Mickey Roker, drums.

Herbie Hancock. I'm not going to listen to that again today because I have to play tonight. It's frustrating. He's my hero. He's a giant. The record is *Speak Like A Child*, and this is from his best period. He's elegant and swings so that it's easy to know that he is on the piano. A lot of young players imitate this sound, but it's impossible to play like this. To do it, you'd have to be Herbie. I love this. I hear a lot of piano players, but I don't like their compositions. Not Herbie. Here he's a great composer for the trio. The horn players are playing around the trio. It's like a disguised trio.

David Helbock's Random Control

"Spain" (*Tour D'Horizon*, ACT, 2018) Helbock, piano, electronics, percussion; Andreas Broger, saxophones, clarinets, various reed instruments; Johannes Bär, tuba, trumpet, alpine horn, various brass instruments.

"Spain" by Chick Corea. This is fantastic piano playing, but I'm not big on copying. So, pianists are playing like it's Chick on stage or Keith Jarrett. Doing music like this isn't going to get a young musician an audience. You've got to play in a different way.

Sylvie Courvoisier/Mark Feldman

"Éclat For Ornette" (*Time Gone Out*, Intakt, 2019) Courvoisier, piano; Feldman, violin.

That's Sylvie Courvoisier on piano and Mark Feldman on violin. I'm close friends with them, and they are both at the top level of music. This piece is not my cup of tea, but I think this music is necessary. And I love how they play it.

Jaki Byard

"Send One My Love" (*The Magic Of 2*, from *Jazz Piano Panorama*, Resonance, 2019; rec'd 1982) Byard, piano.

This is Jaki Byard. Only Jaki could play like this—and on a Stevie Wonder tune. If someone asked me who I would like to play like, it would be Jaki. I



Pianist Giovanni Guidi takes the Blindfold Test at this year's Umbria Jazz Festival.

like how he plays all the different styles in this piece, which gives it a dirty sound. He could play stride, swing and he had a great sense of humor. My friend Stefano Bollani says he is *perfecto*. I agree. I'd like to play like Jaki for one day.

Charles Lloyd/Jason Moran

"Rosetta" (*Hagar's Song*, ECM, 2013) Lloyd, saxophones; Moran, piano.

I don't want to insult any of my colleagues, but I didn't like this. I don't know who this is. It sounds like a lot of different things, so I'd like to know when it was made. 2013? I don't understand why you record this in 2013 unless you were 80 years old. [Audience member guesses Charles Lloyd.] Oh, it must be Jason. He's my favorite. I still don't like this track, but Jason is one of the best—if not the best—to play this. And Charles Lloyd, he is a jazz master for sure, but I didn't recognize him. And he's not the saxophone player I'd like to listen to play "Rosetta." But now, I do recognize that it was Jason. My [apologies] to Jason.

Chucho Valdés

"El Güije" (*from Jazz Bata 2*, Mack Avenue, 2018) Valdés, piano; Yelsy Heredia, bass; Dreiser Durruthy Bombalé, batás, vocal; Yaroldy Abreu Robles, percussion.

Chucho Valdés. What a great player. He has all the weight in the experience of the music behind him—and like Jaki, he plays dirty. A young virtuoso wouldn't be able to play like this because Chucho brings so much from his past into his music. Maybe a young player could play this, but it would be different. Not even the best young Cuban player, David Virelles, could sound like this—even though he's playing free with other things and he plays perfectly. Chucho plays the history of Cuban music, and with Irakere he made an important mark as one of the leaders of Cuban music. He started Latin jazz popularity in America during very hard times—like the terrible political situation here in Italy now.

Abdullah Ibrahim

"Duke 88" (*African Magic*, Justin Time/Enja, 2002) Ibrahim, piano; Belden Bullock, bass; Siphon Kunene, drums.

Some Monk in here. Some Duke. I'm not sure if I like it. I'd need to conceptualize it. If the pianist is 80 years old, it's really good. Is he still alive? What attracted me to this tune is the Ellington feel. He's an NEA Jazz Master? I don't know. It was Abdullah Ibrahim? I love him but not for this kind of tune. I love his early recordings where there's a strong African connection. I can hear some of African stuff in here with the very percussive parts. I love him very much and he's a great composer. But this doesn't work with the trio for me.

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.



ROXY COSS SAXOPHONIST & COMPOSER.

Roxy's fifth album *Quintet* symbolizes the shift in focus towards the collective of the band, alighting a sound they have developed over years from touring and performing together. Featuring all original compositions by Roxy and an arrangement on the standard "All or Nothing at All."



Quintet

Available at roxycoss.com

Roxy plays: PMXT-66RGL

P. Mauriat

Go for the Sound

www.pmauriatmusic.com



JD Allen plays JodyJazz

Hear the GIANT Tenor on his latest release



JodyJazz GIANT Tenor 8

“My JodyJazz makes it easier to express honest human emotions, which is the ultimate goal for any artist.”



New Recording! *BARRACON*

Available now on the Savant label
and everywhere good music is sold



Photo by
Bart Babinski © 2018

