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DOWNBEAT

OCTOBER 2020

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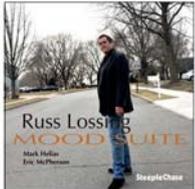
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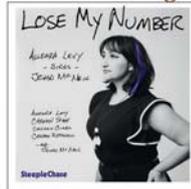
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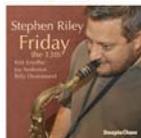
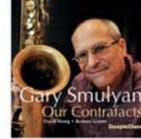
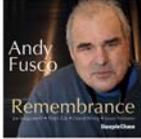


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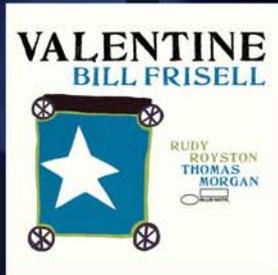
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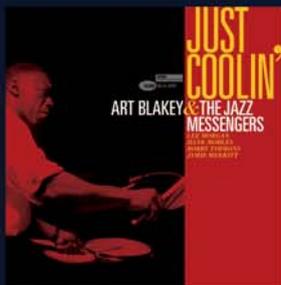
JOEL ROSS
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Vibraphonist **JOEL ROSS** follows his acclaimed 2019 debut *KingMaker* with his impressive second release *Who Are You?* featuring his Good Vibes band with alto saxophonist **IMMANUEL WILKINS**, pianist **JEREMY CORREN**, bassist **KANOA MENDENHALL**, drummer **JEREMY DUTTON**, and special guest **BRANDEE YOUNGER** on harp.



RON MILES
RAINBOW SIGN

Cornetist and composer **RON MILES** makes his Blue Note debut with *Rainbow Sign*, a follow-up to his widely acclaimed 2017 album *I Am A Man*, which reconvenes the same remarkable band featuring pianist **JASON MORAN**, guitarist **BILL FRISELL**, bassist **THOMAS MORGAN**, and drummer **BRIAN BLADE**.



ART BLAKEY
& THE JAZZ MESSENGERS
JUST COOLIN'

A never-before-released studio album by **ART BLAKEY & THE JAZZ MESSENGERS** recorded at Rudy Van Gelder's Hackensack, New Jersey studio on March 8, 1959, and featuring the legendary drummer—whose centennial is being celebrated this year—along with trumpeter **LEE MORGAN**, tenor saxophonist **HANK MOBLEY**, pianist **BOBBY TIMMONS**, and bassist **JYMIE MERRITT**. The 6-song set includes 2 previously unissued compositions: "Quick Trick" and "Jimerick."



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ARTEMIS

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'How Does It Feel To Be Free?'

BY AYANA CONTRERAS

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Cover photo of Jon Batiste shot by Bram VanderMark at the WE ARE Music March in Manhattan on June 6.

HENRY ADEBONOJO

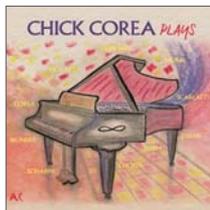
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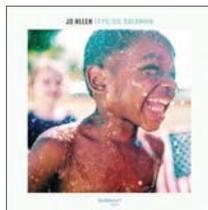
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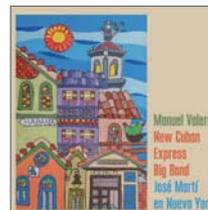
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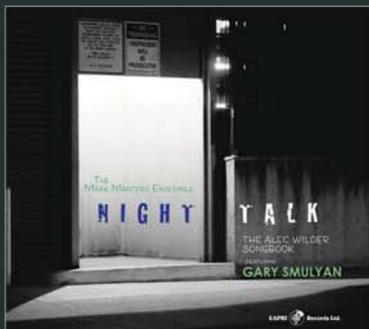
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★★★★½ –*Edward Blanco, All About Jazz*



This is an ambitious and harmonically sophisticated retelling of some of Alec Wilder's compositions.
★★★★ –*Pierre Giroux, All About Jazz*



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First Take > BY FRANK ALKYER

A Necessary Conversation

TODAY IS AUG. 27 AND TENSIONS ARE running high in the United States.

It's hot here in Chicago, way too hot. Also, we're in a blistering presidential election campaign that could be one of the most contested and divisive this nation has ever seen. And, for the past 170-plus days, we've all been in some level of coronavirus lockdown.

How could tensions *not* be running high?

I know that there will be readers who say, "DownBeat, just stick to music. Talk about jazz and leave this other stuff to the nightly news."

But all of this is affecting our community in deep, hurtful and profound ways. Musicians currently have extremely limited work available. They're taking on other gigs—like driving for Uber or Lyft or Instacart—if they can find any work at all.

They need to know that we're with them. There is no shame in that game. All work is good work. We've all got to do what we need to do in order to feed our families and get through this pandemic. The good work of performing jazz live will come back eventually. Hang tough.

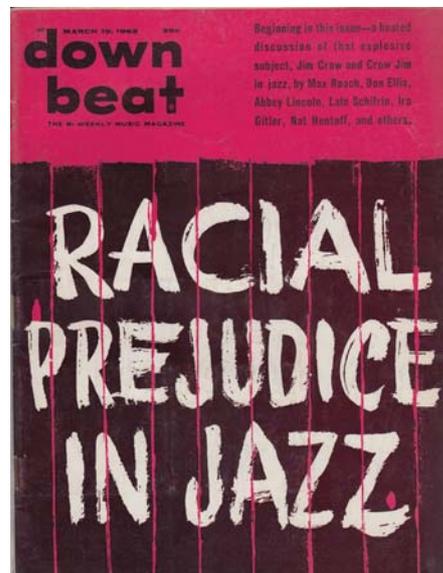
Most jazz venues continue to be shuttered, and some are trying to survive by hosting livestreamed concerts. Festivals are gone for the year. Back in June, the National Independent Venue Association predicted that 90% of independent venues would close forever in the next 60 days without massive federal assistance.

That time has passed, the necessary assistance hasn't come through and, sadly, we're starting to see that prediction become reality. Just this morning, Twins Jazz Club in Washington, D.C., announced its closure after 33 years of serving the community.

"[W]e hope to remain engaged with the local creative music scene in other ways, but despite concerted efforts over the past five months (to which some of you have kindly contributed), it has proved infeasible for Twins to remain in operation as a brick-and-mortar business," said Kelly and Maze Tesfaye, the club's owners, in a press release.

Add to this a senseless loss of Black lives—at the hands of police, at the hands of our fellow citizens. On Aug. 23, Jacob Blake, a 29-year-old Black man in Kenosha, Wisconsin, was severely injured when a police officer shot him seven times in the back.

In Chicago, 464 people have been murdered so far this year, and the majority of them are young, Black men, shot by other young, Black men, according to a recent article in the Chicago Tribune.



"Racial Prejudice in Jazz" ran 11 pages over two issues in 1962.

It's no wonder people are taking to the streets in protest.

Tensions. Are. Running. High.

That brings us to this month's cover story. It's a heavy topic, but we need to have this dialogue because change has gotta come.

Beginning on page 22 is a deeply researched, evenhanded report by contributor Ayana Contreras, investigating how some of the leading voices in jazz feel about a lack of equality for African Americans in an art form that demands equality for all.

It's not the first time DownBeat has discussed racial issues or disparities. That thread has run through feature after feature for decades. As highlighted in Contreras' article, back in 1962, after critic Ira Gitler made what today would be considered hands-down racist remarks in a record review, DownBeat dedicated 11 pages over two issues to a discussion about racial prejudice in jazz. It's one of the longest features in the history of this magazine.

So, our cover story isn't the first time DownBeat has addressed race and jazz. And it won't be the last. We owe that to the originators of this music. We owe that to the musicians who have been cheated, jailed and killed because of the color of their skin. We owe it to musicians struggling to work today. And, we owe it to future generations.

Equity won't happen quickly or easily, I'm afraid. But it will happen. We need to keep the conversation going in the right direction until it does—and then ensure that inequality never happens again.

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Shining a Light

Thank you, DownBeat, for drawing much-needed attention to the great works being created by phenomenal women in jazz. I also appreciated your referencing my all-female group, SHEROES, in your September cover story on Artemis. However, as an important note of correction, my SHEROES ensemble was created in 2014, not 2018, and we released our first album, *The Whole World In Her Hands*, in 2015, followed by *SHEROES* (featuring Ingrid Jensen) in 2018. Both albums were released by Whaling City Sound.

Our newest SHEROES recording, *Eternal Dance*, was released Feb. 28 on HighNote/Savant. We greatly appreciate DownBeat's coverage of the important contributions of all these great women and those yet to come. We know you will continue shining a light on the importance of women of every color and nationality contributing their voices



es to the universal jazz conversation.

MONIKA HERZIG
BLOOMINGTON, INDIANA

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"SOCIAL JUSTICE
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"Jazz is my freedom, music is my resistance."
—VA/Virginia Schenck

Congrats to Carrington

It's great to see that a female musician has won in three categories of the DownBeat Critics Poll and came in second place in two others. As a drummer, this is especially remarkable. So, congratulations to Terri Lyne Carrington.

But it would be just as nice if a little higher percentage of the DownBeat contributors were female.

HEINZ ABLER
WINTERTHUR, SWITZERLAND

"center" to most of it. The Hot Box review falls in line with the critics lately: If it's "outside," it gets highly rated.

KEVIN MCINTOSH
STERLING HEIGHTS, MICHIGAN

Inspirational Covers

For the past two issues (August and September), it has been fantastic to see female musicians on the cover of DownBeat! It is a very remarkable statement to present women as serious jazz musicians. Also, it is an inspiration for aspiring female musicians and longtime supporters.

ADRIAN DEVORE
NEWARK, NEW JERSEY

Eternal Giants

In the Riffs column of your September issue, I was sad to read about the passing of two more jazz giants: singer Annie Ross (1930–2020) and composer/arranger Johnny Mandel (1925–2020). They'll be missed but never forgotten!

DENNIS HENDLEY
MILWAUKEE

Too Little Lee

Surely the life, career and passing of Lee Konitz deserve more than the three paragraphs that were devoted to him in your July issue.

JOHN VEYLUPEK
JVEYLUPEK@GMAIL.COM

Not So Super

I know it's by a supergroup—Joshua Redman, Brad Mehldau, Christian McBride and Brian Blade—and I understand that reviews are subjective, but there is no way the new Redman recording, *RoundAgain*, is a 4½-star album (The Hot Box, September). The album is OK, but there is no



Correction

■ In the September print edition, the review of *Organ* by Maria Faust Sacrum Facere misidentified the saxophonist on the track "Nin." It is the bandleader, Maria Faust, on alto.

DOWNBEAT REGRETS THE ERROR.

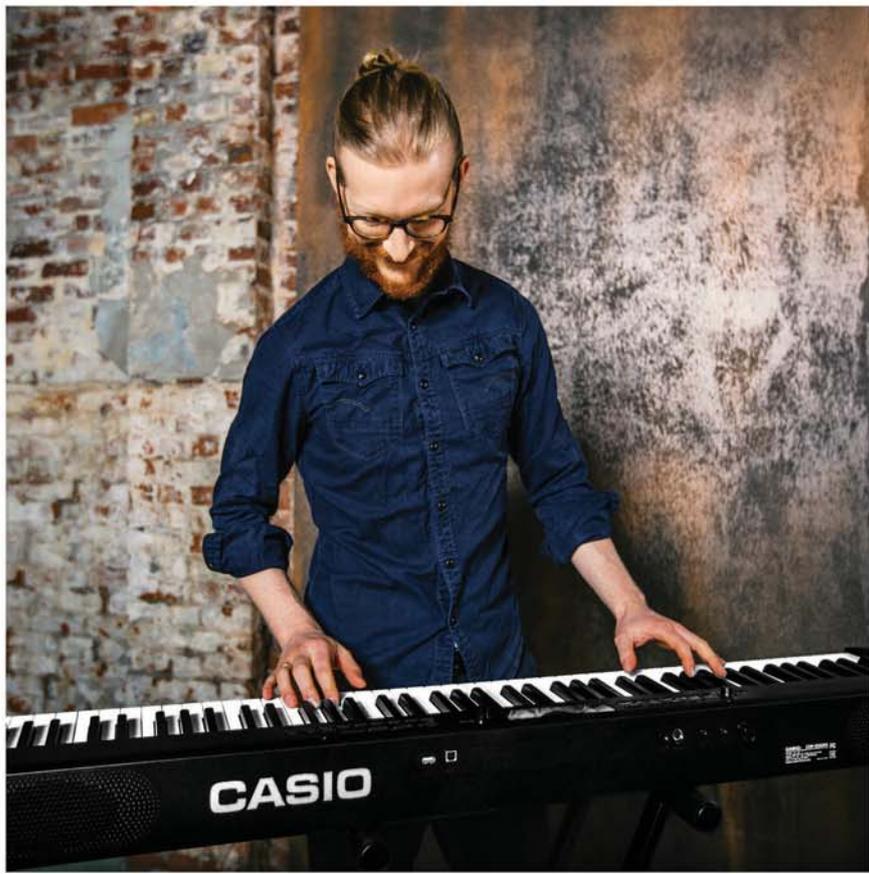
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Beat



Saxophonist Kamasi Washington performs during the 2019 Newport Jazz Festival in Newport, Rhode Island.

CORWIN WICKERSHAM/NEWPORT JAZZ FESTIVAL

In Newport, a Quiet August and the Virus' Financial Fallout

Fort Adams State Park—traditionally home to the Newport Jazz Festival—was uncharacteristically quiet the first week of August this year.

Across the harbor from the park, sailboats rocked gently in the Newport, Rhode Island, marina and remained locked up tight. In town, only a few masked folks—girded against the pandemic—strolled the sidewalks. And at the shuttered Newport Visitors Center, a notice was taped inside the door explaining how to claim festival-ticket refunds.

In a normal year, the jazz fest and the attendant Newport Folk Festival draw approximate-

ly 10,000 music tourists each day over two weekends to this resort town of fewer than 25,000 year-round residents. The money that these tourists spend not only keeps the festivals solvent, but sustains local enterprises—restaurants, hotels and shops.

“It’s crazy to see the town like this. Usually, it’s packed at this time,” said Stella Melchione, a ticket sales agent at Newport Harbor Shuttle, a boat service that ferries concert attendees back and forth from downtown Newport to Fort Adams. “[The festival cancellation] has taken a big toll on the business overall.”

She and her coworker, Natalie Conover,

noted that during a typical festival period, the service makes constant trips throughout the day and into the evening, simultaneously filling five to eight boats to capacity for each run. But “we can’t even fill [the ferries] to half capacity this summer,” Conover said.

Jay Sweet, executive producer of both the Newport music festivals, held off canceling the famed jazz fest until April 29, the day that Gov. Gina Raimondo announced a statewide prohibition on large events for the summer in response to the coronavirus outbreak. The jazz fest and its roots-music counterpart—typically held a week apart—fell under that mandate. This year, the

folk festival was scheduled to begin July 30, followed by the jazz festival on Aug. 7.

"We had a good indication that the cancellation was going to happen," Sweet told *DownBeat*. "But we couldn't officially declare the cancellation if we'd wanted to. The governor of Rhode Island had to be the one to officially declare it, because [the festivals are held] in a state park."

Within hours of the announcement, Sweet and his team had issued a press release explaining the news to fans, musicians and the locals who depend on tourism for their livelihoods.

"The local economy lost \$58 million because of the cancellation," Sweet said. "When you take \$58 million out of a local economy, even a robust

thing to fans on the scheduled jazz festival weekend, and within 12 hours of the governor's statement, the infrastructure for a virtual Newport Jazz Festival was being planned.

The Revival Weekend—an exemplary display of virtual music programming—came together quickly. "The day we officially canceled is the day we officially began [preparing for the Revival Weekend]," Sweet said. "My staff and I got together and started white-boarding potential ways we could do something."

First, as a lead-up to the weekend, the foundation's artistic director, bassist Christian McBride, partnered with NPR Music and WBGO's *Jazz Night in America* to air a three-

"It's been a weird summer. Not having the festivals is definitely hitting us." —Craig Kilroy, restaurant general manager

economy like Newport, it has a huge economic impact. The festivals are the biggest weekends in Newport by far."

Further along the Newport marina, the Lobster Bar, a family-style restaurant, also was catering to far fewer customers this summer than during past years. Among those who do turn up, emotions—from gratitude at being able to dine out again to anger at mask requirements—can run high, said general manager Craig Kilroy.

"It's been a weird summer," he said. "Not having the festivals is definitely hitting us. We miss them."

But few concerns were harder hit than the Newport Festivals Foundation, a Massachusetts-based nonprofit that manages the events.

"More than 70 percent of our funding comes from the festivals and their auxiliary income, like merchandise, parking, food and beverage, and sponsorship," said Sweet, who's been producing the jazz festival since 2016 and the folk festival since 2009. "Without the events, none of that money comes in. This is a real crisis [for us]."

Traditionally, event cancellation insurance would help to deflect the blow from such a crisis. This year, however, the annual insurance policies on offer to events contained an omission.

"Right before we were able to buy our insurance this year, the insurance companies added a COVID-19 carve-out clause to their pandemic coverage," Sweet said. "There'd already been a breakout in China, and a couple of events there had been canceled due to it, and they immediately [changed their] cancellation policies. So, we had absolutely zero [insurance] help after canceling the events."

Undaunted, Sweet vowed to deliver some-

part radio retrospective of past Newport Jazz Festivals.

For the weekend itself, the bassist pulled even more enticing programming from the archives—some of jazz history's most iconic Newport performances by John Coltrane, Sarah Vaughan and Thelonious Monk, among others. WBGO rebroadcast the artists' full sets back-to-back for eight hours straight on both Aug. 8 and 9.

Then, as a stand-in for its annual fundraiser, typically held on the Saturday evening of the jazz festival, the foundation livestreamed its Music, Magic & Memories gala for invited donors. On that Sunday, McBride closed out the weekend with *Jazz Together*, a Facebook Live discussion with a "whole crew of jazz royalty," as he put it in the introduction. In about 90 minutes, he swapped insights and anecdotes with almost a dozen festival veterans, each speaking in turn from their pandemic shelters.

In the surprisingly intimate interviews, jazz celebrities like Diana Krall, Kamasi Washington, Nicholas Payton and Terri Lyne Carrington spoke warmly of their festival experiences—their first time on the stage, the musicians they played with, their interactions with George Wein, 94, who founded the festival. Speaking last, DIVA Orchestra founder Sherrie Maricle summed up why the event is such a meaningful gig to her and her peers: "It's the most revered stage that any jazz player can be on—it's the jazz mecca. The goosebumps that arise ..."

Musicians like these, whose careers so suddenly had been upended by the pandemic, stood at the forefront of Sweet's concerns. As early as March, he said, it had become clear that some of the artists who play the festivals each year were

facing trouble.

"Before we even knew that we were going to cancel, we had an artist reach out to say that they didn't think they'd be able to play the festival this year," he recalled. "At that point, we still thought that all would be back to normal by the end of the summer. When I asked why, they said that they were worried about just staying afloat, that soon they'd have to go on food stamps."

In response to stories like these, on March 30, Sweet announced the formation of the Newport Festivals Musicians Relief Fund, a pool of money from which the foundation would issue grants of \$300 to \$1,500, depending on need, to any musician who's ever played the festival during its decadeslong history. To fund these grants, the foundation repurposed money previously allocated to the Newport Jazz Festival's music education program; most music education programs that the foundation supports had been canceled anyway, Sweet said.

"We burned through that initial budget within a week," he went on, adding that further donations have helped to replenish the fund. To date, the program has given financial support to about 400 artists and distributed around \$200,000 in grant money.

Sweet also invited each musician booked for this year's festival to return next year. "So far, everyone has committed to coming back in 2021," he said.

"The difficulty is that the tap has run dry," Sweet asserted. "If Congress doesn't pass a relief package, there is nothing on the horizon to save musicians from massive economic insolvency."

Sweet said the Save Our Stages Act and the Restart Act, two pieces of legislation pending in Congress, could help small performing arts organizations—and the musicians they support—to remain in operation. Often in competition with global music promoters, like Live Nation Entertainment and AEG Worldwide, these important smaller players in the live-music business are struggling to survive during the crisis.

If it continues much longer, "there will be almost no competition left for those two entities," Sweet predicted, going on to claim that within "the next three to four months, 90 percent of all live independent music venues could be gone."

Amid all of these financial and legislative concerns, Sweet also harbored personal regret about the festival's cancellation: "To miss out on doing a festival for George this year—that's actually one of the hardest parts about this. We don't know how many more he'll get to see."

But in the March press release, Sweet had invoked the Rhode Island state motto—"Hope"—as a watchword for the festival.

"Hope is what music gives to people," he said. "Without music, what we're going through now would be that much harder. From the 10,000-foot view, that's our mission now." —*Suzanne Lorge*

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Tom Harrell

Grants Announced: Efforts to offset the financial setbacks performers face because of the coronavirus pandemic continue, with the Jazz Coalition, a nonprofit granting organization, announcing its second round of \$1,000 allocations on Aug. 18. Artists who will be composing new works and premiering them after the pandemic recedes include trumpeter Tom Harrell, drummers Allison Miller and Makaya McCraven, and pianist Sullivan Fortner. To date, the coalition has dispensed more than \$100,000 to musicians, according to a press release.

jazzcoalition.org

Life After Healdsburg: After founding California's Healdsburg Jazz Festival 22 years ago, Jessica Felix is set to step away from her role as artistic director in September. The Los Angeles-born Felix first worked at the Keystone Korner jazz venue in the North Beach area of San Francisco and eventually moved north, opening a jewelry shop, where her stereo continuously spilled out jazz. Her work planning and hosting shows and listening sessions morphed into founding the festival in 1999. "I want to relax, travel, socialize and make my jewelry again," Felix said about the future. "It's time to be in the audience." healdsburgjazz.org

Final Bar: Helen Jones Woods, trombonist in the International Sweethearts of Rhythm, died from COVID-19 on July 25 in Sarasota, Florida, at the age of 96. Her pioneering ensemble—an all-female, interracial band—toured the country and performed overseas for troops during World War II. The band only cut a few sides, and Woods eventually stepped away from music, turning to work as a nurse and social worker. ... Drummer **Charli Persip** died Aug. 23 in New York at the age of 91. Persip frequently worked alongside folks like Dizzy Gillespie and Lee Morgan, while also leading a big band and teaching at The New School in New York. ... Saxophonist **Steve Grossman**, who led a career that found him in 1970s ensembles led by Miles Davis and Elvin Jones, died Aug. 13 in New York State.

Bettye LaVette Embodies Every Lyric On 'Blackbirds'

BETTYE LAVETTE LOATHED BILLIE

Holiday's famous protest song, "Strange Fruit," when she first heard it. She thought the Abel Meeropol-penned lyric, depicting the lynching of Black people in the South, sounded too dreary.

"I wasn't deep," LaVette said, referring to her late teens while growing up in Detroit. "Because we were just entering this great moment of desegregation in the 1960s, I didn't want to hear a song about lynching. I was a different kind of young person back then."

Nevertheless, Jim Lewis, her manager at the time, suggested that a young LaVette learn the song, as well as others associated with Lady Day and a selection of standards. More than half a century later, LaVette's soul-stirring rendition of "Strange Fruit" became the lead single to her poignant new album, *Blackbirds* (Verve).

Soon after the world erupted in Black Lives Matter-led protests in the wake of George Floyd's slaying, the singer nudged her label to push up the release of "Strange Fruit" to coincide with the demonstrations.

"I didn't want it to seem like I was trying to cash in on the protest," she said. "But when some people kept comparing unarmed Black people being killed by the police to lynching, I started thinking, 'Well, I heard these words before. In fact, I just recorded them.' It's sad that this song can still be so timely."

Blackbirds, however, centers more on material associated with iconic Black female singers such as Holiday, Ruth Brown, Nancy Wilson, Nina Simone and Dinah Washington than it does on recent protests. When explaining the material's curation, LaVette returned to the lessons Lewis tried to impart when she was just launching her career: "He told me, 'You're cute; you got a cute little booty and a nice waistline. But you got to learn some songs. You may never be a star, but you can sing for the rest of your life, if you would just get good.' And he helped me do that."

Produced by Steve Jordan, *Blackbirds* captures LaVette in her glory, interpreting and embodying every lyric as if they were pages from her personal diary. The album opens with a lacerating makeover of "I Hold No Grudge," a seething kiss-off tune written by Angelo Badalamenti and John Clifford and made famous by Simone on the 1967 album *The High Priestess Of Soul*.

LaVette remembers being at a Detroit hair salon 18 years ago and first hearing the song: "I said then, 'If I ever get a chance to do this kind of album, I'm going to do that tune.'"

LaVette's vinegary alto and pithy phrasing imbue the song with crackling emotional immediacy. Those qualities carry throughout the rest of album, which includes testifying renditions



Bettye LaVette wanted to push up the release of her version of "Strange Fruit" to coincide with the recent wave of social justice protests.

of "Drinking Again," "Book Of Lies," "Blues For The Weepers" and "Romance In The Dark."

Even though LaVette pays tribute to some of the most influential Black female singers in jazz and soul music, she said that she usually doesn't sing songs associated with women.

"Most men approach songs like I've had to approach life," she explained. "If you hit me, I'm leaving. There ain't going to be no, 'Oh my God, I love him, even though he's so mean to me.' I'm out! Most women sing about suffering when it comes to love songs."

Despite The Beatles' "Blackbird" coming from across the Atlantic, it's the song here that LaVette most closely identifies with. She recalled listening to it in passing for years and not thinking much of it until her husband insisted that she listen more closely to the lyrics and realized that it was elegy for the 1960s civil rights movement.

"My husband admonished me and told me that the British call their women 'birds,' and that Paul McCartney was singing about Black girls," she said. "When Paul sings, 'Blackbird singing in the dead of night/ Take these broken wings and learn to fly/ All your life/ You were only waiting for this moment to arise' ... I am her. I taught my own self how to fly."

She then recalled a 2010 Beatles tribute at the Hollywood Bowl, where she performed the song: "I found myself standing in the middle of the stage with 32 strings playing behind me. I said to myself, 'All my life, I've waited for this moment.' The song just became a favorite of mine. So, when we started putting this album together, I began thinking of moments like Billie Holiday performing for the first time at Carnegie Hall, places where [these women] thought they would never be able to sing. I know that Billie was thinking about words that were similar to the lyrics in 'Blackbird.'"

—John Murph



Nicole Zuraitis composed most of the material on her new album, *All Wandering Hearts*.

HOLY SMOKES PHOTOGRAPHY

Zuraitis Crafts Melodic Gems for 'Hearts' Album

NICOLE ZURAITIS IS ACCUSTOMED TO playing some of the finest rooms in New York. Before the pandemic struck, the Grammy-nominated singer and pianist had planned an album-release show at the Blue Note to celebrate the launch of her fourth disc, *All Wandering Hearts* (Dot Time). But with concerts on hold, Zuraitis decided to sing at a less prestigious venue: her mom's backyard in Connecticut.

During a July video interview, Zuraitis chuckled as she explained her plans for three shows to celebrate the album's release: There would be two official, livestreamed events book-ending the casual backyard bash, where only family members and a few close friends would be in attendance.

For Zuraitis and her husband, drummer Dan Pugach, the drive to perform has not been dampened by the pandemic.

"The minute COVID struck, I thought, 'I have to do something every week. Otherwise, I don't know how I'm gonna make it through.' [That's] because performing is my life—and Dan's life," Zuraitis said.

A veteran of rooms like the Redeye Grill—where audience members are encouraged to make requests—Zuraitis presented that concept online, livestreaming performances in a weekly series she dubbed the Virtual Piano Lounge. Fans submitted requests and watched performances of the songs, with Pugach at the drums while Zuraitis played piano and sang.

The goal was not to highlight the seven sophisticated pop songs she composed for *All Wandering Hearts*, but rather to give her audience whatever it asked for. Sometimes, that meant singing jazz standards. Sometimes, it meant crooning Van Morrison's "Into The Mystic" or tackling Lizzo's "Good As Hell."

"The Virtual Piano Lounge has been amazing because it made me realize that music brings

joy," Zuraitis said. "I love to interact with people. I love to have an audience. But the reason I did a fully request-based show for 14 weeks is because I don't want to burn out my audience doing my set [highlighting original material] every week."

All Wandering Hearts opens with Zuraitis' joyous composition "Make It Flood." Atop a catchy folk-pop melody, she sings, "You comfort me through seasons/ You're my person, you're my muse/ And despite conflicting feelings/ There's safety with you."

Even though the album doesn't swing, fans of Zuraitis' vocal work with the Birdland Big Band are likely to find the material compelling, thanks to the leader's intelligent arrangements and beguiling, finely crafted melodies.

Pugach plays drums on most of the tracks, but Zuraitis chose spare instrumentation for her arrangement of "What A Wonderful World," anchored by insistent yet poignant piano work.

Midway through Zuraitis' video chat with DownBeat, she was joined by Pugach, who took a break from editing a music video for his nonet.

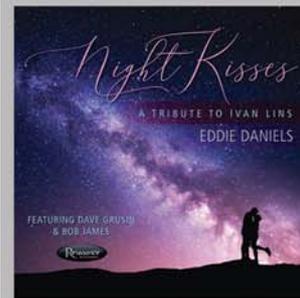
The couple met in 2009 through friends connected to Berklee College of Music (where Pugach studied) and Litchfield Jazz Camp (where Zuraitis has been both a student and a teacher).

The two performers quickly hit it off musically and began working together. Then they became bandmates, while keeping their relationship strictly professional. Pugach initially resisted the urge to get romantically involved.

"I hunted him," Zuraitis recalled with a laugh. "He was like, 'We can't date because we have an excellent musical connection—and that is the most important thing right now.' And I was like, 'That's adorable. You wanna go on a date?'"

"It's really, really cool to work together," Pugach said. "With time, it became easier and more of a necessity. So now, I can't imagine working with anyone else."
—Bobby Reed

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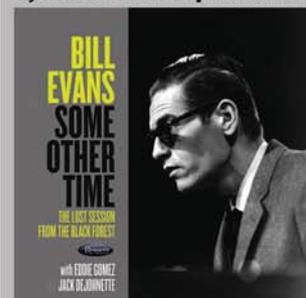
Follow up to clarinet/sax/flute icon **Eddie Daniels'** Grammy-nominated Resonance release *Heart of Brazil: A Tribute to Egberto Gismonti*. Featuring jazz piano legends **Dave Grusin & Bob James**, plus the Grammy-winning **Harlem Quartet**, with pianist **Josh Nelson**, bassist **Kevin Axt** and drummer **Mauricio Zottarelli**, *Night Kisses* is a homage to the Brazilian songwriter/vocalist **Ivan Lins**.



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Reedist and National Endowment for the Arts Jazz Masters fellowship recipient Roscoe Mitchell, trumpeter Ambrose Akinmusire, bassist Junius Paul and drummer Vincent Davis perform during the Aug. 20 ceremony.

Jazz Masters Feted, Remotely

AS THE DEMOCRATIC NATIONAL CONVENTION streamed in what seemed like an alternative universe on Aug. 20, Dee Dee Bridgewater serenaded an online audience from the foyer of her home backed by the SFJAZZ High School All-Stars Big Band at the beginning of the 2020 National Endowment for the Arts Jazz Masters ceremony.

Mary Anne Carter, chairperson of the NEA, then welcomed folks and thanked SFJAZZ for cohosting the event, before radio presenter Dorthaan Kirk was introduced as the evening's first remote honoree. Each of the four fellowship

recipients—which also included bassist Reggie Workman, reedist and composer Roscoe Mitchell and improvising vocalist Bobby McFerrin—was lauded through video tributes and biographical details dispensed by fans of the artists. The ceremony originally was planned to be held April 2 at the SFJAZZ Center, another event dramatically changed by the pandemic.

Drummer Terri Lyne Carrington, the evening's music director, followed Kirk's section with a medley of work by her late husband, reedist Rahsaan Roland Kirk (1935-'77).

Workman's tribute centered on his Philly

roots, with Bridgewater narrating a star-studded career arc, calling him a "scientist of sound." The bassist traced his own story, too, describing his experiences with John Coltrane, Art Blakey and any number of other genre-defining bandleaders.

"I do realize the importance of giving back," said Workman, who teaches at The New School in New York, where he mentors the next generation of composers and innovators.

As Workman performed remotely with a Carrington-led troupe, the online chat section overflowed with accolades and exclamations: "NIIIIICE #FootPrints," one viewer wrote.

In a nontraditional night filled with nontraditional musicians, Mitchell still stood out, with Bridgewater noting his use of small instruments.

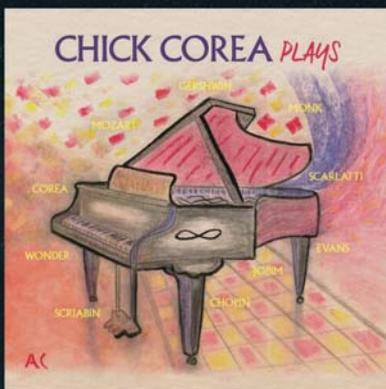
"The AACM had a good mission, and we were encouraged to be individuals," the composer recalled about his early days, going on to discuss 50 years of Art Ensemble of Chicago history.

Likely the best known honoree of the evening, Bobby McFerrin also was honored for following a career path that disregarded boundaries, crossing back and forth between vocal experimentation and pop-world success. "All that technique is just a vehicle for the spirit," Bridgewater said in her introduction.

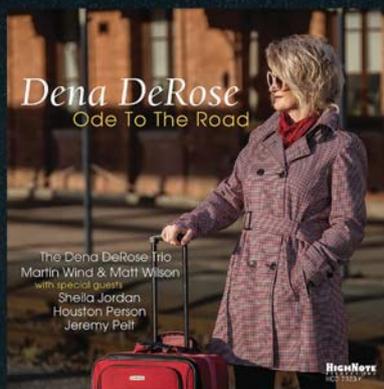
Seated in front of enormous succulents, McFerrin scatted his way through an acceptance speech before Carrington led a Bridgewater-fronted ensemble through "Lift Every Voice And Sing" to close out the evening. **DB**



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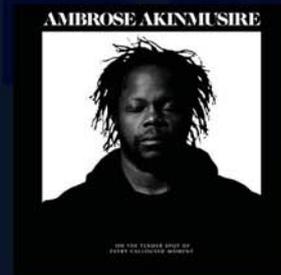
IMMANUEL WILKINS
OMEGA

After making a striking appearance on Joel Ross' *KingMaker*, alto saxophonist **IMMANUEL WILKINS** delivers an expansive opus about the Black experience in America on his own debut album *OMEGA*, which was produced by **JASON MORAN** and features a next-generation quartet with pianist **MICAH THOMAS**, bassist **DARYL JOHNS**, and drummer **KWEKU SUMBRY**.



GERALD CLAYTON
HAPPENING:
LIVE AT THE VILLAGE VANGUARD

Pianist **GERALD CLAYTON** makes his Blue Note debut with *Happening: Live at the Village Vanguard*, a fitting name for what this dynamic quintet with alto saxophonist **LOGAN RICHARDSON**, tenor saxophonist **WALTER SMITH III**, bassist **JOE SANDERS**, and drummer **MARCUS GILMORE** captures on stage any given night. Recorded at the legendary NYC jazz club, a longtime sacred space for the music, the band conjures the spirits of the room on this set of Clayton originals and standards.



AMBROSE AKINMUSIRE
ON THE TENDER SPOT OF
EVERY CALLOUSED MOMENT

AMBROSE AKINMUSIRE follows his acclaimed, genre-busting best-of-2018 manifesto *Origami Harvest* with another visionary statement on his new album *on the tender spot of every calloused moment*, which finds the trumpeter examining blackness on an uncompromising set of modern jazz laced with a heavy feeling of the blues. The album presents 11 new compositions by Akinmusire and features his quartet with pianist **SAM HARRIS**, bassist **HARISH RAGHAVAN**, and drummer **JUSTIN BROWN** with guest vocals from **GENEVIEVE ARTADI** and **JESUS DIAZ**.



NORAH JONES
PICK ME UP OFF THE FLOOR

NORAH JONES' seventh solo studio album grew out of her acclaimed singles series, as the unreleased songs unexpectedly congealed into an album of tremendous depth and beauty. Featuring a range of collaborators from **BRIAN BLADE** to **JEFF TWEEDY**, *Pick Me Up Off the Floor* is connected by the sly groove of her piano trios, lyrics that confront loss and portend hope, and a mood that leans into darkness before ultimately finding the light.



GREGORY PORTER
ALL RISE

2-time GRAMMY Award winner **GREGORY PORTER** follows his loving tribute to Nat "King" Cole with a return to his deeply soulful original songwriting on *ALL RISE*. The album is a potent mix of jazz, soul, blues, gospel, and pop featuring longtime bandmates pianist **CHIP CRAWFORD**, bassist **JAHMAL NICHOLS**, drummer **EMANUEL HARROLD**, augmented by a horn section, string orchestra, and a dynamic production aesthetic courtesy of **TROY MILLER**.



DERRICK HODGE
COLOR OF NOIZE

Multi-instrumentalist, composer, and producer **DERRICK HODGE'S** 3rd album *Color of Noize* reflects a melting pot of influence and experience with jazz flow, hip-hop groove, soulful depth, spiritual heft, and creative fire. Co-produced by Hodge and **DON WAS**, it's his 1st album to use a live band throughout with **JAHARI STAMPLEY** and **MICHAEL AABERG** on keys, **MIKE MITCHELL** and **JUSTIN TYSON** on drums, **DJ JAH I SUNDANCE** on turntables, and Hodge supplying bass, keys, guitar, and voice.

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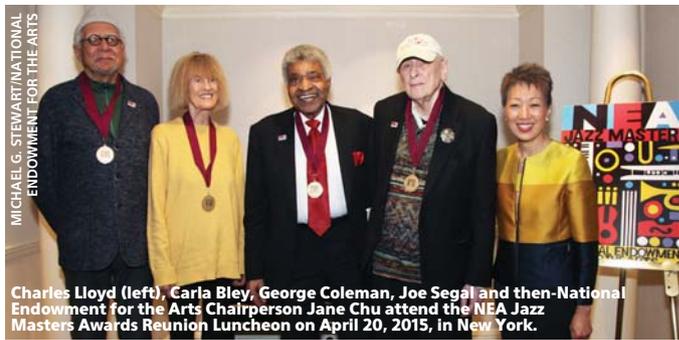


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Chicago Club Owner Joe Segal Dies at 94

FEW IMPRESARIOS SPENT AS MANY YEARS MAINTAINING A HOME

for jazz as Chicago's Joe Segal, who died Aug. 10 at the age of 94. Numerous legends admired that tenacity and frequently performed at his venue, the Jazz Showcase. For them, Segal's passing meant the loss of a friend and a crucial advocate for jazz, as well as a connection to decades of history.

"Joe was serious about jazz and that dedication was from the innermost part of his heart," saxophonist Benny Golson said. "He was dedicated to jazz, totally. Nothing else. Big names, little names, names that were going to be big, all came through his spot."

Throughout his life, Segal witnessed the music's considerable evolution. Born in Philadelphia, he heard swing bands on the radio and followed those sounds along with the people who created them. After serving in the Army Air Corps, he moved to Chicago and attended Roosevelt University. The city was home to a bevy of young musicians, and Segal started organizing jam sessions at the college in 1947. He featured rising local stars—including saxophonist Johnny Griffin and bassist Richard Davis—and Charlie Parker sat in once, too, solidifying Segal's devotion to bebop. He then began presenting jazz in any room that would let him.

"I didn't really think of owning or running a nightclub, it just sort of happened," Segal said in a 2015 video interview coinciding with his becoming a National Endowment for the Arts Jazz Master. "I just took the door and paid the musicians, and if there was something left, fine. Sometimes, I had to borrow a couple of bucks to get home from the musicians."

For years, Segal brought giants—think Dizzy Gillespie and Charles Mingus—to clubs like the Happy Medium and Gate of Horn under the Jazz Showcase banner. But he sometimes took other jobs to keep food on the table, including a stint working in an automotive plant.

Golson, who met Segal in the early 1950s, remembered, "Each time I saw Joe, he was at a different place. But in that, I saw determination. I saw where his mind was and how he felt about this music called jazz."

During the 1980s, Segal established a fixed locale for the Jazz Showcase at the Blackstone Hotel in Chicago's South Loop. While bassist Dave Holland had played at earlier Showcase locations as a sideman for Stan Getz and Sam Rivers, he didn't have a track record as a bandleader in 1983 when he approached Segal for a gig. "Joe didn't have a sound engineer," Holland recalled. "The sound system was old school. I was saying, 'You don't have any monitors.' He said, 'Charlie Parker didn't need any monitors.'"

Segal could seem gruff, but that demeanor usually guarded an inner warmth. He kept this bearing through the Showcase's moves—to the River North neighborhood in 1996 and then to 806 S. Plymouth Ct. in 2008, where it stands in Chicago's South Loop today, now helmed by his son, Wayne.

Chicago vocalist Dee Alexander said that Joe Segal called her shortly before his death to invite her group for a Charlie Parker Month celebration in August. She also heard that Segal was listening to Parker when he passed, the same day tornadoes hit Chicago. "Joe flew out of here on a storm," Alexander said. "After that, the sun came out, the sunset was beautiful and I just shook my head."

—Aaron Cohen



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Art Baden of Berklee College of Music was a co-winner in the Jazz Instrumental Soloist category (Undergraduate College Division) in the 2020 DownBeat Student Music Awards. (Photo: ©Yossi Zwecker)



Pianist Jason Moran moves among performing and recording, academia and the art world.



Drummer Mike Reed runs a pair of Chicago jazz venues that have pivoted online.



Nicole Mitchell currently is director of jazz studies at the University of Pittsburgh, following years spent as an educator in Chicago and Southern California.

‘How Does It FEEL TO BE FREE?’

By Ayana Contreras

Wrapped in brick and converted from its previous life as an industrial space, the Constellation venue’s two separate listening rooms are outfitted with rows of repurposed, vintage theater seating.

Its gleaming wood bar comes from a now-shuttered lounge. The Chicago concert space—situated along Western Avenue, the city’s longest street—is, in some ways, a study in creative reuse, down to its name, which harkens back to a now-defunct Black-owned record label from the ’60s.

There’s a spirit of revival and resilience here, one that courses through the history of jazz. It’s a music that has served as a clarion call for freedom, equality and basic human rights. And during the summer of 2020, as Confederate statues come down, the disparities in not just social justice across the United States, but systemic imbalances of power within the music industry are being questioned.

If grit and fortitude have defined the music’s past, those words also can apply to drummer Mike Reed, Constellation’s owner.

When he spoke to DownBeat in early July, Reed was preoccupied with installing Plexiglas panels at the bar and “getting my social distancing signage up.”

“We have exactly 50 seats possible,” he said, given attendance restrictions at the time in

Chicago amid the coronavirus pandemic. “Among the craziness of the last four months, it’s something positive to work towards [that] hopefully brings some people back together.”

Constellation—and the Hungry Brain, another concert space Reed owns in town—is a venue very intentionally rooted in the legacy of iconic Black-owned, artist-run Chicago clubs, like Fred Anderson’s Velvet Lounge and Von Freeman’s Apartment Lounge. Before their closures, both served as training grounds for generations of artists, dispensing something much more than transcriptions and charts.

While Reed discussed programming music and running venues, he remembered a panel that he participated in years ago with multi-instrumentalist Henry Threadgill, who, like the drummer, is a member of the Association for the Advancement of Creative Musicians.

An audience member started to ask the elder composer a question, Reed recalled: “So, when you teach your students ... [Threadgill interjected], ‘Oh no, no, no, I don’t teach. Some of us need to be out here in the street.’

“That’s the way I feel about it,” Reed contin-

ued while discussing the role that venues—and specifically Black-owned spaces—have served in the development of jazz for more than 100 years. “Especially at Constellation and Hungry Brain, this is where you really learn the community part of it. And that comes from what Fred was doing at the Velvet Lounge and what Von was doing at the Apartment. That sort of tradition—this isn’t what you learn in school. This is the school. And autodidactic learning, that’s so important to Black American culture.”

From any vantage point, pandemic-era cancellations of tours and venue closures are going to have a massive and long-lasting impact on jazz—from the corporate level down to neighborhood bars, some of which are Black-owned, independent businesses. That’s likely to affect how the music is transmitted, taught and learned, how skills and connections are made.

For generations, jazz has expounded ideas of freedom and power, explicitly and implicitly. From *We Insist!—Max Roach’s Freedom Now Suite* (1960) to Jackie McLean’s *Right Now!* (1966), the music often has mirrored overarching political movements taking place across the



Multi-instrumentalist Jon Batiste is facilitating a series of music-forward protests through his WE ARE organization.



Don Was serves as president of Blue Note Records.

States and internationally. Even dating back to works like Duke Ellington's *Black, Brown And Beige*—which the composer performed in 1943 during his first Carnegie Hall appearance—musicians have used the medium to make the case for parity.

“Creating and releasing liberation music has been an important foundation of the label’s history,” Don Was, president of Blue Note Records, recently said about the imprint’s curatorial mission, which continues today with releases like trumpeter Ambrose Akinmusire’s *On The Tender Spot Of Every Calloused Moment*.

Blue Note—co-founded by Alfred Lion, who recruited another German-Jewish refugee, Francis Wolff, to help him run it—“closely identified with the struggles of Black Americans,” Was said.

Since its 1939 founding, the label has released a trove of essential jazz albums, some aligning with the tenets of liberation ideologies espoused by artists like Art Blakey, Andrew Hill and the recently departed Eddie Gale. Despite the imprint’s storied history, major composers and recording artists who have worked with Blue Note—and other noted jazz labels—have needed to seek donations late in life to raise funds to cover medical expenses. This spring, SFJAZZ launched a campaign to raise funds for Wayne Shorter, a DownBeat Hall of Fame inductee widely regarded as being among the greatest living jazz composers. And drummer Jimmy Cobb, who played on landmarks like Miles Davis’ 1959 album *Kind Of Blue*, turned to a GoFundMe campaign this spring for help, before passing away on May 24.

“If you look at [standard contracts] across the entire music business from 60 years ago, the deals were abominable,” Was said, discussing pro forma industry deals. “They’ve come a long way in the ensuing decades. [In the 1980s], my predecessor, Bruce Lundvall, went back and upgraded our legacy artists to modern deals. He didn’t have to do that and I feel that, relative to

the rest of the music business, Blue Note’s been ahead of the curve in the contracts we offer ... and we’re working hard to do more.”

Was currently is serving on the Universal Music Group Task Force for Meaningful Change, a group of 40 recording industry executives aiming to make a significant social impact. So far, it’s contributed financial support to nonprofit groups like the Colin Kaepernick Foundation and the National Association of Black Journalists.

The May 25 police slaying of George Floyd unquestionably has awakened a broad coalition of people—both in America and abroad—who are unwilling to passively watch further denigration of communities of color. Even as the world struggles to extract something positive from another horrific moment in American history, it still can’t undo the past.

Predatory recording contracts have extracted wealth from Black artists for as long as there’s been a music industry, and Nicole Mitchell—a flutist and director of jazz studies at the University of Pittsburgh—knows this history a bit too well.

“It’s criminal, this aspect of the music—Black musicians getting the short end of the stick financially with record labels. Erroll Garner is known to have been the first jazz artist to sue a record label and win,” Mitchell said about the pianist’s dealings with Columbia. “I think that was really rare and difficult for him to achieve. We have his archive at Pitt, which reveals the whole legal process that he went through.”

Problematic arrangements between labels and performers, unfortunately, have continued for decades and still are not fully behind us. About 20 years ago, Mitchell and saxophonist David Boykin co-founded Dreamtime Records to release the first three albums by her Black Earth Ensemble. “As a new artist, I found more dignity in starting things myself than trying to sell myself with a label,” Mitchell recalled.

“Eventually, I started working with small labels and got away from putting out things on my own. As a consequence, I’ve lost some rights to my music. Sometimes, I regret that, but it’s definitely a full-time job, putting records out.”

The bandleader and educator cited a variety of skills any player needs to have today: booking gigs, arranging travel and having general knowledge of finances and copyright law, among them.

“[It] sets us up for predatory situations,” she said about working independently. “I have to say in most cases—even the labels I work with today—they try to keep rights for your masters. ... A few of them, like FPE, agree to licensing. I have not seen any evolution with this, especially now, where the public has an expectation to listen to music for free online.”

Getting to the point of releasing music, though, sometimes is predicated on the formal training any given performer might have access to. And while there’s a history of jazz—and a wealth of other Black music—being handed down through mentor-mentee relationships, academia is another arena that starkly displays a persistent, if evolving, disparity in equity.

Mitchell’s perspective on the jazz ecosystem easily encompasses higher education, having worked in academia for years before taking on her post at Pitt, a role previously held by the indomitable pianist Geri Allen (1957–2017).

“From my experience as a college professor in the Chicago area, in Southern California and now in Pittsburgh, it’s troubling to witness that the number of Black students actually granted access to jazz programs in this country is entirely too low,” she said. “Black students are a dwindling minority in these jazz programs, which in turn [results in] very few Black professors leading jazz programs. The problem starts in elementary school and high school, where many schools continue to be segregated and the majority of Black students have less access to public-school music programs.”

In 2019, Philip A. Ewell, a cellist and associate professor of music theory at Hunter College in New York, delivered the keynote address at the annual meeting of the Society for Music Theory. In his paper, “Music Theory and the White Racial Frame,” Ewell said that of SMT’s membership, 90 percent of full-time employees in music theory and 93 percent of all associate and full professors of music theory were white. His analysis also encompassed music-theory textbooks, finding that of “the 2,930 musical examples in all seven textbooks, 49 were written by nonwhites.”

That’s less than two percent, and the books, Ewell said, account for about 96 percent of the market.

Meanwhile, Mitchell is working to change the model from the inside by reconnecting the music with a people who live near her campus.

Her school is developing a new program and venue called JazzLab, which Mitchell described as a cross between The Velvet Lounge and The Stone (located at The New School in New York City), aiming to “increase collaboration between Pitt’s jazz students and community musicians.”

“I’m looking at community collaboration as key for bringing jazz studies closer to the heart of its origins. If a student learns to play well, but lacks understanding of the history or lacks respect for Black people, then that does the music a disservice,” she said.

Even if the program’s goals eventually are achieved, other overarching problems remain, including the subjugation of the music within curricula.

Pianist, composer and curator Jason Moran—who was signed to Blue Note for more than a decade before he began to self-release recordings—noted from his home in New York that the conservatory model gives much more weight to a classical mode of composition, and focuses less on the culture and aesthetics that jazz historically has been couched in. He said this includes “the visual cues that artists give ... kinds of invitations to a listener. A title to a photograph, all those things, they’re invitations.

“Jazz education tries to teach you that none of that matters: Your photograph doesn’t matter, the clothes you wear on stage don’t matter, that your [song] titles don’t matter ... that the language around it doesn’t matter. It’s just the sound. You know why? Because then they can eliminate Blackness from it easier. And I’m not joking when I say that. ‘Cause if you just focus on the sound, you won’t have to look at [Duke] Ellington and 20 African American men standing up there [on the bandstand], right? You won’t have to look at Abbey Lincoln’s Afro.”

Lincoln, an intensely emotive vocalist, donned natural hair as early as 1961 on the cover of her album *Straight Ahead*, an act in that moment ranking as a radical political and cultural statement. It was an outward signifier of a shift in her music’s intent.

In the Nov. 9, 1961, issue of *DownBeat*, journalist Ira Gitler, who reviewed the album, critiqued the singer’s overtly Afrocentric sensibilities, saying, “Now that Abbey Lincoln has found herself as a Negro, I hope she can find herself as a militant but less one-sided *American* Negro. It could help her performance.”

The following year, *DownBeat* presented a panel discussion, partly in response to criticism of Gitler’s review, with excerpts published beginning in the March 15, 1962, issue as a two-part series titled “Racial Prejudice In Jazz.” During the discussion—which included Lincoln; drummer Max Roach, Lincoln’s husband at the time; trumpeter Don Ellis; pianist Lalo Schifrin; and critic Nat Hentoff—Gitler doubled down on his comments, claiming that

the singer used “the fact that [she is] a Negro to exploit a career.”

Lincoln responded: “Exploit a career? How can I sing as a black woman, as a Negro, if I don’t exploit the fact that I’m a Negro?”

In the initial two-star album review, Gitler also claimed, “Pride in one’s heritage is one thing, but we don’t need the Elijah Muhammed [sic] type of thinking in jazz.”

The key question here is this: Who’s the “we” that Gitler referred to?

What seemed to escape Gitler—connec-

tions among jazz, politics and the broader culture—isn’t lost on Moran, who, in addition to frequently collaborating with visual artists like Theaster Gates, Kara Walker and Carrie Mae Weems, serves as the Kennedy Center’s artistic director for jazz. He also has taught jazz piano at New England Conservatory since 2010.

“I was having students listen to one of Trane’s songs, ‘Transition,’” Moran recalled recently. “I remember a fellow teacher in the class says, ‘Wow, you know, Trane sounds really angry.’ And I was like, ‘But do you know what



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VOICES FOR CHANGE

By Alexa Peters

DownBeat recently spoke with Black members of the jazz industry to discuss how race has impacted their careers and the jazz scene as a whole.



"As a vocalist, I noticed in the earlier stages of my career that at times it was almost like being cast: 'We want a Black woman to sing at this event, to tour, and so on.' Is my voice even a factor? ... Just because we're all Black women doesn't mean we all present songs and music in the same way. But I can't tell you how many times growing up—and definitely early on in New York—people would say, 'Why aren't you belting?' ... I find this ignorance unfortunate. Would you go up to Diana Krall and tell her to start belting? I don't think so."

—Lauren Henderson, vocalist and owner of Brontosaurus Records

"I want this moment to lead to more equality on a larger array of platforms and situations. So, for musicians of color, I want them to be the managers of venues, for instance. I want them to head up record labels—we all have to start our own labels if we want to be involved in a label. And how about hiring Blacks and other people of color to be in those positions? Especially because—hello—it's a music that we created. Now is the time for all of us to come together to make sure that jazz is a broader world of opportunity."

—John Clayton, bassist



"I advertise my business as Black-owned and I try to promote as many Black artists as possible. We don't discourage anybody from playing here, but we do try to make sure we have a lot of artists of color. When you go to the major jazz venues in New York, most of the time it's not people of color playing there."

—Gerry Eastman, owner of Williamsburg Music Center

"I've had a great career. My 40th anniversary [in jazz radio] is coming up ... Do I think I would be further without racism? You're damn skippy. ... I worked at a smooth-jazz station from 1988 to 1996, and I spent half of my time trying to get out of there. When smooth jazz happened, suddenly corporations were interested. Corporations came in and started hiring white guys from progressive-rock stations who didn't know anything about jazz. And most of them ... were afraid of any Black man who had any knowledge about jazz. And that's why in smooth jazz, white women and white men and Black women proliferated. —Mark Ruffin, author, journalist and program director for Sirius XM's Real Jazz channel



"One of the things I really hope comes about during this time, especially as it relates to Black jazz musicians, is that I would like to start some sort of movement to get more income from streaming for jazz performers. ... When the pandemic hit, it was one big great realization that everyone is stuck with boxes and boxes of CDs and no place to sell them. Meanwhile, the streaming services and the record companies continue to make money during the pandemic because of their relationship with each other, regarding the payment of royalties to record companies—not to the artists."

—Gail Boyd, manager

year this is? Do you know what's happening to Black people during [1965]? I think it was a real moment where I thought, 'Oh, you know what? People who are not Black think that the civil rights period has nothing to do with them.' To listen to Trane at this time in his development and separate it from what the country and all his people, including the people in his band, had to go through once they get off the bandstand ... Damn, how does it feel to be free?"

Being able to make those cultural connections clearly has had an effect on how the arts have been written about; a writer's background comes to bear on their interpretation of any work—music or otherwise.

"I watched visual artists have to figure that out over the past 25 years," said Moran, discussing the dearth of Black writers with platforms commensurate to their skills. "There used to be a few artists talks, now there's zillions of them. ... [Conceptual artist] Adrian Piper says, 'Artists ought to be writing about what they do and what kinds of presuppositions they go through to make the work.'"

Moran recalled Piper warning him: "Jason, be aware that when you start to put your own language to your work, it will anger people, because then it is its own doctrine that cannot be manipulated anymore." And that is some freedom."

Willard Jenkins, the artistic director of the D.C. Jazz Festival and a contributor to DownBeat, currently is at work on *Ain't But a Few of Us*, a book that focuses on Black jazz writers, their personal stories and the challenges they've faced.

"Leonard Feather and Nat Hentoff had to learn about [the community]; they did not acquire that sensibility from community experience," Jenkins said recently. "Not that either of them were bad guys; quite the contrary. Both were encouraging to me and my writing endeavors."

Jenkins went on to note how diverse sensibilities also benefit the jazz ecosystem: "There's beauty and balance. For example, not everyone is completely without their own stylistic boundaries and limitations. We need a variety of voices and stylistic interests presenting this music."

Ultimately, the veteran writer and curator sees the need for "a diversity of voices documenting and responding journalistically to this music. And that's across the board, from jazz and music magazine contributors to liner note writers, to label biography writers, to copywriters for record publicists. For

far too long, those provinces have been over-dominated by Euro-Americans. And that must change to better reflect the diversity of cultures making this music; that equation certainly includes gender considerations."

People like Feather and Hentoff, as well as Gitler, undoubtedly were crucial in documenting the music, but their careers were built off an art form largely comprising Black musicians. Their writing on the music helped establish a lexicon and narrative of what jazz was and, in some ways, still is. But they weren't the only ones.

Phyl Garland seldom is mentioned in discussions about 20th-century arts journalists, despite working as a critic and editor at *Ebony* magazine in the '60s and '70s, writing for *Stereo Review* magazine and serving as a professor of journalism at Columbia University. During her tenure at *Ebony*, the publication boasted a higher circulation than DownBeat, giving her a larger readership than Feather, Hentoff or Gitler. But more importantly, as a Black woman, the lens through which Garland viewed the music was different from that of other writers and offered an important perspective.

The August 1969 issue of *Ebony* included her Q&A titled "Nina Simone: High Priestess of Soul," based on an interview in which she and the musician had fallen into "a compatible groove," as Garland described it. Speaking to Simone, the writer mentioned how "Mississippi Goddam" truly connected with the Black community, saying that "many of us felt the same way." The use of the word "us" here is significant.

Beyond the makeup of freelance writers at major U.S. jazz publications, the editorial staff of most is overwhelmingly and persistently white. It's been the case for decades, and that lack of diversity impacts the coverage and perspectives atop those mastheads, even as society has begun to reckon with the realities of being Black in America.

The landscape, though, is broadening. New platforms and gilded publications alike have started to elevate an ever-growing chorus of voices telling the story of jazz. But there's still work to be done. And questions to ask, such as: Who defines the music?

Writing for the *New York Times*, Marcus J. Moore focused on the year 2015—when saxophonist Kamasi Washington's *The Epic* was released—to contextualize a resurgence of protest in jazz for a recent piece titled "15 Essential

Black Liberation Jazz Tracks.” He mentions Kendrick Lamar’s *To Pimp A Butterfly* and sets it alongside recordings that traditionally would be considered within the strictures of the jazz genre.

“The voice is his instrument,” explained Moore, whose forthcoming book is titled *The Butterfly Effect: How Kendrick Lamar Ignited the Soul of Black America* (Atria). “He does a really good job of sliding up and down the scale, almost like a trumpeter. He knows when to step back and let the music breathe—and when to jump in there with a different [kind of vocal] or with a different cadence and make the song something totally different. And at the same time, he’s a bandleader.

“[That’s why *To Pimp A Butterfly*] is such a jazz-centered record. Robert Glasper and Terrace Martin said [Lamar] thinks about music in that way. He’s presenting a different form of jazz to a younger generation. So, maybe they’re listening to jazz, and they just don’t know it, because it’s packaged in such a different and abstract way that it doesn’t hit them until later.”

To the 39-year-old Moore, the music isn’t just compelling, it’s politically relevant and speaks to the moment it was created: “Spiritual jazz and Black liberation jazz in 2015 coincided with the Black Lives Matter movement happen-

ing, which was [motivated in part by the deaths of] Eric Garner, Mike Brown, Sandra Bland and Freddie Gray.”

Just as protest and tumult are top of mind across the country, Moore sees the moment primed for jazz artists to continue speaking their truths.

“I feel like now is an opportunity for them to be the vanguard of this new movement,” Moore said, discussing recent recordings by Irreversible Entanglements and Shabaka and The Ancestors. “Obviously, that remains to be seen. For the Black Lives Matter movement, there’s always going to be a need for [music like that], because there’s always going to be a new hashtag, [a new] person who we’re going to mourn.”

Pianist Jon Batiste—a recording artist and the leader of Stay Human, the house band for *The Late Show with Stephen Colbert*—has begun work at creating one of those new movements with his WE ARE project.

“As a musician, I believe we’re ordained to change the course of history in relation to culture and politics through our art,” Batiste wrote in an email to DownBeat. “That is my activism.”

Batiste has made headlines for facilitating a series of music-forward protests as part of WE ARE, an organization he hopes can prompt direct political action and spur voters to cast ballots in the November election.

“There’s so much that jazz music does—it inspires change, tying people to the past while moving them into the future. Music is special in that way. It has always been something with multiple purposes in our life, including to heal our unspoken pain,” Batiste continued, circling back to the music’s ability to foster resilience. “The beautiful thing with music is that, as we’ve seen with the WE ARE protests and rallies, it creates an immediate bond. Now, more than ever, it’s important for us to use music in the ways our ancestors did—beyond entertainment—for what it is at its root, a vessel of hope.”

Even during what’s an undeniably troubling moment in history, most who took time to speak to DownBeat for this story still were able to summon at least a dash of the hope Batiste makes sure to mention.

Reed, who’s also the programming chair for the Chicago Jazz Festival, was planning to produce a series of streamed performances, some of which would serve as part of the fest’s programming during Labor Day weekend. But ahead of those sets, as he continued to prepare for music at his venues, Reed echoed a sentiment similar to Batiste’s.

“From my standpoint, jazz music is maybe the most possible idea in American culture [to bring] people together,” he said. “It’s not perfect, but it’s always had the ability to do that.” **DB**

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Terence Blanchard

BROADENING THE PERSPECTIVE

By Dave Cantor Photo by Henry Adebonojo

IN THE PANTHEON OF COLLABORATIVE TRIUMPHS, MUSICAL PARTNERSHIPS LIKE BILLIE HOLIDAY AND LESTER YOUNG OR MILES DAVIS AND TEO MACERO ARE EASY TO REFERENCE.

At some point, though, jazz historians are going to need to survey the work that trumpeter and composer Terence Blanchard has done with filmmaker Spike Lee.

The director's latest endeavor—a Netflix feature called *Da 5 Bloods*—recounts the story of a cohort of Black war veterans who travel back to Vietnam in an attempt to recover a fallen friend and find buried gold. In part, it's a genre picture, some combination of war movie and buddy flick, with the onetime soldiers trekking into the jungle and dealing with the past.

For Blanchard, who spoke to DownBeat recently from his hometown of New Orleans, the past and America's endlessly problematic origin story seem to have been on his mind. His own previous leader dates have explored gun violence and police brutality, and his latest film score (set alongside a bevy of Marvin Gaye tunes) isn't wholly divorced from those ideas, elevating Lee's feature in the process.





Terence Blanchard—who won a Grammy in the category Best Instrumental Composition for “Blut Und Boden (Blood And Soil),” a work featured in Spike Lee’s 2018 movie *BlackkKlansman*—composed the score for the filmmaker’s latest effort, *Da 5 Bloods*.

In addition to his extensive work with Lee and other filmmakers, Blanchard has recorded more than 20 albums as a leader or co-leader and composed two operas. An in-demand educator and clinician, the trumpeter and composer has taught at the University of Miami and Berklee College of Music, and currently serves as the Kenny Burrell Chairperson in Jazz Studies at UCLA’s Herb Alpert School of Music.

During a wide-ranging conversation, Blanchard discussed his working relationship with Lee, other projects that are continuing despite the pandemic and President Donald Trump’s prospects in the November elections.

“If people of color come out to vote in this country,” Blanchard said, “he’s sunk.”

You’ve said before that Spike Lee usually calls you to discuss a project as a first step. But do you remember initially reading the script for *Da 5 Bloods*?

What I’ve learned with Spike is not to draw too many ideas from the script, because I’m creating my own movie in my mind. His cinematic vision is so unique that I have to wait to see what colors he’s using. How it’s shot. The flow and the pacing.

When I read the story, though, I was intrigued by the notion of these guys going back to Vietnam to pick up the remains of a fallen brother, which is something that’s still going on.

Did your father—or other members of your family—serve in Vietnam?

My father was much older when he had me. He wasn’t in Vietnam. But I had two uncles—one in the Navy and one in the Army. And the one that was in the Army, when I was a little kid, I used to ask him questions about it. . . . The notion of life and death being that fragile blew my mind.

Did some of that come back to you when you

were working on the score?

Oh, of course. Not only did that come back, but I remembered a number of guys in my neighborhood who were suffering from PTSD. They would always be walking around the neighborhood with their [military] jackets on. One of them, he was just not well. And I don’t know what happened to him to this day. The older I became, the more I started to reflect back on him and what happened to him while he was over there.

The thing about it is, when you’re that close to it, and those guys had those type of reactions to it, it really piques your curiosity about the reality of what they saw, because none of them readily talked about that stuff; you always had to ask.

Do you usually visit the set for projects like this?

Last time I was on set, I was working on [Lee’s 1990 jazz-centered film] *Mo’ Better Blues*. There’s no need for me to be there, because when they start editing—it’s an amazing thing the way Spike works. You can watch him shoot and you can watch him shoot, and you still won’t have an idea of what the final product is going to be like. You might have an idea of the color or the flavor of it, but the way he edits and puts things together is so unique. You really have to wait to see things.

I don’t remember what movie it was, but it was early on in our relationship, and I was writing music based on the script. I didn’t use any of that stuff when I saw the final [film].

Spike has some very specific visual riffs—like that dolly shot. Have you developed melodic or harmonic ideas that you think fit specifically with his work?

Maybe, but not consciously. I wouldn’t doubt it, because I would watch a film to get inspiration for what the harmonies should be, what the melodies should be. And I know he likes strong melodic content. He’s not one of these guys who likes atmospheric stuff. In that regard, definite-

ly. There’s probably been a style that’s developed over the years, just to score his films.

I just got off the phone with him; he’s talking about doing another project. And he says, “I’m going to send you some information about it.” And that’s it. We start talking about other things—sports and shit.

Do you look at scoring a film in the same way you might look at a commission? And do you differentiate between a Spike Lee movie and something like *On The Record*, the documentary about sexual assault allegations against hip-hop magnate Russell Simmons?

The thing about creating music for film is that you really have to throw away your intent and deal with the intent of the story. It’s like what I said about writing off of the script: You might get excited about the story, but that’s your impression. And when you actually see the film, you have to divorce yourself from that and really focus on what’s on the screen.

That sounds like playing in someone else’s band.

Oh, it’s definitely like playing in someone else’s band. Art Blakey always used to tell us, “Let the punishment fit the crime; play what the music calls for. No more, no less.”

It’s striking to see so many people comment on how timely *Da 5 Bloods* is. The film would work the same way any time during the past 50 years as a recontextualization of an American war.

That’s just what I was getting ready to say, because that question has come up a lot in my interviews. Some people want to label Spike “psychic.” And my response to that is, no, he’s not psychic. It’s just how long this has been going on.

It could have been released last year and it would have been the same thing.

It also could have been about a previous war. It’s almost the same thing as Black musicians in the ‘50s being sent around the world by the U.S. State Department to represent American democracy. It’s a weird disconnect.

Part of that comes from people not wanting to really understand how deep these issues are. I think George Floyd’s death on camera was a wake-up call for a lot of people. They actually saw someone who looked like he was enjoying killing another person. Now, people can see the level of hate that really exists that we’ve been talking about for generations.

The brutality has been so severe that sometimes well-meaning people can’t believe that it can go to that degree. But now we’ve seen it. Then right after that, to have Rayshard Brooks shot in the back? What else has to happen?

At the same time, the sad part about this is that Spike’s movie is relevant, even with all the other messages in the film that people aren’t picking up on—the one guy [in the film] who’s

a Trump supporter, he has mental-health problems.

I think *Apocalypse Now* is visually referenced in the movie. Was that on your mind when scoring this? Were you thinking about genre pictures?

With Spike's movies, I try to broaden the perspective of the films. You'll have great usage of source material to set the mood and give you a sense of timing, in terms of period. What I try to do is have people look at the images and situations from a broader perspective.

Spike always says right before we start working, "OK, it's time to take us to the next level."

I heard you tell a story about a guy who came up to you after a show and said you'd changed his mind about gun control. Are there other versions of that?

Actually, I feel really blessed to be one of the few people who's working right now; it's a trying time for a lot of people. It's a frustrating thing to witness: You feel like you're left out here all alone, because we don't have a plan to deal with this as a country. It should be a wake-up call. There's got to be reckoning for what's going on.

It's all interrelated. And that's what part of your piece for NPR was about. You cited a study that said something like 3.5% of the country needs to participate in a social movement for it to actually force some sort of change. I don't know if we've gotten there yet.

I do think there are a lot of people who are waking up to what's going on. Let's see how this plays out. I've gotten my hopes up before, only to have my heart broken. When Eric Garner was murdered [in 2014], I thought for sure something

I think this racism is a fallout from that.

Here's the thing I've been saying that nobody wants to deal with. Jane Elliott's blue eye/brown eye test should be a part of every grammar school curriculum across the country. ... If anybody truly wanted to tackle racism in this country, that would be a part of the education system.

[Elliott] gave a lecture at a college that had a bunch of white kids there—presumably they were all liberal; I'm not sure. And she asked all of them, "Who here would trade places with a Black person in America? Raise your hands."

Nobody raised their hands. Then she said, "The mere fact that you didn't raise your hands lets me know that you understand what's going on." She said: "Your silence is complicity."

Think about all these Confederate statues and the constant bombardment of watching *Cops*, when it's always a Black guy being arrested. People buy into it on both sides of the issue. That's the conditioning that we really have to deal with.

When they took down the P.G.T. Beauregard statue here, which is not too far from my house—I grew up driving by that thing, going to school every damn day. I never would have thought about it. But when they took the statue away, it was like somebody took a weight off of my shoulders that I didn't even know was there.

You said that you're cautious about what happens next in that NPR piece. How do you push yourself to keep making work that moves the needle in the right direction?

You keep creating art that hopefully engages people in a conversation about it. That's the least I can do—other than being in the streets protesting. I'm cautiously optimistic, because the track record of this country hasn't been a great one. We love to get involved and then fall back into complacency and move on to the next thing.

What's different about this is that I think the universe has stopped the world for us to sit down and deal with this stuff. I don't think it's an accident that this is happening during the COVID-19 period, when you have these young people who can't go to class or a job—or anything. But they can stay out there and protest. That, combined with the way that George Floyd was killed, has sparked a movement that I haven't seen since I've been on this planet.

I just hope we can maintain this level of energy and frustration and anger. And be levelheaded enough to strategize legislation. Come on, man, you can't outlaw lynching and chokeholds? That's shameful. Right there, it's a start.

The other part is that you have to hold these guys accountable. It looks like that's going to happen. But then we have to get back to training, and think about that next generation—the people coming up. We've got to put Jane Elliott's program in elementary schools to actually deal with this, so kids can get an idea of what other people are going through.

DB

'THE UNIVERSE HAS STOPPED THE WORLD FOR US TO SIT DOWN AND DEAL WITH THIS STUFF.'

Unfortunately, that was a unique situation. Probably because most people who come to my shows are of like minds, I guess. I'm not sure.

I've had the exact opposite happen to me at one show, where a guy came up to the band outside and only wanted to talk to the guitarist, who was white. When Charles [Altura] went to talk to him, he said, "You can keep your liberal bullshit."

That makes no sense.

The thing that was weird about that was, he must not have known who I was and come to my show [laughs]. You obviously don't know what this music is about—and what we're about.

Luckily, that's not the norm. Generally, people have been coming up to us and thanking us for what we've been doing. I remember, in Staten Island, Eric Garner's family came, and we did the music to *Breathless*. We were all in tears afterward. To be around a family who lost a loved one in such a senseless manner, it was a powerful moment.

Has the coronavirus affected any of your projects? It seems like the new Perry Mason TV series, which you're doing the music for, already was pretty deep into production.

With *Perry Mason*, we had to do remote recording with the musicians; it turned out pretty well. Other than that—and social distancing—still staying on schedule and approving things.

was going to happen. When Philando Castile was murdered, I was sure. When the little kid, Tamir Rice, was shot, I thought something was going to happen.

We're on the edge of two very different worlds. In the NPR piece, you said that "protest is patriotic." There are people in the streets saying that the killing of Black people by law enforcement needs to stop. And then there's this other faction, who showed up at the Michigan state house with semi-automatic rifles because they wanted businesses to open.

That shows you that there's still a huge issue in terms of education in this country that we need to deal with. [Republicans] are adept at getting a certain group of people to vote against their own interests. And some of the people who are angry and support the president, some of their gripes are extremely valid. It's how they're couched in nonreality that doesn't allow them to get the result they desire.

This goes back to "the Southern strategy," when they started to really play to that fear. They always had to have a boogeyman to blame. Now, I feel like this is the reckoning, because of that deal. It's sad, because it results in people being out in the streets with idiotic signs that don't make any sense. You can go point by point and look at what [the president] has promised them, and it still hasn't happened.



Recently unearthed trio recordings of Bob James from 1965 find the keyboardist and composer working in a surprising mode.

Bob James

LOST & FOUND TRIO TREASURE

• By Ed Enright • Photo by Tom Copi

Ever since his first forays into improvisation in the late 1950s and early '60s, Bob James has considered the piano trio to be the ultimate vehicle for playing jazz.

Now 80 years old and famous the world over for his frequently sampled jazz/pop/funk crossover tunes, the Grammy-winning keyboardist, composer and arranger has been reveling in memories of his early trio work.

Speaking to DownBeat from his home in Traverse City, Michigan, James described the excitement he's feeling about recently unearthed recordings from two pristine 1965 trio sessions captured by George Klabin, founder and co-president of Resonance Records, who at the time was a freshman at Columbia University.

"It was such a shock to me that those recordings even existed," said James, who was then living in New York and had recently begun leading vocalist Sarah Vaughan's backing band. "They had never been released. So, you can imagine something like this suddenly coming to the surface and realizing that not only does it exist, but it's in perfect condition—the sound is great. When I finally had the opportunity to listen to it, the memories came flooding back to me about how we made those musical choices and where it all fit in the historical timeline."

In addition to his straightahead bebop chops, James' playing in the early to mid-'60s drew heavily from the avant-garde classical music scene of the day. Bold new experiments in compositional form and improvisation played a major role in his development at the University of Michigan in Ann Arbor, where James gained an abundance of experience as a collaborator and daring conceptualist while earning his bachelor's and master's degrees.

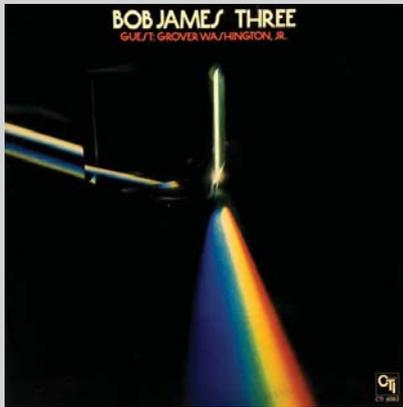
Once Upon A Time: The Lost 1965 New York Studio Sessions (Resonance) documents a 25-year-old James fronting two acoustic trios

in Columbia University's Wollman Auditorium. It was released as an exclusive, limited-edition LP for the Aug. 29 Record Store Day retail event, with the CD and digital versions following on Sept. 4.

On the first session, recorded Jan. 20 of that year, James joins bassist Larry Rockwell, from Vaughan's working band, and risk-taking drummer/percussionist Robert Pozar, who knew the pianist from his student days, on what could be described as a deep-dive into the avant-garde. The second session, recorded Oct. 9, is a much more straightahead affair with Detroit-bred bassist Bill Wood and drummer Omar Clay, another associate from the burgeoning Ann Arbor scene. Both sessions took place at Klabin's invitation.

The engineer recorded James' trios in the empty theater—which made its nine-foot Steinway concert grand available to performers—using basic, recently acquired audio equipment that included a portable, professional-quality Crown two-track recorder. His intention was to broadcast the recordings on Columbia's radio station, WKCR-FM, where the young jazz enthusiast hosted a regular program, and to provide a copy to James, who at that time had issued only his debut, *Bold Conceptions*, a trio effort produced by Quincy Jones and released by Mercury in 1963.

Klabin recalled his surprise at James' choice of material for the first session. "I started recording, and [James] starts doing this 'out,' avant-garde stuff," he said. The trio played three envelope-pushing pieces—"Once Upon A Time" and "Variations," both by James, and the Joe Zawinul composition "Lateef Minor 7th"—as well as a relatively straightahead take on "Serenata," by Leroy Anderson and Mitchell



SAMPLE SOURCE

Bob James means a lot of different things to a lot of different people. The keyboardist and composer might best be known for the smoothed-out funk of “Angela,” the theme song to the TV show *Taxi*, which ran from 1978 to 1983. But his ‘70s recordings on CTI—shorn of frisson and brimming with grooves—helped define a time-specific sound.

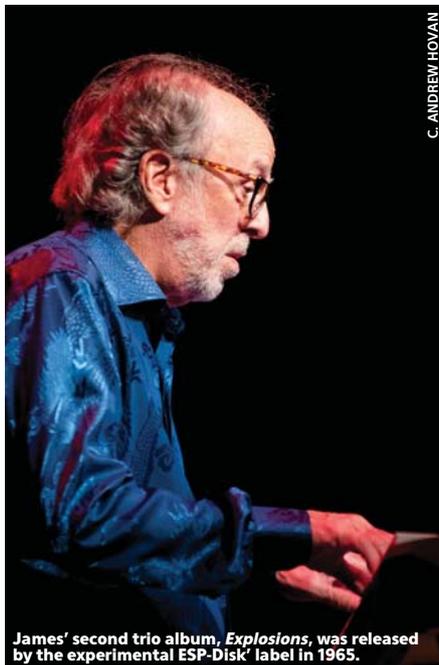
During that crucial phase of his career, the bandleader corralled high-profile musicians like saxophonist David Sanborn, trumpeter Jon Faddis, flutist Hubert Laws, and drummers Idris Muhammad and Steve Gadd for his recordings, which later served as a launching pad for countless hip-hop samples.

“The obvious answer to what makes Bob James’ music so sample-able is the space he left for the breakbeat,” said producer Ali Shaheed Muhammad, who rose to prominence as a member of A Tribe Called Quest. “The break within ‘Take Me To The Mardi Gras’ is one example, but I feel it’s more than that. “Bob composed great melodies and he played them with space, grace and a simplicity that made them hypnotizing and memorable. Also, his compositions were arranged in a way where the instruments were spaced out and not oversaturated. When you are in search of that perfect sample, you want to be able to add your own layers and make room for the vocalist. ... There’s space, there are memorable melodies, there’s the break—and most importantly there is feeling.”

Tracks like “Nautilus” (from James’ 1974 album *One*) and “Storm King” (on his 1976 release *Three*) still are getting chopped up and recycled by other artists today. His music has nestled its way into work crafted by everyone from German DJs like Kruder & Dorfmeister to turntablists like Japan’s DJ Krush.

“A series of dope phrases ... [and] a fine touch of funkiness and relaxation tugs at the heartstrings of us hip-hop junkies,” Krush wrote about James in an email to *DownBeat*. “It sparks my imagination.”

—Dave Cantor



James’ second trio album, *Explosions*, was released by the experimental ESP-Disk’ label in 1965.

C. ANDREW HOVAN

Parrish. “I listened to it and said, ‘I’m going to put this on [the radio].’ It wasn’t what I really wanted, but I was respectful of it.

“So then I said, ‘Is it possible for you to do some other tunes that are more straight-ahead?’ And he said sure. Finally, toward the end of the year, he came back with a different bass player and drummer, and he did all straight-ahead stuff for me.” Those tracks included the Sonny Rollins bebop gem “Airegin,” the modern-jazz standard “Solar,” the ballad “Indian Summer” by Al Dubin and Victor Herbert, and an uncredited swinger titled “Long Forgotten Blues.”

The first of the two sessions proved most useful. Shortly after it was recorded, Klabin sent a copy to Bernard Stollman, founder of ESP-Disk’, the New York-based label that was then home to free-jazz pioneers Albert Ayler, Ornette Coleman and Sun Ra. Stollman agreed to record James’ free-form second album as a leader, *Explosions*, which was released later that year.

Klabin would go on to record several other artists at Wollman Auditorium in a similar manner to generate fresh material for his radio show. Meanwhile, he put the James tapes away, and essentially forgot about them.

It wasn’t until last year, when he encountered James during the recording sessions for reedist Eddie Daniels’ new Resonance album, *Night Kisses*, that Klabin got the idea to finally release the recordings that had sat in his vault for five decades. James played on the Daniels project, and in the process became reacquainted with Klabin.

“I said, ‘Bob, do you remember those recordings that we made in 1965?’ And he went, ‘What?’ So, I told him the story, and he went, ‘Really?’ I said I’d send them to him. Later, he

got on the phone with me and said, ‘This is wonderful to go back and to be able to hear this.’ So, I said, ‘Would you like to put this out?’ And he said, yes.”

Apart from *Bold Explorations* and *Explosions*, *Once Upon A Time* is one of the few albums where listeners can hear James blatantly pushing conventional boundaries and assimilating his early-career influences from the realms of bebop and the avant-garde.

Fans eager to dig even deeper in this direction can check out the tracks where James and Pozar appear on the five-CD collection *Music From The Once Festival 1961–1966* (New World Records), which documents the legendary gatherings of modernists that took place annually in Ann Arbor. James also can be heard with his band backing Eric Dolphy at the 1964 Once Festival on an extended original composition titled “A Personal Statement,” which was included as a bonus track on *Musical Prophet: The Expanded 1963 N.Y. Studio Sessions*, a Dolphy set issued by Resonance.

By the mid-1960s, Vaughan was a well-established jazz star who had been nominated for a Grammy, earned a Gold Record and performed at Carnegie Hall and the White House. As James’ association with her took shape in 1965, his playing style evolved accordingly.

“As a result of getting a job like that with somebody of her stature and knowing what was expected of me, it probably was the first major thing that started to shift my interest away from the avant-garde,” James said. “Because that was a steady job, and working for her was playing standards and trying to swing as hard as I possibly could to justify having that gig.”

James stayed with Vaughan through 1968, and in 1969 he caught a major break when Jones, who had originally met James in 1962 at the Notre Dame Collegiate Jazz Festival, introduced him to producer Creed Taylor, who recently had launched his CTI label. Jones was working on his first CTI album, *Walking In Space*, and he recruited James for the sessions.

“Whenever possible, Quincy would give me a nod of recommendation to meet different people, and one of the biggies for me was that I not only got called to play on that *Walking In Space* album, but I wrote two of the arrangements for it,” James recalled. “That was like an audition as an arranger, as well as a player, for Creed Taylor. And by that time, Quincy’s reputation was high enough that having the badge that he liked me was a great calling card.”

James went on to record hit albums for multiple labels (including one he founded, Tappan Zee) and became a mainstream jazz superstar, regarded as the godfather of radio-friendly smooth-jazz and funky r&b. His album *Touchdown* (1978) included his composition “Angela,” which became the theme song to the sitcom *Taxi*. Among his most popular albums

are *Two Of A Kind*, a 1982 collaboration with guitarist Earl Klugh, and *Double Vision*, a 1986 collaboration with saxophonist David Sanborn, as well as a string of albums the pianist recorded as a member of the all-star quartet Fourplay.

One notable product of that commercial success emerged years later, when hip-hop artists began making extensive use of samples taken from classic James recordings.

"It's the craziest thing that's ever happened to me in the music business, and don't ask me to explain why," James said. "I still don't know after all this time." Somebody told James about a 1988 rap record by DJ Jazzy Jeff and The Fresh Prince called *He's The DJ, I'm The Rapper* that had won a Grammy. The keyboardist learned that on one track, they had essentially played "Westchester Lady," from the keyboardist's 1976 album *Three*, and rapped over the top of it.

"This came as a complete shock to me," James said. "I had no idea how they could do this. They had not licensed it. So, that was my first awareness that I was going to have to be a policeman and I was going to have to figure out what to do about it if I was going to protect my copyright. And I did. I ended up with a very nice settlement. I got off to a pretty good start realizing that there might be some potential cottage-industry income. But I still thought it was just a fluke, and it was somewhat after that when, one after another, more requests started to come in."

To this day, James still get requests to license samples of his work, primarily for two recordings: "Nautilus," from 1974's *One*, his CTI leader debut, and an arrangement of "Take Me To The Mardi Gras," from his 1975 CTI release, *Two*.

"I'm very lucky that almost all of the records that have been sampled by other artists come from my recordings in the 1970s, and I own them," he said. "And if it's one of my original songs, I own the publishing of that, too. In the case of 'Take Me To The Mardi Gras,' it's a Paul Simon song, so people have to go through the publisher for the song rights. But 'Westchester Lady' and 'Nautilus,' I own those.

"I try to deal with it on a case-by-case basis. Some of the things that I've ended up being compensated for the most were samples that I would have considered minute and almost unrecognizable to me. But every one of them is different. Usually, it's a gray area where you think, What is it that's making the record a hit? Is it your sample, or is it the rap, or whatever? It's impossible to know the answer to that."

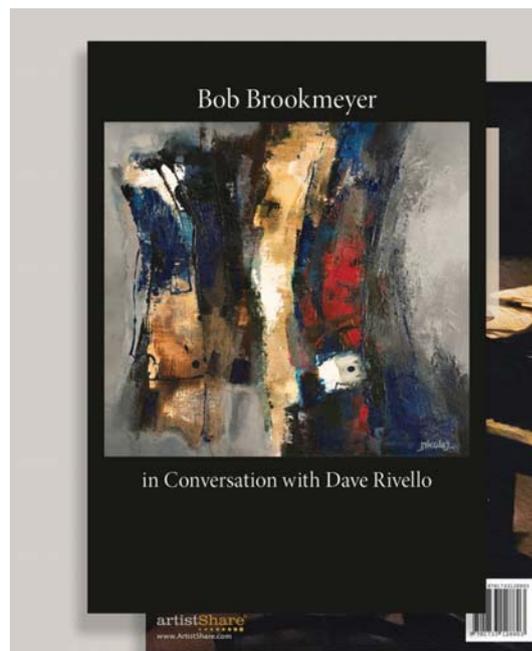
Another mystery that often befuddles James is determining what it is exactly about his '70s catalog that has appealed so much to multiple generations of hip-hop artists.

"I ask myself that all the time," James said. "I've had a lot of conversations with rap and hip-hop artists, and I come away most of the time feeling really good that they consider my

stuff having that stamp of magic. Most of the time, it's something in the rhythm. But the whole genre is so different from the way I would have thought about creativity; those 'chunks of sound' are thought of by them in a completely different way.

"Nautilus' is maybe the one that I can understand the best, because during the time we were recording that in the studio, [drummer] Idris Muhammad and [bassist] Gary King created magic for me. It was the magic groove that they played, and it's a feeling that a rap artist can't get with a computer and a drum

machine. There's a looseness and a realness that you can't quite put your finger on—but that's the whole reason why it's wonderful. What's most amazing to me is that 'Nautilus' has been sampled over 1,000 times, but it was the last cut on the record, and neither Creed Taylor nor I had any feeling whatsoever that it had any commercial potential. And no one paid attention to it. It wasn't until years later when, for whatever crazy reason, that magic groove that Idris and Gary and I were playing—they found it. So ... you never really know. Enjoy making the music, and hopefully someone will hear it." **DB**



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— Maria Schneider, composer and bandleader

"Dave, what a great idea! I can't wait to get into the book and see the processes that Bob sometimes would glide over... as if we had an idea what he was talking about."

— Bill Holman, composer and bandleader

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Regina Carter sounds a positive note ahead of the election on *Swing States: Harmony In The Battleground*.

Regina Carter Freedom Band *Swing States: Harmony In The Battleground*

TIGER TURN/EONE 42144

★★★½

We're edging closer toward the United States' 59th quadrennial presidential election, and it's that pivotal event anchoring violinist Regina Carter's sanguine *Swing States: Harmony In The Battleground*.

The music never approaches the acerbic tone of the Black Lives Matter protests that followed George Floyd's killing or the maudlin tenor surrounding the inescapable COVID-19 pandemic—two events that almost certainly will impact the decisions of voters. Instead, Carter delivers ingenious covers of idiomatic tunes associated with U.S. swing states—places that could decide

the country's next political epoch.

Carter opens the album with a spoken-word recollection of growing up in Detroit and how observing cultural differences works toward shaping how individuals vote. She also mentions watching her older family members head to the polls—a pertinent recollection given recent reports of voter suppression efforts and the centennial anniversary of the 19th Amendment, which worked to give women in the U.S. the right to vote. Other band members—pianist Jon Batiste, trumpeter John Daversa and drummer Harvey Mason—provide their own personal mementos of Louisiana, Florida and Kansas.

The overarching theme of unity is channeled through masterful makeovers of chestnuts, like the rambunctious reading of "On Wisconsin!" and a blues-honed take of "You Are My Sunshine (Louisiana)." The high point, though, is the dramatic rendition of "Dancing

In The Streets." Instead of the tune being driven with its signature jack-hammering rhythm, Carter recasts it as an elegiac ballad, the band-leader and Daversa elongating the melody across the rhythm section's lumbering tempo. Her violin then rises with luminous yet oblique improvisation, a feat illustrating her keen musicality and interpretive prowess.

Even though guarded optimism permeates Carter's latest effort, solemnity sneaks through in spots, articulating the gravity of what Americans are set to face in coming months. —*John Murph*

Swing States: Harmony In The Battleground: Welcome To Swing States From Regina Carter; Georgia On My Mind; Rocky Mountain High (Colorado); Dancing In The Streets (Detroit, Michigan); Jon Batiste 504; You Are My Sunshine (Louisiana); We Shall Overcome; Harvey Mason In Kansas; Home On The Range (Kansas); John Daversa In The Everglades; Swanee River; Pennsylvania; On Wisconsin!; Faygo Boat Song (Michigan). (49:21)

Personnel: Regina Carter, violin; Jon Batiste, piano; John Daversa, trumpet, flugelhorn; Kabir Sehgal, bass, percussion; Harvey Mason, drums; Alexis Cuadrado, bass; Brian Gorrell, tenor saxophone (2, 3, 6, 12).

Ordering info: reginacarter.com

AZYMUTH

4

JAZZ IS DEAD

Azymuth *Azymuth JID 004*

JAZZ IS DEAD 004

★★★★½

For the fourth release on their newly established Jazz Is Dead label, composers Adrian Younge and Ali Shaheed Muhammad team up with Azymuth, a long-standing Brazilian fusion trio. It's a partnership forged through a mutual appreciation of groove, where the starting point is the relentless momentum of the trio's samba-driven sound. Younge and Muhammad, star DJs and producers by trade, bring the sharp edge of hip-hop and the futuristic whirl of electronics to

Dena DeRose *Ode To The Road*

HIGHNOTE 7323

★★★★

I became a Dena DeRose fan after absorbing the one-two punch of her *Live At The Jazz Standard* albums back in the early 2000s. The singer/pianist's strengths were on full display, and while communication was considerable, agility proved to be the music's key attribute. Ease was central to the success of both albums, and it's an element her subsequent studio recordings could use a bit more of—including *Ode To The Road*. While its formality marshals certain victories, the spirit of DeRose's improv instincts is somewhat muted.

The bandleader often has found ways to make well-worn tunes glow anew, but this time 'round, "The Days Of Wine And Roses" and "The Way We Were" have a ceremonial feel, with wisps of formula shrouding the gleam of the performances. Her connection with vocalist Sheila Jordan on "All God's Chillun Got Rhythm/Little Willie Leaps," as delightful as it might be, seems overly prescribed as well. When buoyancy does arrive, it's front and center. Bassist Martin Wind and drummer Matt Wilson have been with the pianist for more than 15 years, and the trio's combined chemistry can be sublime. "Nothing Like You" is a mix of grace and thrust that DeRose completely owns, while still allowing room for a

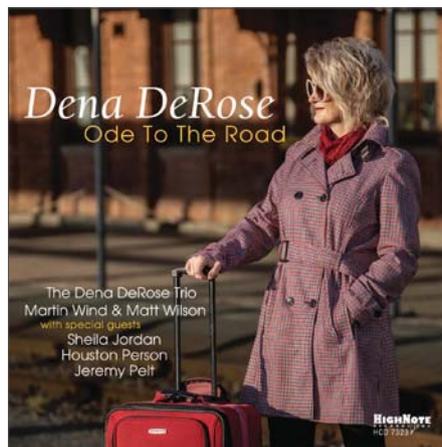
bear. Their background in syncretism perhaps helped to actualize the gospel-blues intro, fluted Brazilian melody, jazz organ and Latin syncopation on "Friendship Samba." And who knew that the *melée* of scratchy synthesizer, disco rhythm guitar and shifting time signatures would prove to be so much fun on "Apocolyptico"?

Azymuth, the rhythmic engine for this ambitious undertaking, continues to distinguish itself as a creative force decades after its founding. On "Cat Jump" and "Fall Afternoon," Alex Malheiros' sleek electric bass provides just the right amount of tensile strength to hold the throaty sax, legato synth and forceful drum parts together. And keyboardist Lincoln Kiko Continentino displays not just a cool, modern sensibility through long-sustained chords and looping phrases on "Ao Redor Do Samba," but a deep capacity for lyrical melodies on "Pulando Corda." Drummer Ivan "Mamão" Conti, though, shoulders most of the responsibility for the album's complex feels: the retro funk of "Sumaré," the polyrhythmic swing of "Quiet Storm." Throughout the album, grooves like these defy inertia. —*Suzanne Lorge*

Azymuth JID 004: Ao Redor Do Samba; Sumaré; Cat Jump; Fall Afternoon; Friendship Samba; Apocolyptico; Pulando Corda; Quiet Storm. (41:25)

Personnel: Ivan "Mamão" Conti, drums; Alex Malheiros, electric bass; Lincoln Kiko Continentino, keyboards; Jack Waterson, guitar (3); Adrian Younge, Ali Shaheed Muhammad, guitar, keyboards, soprano saxophone, alto saxophone, baritone saxophone, flute, marimba, percussion.

Ordering info: jazzisdead.co

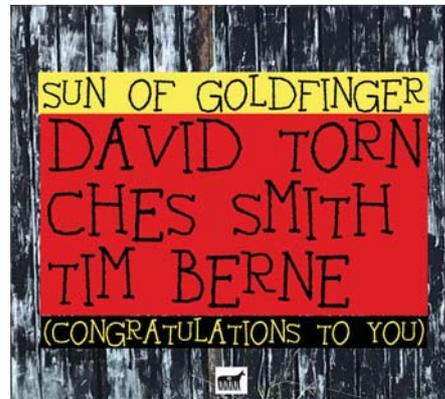


brilliant romp by trumpeter Jeremy Pelt. But etiquette becomes an ally on "I Have The Feeling I've Been Here Before," a break-up lament previously covered by Karin Krog and Carmen McRae that the singer emotionally amplifies with expert contours and nuanced delivery. It's an unusual choice, and perhaps a reminder: DeRose benefits from avoiding the obvious. —*Jim Macnie*

Ode To The Road: Ode To The Road; Nothing Like You; Don't Ask Why; All God's Chillun Got Rhythm/Little Willie Leaps; That Second Look; Small Day Tomorrow; The Way We Were; Cross Me Off Your List; I Have The Feeling I've Been Here Before; A Tip Of The Hat; The Days Of Wine And Roses. (64:17)

Personnel: Dena DeRose, piano, vocals; Martin Wind, bass; Matt Wilson, drums; Jeremy Pelt, trumpet (2, 8); Houston Person, tenor saxophone (7, 11); Sheila Jordan, vocals (4, 6).

Ordering info: jazzdepot.com



Sun Of Goldfinger (David Torn/Ches Smith/Tim Berne) *(Congratulations To You)*

9 DONKEYS

★★★★

Guitarist David Torn's atmospheric airiness combines nicely with saxophonist Tim Berne's funky earthiness on this fluid, electro-acoustic free-jazz outing, with drummer/electronics man Ches Smith zig-zagging in between.

A follow-up to the trio's excellent 2019 ECM album, *(Congratulations To You)* consists of two tracks, each just under 14 minutes long, bookending a 28-minute piece. The trio careens through an astonishing variety of moods, textures, dynamic levels and colors in an Ornette-meets-Hendrix style that expands and contracts like an organic being.

Berne kicks things off with a crisp alto sound, then switches to telegraphic bari (à la Hamiet Bluiett) on the opener, "Bat Tears," followed by electronic chirps that could be a message dispatched into space, looking to connect with aliens. "Coco Tangle," the long middle piece here, lives up to its title from the get-go, with Berne worrying an Ornette-like ramble, then conversing with himself via digital delay. Intimations of India, industrial clanking, rock distortion and lyrical weeping seep from Torn's guitar and electronics. Smith runs the gamut, moving from hard-hitting, artfully dribbling snare-tom work to ambient or "chk-chk"-ing cymbals.

The closing title track is a bacchanalian "congratulations."

Though the album's extremity at times might not be to every listener's liking, the trio still represents spontaneous music-making of the highest order, and with an original sound all its own.

—*Paul de Barros*

(Congratulations To You): Bat Tears; Coco Tangle; Congratulations To You. (56:28)

Personnel: David Torn, guitar, electronics; Tim Berne, alto saxophone, baritone saxophone; Ches Smith, drums, electronics.

Ordering info: screwgunrecords.bandcamp.com

The Hot Box

Critics	Paul de Barros	Suzanne Lorge	John Murph	Jim Macnie
Regina Carter Freedom Band <i>Swing States</i>	★★★	★★★★	★★★★½	★★★
Azymuth <i>Azymuth JID 004</i>	★★	★★★★½	★★★★½	★★½
Dena DeRose <i>Ode To The Road</i>	★★★★½	★★★★½	★★★	★★★
Torn/Smith/Berne <i>(Congratulations To You)</i>	★★★★	★★★	★★½	★★★★

Critics' Comments

Regina Carter Freedom Band, *Swing States*

Five stars for the sentiment and the pun. But apart from Daversa's sparkling solos and attractive reworkings of "Home On The Range" (in 5/4) and "Swanee River," this is pretty ordinary stuff.

—Paul de Barros

With *Swing States*, Carter taps into the spirit of possibility that undergirds much of American roots music. Irrepressibly joyous, this finely crafted album not only radiates universal appeal, but puts forth the greatest inducement of all for social change: hope.

—Suzanne Lorge

The concept tends to overshadow the playing, but the former might be stirring enough to engage listeners politically, and the latter is as graceful as her history suggests.

—Jim Macnie

Azymuth, *Azymuth JID 004*

Azymuth's tightly wound Brazilian jazz-rock found a niche in its day, but this post-acid-jazz reinvention of the group has something to annoy practically everyone. For smooth-jazz haters, there's the clicking beat and repetition of inane phrases; for lovers of *Cariocan* musicality, muddy distortion and throwback synth sounds.

—Paul de Barros

With the help of the Jazz Is Dead production duo, the veteran Brazilian combo issues a titillating LP that glimmers like a soul-jazz-enhanced soundtrack to a forgotten early-'70s art-house flick.

—John Murph

On paper, I should be digging the syncopation and rhythmic layering. But overall, this music chases its own tail so resolutely that it spins itself into a collapse. It moves to be current, but actually comes off sounding dated, like '70s TV themes.

—Jim Macnie

Dena DeRose, *Ode To The Road*

I hope this album catapults DeRose to the notoriety she deserves. With her smart phrasing, clean delivery and swinging piano playing, she's one of the best jazz vocalists working today.

—Paul de Barros

DeRose, a jazz traditionalist of the highest order, excels at juggling all the elements of a spectacular vocal album—sweet arrangements, intuitive accompaniment, informed phrasing and an eye-popping guest list. But it's her sense of romanticism, cool as a low-grade fever, that makes this record burn.

—Suzanne Lorge

A sparkling showcase for the singer and pianist as she interprets a handful of jazz gems with velvet-gloved wit and emotional conviction.

—John Murph

Torn/Smith/Berne, *(Congratulations To You)*

On this rebellious release, the trio moves from uncompromising bedlam to eerie calm with the swiftness of a hurricane. Their wind-tossed phrases and throbbing electronic grooves seem to hail from some preternatural place—not so much improvised as conjured.

—Suzanne Lorge

They intend to fry minds with an engaging sprawl of sonics, and accomplish the goal with a hazmat bravura. Top volume, please.

—Jim Macnie

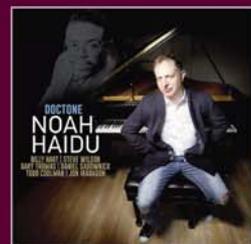
What begins with fascinating sonic textures quickly evolves into an ear-splitting litmus test for howling saxophone spurts, shrieking guitar lines and pounding drums.

—John Murph



DIEGO URCOLA
EL DUELO featuring PAQUITO D'RIVERA
SSC 4560 - IN STORES September 18

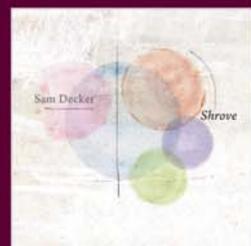
Trumpeter Diego Urcola has proven to be a player of incredible range and dexterity throughout his career, a large part of it playing alongside Paquito D'Rivera in the legendary saxophonist/clarinetist's various eclectic projects. On Urcola's new recording, *El Duelo*, the trumpeter recruits D'Rivera to join him in a very rare, and exposed, playing scenario, the piano-less quartet.



NOAH HAIDU
DOCTONE

SSC 1595 - IN STORES October 2

On his new Sunnyside release *Doctone*, Haidu reaches a new level of self-expression while exploring the work of one of his major influences, the late Kenny Kirkland. As Noah writes in the liner notes: "*Doctone* is the first recording dedicated entirely to Kirkland's original music. I view Kenny as the most unique composer and pianist of his generation. Because he died young and avoided the spotlight, his brilliant compositions have been overlooked for too long."



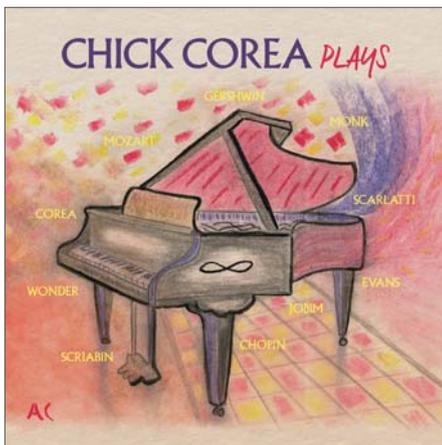
SAM DECKER
SHROVE

SSC 1577 - IN STORES October 9

The Illinois-bred, Brooklyn-based Decker focused the past six years on developing music that blended his fascination with folk-inflected sounds of composers like Igor Stravinsky, Bela Bartok and Dmitri Shostakovich with the color and power of improvised music. The outcome is his first release that fits squarely in the jazz realm of composition meeting improvisation, namely, *Shrove*. Decker wanted to find a way to create simple pieces, without many of the complex rhythmic and harmonic trappings of contemporary jazz, that gave the improvisers freedom within an aesthetic.



www.sunnysiderecords.com



Chick Corea Plays

STRETCH SR-CCS01

★★★★½

Whether he's playing works by Thelonious Monk, Mozart, Stevie Wonder or simply improvising on the spot, Chick Corea says "it's all right now" in the liner notes to this live, mostly solo album. That is, it's about being in the moment, and alive with the music. But as the breadth of *Plays* suggests, Corea is democratizing the music, according show tunes and classical music the same treatment he offers bebop and pop.

Let's start, as he does here, with Mozart's ada-

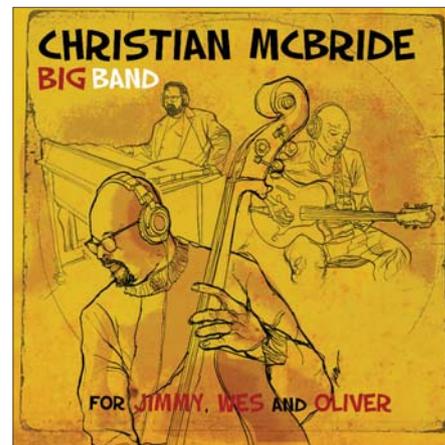
gio from the *Piano Sonata In F*. This isn't Mitsuko Uchida's Mozart; not only does Corea tack on an improvised intro, but he happily adds extra notes and a few invented phrases—and that's modest compared to his take on Chopin's *Prelude Op. 28, #4*, which stretches the 25 bars of the score into a four-minute romp, Corea riffing happily over the changes. To be fair, he takes even greater liberties with Bill Evans' "Waltz For Debby," and listening to him toy with that tune is one of the album's greatest treats. Throughout, Corea's way of paying tribute is to match his genius with that of other great composers, both playing and playing with what they've written. And there's an equal amount of sparkle on the second disc, where the main composer is Corea himself. In addition to spontaneous portraits and improvised duets with promising young players, he includes a wonderfully warm rendition of his "Children's Songs," a set of 12 sketches that deserve wider attention.

—J.D. Considine

Plays: Disc One: Chick Talks Mozart And Gershwin; Mozart: Piano Sonata In F, KV332 (2nd part—Adagio); Someone To Watch Over Me; Improvisation On Scarlatti; Scarlatti: Sonata In D Minor K9, L413 Allegro; Yesterdays; Chick Talks Bill Evans And Antônio Carlos Jobim; Waltz For Debby; Desafinado; Chopin: Prelude Op. 28, #4; Scriabin: Prelude Op. 11 (Part 1); Chick Talks Monk; Pannonica; Trinkle Tinkle; Blue Monk. Disc Two: Pastime Paradise; Chick Talks Paco; The Yellow Nimbus; Chick Talks Portraits; Portrait: Henrietta; Portrait: Chris; Chick Talks Duets; Duet: Yaron; Duet: Charles; Chick Talks Children's Songs; Children's Song Nos. 1–12. (58:02/53:45)

Personnel: Chick Corea, piano; Yaron Herman (23), Charles Heisser (24), piano.

Ordering info: concord.com



Christian McBride Big Band For Jimmy, Wes And Oliver

MACK AVENUE 1152

★★★★

Oddly enough, bassist Christian McBride and organist Joey DeFrancesco hadn't ever officially recorded an entire album together. They've finally decided to take up the task, and it harkens back to their shared love for the Jimmy Smith/Wes Montgomery collaborations of the late '60s.

Clearly, the essence of their muses is encoded in the pair's musical DNA. Hard-swinging and infectious grooves are the elemental forces at play here, with guitarist Mark Whitfield dutifully capturing Montgomery's sound and tasteful phrasing, while DeFrancesco conjures Smith's bluesy rancor and grease-lightning right hand. McBride, as is his trademark, drives a powerful low end as lithe and stable as a Tesla Model X. Four of the 10 tracks are as a quartet; a fun blowing session among friends. The rest of the album features the big band making use of several charts by Oliver Nelson, who arranged and conducted the large ensemble for those Smith/Montgomery albums. Nelson's treatments of "Night Train" and "Milestones" are innovative and energetic, and his arrangement of "Down By The Riverside" is a tour de force, decades ahead of its time. McBride's troops execute the material with precision and professionalism, constructing a sturdy launchpad to fire their rockets.

More than 50 years ago, two musicians at the height of their careers met to make essential recordings. It's nice to know that sort of thing can still happen in 2020.

—Gary Fukushima

For Jimmy, Wes And Oliver: Night Train; Road Song; Up Jumped Spring; Milestones; The Very Thought Of You; Down By The Riverside; I Want To Talk About You; Don Is; Medgar Evers' Blues; Pie Blues. (72:30)

Personnel: Christian McBride, bass; Joey DeFrancesco, organ; Mark Whitfield, guitar; Todd Bashore, alto saxophone, piccolo; Steve Wilson, alto saxophone, soprano saxophone, flute; Ron Blake, tenor saxophone; Dan Pratt, tenor saxophone, clarinet; Carl Maraghi, baritone saxophone; Frank Greene, Freddie Hendrix, Brandon Lee, Nabate Isles, Anthony Hervey, trumpet; Michael Dease, Steve Davis, James Burton, trombone; Douglas Purviance, bass trombone; Quincy Phillips, drums.

Ordering info: mackavenue.com

Brad Mehldau Suite: April 2020

NONESUCH 75597919455

★★★★

Locked down in the Netherlands, pianist Brad Mehldau decided to compose a 12-part cycle that reflects his response to our new normal. Even with 12 movements, *Suite: April 2020* is still quite short; its longest piece, the bittersweet "V. remembering before all this," is less than four minutes. Don't come looking for Mehldau's long, lustrous improvisations—or even short ones, though there might be some light embellishments here and there. This is a composer's work.

If its bite-size pieces are easily digestible, so are its penetrating melodies. Like the thinned-out harmonies, they emphasize the isolation at the heart of both the work and the context. Well, that and the pure strangeness. "II. stepping outside" combines playful rhythms with disoriented spaces and dissonances. There's great urgency in "VI. uncertainty," but no emotional resolution. Even the promisingly titled "XI. family harmony" has troubled undertones. It's only the Bach-like "XII. lullaby" that offers any real comfort. (This includes the three covers closing the album: Neil Young's "Don't Let It Bring You Down" is fraught with tension, while Billy Joel's "New York State Of Mind" and Jerome Kern's "Look For The Silver Lining" find new reservoirs of heartbreak.)



The album's biggest question mark: Will the angst and unease chronicled on *Suite: April 2020*—music that literally is dated—still be listenable in the future? Is it a time capsule too painful to revisit, and will generations yet unborn be able to relate? Nobody can say.

It is universally and profoundly resonant in the moment, however, and perhaps that's all we need from it.

—Michael J. West

Suite: April 2020: I. waking up; II. stepping outside; III. keeping distance; IV. stopping, listening; hearing; V. remembering before all this; VI. uncertainty; VII. —the day moves by—; VIII. yearning; IX. waiting; X. in the kitchen; XI. family harmony; XII. lullaby; Don't Let It Bring You Down; New York State Of Mind; Look For The Silver Lining. (40:21)

Personnel: Brad Mehldau, piano.

Ordering info: nonesuch.com

Thumbscrew
The Anthony
Braxton Project
 CUNEIFORM 475

★★★★

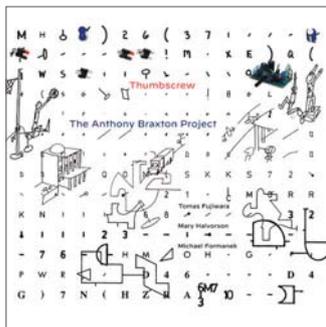
Among the more profound recognitions of Anthony Braxton's genius is this electrifying album by Thumbscrew, a collective trio including Mary Halvorson, a guitarist who has worked extensively with the composer and reedist. As part of the Braxton75 celebration to mark his birthday, members of Thumbscrew selected a broad range of compositions, most from early in Braxton's career, and with a palpable sense of wide-eyed exploration developed treatments from the provocative essence of his scores.

Following a characteristically knotty rhythmic articulation on the opening "Composition No. 52," bassist Michael Formanek and drummer Tomas Fujiwara lock into a surprising shuffle groove, with Halvorson's crystalline tangles running freely atop. The heady, detail-packed "Composition No. 274," part of Braxton's *Ghost Trance Music*, is totally notated, but the musicians still manage to inject their own personalities all across it, balancing rigor with a gleeful sense of discovery. It's that quality that continues to make Braxton such an influential and inspiring figure, forever experimenting and searching. Thumbscrew is both an inheritor and promulgator of that ideal.

—Peter Margasak

The Anthony Braxton Project: Composition No. 52; Composition No. 157; Composition No. 14 (Guitar); Composition No. 68; Composition No. 274; Composition No. 14 (Drums); Composition No. 61; Composition No. 35; Composition No. 14 (Bass); Composition No. 150; Composition No. 79. (46:54)
Personnel: Mary Halvorson, guitar; Michael Formanek, bass; Tomas Fujiwara, drums, vibraphone.

Ordering info: cuneiformrecords.com



JD Allen
Toys/Die Dreaming
 SAVANT 2184

★★★★

By mashing up the names of two individualistic tunes, tenorist JD Allen arrived at the title of his new album, *Toys/Die Dreaming*. The first, "Toys," smolders as a freely melodic rumination, with Allen feeling out impressionistic lines alongside bassist Ian Kenselaar and drummer Nic Cacioppo. The second, "Die Dreaming," pulsates with rhythmic insistence. So, what's he getting at with the title? The vexing question leads to interesting observations about the bandleader's creative use of harmonic understatement and melodic assertion. Both tracks, different as they are, exemplify the advanced form of musical play that Allen expresses so confidently through his austere compositions. Given the excitement that breaks through its serious veneer, however, it's easy to conclude that the title implies a happy—rather than moribund—demise. Whatever the metaphoric meaning, the recording rings with intention. On "The G Thing," he uses a dulcet rubato phrase as a launching pad for its escalating, swinging exposition. But on the album's three covers, Allen hews closer to convention, sinking deep into a salty blues on "Red Label," stretching into mourning on "I Should Care" and extracting the odd intervallic melody from "You're My Thrill" with cunning precision before setting off on a thoughtful improvisation. He's dreaming, still.

—Suzanne Lorge

Toys/Die Dreaming: You're My Thrill; The G Thing; Die Dreaming; Red Label; Toys; I Should Care; Elegua (The Trickster). (45:02)

Personnel: JD Allen, tenor saxophone; Ian Kenselaar, bass; Nic Cacioppo, drums.

Ordering info: jazzdepot.com



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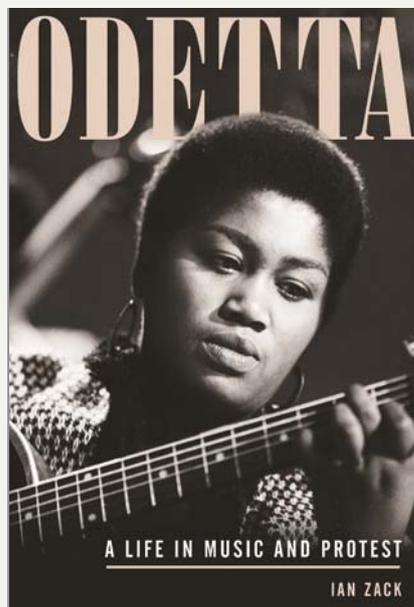
Odetta's Inner Complexities

The 1960s folk-music revival had more than its share of self-created characters and determined individualists. Singer/guitarist Odetta stood out even within this crowd. While her work and persona influenced a cast that ranged from Bob Dylan to Angela Davis, **Ian Zack's *Odetta: A Life in Music and Protest* (Beacon)** is the first full-length book dedicated to exploring her life.

Zack champions Odetta's influential, yet frequently overlooked, music as he narrates her trajectory from folk clubs to the forefront of the civil rights movement. But for all that she accomplished and observed, her 77 years were not always joyful, especially toward the end of her life; she died in 2008. Through a combination of historical records, media reports and numerous original interviews, Zack provides a full picture of how Odetta's complex personality echoed the turbulence of her times.

Odetta's inner complexities began early: Zack's book details how, despite some folkies' search for authenticity, the music's greatest performers couldn't always claim such harrowing backgrounds. While Odetta was born in Alabama, her Southern birthplace was not the source of her definitive versions of chain-gang ("Another Man Done Gone") and work songs ("John Henry"). She grew up as Odetta Felious in Los Angeles and followed an unusual path to a life in music. Her mother worked as a custodian for a locally popular children's theater that presented puppetry and music. And while a teenage Odetta was supposed to assist her, she was more inclined to sing than dust furniture, leading to the theater owners sponsoring her vocal training. As a young contralto with a strong grasp of opera and show tunes—and living in a relatively sympathetic arts community—Odetta likely could have pursued any number of different paths.

In early-'50s California, the burgeoning folk scene proved welcoming for a shy young woman. Zack offers evocative details of the San Francisco bohemian milieu where Odetta first seriously listened to Lead Belly and Library of Congress field recordings. Borrowing a guitar from a neighbor, she was a fast learner on the instrument, devising her own finger-picking technique. Her audiences grew, and Zack chronicles how Odetta traveled across the country, describing how she navigated the different musical communities in New York and Chicago (where she recorded *Odetta At The Gate Of Horn* in 1957). The biography also investigates her collaborations with accomplished jazz musicians, like bassist Bill Lee, film director Spike Lee's father. In her travels, Odetta also helped inspired a range of disciples who went on to global success, including Joan Baez and Grace Slick.



But the folk singer's most pivotal work came in the early 1960s when she geared her growing fame—tours, record sales, television appearances—toward furthering the struggle for civil rights. As Zack's sources relate, Odetta might not have been considered an activist at first: Her songs and attitude were infused with Black pride and history, but she initially didn't engage in direct political action. As Odetta's connection to the movement grew, she worked with Rev. Martin Luther King Jr. on fundraising efforts and participated in the 1963 march on Washington. Harry Belafonte adds valuable perspectives in Zack's book on her work during this period. Along the way, Odetta also became a style hero, as Black cultural advocates who emerged later in the decade credit her for always preferring a natural hairstyle.

Still, the singer was unable to build on her achievements during the 1970s, and not for a lack of good material. Zack rightfully praises her overlooked, electric 1970 album, *Odetta Sings*, which should have introduced her to a wider audience. Her version of The Rolling Stones' "No Expectations" here remains especially heartbreaking. In many ways, that somber tone would reflect Odetta's life throughout the next few decades. She received some notable accolades—including the National Medal of the Arts and Humanities in 1999—but taxing international tours seemed to compound declining health and final years that increasingly found her alone.

Odetta deserved better during her lifetime, but this biography moves toward properly cementing her legacy.

Ordering info: beacon.org

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Allegra Levy
Lose My Number
 STEEPLECHASE 31900

★★★

Allegra Levy's *Lose My Number* isn't breaking boundaries in its fusion of lyrical prowess and nine pieces of trumpeter John McNeil's decades-spanning instrumental repertoire. However, quite a few of the record's underlying creative decisions—one of which includes working with an all-female backing band—shaped Levy's writing process and the music's overall performance.

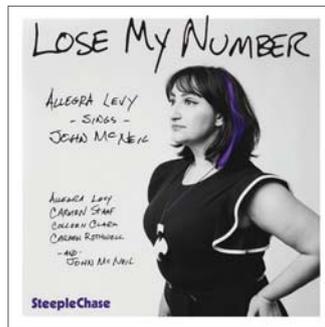
Many of the songs here exude distinctly contemporary thoughts or feelings, even when the works reflect old-fashioned sentiments or settings. "Livin' Small" easily could apply to couples in love and down on their luck during any time period. Still, heard in the context of the current generation's lack of attachment to property and its contention with a high cost of living, the song's story of finding contentment with a minimalist's mindset offers a bold level of empathy. Generally, Levy's vocal character leans into a classic aesthetic, but how that quality manifests itself varies. "Samba De Beach's" nimble rhythm combines with sections of jumpy vocal movement in the melody, affirming her performative talents.

Collectively, *Lose My Number* reverberates mutual respect and admiration, truly unifying two artists' visions with finesse. —Kira Grunenberg

Lose My Number: Samba De Beach; Livin' Small; Tiffany; Strictly Ballroom; C.J.; Dover Beach; Ukulele Tune; Zephyr; Lose My Number. (51:50)

Personnel: Allegra Levy, vocals; Carmen Staaf, piano; Carmen Rothwell, bass; Colleen Clark, drums; John McNeil, trumpet (4, 5); Pierre Dorge, ukulele (7).

Ordering info: steeplechase.dk



Alan Braufman
The Fire Still Burns
 VALLEY OF SEARCH 004

★★★½

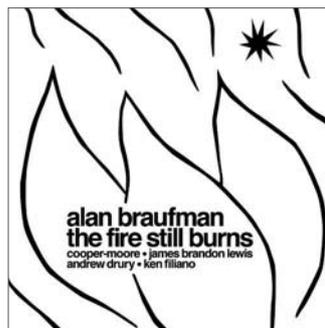
Loft-era jazz ages well on saxophonist Alan Braufman's *The Fire Still Burns*, an album that harnesses unbridled energy and coarse improvisation to craft a set that's accessible and lyrical, yet still fully embodies a '70s free-jazz ethos. In the years between this offering and 1975's *Valley Of Search*—the saxophonist's only other leader date—Braufman delved into other genres, touring with Carla Bley, The Psychedelic Furs and Philip Glass. His boundless musical lexicon is evident here, too, swinging from delicate bop lines to frenetic free improvisation.

On "Sunrise," pianist Cooper-Moore's romantic melody paints a sweeping overture for Braufman and James Brandon Lewis' sultry reeds. As on *Valley Of Search*, Braufman skillfully and methodically opens up the floor to his fellow band members, whose virtuosic and diverse perspectives further elevate his compositions and add rich elements to the uninhibited improvisations. Andrew Drury's dramatic, high-octane drums put Cooper-Moore's choppy strokes front and center for "No Floor No Ceiling." But the quintet retreats to more accessible realms toward the end of the record, Drury's languorous blues laying the foundation for Braufman and Lewis' sentimental call and response on "Alone Again" and the title track. —Ivana Ng

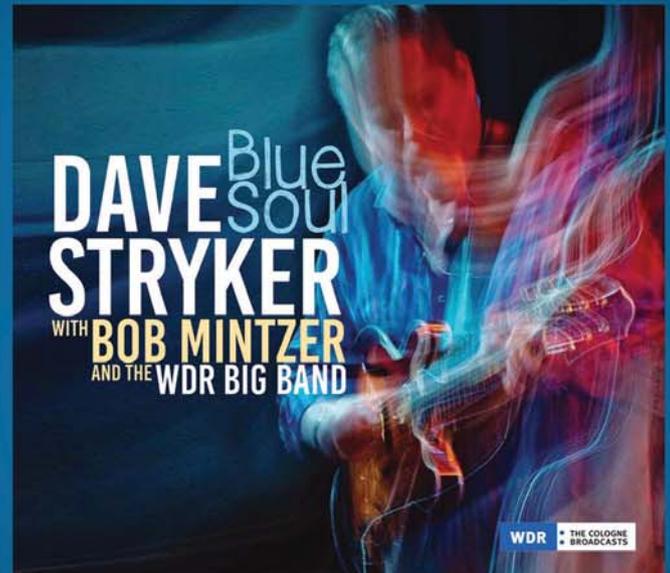
The Fire Still Burns: Sunrise; Morning Bazaar; No Floor No Ceiling; Home; Creation; Alone Again; The Fire Still Burns; City Nights. (35:58)

Personnel: Alan Braufman, alto saxophone, flute; Cooper-Moore, piano; James Brandon Lewis, tenor saxophone; Ken Filiano, bass; Andrew Drury, drums; Michael Wimberly, percussion (2, 8).

Ordering info: alanbraufman.bandcamp.com



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Bobby Reed / Downbeat Editor's Picks June 2020

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Eva Cortés
Todas Las Voces

TRUTH REVOLUTION 053

★★★★½

Singer, songwriter and composer Eva Cortés has been crossing borders all her life. Born in Tegucigalpa, Honduras, she grew up in the heart

of flamenco country in Seville, Spain, spent years in Paris and now shuttles between Madrid and New York. And here, in both Spanish and English, Cortés weaves a sonic tapestry threaded with pan-Latin rhythms for *Todas Las Voces*.

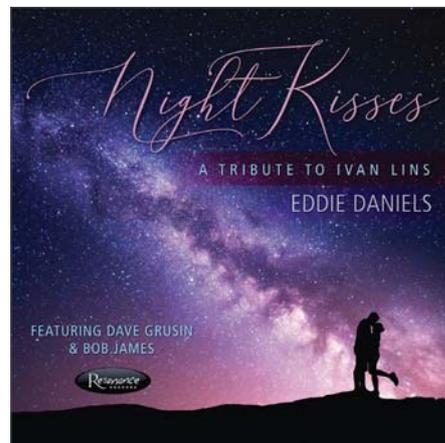
Heralded by the flamenco phrasing of Cuban pianist Elio Villafranca, Cortés' voice pours out like warm honey over percussive crossrhythms on "Canción Con Todos," a classic of the Latin American songbook most people know as "Todas Las Voces." Cuban saxophonist Román Filiu echoes the imagery of the refugee experience summoned on Cortés' "Desterrado" with wandering, nomadic notes as the ensemble reaches the shore, with Christian McBride's bass tracing the path.

—Cree McCree

Todas Las Voces: Canción Con Todos; Desterrado; Hills Of Silver; Gracias Ala Vida; Letters And Picture Frames; Bird On A String; Out Of Words; Sólo Le Pido A Dios; Let Me Believe; Peace. (45:20)

Personnel: Eva Cortés, vocals; Elio Villafranca, piano; Román Filiu, saxophone; Christian McBride, Luques Curtis (1, 4), bass; Doug Beavers, trombone; Luisito Quintero, percussion; Eric Harland, drums.

Ordering info: truthrevolutionrecords.com



Eddie Daniels
Night Kisses: A Tribute To Ivan Lins

RESONANCE 1031

★★★★

There was a wondrous moment upon hearing the first track of Eddie Daniels' *Night Kisses: A Tribute To Ivan Lins*. Who was the stunning flutist on "A Voz De Povo (The People's Voice)"? Surprisingly, it was the esteemed bandleader, who hadn't recorded with the instrument in years. Regardless of his axe, though, Daniels' embouchure remains as ready as his quicksilver technique.

He delivers fresh insights into these Lins compositions, shifting effortlessly from perky funk to a stream of melodious fragments. After several tunes on flute in this tribute to the great Brazilian composer, Daniels democratically performs a few on tenor saxophone and clarinet. The appearance of Dave Grusin and Bob James for "Ivante" is another pleasant surprise, and the dual pianists, both having previously recorded with Daniels, are compelling as Grusin's acoustic blends expressively with James' electric. Augmenting Daniels' enchanting clarinet riffs on "Cantor Da Noite (The Night Singer)" is the Harlem Quartet, a lush bank of strings, ably supported by bassist Kevin Axt. Listeners then are taken to sea on "Velas Içadas (Hoisted Sails)," Daniels' calm clarinet set against choppy wave-like accents from drummer Mauricio Zottarelli.

Having completed the second album in a trilogy dedicated to Brazilian composers for the Resonance imprint—the first focusing on Egberto Gismonti and the third devoted to Milton Nascimento—Daniels continues to boast an ebullience so characteristic of both his style and performances.

—Herb Boyd

Night Kisses: A Tribute To Ivan Lins: A Voz De Povo (The People's Voice); Pano De Fundo (Backdrop); Mãos De Afeto (Hands Of Affection); D'Aquilo Que Eu Sei (That Which I Know); Velas Içadas (Hoisted Sails); Dinorah, Dinorah (The Call Girl); Cantor Da Noite (The Night Singer); Quadras De Roda: O Passarinho Cantou (Children's Folk Dance); Amor (Love); Lembra (Remember); Depois Dos Tempos (After The Storms); A Noite (The Night); Ivante. (69:32)

Personnel: Eddie Daniels, clarinet, flute, tenor saxophone; Kuno Schmid, Bob James (10, 13), Dave Grusin (3, 11, 13), Josh Nelson (1, 8, 12), keyboards; Harlem Quartet, strings; Kevin Axt, bass; Mauricio Zottarelli, drums.

Ordering info: resonancerecords.org

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Charles McPherson
Jazz Dance Suites
 CHAZZ MACK
 ★★★★★

Charles McPherson's bright, citrusy tone on alto saxophone, alluring lyricism and graceful improvisations are in splendid form on *Jazz Dance Suites*, an album consolidating originals derived from commissions he wrote for the San Diego Ballet.

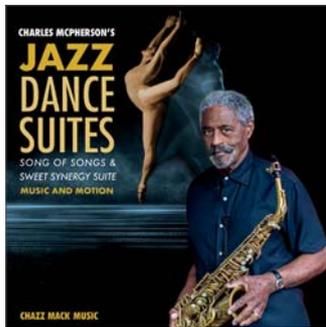
Given that dance played a crucial role in the conception of the tunes here, it's no surprise that McPherson's deft sense of rhythmic agility and phrasing animate much of the disc. And there's no programmatic heaviness dampening the proceedings as he leads a nimble septet through a dynamic range of compositions that move from sumptuous ballads to spirited sambas. Two works—*Song Of Songs*, a suite inspired by the Old Testament and the Afro-Latin tinged *Sweet Synergy Suite*—occupy much of the album and contain sublime material. "Wedding Song" arrives as a lithe samba gem, and "Thinking of You," an amorous ballad, pairs McPherson's sleek melodies with Yotam Silberstein's full-bodied guitar lines.

As a still-vibrant jazz veteran with ties to innovators like Charles Mingus and Lionel Hampton, McPherson's writing carries on the traditional weight of bebop and swing, buoyed with an inventive, contemporary spark. —John Murph

Jazz Dance Suites: Love Dance; Heart's Desire; Wedding Song; Hear My Plea; Thinking Of You; After The Dance; Praise; The Gospel Truth; Reflection On An Election; Sweet Synergy; Delight; Nightfall; Marionette—1995; Song Of The Sphinx; Tropic Of Capricorn. (68:01)

Personnel: Charles McPherson, alto saxophone; Terell Stafford, trumpet; Jeb Patton, Randy Porter, piano; Yotam Silberstein, guitar; David Wong, bass; Billy Drummond, drums; Lorraine Castellanos, vocals.

Ordering info: charlesmcpherson.com



Zara McFarlane
Songs Of An Unknown Tongue
 BROWNSWOOD 0209
 ★★★★★

Zara McFarlane's mercurial voice has lent itself to everything from an emotive reworking of Junior Murvin's reggae standard "Police And Thieves" to a modernist choral retelling of Nina Simone's "Plain Gold Ring," all backed by fellow members of the London jazz scene.

She's clearly comfortable within the improvisatory confines of the jazz ensemble, but with *Songs Of An Unknown Tongue*, McFarlane replaces a traditional band with studio production to create minimalist, electronically tinged platforms for voice. Inspired by a trip to Jamaica spent researching the island's folk music, she returned home armed with a new lexicon of rhythms. The result is a beguiling record ranging from the reverberating electro-dub opener, "Everything Is Connected," to a pair of horn-fueled closing numbers. It's here that McFarlane makes her most convincing statements, supercharging the tentative dub influence on her previous records to sound a clarion call for revolution on "Roots Of Freedom" and artfully navigate the pulsing synths of "Future Echoes." The album plays as a testament to McFarlane's earthy yet silken voice, one that holds the entirety of this playfully experimental record together. —Ammar Kalia

Songs Of An Unknown Tongue: Everything Is Connected; Black Treasure; My Story; Broken Water; Saltwater; Run Of Your Life; State Of Mind; Native Nomad; Roots Of Freedom; Future Echoes. (50:33)

Personnel: Zara McFarlane, vocals; Wu-Lu, percussion, keyboards, guitar, electric bass; Kwake Bass, percussion, drums, keyboards, guitar, electric bass; Lyle Barton, Rhodes; Idris Rahman, tenor saxophone (9, 10); Robin Hopcroft, trumpet (9, 10); Biscuit, flute (9, 10).

Ordering info: brownswoodrecordings.com



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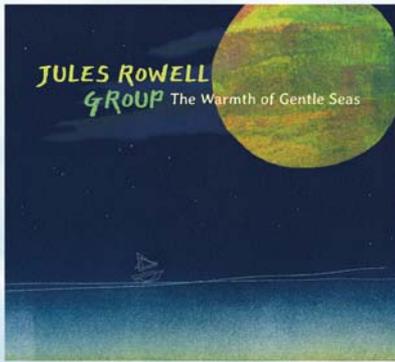


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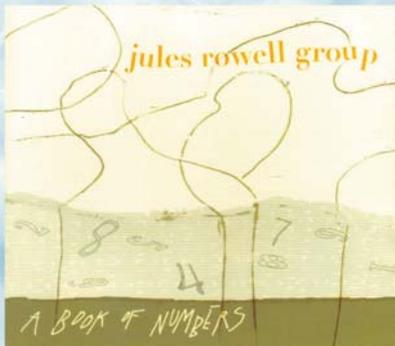
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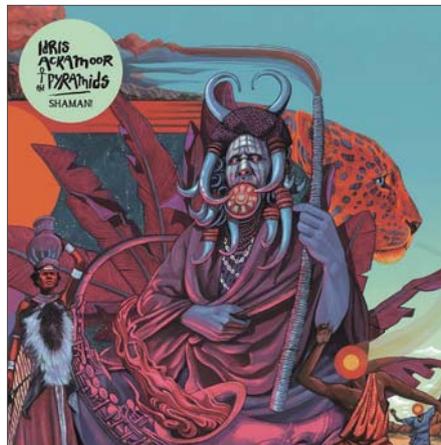
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Idris Ackamoor & The Pyramids *Shaman!*

STRUT 214D

★★★★

Shaman!, the fourth album by a reconstituted Pyramids, is a densely rhythmic stew with an underlying function.

“Longing for words to be said that there are no words for.” That’s the first utterance heard on the album, helmed by saxophonist Idris Ackamoor, and it serves as a sort of salve, offered by a spiritual healer.

“Theme For Cecil” draws on the group’s

roots as an extension of Cecil Taylor’s Black Music Ensemble, the band’s hip bop unfolding into a clave-accented coda that feels like an unexpected birthday present. “Eternity” is fueled by the rollicking rhythm of *habanera*, the kind that might have been heard echoing down a New Orleans street on a sticky summer night. But *Shaman!* also is chock full of psychedelic flourishes, including a healthy dose of wah-wah and fuzz guitar from Bobby Cobb. Original 1970s Pyramids member Dr. Margaux Simmons’ flute rises above it all, her solos offering an impeccable ballast to Ackamoor’s saxophone and to the band’s propulsive rhythms.

“When Will I See You Again” deals with themes of death and loss, name-checking El Paso, San Bernardino and Columbine, cities that entered the public consciousness following mass shootings. But the song’s sentiment takes on new meaning amid pandemic-related isolation and mourning. *Shaman!* rings resolutely with calls for introspection, healing and connection, provisions in short supply for too many of us during these unprecedented times. —Ayana Contreras

Shaman!: Shaman!; Tango Of Love; Eternity; When Will I See You Again; Salvation; Theme For Cecil; Virgin; The Last Slave Ship; Dogon Mysteries. (78:23)

Personnel: Idris Ackamoor, alto saxophone, tenor saxophone, vocals, keytar; Dr. Margaux Simmons, flute, vocals; Sandra Poindexter, violin, vocals; Bobby Cobb, guitar, effects, vocals, mbira; Ruben Ramon Ramos, bass, electric bass; Giole Pagliaccia, drums; Jack Yglesias, congas, percussion.

Ordering info: strut-records.com

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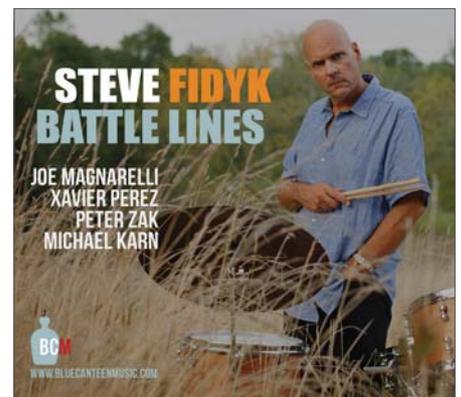
Steve Fidyk *Battle Lines*

BLUE CANTEN 20-01

★★½

Steve Fidyk’s liner notes for his latest album, *Battle Lines*, are as unfussy and direct as the music that the drummer and his ensemble recorded for it. He provides detailed breakdowns for the structure of each song, biographical information about the composers and their material, and, at times, meanings of certain tracks’ titles. The notes are charming in their directness, but reveal the mind of a musician and composer whose material is well thought-out and deeply felt.

The latter comes across most strongly on “Lullaby For Lori And John,” a track Fidyk wrote to honor his parents, both of whom passed away in recent years. The music is elegiac and tender, anchored by the gorgeous tone of Joe Magnarelli’s flugelhorn and Fidyk’s quiet blues shuffle, and suffused with a melancholy that, according to the drummer, left him in tears at the end of recording this one-take gem. Elsewhere, the band tackles Dave Brubeck’s “Thank You, Dziekuje” as a tribute to both the legendary pianist and his drummer, Joe Morello, one of Fidyk’s mentors. This rendition, right down to pianist Peter Zak’s understated solo, treats the original with a splashy joy. But there’s a tentativeness throughout—an audible worry about besmirching the



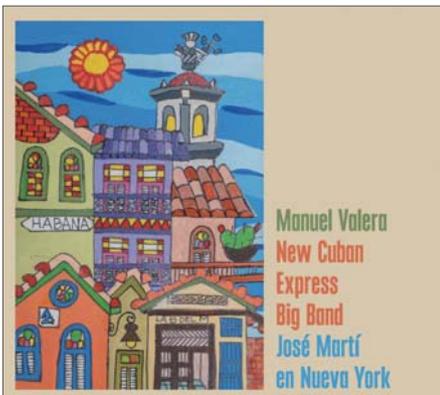
legacy of the song and its creator.

That caution wasn’t necessary. *Battle Lines* is at its best when Fidyk and his ensemble are at their most carefree. They soar through Charlie Parker’s “Steeplechase” with unbound bliss and capture a swinging *jouissance* during their rendition of Blue Mitchell’s “Sir John,” as well as on the original “Bebop Operations.” *Battle Lines* puts listeners in the assured hands of some undoubtedly talented musicians. They just shouldn’t be afraid to jostle us around a bit. —Robert Ham

Battle Lines: Ignominy; Battle Lines; Loopholes; Thank You, Dziekuje; Bebop Operations; Bootlickers Blues; Lullaby For Lori And John; Churn; Steeplechase; #Social Loafing; Sir John. (59:10)

Personnel: Steve Fidyk, drums; Joe Magnarelli, trumpet, flugelhorn; Xavier Perez, tenor saxophone; Peter Zak, piano; Michael Karn, bass.

Ordering info: bluecantenmusic.com



Manuel Valera New Cuban Express Big Band José Martí En Nuevo York

GREENLEAF MUSIC B08CKXP7RM

★★★★★

Manuel Valera celebrates a key figure in the liberation of Cuba from Spain on *José Martí En Nuevo York*. The pianist's compositions clearly express his adoration for the 19th-century activist with vivid arrangements that spotlight vocalists Camilla Meza and Sofia Rei, who turn Martí's poetry into song. Performances by the New Cuban Express Big Band—and, crucially, Valera—span the danceable and the pensive, their spirit making *José Martí* a joy to hear. But the album's also about catharsis: Valera wrote much of the material last year, when his wife was battling cancer. She died in October, and the bandleader has dedicated the album to her.

"Odio La Mascara Y El Vicio" begins with ominous percussion and foghorn winds, setting up propulsive alto saxophone, urgent trombone and Meza's sultry vocal. A proud, almost arrogant track, it sets a high bar for the ensuing album. Only "Tiene El Leopardo Un Abrigo/Cultivo Una Rosa Blanca" falls slightly short, and even that tune ends strongly. "El Enemigo Brutal," the album's richest offering, launches with brooding guitar; sparked by bass clarinet and other yawning reeds, the mischievous salsa could be the soundtrack to a haunted-house tour. "Por Sus Ojos Encendidos," a velvety bolero with a cha-cha slouch, finds Valera's rubato piano intertwining with cymbal splashes, the tune winding down with a soprano solo that starts brightly and ends urgently, echoing Martí's push toward freedom.

—Carlo Wolff

José Martí En Nueva York: Odio La Mascara Y El Vicio; Es Rubia, El Cabello Suelto; Por Sus Ojos Encendidos; Yo Quiero Salir Del Mundo/Yo Pienso Cuando Me Alegro; El Enemigo Brutal; Tiene El Leopardo Un Abrigo/Cultivo Una Rosa Blanca; Si Quiere Que De Este Mundo. (61:39)

Personnel: Manuel Valera, keyboards; Camila Meza, Sofia Rei, vocals; John Walsh, Brian Pareschi, Alex Norris, Michael Rodriguez, David Smith, trumpet; Michael Thomas, alto saxophone, soprano saxophone, C flute, piccolo flute; Roman Filiu, alto saxophone, soprano saxophone, flute, alto flute; Charles Pillow, tenor saxophone, soprano saxophone, clarinet; Joel Frahm, tenor saxophone, soprano saxophone; Andrew Gutaszkas, baritone saxophone, bass clarinet; Matt McDonald, Andy Clausen, John Yao, trombone; Jeff Nelson, bass trombone; Alex Goodman, guitar; Ricky Rodriguez, bass; Mauricio Herrera, Samuel Torres, percussion; Jimmy Macbride, drums.

Ordering info: greenleafmusic.com

Ralph Peterson & The Messenger Legacy Onward & Upward

ONYX 0011

★★★★★

Drummer Ralph Peterson, an esteemed alumni of The Jazz Messengers, marshals other Art Blakey acolytes for a run through originals contributed here by the bandleader, as well as his ensemble players.

"Forth And Back" is a minor-key, bopish call-and-response, Joanne Brackeen's piano knitting the tune together under chunky fragments of horn-ensemble play and a tap-dancing hi-hat. "Sonora" summons a light and breezy Latin feel, while the title tune, "Onward And Upward," swings hard.

On Jean Toussaint's "Waltz For Etienne And Ebony," the saxophonist pursues looping phrases that hint at a resolution listeners might suspect will never come.

—Hobart Taylor



Onward & Upward: Forth And Back; Sonora; Onward And Upward; Waltz For Etienne And Ebony; Red Black And Green Blues; Un Poco Haina; Sudan Blue; Portrait Of Lord Willis; Tricks Of The Trade; El Grito; Along Came Benny. (59:04)

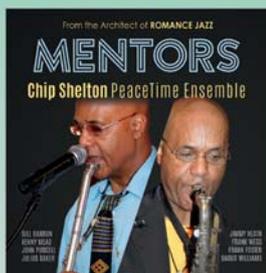
Personnel: Ralph Peterson, drums; Craig Handy, alto saxophone; Bill Pierce, Jean Toussaint, tenor saxophone; Steve Davis, Robin Eubanks, trombone; Brian Lynch, Philip Harper, trumpet; Zaccai Curtis, Joanne Brackeen, Anthony Wonsey, piano; Essiet Essiet, Lonnie Plaxico, Peter Washington, Melissa Slocum, bass; Kevin Eubanks, guitar; Reinaldo DeJesus, percussion.

Ordering info: ralphpetersononyxmusiclabel.bandcamp.com

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Eric Revis *Slipknots Through A Looking Glass*

PYROCASTIC 09

★★★★½

Eric Revis' *Slipknots Through A Looking Glass*—his first leader date for Pyroclastic—depicts the bassist as a fearless master of experimentation, a force of nature.

For more than two decades, Revis has made a name for himself performing alongside irrefutable greats like Branford Marsalis, Betty Carter, Lionel Hampton and McCoy Tyner. Up-front and center on *Slipknots*—following a string of leader dates on the Clean Feed imprint—Revis delivers his long-loved talents tenfold, framed within tempestuous compositions.

Much of *Slipknots* is emotionally chaotic. “Shutter,” for instance, is a speedboat on the high seas. Its elongated saxophone melody cuts through a frenzied pianistic chop, building toward a scream. And then, all at once, an anxious silence. “When I Become Nothing,” with its existential title and saxophonists Darius Jones and Bill McHenry’s unison moaning, is a despairing ballad. In the song’s final 30 seconds, high staccato piano and brushes lift the mood.

Every track across *Slipknots* conjures up dynamic scenes in the mind’s eye, tethering a well-honed sense for free improvisation and interplay to a profound emotional epic.

—Alexa Peters

Slipknots Through A Looking Glass: Baby Renfro; Sp4E; Earl & The Three-Fifth’s Compromise; Slipknots Through A Looking Glass, Part 1; Shutter; ProByte; Slipknots Through A Looking Glass, Part 2; House Of Leaves; When I Become Nothing; Vimen; Slipknots Through A Looking Glass, Part 3. (55:19)

Personnel: Eric Revis, bass; Kris Davis, piano; Bill McHenry, tenor saxophone; Darius Jones, alto saxophone; Chad Taylor, drums, mbira; Justin Faulkner, drums (1, 3).

Ordering info: pyroclasticrecords.com



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Kari van der Kloot *The Architects*

NEXT LEVEL 2018

★★★

Kari van der Kloot’s admiration for Canadian musicians like Leonard Cohen and Joni Mitchell isn’t a secret. Despite the singer having lived in New York since before the release of her debut album in 2016, such appreciation is understandable, given her

vocation and Canadian heritage. Still, van der Kloot’s latest, *The Architects*, takes a more nuanced approach to blending spoken and sonic art.

On “It May Not Always Be So,” there’s an overall lightness; many of the album’s compositions echo the straightforward tonal qualities of iconic Mitchell records like *Court And Spark* or *Blue*. *The Architects*, however, isn’t entirely devoid of embellishment. Opener “What I’ll Find” contains a spirited solo from Lisanne Tremblay, whose violin plays with reverb, contrasting with van der Kloot’s drier vocals. “Same Song” is the most dramatic of the 10 compositions here—and not just for its unexpected inclusion of Minimoog synthesizer. An illusory vocal sound is achieved through heavy delay and unison violin movement without leaning too heavily on effects. *The Architects’* tonal honesty is refreshing. And it’s not just for channeling past musical character, but because van der Kloot’s voice and precise execution exude beauty without relying on excess.

—Kira Grunenberg

The Architects: What I’ll Find; Swimming; It May Not Always Be So; Same Song; Ask; Hide And Seek; Careful Construction; Caution; The Architects; Holding Pattern. (61:57)

Personnel: Kari van der Kloot, vocals; Lisanne Tremblay, violin, vocals (1, 10); Jamie Reynolds, keyboards, vocals (1, 10); Gary Wang, bass; Nathan Ellman-Bell, drums.

Ordering info: outsideinmusic.com



Quinsin Nachoff *Pivotal Arc*

WHIRLWIND 4761

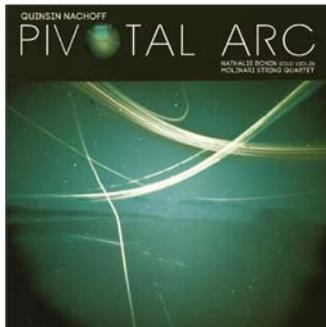
★★½

To some extent, saxophonist Quinsin Nachoff's *Pivotal Arc* is music for the egg-headiest segment of the jazz audience, a Third Stream recording that crosses classical and jazz context and forms. It's a complex knot of traditions. But what most listeners want to know is whether the record is enjoyable to listen to. The answer: sometimes.

Two of the three lengthy movements in the opening "Violin Concerto" are stirring in their harmony, less so in their acerbic melodies and dry, academic 4/4 rhythms; any hope of soulfulness seems concentrated in the violin soloist, Nathalie Bonin. The third movement finally catches up to Bonin, evincing raw energy, rhythmic suspense and a gorgeous improvisation by bassist Mark Helias. The closing, 15-minute "Pivotal Arc" provides the album's most overtly and daringly rhythmic moments, with drummer-percussionist Satoshi Takeishi at their core. It takes some slogging through heavy passagework to get to those moments, but once reached, they're glorious. So, too, is the at-long-last appearance of Nachoff on tenor saxophone, chewing the musical scenery to bits as the composition progresses from hearty melody to expressive skronk and back again. It almost makes one forget the often-tedious journey that preceded it. —Michael J. West

Pivotal Arc: Violin Concerto, Movements I-III; String Quartet, Movements I-III; IV; Pivotal Arc. (77:31)
Personnel: Quinsin Nachoff, tenor saxophone; Michael Davidson, vibraphone; Mark Helias, bass; Satoshi Takeishi, drums, percussion; Jean-Pierre Zanella, piccolo, flute, clarinet, soprano saxophone; Yvan Belleau, clarinet, tenor saxophone; Brent Besner, bass clarinet; Jocelyn Couture, Bill Mahar, trumpet; David Grott, trombone; Bob Ellis, bass trombone; Molinari String Quartet.

Ordering info: whirlwindrecordings.com



Quin Kirchner *The Shadows And The Light*

ASTRAL SPIRITS AS135/STR004

★★★★

Quin Kirchner, a ubiquitous presence in Chicago's jazz and improvised music community during the past 15 years, reinforces his abilities as an assimilator and bandleader on his second album, deftly enfolding local traditions with contemporary practices. He leads an excellent pool of players, all of whom he's worked with in other contexts, crafting crackling intimacy here and boisterous soul there.

Sun Ra's shadow is manifest, whether it's in the way Rob Clearfield's pointillistic Wurlitzer complements the leader's percolating conga rhythms on the tightly coiled "Batá Chop" or Kirchner's own "Jupiter Moon," which sounds like a late-'50s Herman Blount vehicle. Ultimately, though, he casts a wider net, making space for a sizzling interpretation of Frank Foster's "At This Point In Time"—a criminally overlooked jam Elvin Jones recorded back in 1973 that sounds like a funky Quincy Jones crime-show theme. "Rift Trio" fades in and out on action already in progress, as if eavesdropping on an eternal post-bop excursion, showcasing the tonal warmth and muscularity of bassist Matt Ulery. —Peter Margasak

The Shadows And The Light: Shadow Intro; Batá Chop; At This Point In Time; Rift; Pathways; Sahara; Star Cluster; Moon Vision; Ecliptics; Planet Earth; Jupiter Moon; Horizons; King Korn; The Shadows And The Light; Lucid Dream. (86:44)

Personnel: Quin Kirchner, drums, percussion, sampler, keyboards; Nick Broste, trombone; Rob Clearfield, piano, Wurlitzer; Jason Stein, bass clarinet; Nick Mazarella, alto saxophone, soprano saxophone; Nate Lepine, tenor saxophone, flute; Greg Ward, alto saxophone; Matt Ulery, bass.

Ordering info: astralspiritsrecords.com



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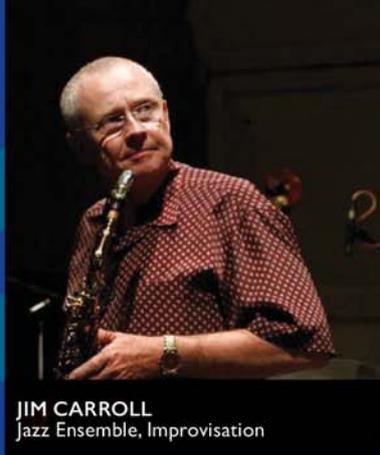
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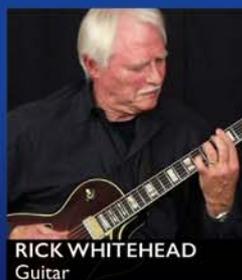


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The global pandemic has added new wrinkles to the question. Many players now wonder, “Why should I enroll in a music program when much of the instruction might be conducted online?” And that question often leads to another one: “Because I can’t earn a living playing live music these days due to the pandemic, why *shouldn’t* I go try to improve my performance skills—and other skills—by enrolling in an institution?”

DownBeat set up Zoom videoconference interviews with several industry professionals to get their take on these topics.

“I get those questions a lot,” said tenor saxophonist Javon Jackson, who enjoys a dual career as a recording artist and educator. “People ask, ‘What value does [enrolling in a music program] have?’ And I look at them and say, ‘Look what it did for me.’” In addition to his work as a bandleader, Jackson serves as the director of the Jackie McLean Jazz Studies division of The Hartt School at the University of Hartford.

Jackson, who was a member of Art Blakey’s Jazz Messengers toward the end of the iconic drummer’s life, graduated from Berklee College of Music and earned a master’s degree from the State University of New York at Purchase.

For Jackson, the combination of playing and teaching has been a recipe for sustained

success. And it might not have happened had he not gone to college.

“It doesn’t mean that all of a sudden I can’t swing anymore because I want to teach at a university,” Jackson said with a chuckle. “When I got hired at [The Hartt School], I talked to three people: Branford Marsalis, Jimmy Heath and Sonny Rollins. They all said, ‘Get in there, and do it the same way you play the saxophone, the same way you study songs. Give it that same energy and show students the rich history of jazz.’”

Bob Sneider—a jazz guitarist who toured with Chuck Mangione and has been on the jazz faculty at the Eastman School of Music at the University of Rochester for 24 years—pointed out that the ability to play an instrument, combined with technological know-how, is particularly important in the COVID-19 era.

“Students who are learning to operate in these challenging times are going to come out [of the university] with a greater skill set,” Sneider noted. “I’m not saying that they’re going to get better musical advice than what they [would have] received from the very same colleagues four years ago. But I think students who have developed these skills—like being able to record and combine tracks from their peers [into an asynchronous recording], and to make decent recordings with Audacity, Logic or Pro Tools—[are going to excel]. And I think students will start to realize that if you want to be a teacher in these times, knowing the technology matters so much.”

Similar sentiments were echoed by Dr. Jeremy Fox, a Grammy nominee who teach-

es at The School for Music Vocations at Southwestern Community College in Creston, Iowa. SMV offers an associate of applied arts degree in professional music, and its students have gone on to earn bachelor’s degrees from Berklee, Manhattan School of Music and the Frost School of Music at the University of Miami.

“The more skills our SMV students learn, the better we feel they will fare,” Fox wrote via email. “Online music collaboration will no doubt continue to expand. So, it stands to reason that if we are courageous and open to learning new software, apps and skills to help our students in their remote and online studies, they will be inspired to continue that journey on their own afterwards.”

Drummer Jimmy Macbride, 29, feels that in addition to honing his musical chops at The Juilliard School, he built a network of professional connections. Among the Juilliard-trained musicians with whom he has collaborated are pianist Samora Pinderhughes, tenor saxophonist Lucas Pino and guitarist Alex Wintz.

“There is value in going to school because it’s a great incubator for you to get your feet firmly on the ground and then have a jumping-off point,” Macbride said. “A lot of the people that I still play with and who are some of my closest friends and favorite musicians are people that I went to Juilliard with. ... I benefited another way at Juilliard, too: I was [awarded] pretty generous scholarships. So, that certainly took a lot of the guesswork out of [the decision] to go there.”

—Bobby Reed

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Berklee College of Music Boston, Massachusetts and Valencia, Spain

- Student Body:** 5,223 undergraduate on-campus students, 1,216 online bachelor's degree students, 560 graduate students.
- Tuition:** Undergraduate, \$23,615/semester. Graduate tuition varies by program.
- Jazz Degrees:** Bachelor of Music, Professional Diploma, Master of Music.
- Faculty:** Terri Lyne Carrington, Joe Lovano, Danilo Pérez, 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, Gary Burton.
- Auditions:** All applicants must participate in a live audition and interview.
- Financial Aid:** (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:** See brooklyn.cuny.edu.
- Tuition:** In-state: \$3,465/semester; out-of-state, \$620/credit.
- Jazz Degrees:** B.Mus (Composition, Education and Performance); B.M., Global and Contemporary Jazz Studies, M.Mus.; Media Scoring, M.F.A.; Music Composition, M.Mus.; Music Education, Advanced Certificate; Music Performance, Advanced Certificate; Music Performance, Advanced Diploma; Music Performance, M.Mus.; Music Teacher (all grades), M.A.;

- Musicology, M.A.; Sonic Arts, M.F.A.**
- Faculty:** Daniel Blake, Ronnie Burrage, Yayo Ikawa, D.D. Jackson, Marcus Rojas, Jeffrey Taylor.
- Jazz Bands:** See brooklyn.cuny.edu.
- Auditions:** See brooklyn.cuny.edu.
- Financial Aid:** See brooklyn.cuny.edu/web/about/offices/financial.php.
- Scholarships:** Need- and merit-based. See brooklyn.cuny.edu/web/about/offices/financial.php.
- Apply by:** Feb. 1.
- Contact:** (718) 951-5000, adminqry@brooklyn.cuny.edu,

John J. Cali School of Music, Montclair State University

Montclair, New Jersey

- Student Body:** 21,300.
- Tuition:** Undergraduate in-state, \$13,073 (2019); out-of-state, contact Oscar Perez, perez@montclair.edu.
- Jazz Degrees:** Bachelor of Music in Jazz Studies; Bachelor of Music in Music Education with a jazz concentration.
- Faculty:** Oscar Perez (Jazz Studies Coordinator), Kevin Bene, Stephen Benson, Mike Boschen, David Cook, Kate Cosco, Steve Johns, Aubrey Johnson, Mike Lee, Jason Marsalis, Bill Moring, Dylan Pramuk, Marcus Printup, Dave Stryker.
- Jazz Bands:** Two large ensembles, vocal ensemble, five small groups.
- Auditions:** Must submit video. See montclair.edu/music for all procedures.
- Financial Aid:** See montclair.edu/financial-aid.
- Scholarships:** Merit-based. All applicants considered.
- Apply by:** Rolling admissions. It is recommend that potential freshman apply by February; transfer students by May.
- Contact:** Oscar Perez, Jazz Studies Coordinator, perez@montclair.edu.

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

- New York, New York**
- Student Body:** 16,544 total; 80 Jazz Students (65 undergraduate/15 graduate).

- Tuition:** In-state undergraduate, \$3,365/semester; out-of-state undergraduate, \$600/credit; in-state graduate, \$5,385; out-of-state graduate, \$830/credit.
- Jazz Degrees:** BM in Jazz Studies; MM in Jazz Studies.
- Faculty:** Steve Wilson, Suzanne Pittson, Mike Holoher, Ray Gallon; part-time faculty and private instructors include Ed Neumeister, Jeb Patton, Carolyn Leonhart, Ben Kono, Kenny Wessel, Adam Cruz, Carl Allen, Vincent Herring, Amy London, Nasheet Waits, Vanderlei Pereira.
- Jazz Bands:** Small Ensembles, Large Ensemble, Brazilian Jazz Ensemble, Jazz Vocal Ensemble.
- Alumni:** Ira Gershwin, Stanley Kubrick, Frank Loesser, Theo Bleckmann, Allan Mednard, Vitor Goncalves.
- Auditions:** See jazz.ccny.cuny.edu/auditions.
- Financial Aid:** See ccny.cuny.edu/financialaid.
- Scholarships:** See ccny.cuny.edu/admissions/scholarships-awards.
- Apply by:** Feb. 1.
- Contact:** Music Dept: (212) 650-5411; undergraduate: jazz@ccny.cuny.edu; graduate: jazzgrad@ccny.cuny.edu. See jazz.ccny.cuny.edu.

The Collective School of Music New York, New York

- Student Body:** See thecollective.edu.
- Tuition:** See thecollective.edu.
- Jazz Degrees:** 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.
- Jazz Bands:** Student Performance group, Advanced Performance Program group, Latin Jazz Ensemble.
- Alumni:** Billy Martin, Will Calhoun.
- Auditions:** In-person, video or taped auditions.
- Financial Aid:** 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:** \$32,152.
- Jazz Degrees:** BM Performance, BS in Music Industry, BA in Music, BM in Performance.
- Faculty:** Paul Evoskevich, Matthew Finck, Andrew Lee, Mary Anne Nelson, Marta Waterman, Susan Boddie.

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Jazz Bands: Big Band, combos, Recording Musicians' Ensembles, Vocal Jazz Ensemble.

Auditions: Students will take part in an audition and interview of approximately 10 to 15 minutes. (See <http://bit.ly/1SMmlq8>.)

Financial Aid: Merit and talent scholarships. Application for scholarships is automatically submitted upon scheduling of audition.

Apply by: Applicants must audition before Feb. 1 to be considered for a music talent scholarship.

Contact: Sara Sirianni, (518) 454-5186, sirianns@strose.edu.

Columbia University New York, New York

Student Body: Approx. 26,000 total, 150 jazz.

Tuition: See columbia.edu.

Jazz Degrees: Special Concentration in Jazz Studies. See mpp.music.columbia.edu/louis-armstrong-jazz-performance-program.

Faculty: Chris Washburne, Ole Mathisen, Don Sickler, Leo Traversa, Paul Bollenback, Ugonna Okegwo, Helen Sung, Dave Gibson, Victor Lin.

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: See columbia.edu.

Apply by: See mpp.music.columbia.edu/louis-armstrong-jazz-performance-program.

Contact: Prof. Christopher Washburne, Director of Jazz Performance, (212) 854-9862; cjw5@columbia.edu, Yulanda McKenzie, Program Administrator, (212) 851-9270; ym189@columbia.edu.

Aaron Copland School of Music, Queens College Queens, New York

Student Body: See qc.cuny.edu.

Tuition: See qc.cuny.edu.

Jazz Degrees: Performance studies and compositions studies.

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

Jazz Bands: Queens College Vocal Ensemble, Jazz Ensemble.

Alumni: Tuomo Uusitalo, Miki Yamanaki, Jan Kus, Hila Kulik, Lorin Cohen.

Auditions: Online auditions.

Financial Aid: Available.

Scholarships: Available.

Apply by: See qc.cuny.edu.

Contact: acsm@qc.cuny.edu or jane.cho@qc.cuny.edu, (718) 997-3800.

Duquesne University, Mary Pappert School of Music

Pittsburgh, Pennsylvania

Student Body: 330 total, 60–75 in jazz studies.

Tuition: \$46,000/year.

Jazz Degrees: BM Performance with Jazz Emphasis, MM Performance with Jazz Emphasis.

Faculty: Mike Tomaro, Joe Negri, Eric Susoeff, Paul Thompson, Jeff Bush.

Jazz Bands: Big band and jazz combos.

Alumni: Sean Jones.

Auditions: See duq.edu/musicadmissions.

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

Scholarships: Based on need and/or merit.

Apply by: May 1.

Contact: Thomas Carsecka, musicadmissions@duq.edu.

Eastman School of Music, University of Rochester Rochester, New York

Student Body: 950 total, 50 jazz.

Tuition: \$57,420

Jazz Degrees: Performance, Composition.

Faculty: Jeff Campbell, Rich Thompson, Charles Pillow, Mark Kellogg, Bob Sneider, Dave Rivello, Darius Terefenko, Gary Versace.

Jazz Bands: Eastman Jazz Ensemble, New Jazz Ensemble, Jazz Lab Band, Jazz

Workshop Orchestra, Film Scoring Orchestra.

Alumni: Ron Carter, Maria Schneider, Steve Gadd, Ellen Rowe, Ben Wendel.

Auditions: Admission is based on audition and application review. Audition consists of individual audition with faculty and group audition with current students.

Financial Aid: (585) 274-1070.

Scholarships: Available. (585) 274-1060.

Apply by: Dec. 1.

Contact: Admissions, Danielle Arnold, (585) 274-1060, admissions@esm.rochester.edu.

Five Towns College

Dix Hills, New York

Student Body: See ftc.edu.

Tuition: \$12,450/semester or \$24,900/AY 2020–'21.

Jazz Degrees: Bachelor of Music (Mus. B.), Master of Music (M.M.) and Doctorate in Musical Arts (D.M.A.).

Faculty: See ftc.edu/about-five-towns-college/faculty/jazz-commercial-music-and-music-education-faculty.

Jazz Bands: FTC Jazz Orchestra, Ensembles.

Alumni: See ftc.edu.

Auditions: See ftc.edu/undergraduate-audition-portfolio-requirements-jazz-commercial-music-mus-b.

Financial Aid: Contact financialaid@ftc.edu and see ftc.edu/financial-aid.

Scholarships: See ftc.edu.

Apply by: FTC has Early Action; see ftc.edu/apply-now.

Contact: Melissa Cato, melissa.cato@ftc.edu.

George Mason University

Fairfax, Virginia

Student Body: 36,317 total, 40–50 Jazz Students.

Tuition: \$12,564 in-state, \$36,024 out-of-state (2019–'20).

Jazz Degrees: Jazz Minor; Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies; DMA Jazz Emphasis.

Faculty: Wade Beach, Regan Brough, Jim Carroll, Glenn Dewey, Aaron Eckert, John Kocur, Kevin McDonald, Xavier Perez, Victor Provost, Shawn Purcell, Darden Purcell, Kenny Rittenhouse, Rick Whitehead.

Jazz Bands: Two Big Bands, Four Combos, Latin American Ensemble, Steel Pan Ensemble, Jazz Vocal Ensemble.

Alumni: Victor Provost, John Kocur, Regan Brough, Cristian Perez.

Auditions: See music.gmu.edu/auditions-2, or contact Dr. Darden Purcell at dpurcel2@gmu.edu.

Financial Aid: See www2.gmu.edu/admissions-aid/financial-aid.

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Scholarships: See music.gmu.edu/auditions/scholarships.

Apply by: See www2.gmu.edu/admissions-aid/how-apply. Deadlines are different for different application statuses. Read "Specific Application Information" for exact dates based on your situation.

Contact: Dr. Darden Purcell, dpurcel2@gmu.edu; music.gmu.edu/jazz-studies.

The Hartt School, University of Hartford

West Hartford, Connecticut

Student Body: 625 in The Hartt School, 64 in Jazz.

Tuition: \$40,490.

Jazz Degrees: BMUS (Jazz Studies, Composition, Music Management, Production); MMUS, Jazz Studies.

Faculty: Javon Jackson, Rene McLean, Steve Davis, Shawnn Monteiro, Nat Reeves, Zaccai Curtis, Abraham Burton.

Jazz Bands: Big Band, numerous small instrumental and vocal ensembles.

Alumni: Brandee Younger, Jimmy Greene, Abraham Burton, Dezron Douglas.

Auditions: On-campus, regional and recorded auditions. See hartford.edu/hartt.

Financial Aid: Available. Contact finaid@hartford.edu.

Scholarships: Up to full-tuition scholarships available.

Apply by: See hartford.edu/hartt.

Contact: Hartt Admission Office, (860) 768-4465, harttadm@hartford.edu.

Howard University Washington, D.C.

Student Body: 11,000 total, 45 jazz students.

Tuition: Undergraduate, \$26,500; Graduate, \$33,700.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music with Electives in Business/Jazz, Bachelor of Music/Technology, Master of Music in Jazz Studies.

Faculty: Cyrus Chestnut, Charlie Young, Fred Irby III, Connaître Miller, Jessica Boykin-Settles, Christie Dashiell, Sais Kamalidiin, Gerry Kunkle, Chris Royal, Harold Summey.

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

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

Alumni: Geri Allen, Roberta Flack, Benny Golson, Wallace Roney.

Auditions: See music.howard.edu.

Financial Aid: See music.howard.edu.

Scholarships: Need-, merit- and talent-based. Instrumental students' contact is Fred Irby III, firby@howard.edu; vocal contact is Connaître Miller, conmiller@howard.edu.

Apply by: Nov. 15 (early action); Feb. 15 (standard deadline), April 30 (transfer students).

Contact: Instrumental, Fred Irby III, firby@howard.edu; vocal, Connaître Miller, conmiller@howard.edu.

Ithaca College Ithaca, New York

Student Body: 5,000 total, 500 music, 25 jazz majors and concentrations.

Tuition: The cost of undergraduate attendance, including tuition, room-and-board, and estimated book and personal expenses, is \$65,599.

Jazz Degrees: B.M. in Jazz Studies, Concentration in Jazz Studies.

Faculty: Mike Titlebaum, Greg Evans, Bill Tiberio, Steven Banks, Chris Coletti, Mike Truesdell, Kim Nazarian.

Jazz Bands: Four big bands, two vocal jazz ensembles, multiple combos.

Alumni: Jay Ashby, Marty Ashby, Thomas Baldwin, Scott LaFaro, Ian Molla.

Auditions: See ithaca.edu/academics/school-music/admission/auditions.

Financial Aid:

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

Apply by: See ithaca.edu/academics/school-music.

Contact: Mike Titlebaum, Director of Jazz Studies, mtitlebaum@ithaca.edu, (607) 274-1283.

The Johns Hopkins University, Peabody Conservatory

Baltimore, Maryland

Student Body: 675, approx. 30 jazz students.

Tuition: \$53,631.

Jazz Degrees: Bachelor of Music, Graduate

Performance Diploma.

Faculty: Sean Jones, 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: Vincent Gross, Irene Jalent, Russell Kirk, Mark G. Meadows, Alex Norris.

Auditions: See peabody.jhu.edu/auditions.

Financial Aid: Available. peabodyfinaid@jhu.edu, (667) 208-6590.

Scholarships: Available. peabodyfinaid@jhu.edu, (667) 208-6590.

Apply by: Dec. 1.

Contact: admissions@peabody.jhu.edu, (667) 208-6600. See peabody.jhu.edu.

The Juilliard School

New York, New York

Student Body: 50.

Tuition: \$49,260.

Jazz Degrees: BM, MM, Artist Diploma.

Faculty: Ron Blake, Daniel Block, Gerald Cannon, Marc Cary, James Chirillo, Carla Cook, Roxy Coss, Billy Drummond, Andy Farber, Aaron Flagg, Tatum Greenblatt, Fredara Hadley, Christian Jaudes, Jason Jackson, Jerome Jennings, Frank Kimbrough, Joe Magnarelli, Wynton Marsalis, Elliot Mason, Michael Mossman, 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, and Ben Wolfe.

Jazz Bands: Juilliard Jazz Orchestra, Juilliard Jazz Ensembles (Dave Brubeck Ensemble, Jelly Roll Morton Ensemble, Dizzy Gillespie Ensemble, Max Roach Ensemble, Mary Lou Williams Ensemble, Duke Ellington Ensemble).

Alumni: Jon Batiste, Braxton Cook, Julian Lee, Paul Nedzela, Alexa Tarantino, Erica von Kleist, Etienne Charles, Dominick Farinacci, Riley Mulherker, Brandon Lee, Jumaane Smith, Chris Crenshaw, Michael Dease, Marshall Gilkes, Jennifer Krupka, Ryan Keberle, Adam Birnbaum, Kris Bowers, Dave Meder, Aaron Diehl, Lage Lund, Miles Okazaki, Andrew Renfroe, Gabriel Schneider, Joshua Crumby, Marty Jaffe, Yasushi Nakamura, Ende Owens, Ben Williams, Francesco Ciniglio, Charles Gould, Joe Saylor.

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Financial Aid: See financialaid@juilliard.edu.

Scholarships: Based on financial need and artistic merit. See financialaid@juilliard.edu.

Apply by: Dec. 1.

Contact: Juilliard Admissions, (212) 799-5000 ext. 223, musicadmissions@juilliard.edu; juilliard.edu/jazz.

Kutztown University Kutztown, Pennsylvania

Student Body: 65.

Tuition: Pennsylvania resident, \$4,700; Non-PA resident, \$4,900. See [kutztown.edu/affordability/tuition-and-fees-\(undergraduate\).html](http://kutztown.edu/affordability/tuition-and-fees-(undergraduate).html).

Jazz Degrees: BA Commercial Music, Jazz Minor, BA Music Business.

Faculty: Dr. Kevin Kjos, Scott Lee, Adam Kolker, John Riley, Neal Kirkwood, Kristin Cochran, Cathy Chemi.

Jazz Bands: Jazz Ensemble I, II, III; Combos; Rock Ensembles I, II, III; Jazz Choir.

Alumni: Marques Walls, Nimrod Speaks, Mike Evangelista, John Stout.

Auditions: See kutztown.edu/music.

Financial Aid: See kutztown.edu/affordability/guide-to-financial-aid.html.

Scholarships: See kutztown.edu/affordability/guide-to-financialaid/scholarships.html.

Apply by: Rolling Admissions. See kutztown.edu/admissions/apply.html.

Contact: Kevin Kjos, kjos@kutztown.edu, (610) 683-1583.

Long Island University—Brooklyn Campus

Brooklyn, New York

Student Body: See liu.edu.

Tuition: \$37,182.

Jazz Degrees: Bachelor of Fine Arts in Music Technology, Entrepreneurship and Production.

Faculty: Sam Newsome.

Jazz Bands: See liu.edu.

Auditions: See liu.edu.

Financial Aid: See liu.edu/sfs/finaid.

Scholarships: See liu.edu/sfs/tuition.

Apply by: (718) 488-1011, bkln-enroll@liu.edu.

Contact: Sam Newsome, (718) 488-1051, sam.newsome@liu.edu.

Long Island University—Post Brookville, New York

Student Body: See liu.edu/post.

Tuition: \$37,182.

Jazz Degrees: Bachelor of Science in Music, Bachelor of Science in Music Education, minor in Jazz Studies, concentrations in instrumental and vocal jazz studies.

Faculty: Curtis Hasselbring, Richard Iacona, Jeff Lederer, Mark Marino, Jennifer Scott Miceli, Brian Pareschi.

Jazz Bands: Jazz Ensemble, Jazz Combo, Vocal Jazz Ensemble.

Alumni: Derrick Davis.

Auditions: Contact post-music@liu.edu.

Financial Aid: See liu.edu/post/admissions; (516) 299-2900.

Scholarships: Determined through academic record and talent (through audition process). Contact (516) 299-2900.

Apply by: See liu.edu/post, (516) 299-2900.

Contact: Admissions (516) 299-2900.

Longy School of Music, Bard College

Cambridge, Massachusetts

Student Body: 260 total, 25 Jazz.

Tuition: \$45,900.

Jazz Degrees: Undergraduate Diploma, Master of Music, Graduate Performance Diploma, Artist Diploma.

Faculty: Eric Hofbauer, Sara Bielanski, Leo Blanco, Dave Bryant, Peter Cassino, Peter Evans, Jay Flood, Ana Guigui, Greg Hopkins, Charlie Kohlhase, John Lockwood, Nando Michelin, Randall Pingrey, Ben Schwendener, Neal Smith, Stan Strickland, Nikola Tomic, Sylvie Zakarian.

Jazz Bands: Diverse, customized small and large ensembles.

Auditions: Video recordings with 20 minutes of music.

Financial Aid: Contact Tyler Reece, Director of Admissions.

Scholarships: Contact Tyler Reece, Director of Admissions.

Apply by: Dec. 1 (Early Action); Jan. 5 (Regular Deadline). See longy.edu.

Contact: Tyler Reece, Director of Admissions, trece@longy.edu, (617) 831-1790.

Manhattan School of Music

New York, New York

Student Body: Approx. 960 total, 110 jazz students.

Tuition: \$48,280/year.

Jazz Degrees: Bachelor of Music, Master of Music, Doctor of Music.

Faculty: Jay Anderson, Jamie Baum, Jean Baylor, Theo Bleckmann, Rogério Boccato, Regina Carter, Ron Carter, Marc Cary, Sara Caswell, Jon Faddis, Marshall Gilkes, Edward Green, Vincent Herring, Matt Holman, Mike Holober, Ingrid Jensen, Anthony Kadleck, Bill Kirchner, Jo



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Lawry, Joe Locke, Jeremy Manasia, Phil Markowitz, Donald McCaslin, Jim McNeely, Mike Moreno, Arturo O'Farrill, John Riley, Chris Rosenberg, Ted Rosenthal, Harvie S, James Saltzman, Kendrick Scott, Lauren Sevian, Jaleel Shaw, Gary Smulyan, Damien Sneed, Mark Soskin, Dayna Stephens, Joan Stiles, Richard Sussman, David Taylor, Steve Turre, Elio Villafranca, Scott Wendholt, Jack Wilkins, Buster Williams, Miguel Zenón.

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 DiCiccio, Sullivan Fortner, Herbie Hancock, Stefan Harris, John Lewis, Hugh Masekela, Jane 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.

Auditions: Prescreening due Dec. 1. Auditions in late February, early March.

Financial Aid: Contact finaid@msmny.edu.

Scholarships: Based on faculty recommendations, audition, analysis of family income and assets, and academic performance.

Apply by: Dec. 1.

Contact: Office of Admissions, (917) 493-4436, or admissions@msmny.edu. See msmny.edu/programs/jazz-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, Bob Moses, Dominique Eade, Brad Shepik, Joe Morris.

Jazz Bands: Two big bands, 30-plus combos.

Alumni: Darcy James Argue, Noah Preminger, Regina Carter, Fred Hersch, Cecil Taylor, Luciana Souza, Don Byron, Marty Erlich, John Medeski.

Auditions: Live and recorded auditions.

Financial Aid: Contact admissions@necmusic.edu.

Scholarships: Merit-based. Contact admissions@necmusic.edu.

Apply by: Dec. 1. See necmusic.edu.

Contact: NEC Admissions, admissions@necmusic.edu, necmusic.edu/dbjazz.

New Jersey City University Jersey City, New Jersey

Student Body: 8,000 students, 400 music majors, 60 jazz majors.

Tuition: \$12,000 (in state), \$21,000 (out of state).

Jazz Degrees: Bachelor's degree, Master's degree.

Faculty: Gabriel Alegria, Jeff "Tain" Watts, Garry Dial, John Benitez, Omar Hakim, Rachel Z, Robert Edwards, Sheila Jordan, Tim Horner, Allen Farnham, Paul Meyers, Jay Anderson, Nick Biello, Sofia Tosello.

Jazz Bands: The NJCU Jazz Orchestra, The New Orleans Second Line, NJCU Salsa Orchestra, The Afro-Peruvian Connection, The Miles Davis Aesthetic, Bebop & Straight Ahead, NJCU Jazz Choir.

Alumni: Lakecia Benjamin, Freddie Hendrix, James Eubanks, Conrad Zulauf.

Auditions: Innovative audition process. Candidates are encouraged book a phone call online: go.oncehub.com/NJCUJazz. If NJCU is a good fit, a video will be requested.

Financial Aid: NJCU has a debt-free promise to students. Students will automatically be considered for all forms of aid.

Scholarships: Need- and merit-based. Scholarships are available for international students.

Apply by: Rolling admissions. For scholarship and assistantship consideration, early application is encouraged.

Contact: Dr. Gabriel Alegria, Director of Jazz Studies & Entrepreneurship, jazz@njcu.edu, (201) 200-3151.

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, 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, Robert Glasper, Becca Stevens, Jazzmeia Horn.

Auditions: All applicants must submit a one-song prescreen video through Acceptd. For info on auditions (live on campus, regional/international auditions or recorded auditions) and other details, see newschool.edu/jazz/how-to-apply/bfa.

Financial Aid: Contact sfs@newschool.edu

Scholarships: Contact performingarts@newschool.edu.

Apply by: Jan. 15.

Contact: Amanda Hosking, Director of Admission, College of Performing Arts, hoskinga@newschool.edu, (212) 229-5150, performingarts@newschool.edu, 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, David Engelhard, Peck Allmond, Ron McClure, Pete Zimmer, Sirintip, Carolyn Leonhart.

Jazz Bands: Big bands, small ensembles, vocal programs.

Alumni: Carly Rose Sonenclar, Svetlana Shmulyan, Esteban Castro.

Auditions: Auditions are required for select programs.

Financial Aid: See nyjazzacademy.com.

Scholarships: Tuition subsidies are available.

New England Conservatory

Boston, Massachusetts

Student Body: 800 total, 100 Jazz students.

Tuition: \$51,440.

Jazz Degrees: Bachelor of Music, Master of Music, Graduate Diploma, Doctor of Musical Arts.



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Conservatory



Manhattan School of Music

ANNA YATSKIVICH

Apply by: Rolling admissions.
Contact: Javier Arau, (718) 426-0633, nyja@nyjazzacademy.com.

New York University (NYU Steinhardt)

New York, New York

Student Body: 100 jazz students.
Tuition: Undergraduate, approx. \$53,308/year; graduate, \$1,867/credit.
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.
Faculty: Dave Liebman, Chris Potter, Lenny Pickett, Rich Perry, Billy Drewes, Dave Pietro, Dave Schroeder, Alex Sipiagin, Michael Rodriguez, Alan Ferber, Ed Neumeister, Adam Rogers, Peter Bernstein, Wayne Krantz, Brad Shepik, Alan Broadbent, Kevin Hays, Gil Goldstein, Michael Wolff, Ron McClure, Martin Wind, Drew Gress, Lenny White, Billy Drummond, Ari Hoenig, Rogerio Boccato.
Jazz Bands: 30-plus small-group ensembles, John Scofield Ensemble & Guitar Workshop, Chris Potter Ensemble, Dave Liebman Ensemble, NYU Jazz Orchestra & Repertoire Nonet, Brazilian & World Music Ensembles, Mingus Ensemble, NYU Wayne Shorter Ensemble.
Alumni: Wayne Shorter, Brian Lynch, Dave Pietro, Martin Wind, Ron Blake.
Auditions: In-person undergraduate auditions; online or video auditions for undergraduate and graduate programs.
Financial Aid: (212) 998-4444, financial.aid@nyu.edu.
Scholarships: Office of Undergraduate Admissions, (212) 998-4500; Office of Graduate Admissions, (212) 998-5030.
Apply by: Bachelor's, Jan. 1 (early decision I: Nov. 1, early decision II: Jan. 1); Master's/Artist Diploma, Jan. 6; PhD, Dec. 1.

Contact: Dave Pietro, Director of Jazz Studies, (212) 998-5252, dap224@nyu.edu; steinhardt.nyu.edu/landing/jazz-studies-degrees.

Princeton University

Princeton, New Jersey

Student Body: 5,428 total, 50 jazz.
Tuition: \$53,890.
Jazz Degrees: BA in Music, Certificate in Jazz Studies, Certificate in Music Performance—Jazz Concentration.
Faculty: Rudresh Mahanthappa, Darcy James Argue, Ralph Bowen, Ted Chubb, Trineice Robinson-Martin, Matthew Clayton, Matthew Parrish, Angelica Sanchez, Michael Cochrane, David Miller, Vincent Ector, Nate Radley.
Jazz Bands: Creative Large Ensemble, Small Group I, Small Group A, Small Group X, Jazz Vocal Collective.
Alumni: Stanley Jordan.
Auditions: At the beginning of the school year.
Financial Aid: See admission.princeton.edu/cost-aid/apply-financial-aid.
Scholarships: See admission.princeton.edu/cost-aid/apply-financial-aid.
Apply by: Nov. 1/Jan. 1.
Contact: Rudresh Mahanthappa, rudreshm@princeton.edu. See facebook.com/jazzatprinceton; jazzatprinceton.com; jazz@princeton.edu.

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, \$7,070; undergraduate out-of-state, \$16,980; graduate in-state, \$11,310; graduate out-of-state, \$23,100.
Jazz Degrees: BMus, MM, Performer's Certificate (post-baccalaureate) and Artist Diploma (post-Master's).
Faculty: Pete Malinverni, David Hazeltine, Andy LaVerne, Donald Vega, Doug Weiss, Richie Morales, Kenny Washington, Pasquale Grasso, Paul

Meyers, Jon Faddis, Ingrid Jensen, Ralph Lalama, Gary Smulyan, John Mosca, Alexis Cole, David DeJesus, Adam Birnbaum.

Jazz Bands: Purchase Jazz Orchestra, Purchase Latin Jazz Orchestra, 15 small combos.
Alumni: Cyrille Aimée, Spike Wilner, Bruce Harris, Jo Lawry, Wayne Tucker.
Auditions: Prescreening auditions (of no more than 10 minutes) due by Jan. 1. Students will be notified for a live audition, which takes place on campus in February. See purchase.edu/musicauditions.
Financial Aid: Purchase College Financial Aid Office, (914) 251-7000.
Scholarships: Merit-based: James Moody Scholars, Joe Williams "Everyday" Foundation, Ella Fitzgerald Memorial Scholar.
Apply by: Prescreening deadline is Jan. 1.
Contact: Pete Malinverni, peter.malinverni@purchase.edu; See purchase.edu/music.

Rowan University Glassboro, New Jersey

Student Body: 25.
Tuition: In-state, \$14,060; out-of-state, \$22,892.
Jazz Degrees: Undergraduate Jazz Performance, Graduate Performance Online.
Faculty: Denis DiBlasio, Douglas Mapp, Brian Betz, Dan Monaghan.
Jazz Bands: Jazz Band, various jazz combos.
Alumni: Denis DiBlasio, George Rabbai, Brian Betz, Bob Sheppard.
Auditions: See cpa.rowan.edu.
Financial Aid: Need- and merit-based.
Scholarships: Need- and merit-based.
Apply by: March 1.
Contact: Prof. Dennis DiBlasio, (856) 256-4555, music@rowan.edu, cpa.rowan.edu/ferguson/index.html.

Rutgers University—Mason Gross School of the Arts

New Brunswick, New Jersey

Student Body: 850 undergraduates (at Mason Gross), 250 Music, 65 Jazz.
Tuition: Cost subject to change. Total cost for tuition, room and board for 2019–'20 was \$28,482 for NJ residents (less for commuters); \$45,264 for out-of-state (less for commuters). See masongross.rutgers.edu/admissions/tuition-scholarships.
Jazz Degrees: BM Jazz Studies, MM Jazz Studies and BM Jazz double concentrations in Education and Composition.
Faculty: Conrad Herwig, Kenny Davis, Ralph Bowen, Bill O'Connell, Victor Lewis, Abraham Burton, Gary Smulyan, Joe Mosello, Tatum Greenblatt, Robby

Jazz Bands: Ameen, Eddie Palmieri, Marc Stasio. Jazz Ensemble I, Jazz Ensemble II, Chamber Jazz Ensembles, Mingus Ensemble.

Alumni: Terence Blanchard, Terell Stafford, Michael Mossman, Sean Jones, Derrick Gardner, Lee Hogans, Tanya Darby, Roger Lent, Riley Mullins, Brad Leali, Jim Brennan, Jeff Rupert, Jerry Weldon, Thomas Chapin, Dave Schumacher, Ku-umba Frank Lacy, Jimmy Bosch, David Miller, Andy Hunter, James Browowski, Isrea Butler, Orrin Evans, Rob Bargad, Harry Pickens, John Chin, Earl MacDonald, Misha Piatagorski, Rachel Eckroth, George Caldwell, John Regan, Ralph Peterson Jr., Chris Brown, Johnathan Blake, Rudy Royston, Jaimeo Brown, Yoron Israel, Adam Cruz, David Gibson, Anthony Brown, Amanda Monaco, Mike Baggetta, Joh Herington, Charles Stevens, Jeff Ray, Tom Dempsey, Tom DiCarlo, Bob Hart, Joe Bussey, Steve Nelson.

Auditions: Complete an on-campus audition or submit a recorded audition. See masongross.rutgers.edu/admissions/music/audition-requirements.

Financial Aid: See masongross.rutgers.edu/admissions/tuition-scholarships.

Scholarships: Need-based aid is determined from filling out the FAFSA. Merit-based

aid is based off of the audition and/or high academics. See masongross.rutgers.edu/admissions/tuition-scholarships.

Apply by: Jan. 1.

Contact: Emalina Thompson, Assoc. Director of Admissions, (848) 932-5241, admissions@mgas.rutgers.edu; masongross.rutgers.edu.

Rutgers University at Newark Newark, New Jersey

Student Body: 8 jazz majors, graduate and undergraduate (5-year BA/MA track).

Tuition: Graduate tuition, in-state, \$702/credit; out-of-state, \$1,194/credit. Undergraduates pay less.

Jazz Degrees: Master of Arts in Jazz History and Research.

Faculty: Henry Martin, Stefon Harris, Rachel Mundy, Kate Doyle.

Jazz Bands: One medium-size band, also bands/combos at other campus.

Alumni: Ricky Riccardi, Vincent Gardner, Rhoda Scott, Leo Johnson, Mark Lomanno, Alex Rodriguez.

Auditions: Not required. Essay sample required.

Financial Aid: Loans and partial scholarships.

Scholarships: See financialaid.rutgers.edu. See gradstudy.rutgers.edu.

Apply by: Rolling admissions, no deadlines.

Contact: Henry Martin, martinh@newark.rutgers.edu; Admissions Office, Zhixuan (Stella) Su, stellasu@rutgers.edu; ncas.rutgers.edu/academics-admissions/academic-departments/arts-culture-media/jazz-history-and-research-ma.

Shenandoah Conservatory of Shenandoah University

Winchester, Virginia

Student Body: 600 music, 35 jazz.

Tuition: \$33,180.

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: Matt Niess, Craig Fraedrich, Luis Hernandez, Robert Larson.

Jazz Bands: Jazz Ensemble, Little Big Band, combos.

Alumni: Alan Baylock, Corcoran Holt, Ashlin Parker, Billy Drummond.

Auditions: Recorded auditions accepted, on-campus audition preferred. Contact Holly Johnson, (540) 665-4577, admit@su.edu. See su.edu/conservatory.

Financial Aid: Call (540) 665-4538.



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Apply by: Rolling Admissions, (June 1 for fall semester), Oct. 1 (for spring semester).
Contact: Robert Larson, (540) 665-4557, rlarson@su.edu.

**Shepherd University
 Shepherdstown, West Virginia**

Student Body: 3,500 total, 100 music, 30 jazz.
Tuition: In-state, \$7,784; out-of-state, \$18,224.
Jazz Degrees: Bachelor of Music Performance—Jazz.
Faculty: Kurtis Adams, Mark Andrew Cook, Kevin Pace, Kelton Norris.
Jazz Bands: One jazz ensemble, three combos.
Auditions: See shepherd.edu/music/audition-information.
Financial Aid: See shepherd.edu/financialaid.
Scholarships: Need- and merit-based. Contact Kurtis Adams, kadamso2@shepherd.edu.
Apply by: March 1 for scholarship consideration.
Contact: Kurtis Adams, kadamso2@shepherd.edu.

**Skidmore Jazz Institute at
 Skidmore College
 Saratoga Springs, New York**

Student Body: 70–80.

Tuition: \$2,982 (including room & board).
Jazz Degrees: Undergraduate credit available.
Faculty: Todd Coolman, Bill Cunliffe, Steve Davis, Mike Dease, Bob Halek, Antonio Hart, Jonathan Kreisberg, Brian Lynch, John Nazarenko, Jim Snidero, Dave Stryker.

Jazz Bands: Combos.
Alumni: Troy “Trombone Shorty” Andrews, Jon Batiste, Sullivan Fortner, Kendrick Scott, Walter Smith.
Auditions: See skidmore.edu/summerjazz/apply.php.
Financial Aid: 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, 20–25 Jazz.
Tuition: In-state, \$6,700/year; out-of-state, \$16,320/year.
Jazz Degrees: Bachelor of Arts in Jazz Studies.
Faculty: Dr. Nick Weiser, John Bacon, Alec Dube, Kieran Hanlon, Elliot Scozzaro.
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: See fredonia.edu.
Scholarships: Merit-based.
Apply by: See fredonia.edu.
Contact: Dr. Nick Weiser, weiser@fredonia.edu, (716) 673-4640.

**SUNY New Paltz
 New Paltz, New York**

Student Body: See newpaltz.edu.
Tuition: See newpaltz.edu/student_accounts/tuition.
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: See newpaltz.edu/music/admission.html.
Financial Aid: See newpaltz.edu/financialaid.
Scholarships: See newpaltz.edu/financialaid/foundation.html.
Apply by: See newpaltz.edu/music/admission.html.
Contact: Mark Dziuba, Director of Jazz Studies, (845) 257-2711, dziubam@newpaltz.edu.

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Crane School of Music, SUNY Potsdam

Potsdam, New York

- Student Body:** 600 total, 50 jazz students.
- Tuition:** In-state, \$7,070; out-of-state, \$16,980.
- Jazz Degrees:** Undergraduate music degree students can opt for a Jazz Minor.
- Faculty:** 95 faculty members.
- Jazz Bands:** Jazz Ensemble, Jazz Band, Jazz Combos, 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. 14.
- Contact:** Dr. David Heuser, 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:** \$54,270.
- Jazz Degrees:** Bachelor of Arts, Bachelor of Music (Music Education, Music Industry, or Sound Recording Technology). All options are compatible with Jazz and Commercial Music Applied Study and/or a Jazz Performance Minor. The Jazz Performance Minor is also compatible with non-music majors.
- Faculty:** John Coggiola, Marianne Solivan, Jeff Welcher, Steve Frank, Mike Dubaniewicz, Theresa Chen, Rick Balestra, Josh Dekaney.
- Jazz Bands:** The Morton Schiff Jazz Ensemble, Orange Collective, Orange Syndicate and Orange Unified Vocal Jazz Ensembles, Citrus Punch Rock Ensemble, Syracuse University Jazz-Funk Ensemble, Syracuse University Jazz Guitar Ensemble, Orange Juice Jazz Ensemble, various jazz combos.
- Alumni:** Joyce DiCamillo, Andy Fusco, Charlie Burg.
- Auditions:** Required. See vpa.syr.edu/music-requirements.
- Financial Aid:** See financialaid.syr.edu.
- Scholarships:** Merit- and need-based.
- Apply by:** Early Decision, Nov. 15; Regular Decision, Jan. 1.
- Contact:** College of Visual and Performing Arts, Office of Recruitment and Admissions, (315) 443-2769, admissu@syr.edu, vpa.syr.edu/setnor.

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Rowan University

Temple University–Boyer College of Music and Dance

Philadelphia, Pennsylvania

Student Body: Approx. 950 total, 100 in Jazz.

Tuition: Undergraduate in-state, \$19,442; undergraduate out-of-state, \$33,482; graduate in-state, \$1,068/credit; graduate out-of-state, \$1,423/credit.

Jazz Degrees: BM in Instrumental Performance, BM in Vocal Performance, BBM in Arranging and Composition, BM in Music Education/Jazz, BM in Music Therapy/Jazz.

Faculty: Terell Stafford, Dick Oatts, Tim Warfield Jr., Bruce Barth, Justin Faulkner, David Wong, Mike Moreno.

Jazz Bands: Six big bands, many small combos.

Alumni: Derrick Hodge, George Burton, Chris Beck, Josh Lee, Chris Lewis, Luke Brandon, Joe McDonough.

Auditions: Recorded auditions for all 2021 applicants. See boyer.temple.edu.

Financial Aid: Available.

Scholarships: Merit-based scholarships and need-based grants are available. Contact music@temple.edu.

Apply by: March 1.

Contact: James Short, Assistant Dean for

Admissions, james.short@temple.edu. See boyer.temple.edu.

Towson University Towson, Maryland

Student Body: 22,923 total, 55 Jazz students.

Tuition: In-state, \$10,462 per year; out-of-state, \$25,514 per year.

Jazz Degrees: Bachelor of Music in Jazz Commercial Performance; Bachelor of Music in Jazz Commercial Composition; Music majors seeking degrees in Music Education or the Bachelor of Science in Music. Music minors may use jazz lessons as their primary performance medium.

Faculty: Dave Ballou, Jason Rigby, James McFalls, Jeff Reed, John Thomas, Sara M. Jones, Dave Sanders.

Jazz Bands: Jazz Orchestra, Combos, Latin Jazz Ensemble, World Music Ensemble, Vocal Jazz Ensemble, Improvisation Ensembles, Popular Music Ensemble, Jazz Guitar Ensembles.

Alumni: Ellery Eskelin, Drew Gress.

Auditions: Jan. 16, Feb. 6, March 6, April 10 (January and February auditions are for Department of Music Scholarship consideration). Separate application required for Department of Music. See towson.edu/cofac/departments/music/prospective.

Financial Aid: See towson.edu/admissions/financialaid.



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Matthew Parrish Bass, Small Ensembles

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Scholarships: See towson.edu/admissions/financialaid/resources.html or towson.edu/admissions.

Apply by: Dec. 1 for early action and to be considered for merit-based scholarships; Jan. 15 for fall regular decision. (Department of Music has specific application deadlines for each audition date.)

Contact: Mary Ann Criss, (410) 704-2836, mcriss@towson.edu.

University of the Arts Philadelphia, Pennsylvania

Student Body: 1,861 total, 183 jazz (undergraduate and graduate).

Tuition: \$46,530.

Jazz Degrees: Bachelor of Music in Composition, Diploma in Composition, Bachelor of Music in Instrumental Performance, Diploma in Instrumental Performance, Bachelor of Music in Vocal Performance, Diploma in Vocal Performance, Master of Music in Jazz Studies.

Faculty: Dave Allen, Mark Allen, Steve Beskrone, Steve Fidyk, Jason Gianni, Don Glanden, Sherrie Maricle, Larry McKenna, Liz Radigonda, Madison Rast, Sumi Tonooka.

Jazz Bands: "Z" Big Band, Transfusion Ensemble, 30 small and large ensembles.

Alumni: Stanley Clarke, Josh Lawrence, Anwar Marshall, Diane Monroe, Alita Moses, Ed Simon, Sumi Tonooka.

Auditions: See uarts.edu/undergrad-music-auditions.

Financial Aid: Contact Student Financial Services, (800) 616-ARTS, ext. 6170.

Scholarships: Primarily merit-based. (800) 616-ARTS, ext. 6170.

Apply by: Applications accepted on an ongoing basis. Apply by Feb. 1 for priority admission.

Contact: Anna Ready, (215) 717-6342, aready@uarts.edu. See uarts.edu.

University of Connecticut Storrs, Connecticut

Student Body: 200 music, 20 jazz.

Tuition: In-state, \$14,406; out-of-state, \$37,074.

Jazz Degrees: Bachelor of Arts with Jazz Emphasis.

Faculty: Earl MacDonald, John Mastroianni. Adjunct faculty include Sean Nelson, Doug Maher, Gregg August, E.J. Strickland.

Jazz Bands: Two big bands, five combos.

Alumni: Gary Versace, Brian Charette, Bill Longo, Alexandra Eckhardt.

Auditions: See music.uconn.edu/programs/apply.

Financial Aid: See financialaid.uconn.edu.

Scholarships: See admissions.uconn.edu/cost-aid/scholarship. The Dept. of Music offers scholarship opportunities based on talent, departmental need and donor specifications.

Apply by: Jan. 15, Storrs Campus application deadline.

Contact: Earl MacDonald, earl.macdonald@uconn.edu.

University of Maine Orono, Maine

Student Body: 11,561 total, 130 music majors.

Tuition: In-state, \$11,744; NEBHE, \$18,224; out-of-state, \$32,534.

Jazz Degrees: BA with concentration in Jazz Studies; Minor in Jazz Studies.

Faculty: Dan Barrett, Mike Bennett, Jay Bregman, Jack Burt.

Jazz Bands: Two big bands, six combos.

Alumni: David Demsey, Craig Skeffington, Melissa Hamilton.

Auditions: Live or recorded auditions.

Financial Aid: FAFSA required. See umaine.edu/stuaid.

Scholarships: See umaine.edu/spa/audition/scholarships.

Apply by: Rolling admission.

Contact: Dan Barrett, dan.barrett@umaine.edu, (207) 581-1238.

University of Massachusetts | Amherst



Jazz Faculty: Jeffrey W. Holmes (director), Catherine Jensen-Hole, Felipe Salles, Fumi Tomita, Tom Giampietro

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University of Maine at Augusta

Augusta, Maine

- Student Body:** 6,000 total, 170 music, 20 jazz-specific.
- Tuition:** Out-of-state web is \$299/credit hour.
- Jazz Degrees:** Live and online degrees include BM in Contemporary and Popular Music, AS in Contemporary and Popular Music.
- Faculty:** Dr. Richard Nelson, Anita Jerosch, Christine Letcher, John Mehrmann, Pam Jenkins, Marcia Gallagher.
- Jazz Bands:** Three.
- Alumni:** Craig Brann, Chris Dzengelewski, Steve Grover, Kenya Hall.
- Auditions:** Video auditions only. Contact anitaann.jerosch@maine.edu.
- Financial Aid:** See uma.edu/financial/aid/applying.
- Scholarships:** See uma.edu/financial/scholarships.
- Apply by:** Rolling admissions. No deadlines.
- Contact:** Anita-Ann Jerosch, anitaann.jerosch@maine.edu, (207) 621-3179.

University of Maryland College Park, Maryland

- Student Body:** 41,000 total, 450 music.
- Tuition:** In-state, \$10,779; out-of-state, \$36,891.
- 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, Chris Gekker, Jennifer Krupa, Thomas Baldwin, Steve Fidyk, Jon Ozment, Gerard Kunkel.
- Jazz Bands:** Three big bands, plus combos.
- Alumni:** Terell Stafford, Steve Fidyk, Leigh Pilzer, Jon Jen Krupa.
- Auditions:** See music.umd.edu/admissions.
- Financial Aid:** Undergraduate financial aid is available. See financialaid.umd.edu.
- Scholarships:** Merit-based.
- Apply by:** Undergraduate Freshmen, Nov. 1; all others, Dec. 1.
- Contact:** Tim Powell, tjp169@umd.edu. For admissions info, contact musicadmissions@umd.edu.

University of Massachusetts, Amherst

Amherst, Massachusetts

- Student Body:** 30,000 total, 300 music, 40 jazz.
- Tuition:** In-state, \$16,784; out-of-state, \$36,763.
- Jazz Degrees:** Undergraduate: Jazz Studies (Bachelor of Music, Bachelor of Arts), plus Music Education, History, Performance, Theory/Composition; Minor in Music. Graduate: Jazz Composition/Arranging (Master of Music), plus Music Education, Conducting, History, Performance, Theory.
- Faculty:** Jeffrey W. Holmes, Felipe Salles, Catherine Jensen-Hole, Thomas Giampietro, Fumi Tomita.
- 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:** See umass.edu/music.
- Financial Aid:** Contact Financial Aid Services, (413-545-080), or see umass.edu/umfa.
- Scholarships:** Awarded to undergraduate majors based on merit of audition. Teaching assistantships available for graduate students.
- Apply by:** Jan. 15 for freshman; April 15 for transfer; Dec. 1 priority deadline for graduate.

Contact: Nathaniel Gowen,
musicadmissions@umass.edu, (413)
545-6048, umass.edu/music.

University of Massachusetts, Lowell Lowell, Massachusetts

Student Body: See uml.edu

Tuition: In-state, \$15,698; out-of-state,
\$33,624; New England Regional
Program, \$27,238.

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: Gena R. Greher Ed.D., John Shirley,
William Moylan, Jeff Fischer.

Jazz Bands: Studio Orchestra, Jazz-Rock Big
Band, Jazz Lab Ensemble, Small
Jazz Ensemble.

Auditions: See uml.edu/music.

Financial Aid: See uml.edu/admissions.

Scholarships: Need- and merit-based.

Apply by: See uml.edu

Contact: Amy Dinsmore, Music Coordinator,
amy_dinsmore@uml.edu.

University of Pittsburgh Pittsburgh, Pennsylvania

Student Body: 19,330 undergraduate, 9,343
graduate.

Tuition: Undergraduate: \$18,130 per year
(in-state), \$31,102 per year (out-
of-state). Graduate: \$22,846 per
year (in-state), \$38,736 per year
(out-of-state).

Jazz Degrees: Music BA (Jazz Track), Music
Minor (Jazz Emphasis), PhD in Jazz
Studies.

Faculty: Nicole Mitchell Gantt, Dr. Aaron
Johnson, Dr. Michael Heller, Dr.
Yoko Suzuki, Ralph Guzzi, Mark
Strickland, Sandy Dowe, Frank
Cunimondo.

Jazz Bands: Jazz Ensemble (big band), Small
Jazz Ensemble (jazz combos).

Alumni: Geri Allen, Gary Fineberg.

Auditions: Students audition for ensembles,
not for the Music major. See oafa.
pitt.edu/apply. Graduate Admission:
asgraduate.pitt.edu.

Financial Aid: Undergraduate Financial Aid, oafa.
pitt.edu/financialaid; Graduate
Financial Aid, asgraduate.pitt.edu/
financial-support.

Scholarships: See oafa.pitt.edu/financialaid/
academic-scholarships.

Apply by: Applications are accepted on a
rolling basis.

Contact: Jazz Studies Office, (412) 624-4187
or pittjazz@pitt.edu.

University of Rhode Island Kingston, Rhode Island

Student Body: 120 students, 15 jazz students.

Tuition: In-state, \$15,004; out-of-state,
\$32,578.

Jazz Degrees: Bachelor of Arts in Jazz Studies;
Bachelor of Music in Jazz
Performance; Music Education,
Music Therapy and Jazz Studio
Composition. Minor in Music with
Jazz Studies emphasis.

Faculty: Jay Azzolina, Mark Berney, Emmett
Goods, Steve Langone, John
Monillos, Joseph Parillo.

Jazz Bands: One big band; four jazz combos.

Alumni: Gary Lindsey.

Auditions: See uri.edu/music.

Financial Aid: See uri.edu/es.

Scholarships: Merit-based. Contact Amy
Harrington, amy@uri.edu.

Apply by: Dec. 1 (early admission).

Contact: Amy Harrington, Admin. Assistant,
amy@uri.edu, (401) 874-2431.

West Chester University of Pennsylvania

West Chester, Pennsylvania

Student Body: 14,000.

Tuition: In-state approx. \$8,117; out-of-state
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Jazz Degrees: Jazz Major and Jazz Minor
Faculty: David Cullen, Chris Hanning, Marc Jacoby, Terry Klinefelter, Peter Paulsen, Jonathan Ragonese, John Swana, Dan Cherry.
Jazz Bands: Two big bands, one Latin Jazz Ensemble, other faculty-directed combos.
Alumni: Bob Curnow.
Auditions: On-campus auditions are in February, March and April. Admission is by live on-campus audition only.
Financial Aid: Available.

Scholarships: Available.
Apply by: For admission, financial aid and scholarships, application should be submitted by Nov. 1.
Contact: Marc Jacoby, mjacoby@wcupa.edu.
West Virginia University
Morgantown, West Virginia
Student Body: 330 music, 52 jazz.
Tuition: \$24,000.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz pedagogy.
Faculty: Jared Sims, Robert Sears, Jeff

Siegfried, Lisa Bleil, Tom Harrison, Paul Thompson, Brian Wolfe.
Jazz Bands: Big band, instrumental and vocal jazz combos.
Alumni: Allison Miller, Jay Chattaway, James Moore, Scott Simons.
Auditions: See ccarts.wvu.edu/academics/audition-and-portfolio-review-day.
Financial Aid: See mountaineerhub.wvu.edu/.
Scholarships: Academic and artistic-merit scholarships are available. Arts scholarship deadline is March 1.
Apply by: May 1.
Contact: James Froemel, (304) 293-4339, jfroemel@mail.wvu.edu.

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Western Connecticut State University

Danbury, Connecticut

Student Body: Approx. 4,500 undergraduates, 225 music majors with 25 undergraduate B.M. Jazz Studies majors.
Tuition: In-state and residents of New York and New Jersey, \$25,500/yr (residing on campus including full meal plan); out-of-state: \$38,500/yr (residing on campus including full meal plan).
Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Science in Music Education (with equal access to jazz ensembles, courses and lessons). Bachelor of Music in Audio and Music Production with jazz concentration, Bachelor of Arts in Music with jazz concentration.
Faculty: Jimmy Greene, Jamie Begian, Atla DeChamplain, Dave Scott, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Kenny Wessel, Peter Tomlinson, David Ruffels, Jeff Siegel.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble, Vocal Jazz Ensemble and 8 Jazz Combos.

Alumni: Greg LaPine, Evan Gray, Molly Sayles, Nicholas Biello, Martin Sather, Darren Litzie, Richard Baumer, Ed Sarath.

Auditions: Auditions held December through March. See wcsu.edu/music.

Financial Aid: Contact Nancy Barton, bartonn@wcsu.edu, (203) 837-8580.

Scholarships: Merit-based. Contact Dept. of Music Chair Dr. Laurel Larsen, larsenl@wcsu.edu.

Apply by: Dec. 10 for scholarship consideration; March 15 for regular decision.

Contact: Jolee Dinho-Guerreiro, dinoguerreiroj@wcsu.edu, (203) 837-8350; and Dr. Laurel Larsen, larsenl@wcsu.edu, (203) 837-8353.

Westfield State University

Westfield, Massachusetts

Student Body: Approx. 5,700 undergraduate, 75

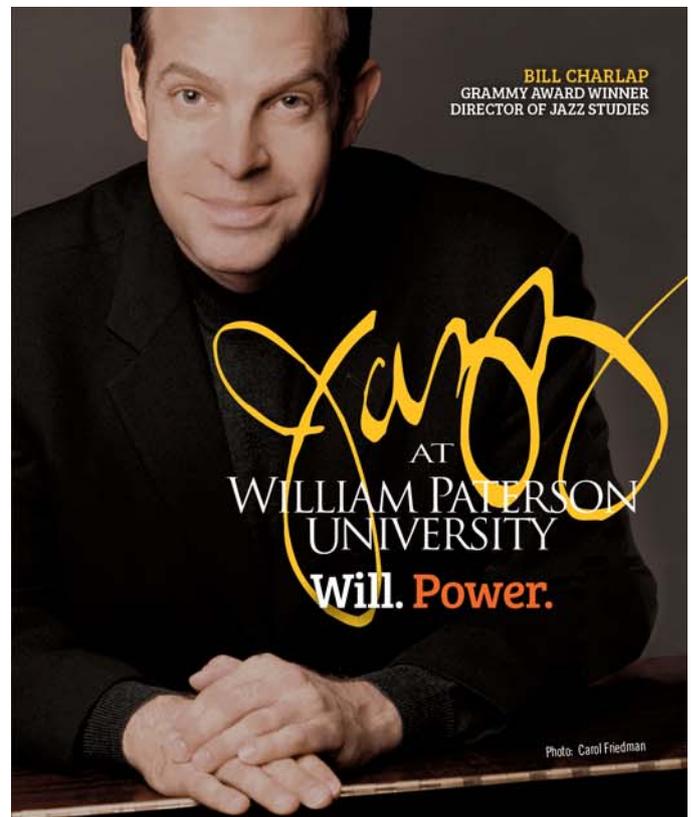
Music, 15 Jazz Studies.

- Tuition:** In-state \$970/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.
- Auditions:** Held December through April. See westfield.ma.edu/music or call (413) 572-5356.
- Financial Aid:** Contact (413) 572-5218 or financialaid@westfield.ma.edu.
- Scholarships:** Need- and merit-based via audition. Contact Dr. Andrew Bonacci, Chair, abonacci@westfield.ma.edu.
- Apply by:** March 1 (rolling admissions date).
- Contact:** (413)-572-5218, westfield.ma.edu.

William Paterson University

Wayne, New Jersey

- Student Body:** 280 music, 65 undergraduate jazz majors, 18 graduate jazz students.
- Tuition:** Undergraduate, \$12,240 per year; graduate (including fees), \$11,880 per year. No out-of-state tuition beginning Fall 2020; all students pay in-state amount.
- Jazz Degrees:** Bachelor of Music in Jazz Studies with concentrations in Performance, Sound Engineering Arts, Music Entertainment Industry, Music Education and Jazz/Classical Performance. Graduate Degrees: Master of Music in Jazz Studies with tracks in Performance and Composition/Arranging.
- Faculty:** Bill Charlap, David Demsey, Tim Newman, Pete McGuinness, Vincent Herring, Rich Perry, Dayna Stephens, Jeremy Pelt, John Mosca, Gene Bertoncini, Paul Meyers, Steve LaSpina, Marcus McLaurine, Ed Neumeister, Cecil Bridgewater, James Weidman, Mike LeDonne, Geoffrey Keezer, Horacee Arnold, Bill Goodwin, Kevin Norton, Nancy Marano, Chico Mendoza, David DeMotta.
- Jazz Bands:** 24 small jazz groups (from trios to septets), 18-piece Jazz Orchestra, Latin Jazz Ensemble, 8-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, 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. Requirements vary per instrument and concentration. See wpunj.edu/coac/departments/music/audition.
- Financial Aid:** Available for undergrads. See wpunj.edu/admissions or contact (973) 720-2901. Full tuition graduate assistantships available.
- Scholarships:** Undergraduate: major academic, honors and talent scholarships available. Graduate: full tuition graduate assistantships available.
- Apply by:** Feb. 1 (graduate and undergraduate).
- Contact:** Jazz Studies Coordinator David Demsey, Music Admissions, musicadmissions@wpunj.edu, (973) 720-3466, (973) 720-2268, wpunj.edu/jazz.



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Victor Atkins of the University of New Orleans uses several types of software when teaching online classes.

Educators Adjust, Find Benefits of Online Teaching

NOW THAT MANY EDUCATORS HAVE made it through more than five months of online music instruction during a global pandemic, some are starting to ask themselves, “Which techniques are working well, and what do we need to tweak as we look ahead to the future of remote learning at my institution?”

Through Zoom videoconferencing, DownBeat caught up with esteemed educators around the country to discuss online synchronous instruction. One key theme that emerged was the need to exploit the benefits of technology.

Numerous educators praised the upside of screensharing in Zoom, as well as the advantages of filming a class session so that students could revisit it later (or share it with a peer who was absent that day).

During a group conversation with Dr. Gigi Johnson and jazz pianist Arturo O’Farrill, both of whom are on the faculty at UCLA, the former discussed the benefit of an instructor using his or her phone as a second camera to show their hands on the keyboard, in addition to the laptop camera showing their face. “That’s where I’m seeing some really great stuff with people who are saying, ‘I can now be showing you many things at once and actually be taking you through my experience,’” explained Johnson, the executive director for UCLA’s Center for Music Innovation.

O’Farrill, who often uses two cameras when teaching, likes to have a MIDI keyboard image displayed at the top of his computer screen. “It’s great for theory classes,” he said, “and it’s a quick

way to show voicings and things like that.”

Victor Atkins, an associate professor at the University of New Orleans, echoed these sentiments. “I use ScreenFlow to record my desktop [activities], and I can arrange all these apps in different ways, and use Finale [software] and a keyboard,” he said. “I can film it that way and I can stream it. With my arranging class last year, I found that this was a better way to teach because I’m not having to write stuff on the board and then walk over to the piano and play this chord or that chord. I’m sitting down, so I can play it on the keyboard on the computer screen, and I can show students the notation. That’s really helpful when studying arranging.”

Another key theme that emerged during the interviews was the importance of ensuring that students are fully comfortable in the virtual classroom setting.

Jeffrey W. Holmes, director of jazz and African American music studies at the University of Massachusetts, Amherst, recounted that last spring, he had a couple of students who struggled when they became the center of attention during a Zoom class. By creating a supportive, encouraging environment within the class, Holmes and his other students were able to help their peers overcome their anxiety.

“I’m certainly not a psychologist or anything, but musicians oftentimes get to that point where they use the instrument as a way of getting their personality out, and sometimes it’s easier for musicians to express themselves through their instrument,” Holmes said. “When you’re in a jazz ensemble [in a classroom], some-

times you can hide behind some of the stronger personalities. But you’re less likely to do that in this type of [online] situation, where everybody is being asked to be on an even playing field. Part of what I’m trying to do is to make sure that everybody knows that they all have the same right to be [in the class]. We actually are all helping one another.”

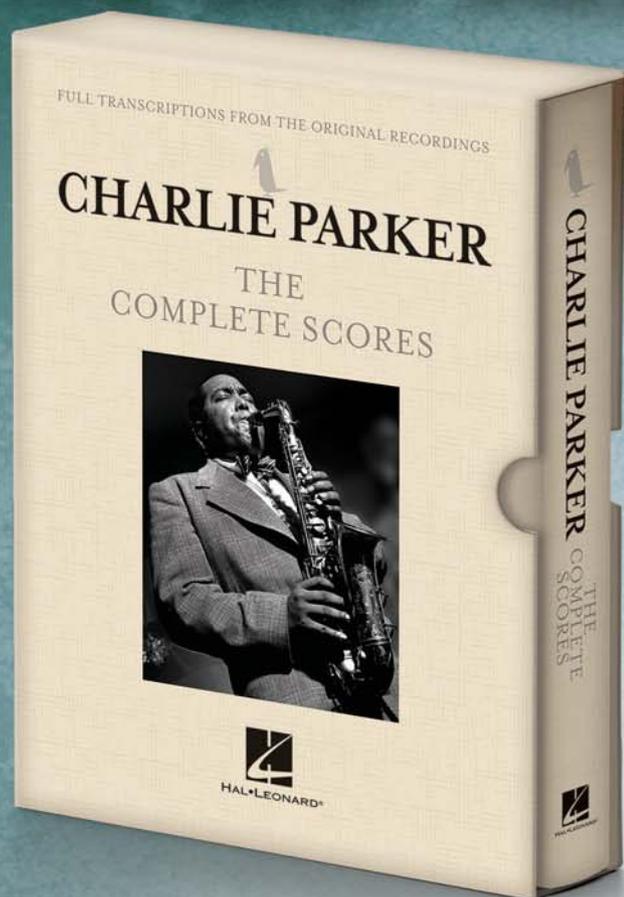
Atkins believes that remote learning requires a greater level of communication with students, and often educators find themselves putting in extra effort to help those who might not have an ideal learning environment at home.

“Unfortunately, not everybody’s got good WiFi, and sometimes somebody is stuck on a phone and the mic doesn’t work,” Atkins said. “It’s going to take a lot more time on our side, but you gotta keep up with them. You’ve got to find another email; you’ve got to figure out a way to get in touch with them and talk to them. I’ll be dealing with things on a personal, individual basis [so that my classes] are equitable and fair. I know I’m going to have to spend a little more time helping certain students.”

“The principles of good education are the same online as they are in the classroom,” O’Farrill said. “Even in a virtual environment, you still have to learn to listen to people. Whether it’s 10 people, two people or one person, you still have to really learn to listen carefully to what they’re doing, what they’re saying. You have to look at their eyes. So, for me, this [online] teaching experience has been one of more focus.”

—Bobby Reed

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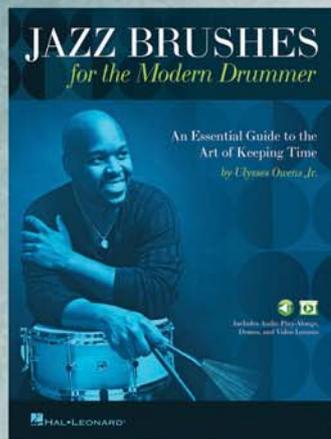
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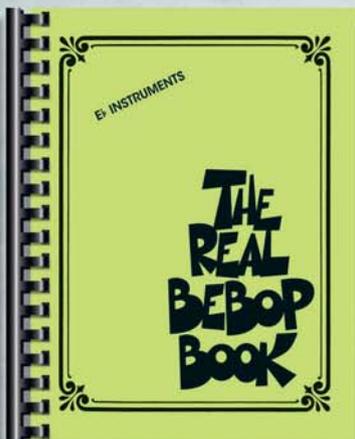
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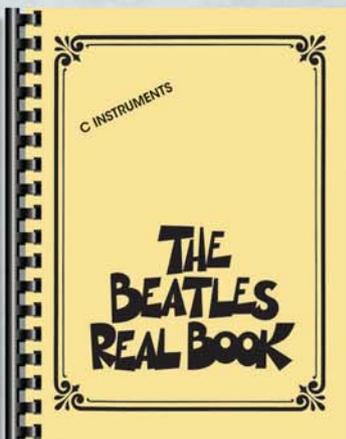
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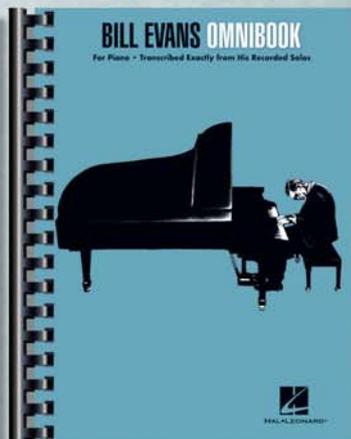
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Augusta University Augusta, Georgia

Student Body: 9,274 total; 8 jazz students.

Tuition: \$8,832.

Jazz Degrees: Bachelor of Music in Performance, jazz studies track.

Faculty: Wycliffe Gordon, Robert Foster.

Jazz Bands: One jazz band, one jazz combo.

Auditions: Feb. 12, March 5–6, April 1 or by appointment, (706) 737-1453.

Financial Aid: Available. osfa@augusta.edu.

Scholarships: Merit-based. Contact Wycliffe Gordon, wgordon@augusta.edu, or Dr. Angela Morgan, amorgan1@augusta.edu.

Apply by: July 1.

Contact: Dr. Angela Morgan, (706) 737-1453, amorgan1@augusta.edu.

Belmont University Nashville, Tennessee

Student Body: 865 Music students (805 Undergraduate, 60 Graduate), 450 commercial music majors.

Tuition: Undergraduate \$35,650. Graduate: \$1,260 per credit hour.

Jazz Degrees: BM in Commercial Music in the following emphasis areas: Performance, Composition and Arranging, Music Business, Music Technology, Songwriting. MM in Commercial Music in following areas: Performance, Media Writing and Composition.

Faculty: Jeff Kirk, Alex Graham, Steve Patrick, Jeff Adams, Bruce Dudley, Anthony Belgiglio, Matt Endahl, Steve Willets, Sandra Dudley, Kate Paradise, others.

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, Melinda Doolittle.

Auditions: Required. Audition dates are Oct. 31, Nov. 21, Jan. 9, Jan. 23 and Feb. 6.

Financial Aid: Available. 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.

East Carolina University Greenville, North Carolina

Student Body: 29,131 total, 50 in program, 27 jazz majors.

Tuition: \$7,238.

Jazz Degrees: Bachelor of Music, Master of Music-Jazz Studies.

Faculty: Dr. Jeff Bair (director), Carroll Dashiell, Ariel Pocock, Scott Sawyer.

Jazz Bands: Jazz Ensemble A and B, six jazz combos.

Alumni: Rick Latham, Chris Bullock, Dr. Mitch Butler, Dr. Chip Crofts.

Auditions: See music.ecu.edu/jazz-studies/audition-info.

Financial Aid: Judy Barber, barberju@ecu.edu.

Scholarships: Merit-based. Judy Barber, barberju@ecu.edu.

Apply by: April 1.

Contact: Dr. Jeff Bair, bairj@ecu.edu.

Florida A&M University

Tallahassee, Florida

Student Body: 10,000.

Tuition: In-state, \$23,432; out-of-state, \$35,378.

Jazz Degrees: Bachelor of Science or Bachelor of Arts in Music with concentration in Jazz Studies.

Faculty: Robert Griffin, Lindsey Sarjeant, Longineu Parsons, Carlos Vega, Brian Hall, others.

Jazz Bands: Jazz Ensemble, Latin Jazz Ensemble, Jazz Combos.

Alumni: Cannonball Adderley, Nat Adderley, Scotty Barnhardt, Wycliffe Gordon.

Auditions: Held January through March. Contact robert.griffin@famuedu.

Financial Aid: Available. Jan. 1 (priority deadline). Office of Financial Aid, (850)-599-3730, finaid@famuedu.

Scholarships: Based on audition and merit. Dept. of Music, (850)-599-3024.

Apply by: May 1.

Contact: Robert Griffin, Director of Jazz Studies, robert.griffin@famuedu, (850)-412-7144, or Dept. of Music Office, (850)-599-3024. See famuedu/departamentofmusic.

Florida State University

Tallahassee, Florida

Student Body: 42,000 total, 1,050 music, 75 jazz majors.

Tuition: Undergraduate in-state, \$6,516; out-of-state, \$21,683. (All undergraduate music majors pay in-state tuition.) Graduate in-state, \$8,628; out-of-state, \$19,993.

Jazz Degrees: Bachelor of Arts in Music with Jazz Emphasis, Bachelor of Music in Jazz Performance, MM in Jazz Studies.

Faculty: Leon Anderson, Scotty Barnhart, David Detweiler, others

Jazz Bands: Three big bands, multiple combos, vocal jazz ensemble.

Alumni: Etienne Charles, Marcus Roberts, Jamison Ross, Alphonso Horne.

Auditions: Jan. 30, Feb. 13, Feb. 27.

Financial Aid: Available. Contact (850) 644-0539 or see financialaid.fsu.edu.

Scholarships: Merit scholarships based on academics; talent scholarships based on audition. Graduate teaching assistantships available.

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: BM in Music Performance, Music Education, Music Composition, Music Theory; BA in Music.

Faculty: Matt Olson (Director of Jazz Studies), Ian Bracchitta, Justin Watt.

Jazz Bands: One big band; four combos.

Alumni: Joshua Espinoza.

Auditions: Held in January and February.

Financial Aid: See furman.edu/admissions-aid.

Scholarships: Need- and merit-based.

Apply by: Nov. 15 (Early Decision 1), Dec. 1 (Early Action), Jan. 6 (Early Decision 2), Jan. 15 (Regular Decision).

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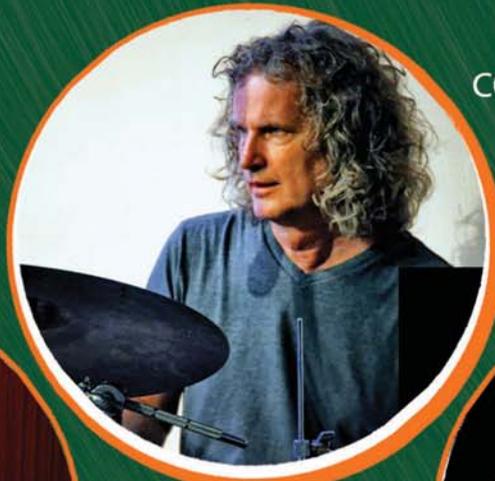
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Virginia Commonwealth University

Contact: Matt Olson, (864) 294-3284, matt.olson@furman.edu. See furman.edu or musicatfurman.com.

Georgia State University

Atlanta, Georgia

Student Body: 53,000.

Tuition: Undergraduate in-state, \$5,400; out-of-state, \$15,000. Graduate in-state, \$5,700; out-of-state, \$21,000.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.

Faculty: Gordon Vernick, Kevin Bales, David Sánchez (artist in residence), William Thornton, Chris Otts, others.

Jazz Bands: 10 jazz combos and two big bands.

Alumni: Marcus Printup, Lizz Wright.

Auditions: Nov. 13, Feb. 15, March 12. To schedule an audition on a different date, contact (404) 413-5900.

Financial Aid: Available. See music.gsu.edu.

Scholarships: Available. See music.gsu.edu.

Apply by: June 1.

Contact: Gordon Vernick, Director of Jazz Studies, gvernick@gsu.edu, (404) 413-5900.

Jacksonville State University

Jacksonville, Alabama

Student Body: 9,000 total, 60 jazz students on scholarship.

Tuition: \$360 per credit hour.

Jazz Degrees: Minor in Jazz.

Faculty: Dr. Andy Nevala (Director of Jazz Studies), Dr. Chris Probst, others.

Jazz Bands: Four jazz bands, five combos, one Latin ensemble.

Auditions: Scholarship auditions; spring placement auditions.

Financial Aid: jsu.edu/finaid/index.html.

Scholarships: Available. jsu.edu/finaid/index.html.

Apply by: May 1.

Contact: Dr. Andy Nevala, anevala@jsu.edu.

Jacksonville University

Jacksonville, Florida

Student Body: Approx. 3,500 total, 33-40 in jazz courses and ensembles.

Tuition: \$39,900 per year.

Jazz Degrees: Bachelors in Music Performance with a Concentration in Jazz Studies and Commercial Music, minor in Jazz Studies.

Faculty: John Ricci (Director of Jazz Studies), Gary Starling, David Champagne, Scott Giddens, Stanley Piper, Richard Kirkland, Christopher Creswell.

Jazz Bands: Combo (or jazz chamber) based program currently with three combos and one big band.

Alumni: Deandre Lettsome.

Auditions: Available. See ju.edu/music/admissions.php.

Financial Aid: Available. (904) 256-7000.

Scholarships: Full tuition discounting possible via merit and talent awards.

Apply by: Open enrollment.

Contact: Prof. John Ricci, Director of Jazz Studies, (904) 256-7457; ju.edu/cfa.

James Madison University

Harrisonburg, Virginia

Student Body: 19,943 total undergraduate.

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, others.

Jazz Bands: Two large jazz ensembles and multiple jazz chamber ensembles.

Alumni: Nate Smith, Omar Thomas.

Auditions: See jmu.edu/music/admissions/undergraduate.shtml.

Financial Aid: Available.

Scholarships: Available.

Apply by: Nov. 1 (Early Action); Jan. 15 (Regular Decision).

Contact: Dr. Chuck Dotas, Director of Jazz Studies, dotascj@jmu.edu.

Loyola University, New Orleans

New Orleans, Louisiana

Student Body: 4,000 total, 50 jazz students.

Tuition: \$42,028 (tuition); \$55,574 (tuition plus room and board).

Jazz Degrees: BM, BME, BMT, with Jazz Studies Concentrations.

Faculty: Tony Dagradi, Matt Lemmler, Wess Anderson, Ed Wise, Leah Chase, others.

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.

Scholarships: Need- and merit-based.

Apply by: April 15.

Contact: Gordon Towell, gltowell@loyno.edu. See cmm.loyno.edu.

Miami Dade College

Miami, Florida

Student Body: 58,000 total, 1,200 music, 500 jazz students across all the programs.

Tuition: In-state, \$2,838; out-of-state, \$9,661; avg. cost after aid, \$7,023.

Jazz Degrees: A.A. Music Education and Performance, A.S. Music Business Creative Production, A.S. Music Business Creative Performance, A.S. Music Business Management, B.A.S. Film, Television, and Digital Production.

Faculty: Dr. Ed Calle, Dr. Jim Gasior, Dr. Mike Di Liddo, Steve Roitstein, others.

Jazz Bands: Jazz Band, Fusion Ensemble, Commercial Music Ensemble, Latin Jazz Ensemble, Symphonic Band, Orchestra.

Alumni: Kemuel Roig, Alex Lacamoire.

Auditions: See mdc.edu/kendall/academic-departments/performing-arts-and-industries/music.aspx.

Financial Aid: Available. See mdc.edu/financialaid.

Scholarships: Financial aid, scholarships and grants. See mdc.edu/financialaid.

Apply by: Year-round enrollment. See mdc.edu/admissions.

Contact: Dr. Ed Calle, ecalle@mdc.edu.

Miami Dade College, Wolfson Campus

Miami, Florida

Student Body: 27,000 total, 35 jazz.

Tuition: In-state, \$1,418.64 (12 credits); out-of-state, \$4,830.12 (12 credits).

Jazz Degrees: Associate of Arts (AA).

Faculty: Dr. Michael Di Liddo, Dr. Mark Small, Mike Gerber, Rodolfo Zúñiga, Gary Thomas, Sandy Poltarack, John Normandin.

Jazz Bands: Six jazz combos.

Alumni: Henry Paz, Kemuel Roig.

Auditions: 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



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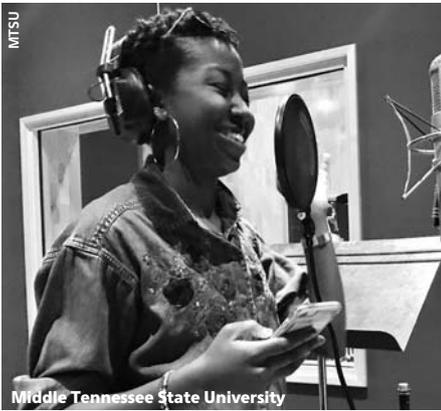
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Professor Emeritus





Financial Aid, (305) 237-3544.

Apply by: See mdc.edu/admissions.

Contact: Dr. Michael Di Liddo, (305) 237-3930, mdliddo@mdc.edu; mdc.edu/main/jazzatwolfsonpresents.

Middle Tennessee State University Murfreesboro, Tennessee

Student Body: 20,262 total, 400 School of Music, 80 jazz and commercial music students.

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, theory-composition, performance, conducting, and musicology. (Commercial songwriting, music business and audio recording are through the Recording Industry Dept.)

Faculty: Jamey Simmons, Don Aliquo, Chip Henderson, Matt Lund, David Louchy, Matt Endahl, others.

Jazz Bands: 2 jazz ensembles, 6 combos, salsa band, steel bands, vocal jazz, 2 commercial music ensembles.

Alumni: John Blount, George S. Clinton, Mark Douthit, Marcus Finnie.

Auditions: Feb. 6, 20 and 27. 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. MTSU requires submission of the FAFSA. Music scholarships and assistantships are based on auditions.

Apply by: Dec. 1 for major undergraduate 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.

Contact: Jamey Simmons, Jazz Studies, james.simmons@mtsu.edu, (615) 898-2724; Christopher Dye, undergrad info, christopher.dye@mtsu.edu, (615) 494-8714.



Joseph Morgan, graduate studies, joseph.morgan@mtsu.edu, (615) 904-8043.

North Carolina Central University Durham, North Carolina

Student Body: 8,277 total, 120 Music majors, 40 Jazz Studies majors.

Tuition: Undergrad in-state tuition: \$4,660 per semester, plus room and board. Out-of-state tuition: \$11,000 per semester, plus room and board. Graduate in-state tuition: \$2,370 per semester, plus room and board. Out-of-state tuition: \$8,847 per semester, plus room and board.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies (Performance or Arranging/Composition).

Faculty: Dr. Ira Wiggins (Director of Jazz Studies), Branford Marsalis (Artist in Residence), Joey Calderazzo (Artist in Residence), Lenora Helm Hammonds, Maurice Myers, others.

Jazz Bands: Jazz Ensembles I and II, Vocal Jazz Ensemble, Jazz Combos I, II and III, Guitar Ensemble.

Alumni: Grady Tate, Dr. Ira Wiggins.

Auditions: Students must audition and be accepted by the Music Dept. to become music majors.

Financial Aid: Merit- and need-based available.

Scholarships: Merit-based undergraduate; plus graduate assistantships.

Apply by: Undergraduate: Oct. 15 (1st Priority), Nov. 15 (2nd Priority), Jan. 15 (3rd Priority) Graduate: July 1. (March 31 recommended).

Contact: Dr. Ira Wiggins, iwiggins@nccu.edu; Baron Tymas, btymas@nccu.edu; Lenora Helm Hammonds, lhelm@nccu.edu

Oklahoma State University Stillwater, Oklahoma

Student Body: 24,649.

Tuition: Undergraduate in-state, \$12,700; out-of-state, \$28,220.

Jazz Degrees: Jazz Minor.

Faculty: Dr. Howard Potter, Dr. Jack Helsley, Bill Repavich, Brian Belanus, others.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, combos.

Auditions: Students must be admitted by the university before they can schedule an audition.

Financial Aid: Available. See go.okstate.edu/scholarships-financial-aid.

Scholarships: Need- and merit-based.

Apply by: admissions@okstate.edu.

Contact: Dr. Tommy Poole, tommy.poole@okstate.edu or (405) 744-8991.

Texas A&M University-Kingsville Kingsville, Texas

Student Body: 7,500 total; 110 jazz students.

Tuition: \$3,500 per semester.

Jazz Degrees: Bachelor of Music in Performance with an Emphasis in Jazz Studies.

Faculty: Paul Hageman, Kyle Millsap, Thomas Zinninger, Edward Moncada, Glynn Garcia, others.

Jazz Bands: Jazz Bands I, II, III, & IV; Jazz Combos I, II, & III; Latin Jazz Ensemble.

Auditions: Held each semester.

Financial Aid: Available. See tamuk.edu.

Scholarships: Talent-based.

Apply by: Aug. 15.

Contact: Paul Hageman, (361) 593-2806; kfpmh00@tamuk.edu.

Texas Christian University

Fort Worth, Texas

Student Body: Approx. 325 music majors.

Tuition: \$51,660.

Jazz Degrees: None.

Faculty: Joe Eckert (Director of Jazz Studies), 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. 16 (Nordan Scholarship), Jan. 30, Feb. 6, Feb. 27.

Financial Aid: Available. See financialaid.tcu.edu.

Scholarships: Need- and merit-based available.

Apply by: Nov. 1 (early action), Feb. 1 (regular decision). See music.tcu.edu/admissions.

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

Texas Southern University Houston, Texas

Student Body: 10,000.

Tuition: See tsu.edu.

Jazz Degrees: Jazz Performance.

Faculty: Dr. Brian Perez, Dr. Darryl Singleton, Dr. Kendall Moore, others.

Jazz Bands: Jazz Big Band, Jazz Combo, Latin Jazz Combo, Jazz Choir.

Alumni: Kirk Whalum, Frank Lacy.

Auditions: See tsu.edu/academics/colleges-and-schools/colabs/music/auditions.html.

Financial Aid: See tsu.edu/admissions/financial-aid.

Scholarships: See tsu.edu/academics/colleges-and-schools/colabs/music/scholarship.html.

Apply by: See tsu.edu.

Contact: Dr. Brian Perez, brian.perez@tsu.edu

Texas State University San Marcos, Texas

Student Body: 36,000 total, 45 jazz majors.

Tuition: Resident, \$11,000/year; out-of-state, \$24,000.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance.

Faculty: Dr. Utah Hamrick, Dr. Russell Haight, Butch Miles, Dr. Andy Cheetham, others.

Jazz Bands: Four big bands, five combos.

Alumni: Arthur Latin, Fred Sanders.

Auditions: See txstate.edu/jazzstudies.

Financial Aid: See finaid.txstate.edu.

Scholarships: See txstate.edu/jazzstudies.

Apply by: March 1.

Contact: Dr. Utah Hamrick, ulh1@txstate.edu.

Tulane University New Orleans, Louisiana

Student Body: 8,610 undergraduate; 5,452 graduate and professional.

Tuition: \$54,820.

Jazz Degrees: MA in Music, BFA in Jazz Performance; MFA in Jazz Performance.

Faculty: Courtney Bryan, Jesse McBride, Ashlin Parker; Jim Markway, Gregory Agid, Henry Green, others.

Jazz Bands: Big Band, Traditional Jazz Combo, A Cappella Jazz Combo, six to eight modern jazz combos.

Alumni: Henry Green, Andrew Yanovski, Mathilde Pellegrini, Nick Benoit.

Auditions: None required to declare a music major; BFA audition first semester, sophomore year.

Financial Aid: Contact Angel Carter, acarte3@tulane.edu.

Scholarships: Application deadline Feb. 15

Apply by: Jan. 15.

Contact: Jim Markway, Director of Applied Music, jmarkway@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, others.

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 or (205) 348-6333 or see jazz.music.ua.edu/ and jazz.music.ua.edu/undergraduate-jazz-studies-audition-requirements.

Financial Aid: Contact (205) 348-7112 or Pam Woodard, pwoodard@ua.edu,

Scholarships: Merit-based.

Apply by: Rolling.

Contact: Chris Kozak, Associate Professor and Director of Jazz Studies, ckozak@ua.edu, (205) 348-6333.

University of Arkansas Fayetteville, Arkansas

Student Body: 250 in Music Dept.

Tuition: \$250/credit hour (in-state); \$800/credit hour (out-of-state).

Jazz Degrees: Bachelor of Music in Performance with a Jazz Studies Concentration.

Faculty: Jake Hertzog (Head of Jazz Studies),

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Jazz Bands: Jazz Orchestra, Jazz Combos, Latin American Ensemble, World Music Ensemble, Soul Band, Songwriter's Ensemble.

Alumni: This is a new program.

Auditions: Students audition by principal instrument. See fulbright.uark.edu/departments/music/study-music/admissions.php

Financial Aid: See finaid.uark.edu.

Scholarships: Merit-based available.

Apply by: For best consideration, apply by Feb. 15.

Contact: Jake Hertzog, jhertzog@uark.edu, or Justin Hunter, Director of Admissions, jrhunte@uark.edu.

University of Central Florida Orlando, Florida

Student Body: See ucf.edu.

Tuition: See studentaccounts.ucf.edu/tf-tuitionratescurrent.

Jazz Degrees: Bachelor of Music, Jazz Performance.

Faculty: Jeff Rupert, Per Danielsson, Richard Drexler, Bobby Koelble, Marty Morell.

Jazz Bands: Big Band Jazz Ensembles I and II, Jazz Workshops, Jazz Chamber Groups.

Alumni: See music.cah.ucf.edu/alumniplist.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: See ucf.edu, (407) 823-2000.

University of Central Oklahoma

Oklahoma City, Oklahoma

Student body: Approx. 375 music majors, 80–90 undergraduate jazz students, 20–25 graduate jazz students.

Tuition: Undergraduate in-state, \$301 per

credit hour; undergraduate non-Oklahoma resident, \$664 per credit hour; graduate in-state, \$368 per credit hour; graduate non-resident, \$785 per credit hour.

Jazz Degrees: Minor in Jazz Studies, Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies—Performance or Music Production Majors.

Faculty: Brian Gorrell (Director of Jazz Studies), Lee Rucker, Jeff Kidwell, Grant Goldstein, Clint Rohr, David Hardman, Michael Geib, Dennis Borycki, Zachary Lee, Ryan Sharp, Jack Helsley.

Jazz Bands: 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: National auditions held first Saturday in February and March and by appointment all year. Contact bgorrell@uco.edu.

Financial Aid: Available. Financial Aid Office, (405) 974-3334.

Scholarships: Available. bgorrell@uco.edu.

Apply by: Aug. 1 for Fall; Dec. 1 for Spring.

Contact: Brian Gorrell, (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, 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. 375 in School of Music; approx. 35–50 in Jazz.

Tuition: Undergraduate resident, \$11,732; undergraduate non-resident, \$27,758; graduate resident, \$13,000; graduate non-resident, \$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, Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Gabe Evens, Craig Wagner, Mike Hyman, Samir Kambarov.

Jazz Bands: Jazz Ensemble I, Jazz Lab, Repertoire Ensembles (Brazilian, Contemporary, Hard Bop), International Combo, six to seven combos, Guitar Ensemble, Saxophone Ensemble.

Alumni: Delfeayo Marsalis, Renato Vasconcellos, Jim Lewis.

Auditions: Nov. 21, Jan. 23, Feb. 13, Feb. 27.

Financial Aid: Available. See louisville.edu/financialaid.

Scholarships: Available. Merit- and talent-based.

Apply by: Feb. 15 (priority deadline).

Contact: Laura Angermeier, (502) 852-1623, laura.angermeier@louisville.edu. See louisville.edu/music/academics/areas-of-study/jazz.

University of Memphis, Scheidt School of Music

Memphis, Tennessee

Student Body: Approx. 23,000 total, 500 in School of Music, 40 Jazz and Commercial music majors.

Tuition: \$9,800 annually, undergrad (approx.). See memphis.edu/usbs/fees/fees_feecharts_fall2019_spring2020.php

Jazz Degrees: BM Jazz Studies (performance), BM Jazz Studies (composition/arranging), BM Commercial Music, MM Jazz Studies (performance or composition), DMA Composition

(jazz emphasis).

Faculty: Jack Cooper, Sam Shoup, Michael Shults, Joyce Cobb, David Spencer, Alvie Givhan, Michael Assad, others.

Jazz Bands: Two big bands, seven combos, Vocal Jazz, Jazz Trombones, Saxophone groups.

Alumni: Jeremy Warren, James Williams, Anthony Williams, Mulgrew Miller.

Auditions: See app.getacceptd.com/memphismusic.

Financial Aid: Available. See memphis.edu/financialaid.

Scholarships: Merit- and need-based.

Apply by: See app.getacceptd.com/memphismusic.

Contact: Heather Hampton, Admissions, hbanks@memphis.edu.

Faculty:

Studio Music & Jazz, DMA in Jazz Composition

Shelly Berg (Dean), John Daversa, Martin Bejerano, Chuck Bergeron, Stephen Guerra Jr., John Hart, Tim Jago, Gary Keller, Gary Lindsay, Dante Luciani, Brian Lynch, Dafnis Prieto, Errol Rackipov, Kate Reid, Gonzalo Rubalcaba, Stephen Rucker, Alison Wedding, Will Wulfek, John Yarling, David Chiverton.

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, Billy Strayhorn Ensemble, 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, Jazz Octet, Melba Liston Ensemble, Monk/Mingus Ensemble, Stamps Jazz Quintet, New Music Ensemble, Odd Times Ensemble, Vocal Centric Ensemble, Wayne Shorter Ensemble, Trio Class, R&B Ensemble, Recording Ensemble.

Alumni:

Jeff Babko, Jennifer Barnes, Hiram Bullock, Ed Calle, Emmet Cohen, Tal Cohen, Marc Colby, Julia Dollison,

Mark Egan, Ben Folds, Gil Goldstein, Danny Gottlieb, Christine Guter, Matt Harris, Chris Hartz, Bruce Hornsby, Roger Ingram, Greg Jasperse, Jonathan Kreisberg, Will Lee, Carmen Lundy, Curtis Lundy, Rick Margitza, Arianna Neikrug, Troy Roberts, Joel McNeely, Pat Metheny, Raul Midon, Troy Roberts, Mike Rodriguez, Andy Snitzer, Veronica Swift, Bobby Watson.

Auditions:

Prescreening required; see frost.miami.edu for requirements. For undergraduate, see admissions.frost.miami.edu/undergraduate/audition-requirements/index.html. For graduate, 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.

Scholarships:

Merit-based scholarships/tuition waivers and teaching assistantships available. For undergraduate, see admissions.frost.miami.edu/undergraduate/scholarships-and-financial-support/index.html. For graduate, 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; frost.miami.edu.

University of Miami– Frost School of Music

Miami, Florida

Student Body: 700 in Frost; 118 (90 undergraduate and 28 graduate) in Studio Music & Jazz.

Tuition: Undergraduate, \$52,080; graduate, \$38,920.

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

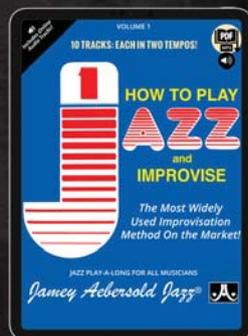
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SCHOOL of MUSIC University of Kentucky
College of Fine Arts

University of New Orleans

New Orleans, Louisiana

Student Body: Approx. 65.

Tuition: \$4,500 per semester.

Jazz Degrees: Undergraduate and Graduate Degree in Jazz Studies.

Faculty: Steve Masakowski, Victor Atkins, Brian Seeger, Brent Rose, Ricky Sebastian, Derek Douget, Khari Allen Lee, Matt Perrine.

Jazz Bands: Six to eight themed based combos.

Alumni: Jamison Ross, John Ellis, Brice Winston.

Auditions: Video auditions accepted.

Financial Aid: Contact Financial Aid Office.

Scholarships: Contact Financial Aid Office.

Apply by: Aug. 1.

Contact: Brian Seeger, bseeger1@uno.edu, music.uno.edu

University of North Carolina at Asheville

Asheville, North Carolina

Student Body: 3,300 total, 100 Music, 30 Jazz.

Tuition: In-state: \$3,615.25; out-of-state, \$12,289.25.

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, others.

Jazz Bands: Large Jazz Ensemble, X-Tet, Rotating Themed Jazz & Contemporary Ensembles, Studio 018 Vocal Jazz, Guitar Ensemble.

Auditions: Nov. 14, Jan. 23. Contact Fletcher Peacock (828) 251-6530, fpeacock@unca.edu.

Financial Aid: Available. Contact (828) 251-6535.

Scholarships: Available, based on audition.

Apply by: See unca.edu/admission/apply.

Contact: Dr. Brian Felix, (828) 250-2311, bfelix@unca.edu.

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Spring 2021 Audition Dates

January 16 - Nordan Scholarship*
*Prescreening Video Audition Required
January 30 // February 6 // February 27

November 1, 2020 - Application Deadline for early action consideration. Undergraduate scholarships and graduate assistantships available for you.

 music.tcu.edu/admissions

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University of North Carolina at Chapel Hill

Chapel Hill, North Carolina

Student Body: 18,658 total, 40-50 Jazz students.

Tuition: In-state, \$23,811 (without scholarships/student aid).

Jazz Degrees: Bachelor of Music/Bachelor of Arts with an emphasis in Jazz Studies.

Faculty: Dr. Stephen Anderson (Director of Jazz Studies), Professor Rahsaan Barber.

Jazz Bands: UNC Jazz Band, four to seven combos each semester.

Alumni: Holden Thorp, Andrew Van Tassel.

Auditions: Scholarship auditions are held in November, December and January.

Financial Aid: Available. See studentaid.unc.edu.

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FLORIDA A&M UNIVERSITY

Scholarships: Available.
Apply by: Oct. 15 (Early Action), Jan. 15 (Regular Action).
Contact: Dr. Stephen Anderson, Director of Jazz Studies, (919) 537-1358, anderssr@email.unc.edu.

University of North Carolina at Greensboro, Miles Davis Jazz Studies Program

Greensboro, North Carolina

Student Body: 20,000 total, 31 jazz majors.
Tuition: \$16,600 (includes room, board and fees).
Jazz Degrees: Bachelor of Music in Jazz Performance, Post-Baccalaureate Certificate.
Faculty: Chad Eby, Steve Haines, Thomas Heflin, Ariel Pocock, others.
Jazz Bands: Two big bands, four to six combos.
Alumni: Michael Sailors, Thomas Linger.
Auditions: Held in-person.
Financial Aid: Available. See fia.uncg.edu.
Scholarships: Available. Need- and merit-based.
Apply by: Dec. 1 (priority), March 1 (regular), July 15 (rolling).
Contact: Chad Eby, Director of Jazz Studies, ceeby@uncg.edu.

University of North Carolina at Wilmington

Wilmington, North Carolina

Student Body: See uncw.edu.
Tuition: See uncw.edu/finaid/cost.html
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, various combos.
Alumni: Sean Higgins, 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: Approx. 15,000 undergraduate.
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 DelGiudice, Marc Dickman, Michael Emmert, Danny Gottlieb, Barry Greene, others.

Jazz Bands: Three jazz ensembles, jazz combos.
Alumni: Marcus Printup, Vincent Gardner, Paul Sikivie, Mike Johnston, Lisa Kelly, Jennifer Krupa, Stephen Lesche, Doug Wamble.
Auditions: Held Oct. 3, Jan. 16, Feb. 20 and March 6.
Financial Aid: Available. See unf.edu/onestop.
Scholarships: Need- and merit-based.
Apply by: See unf.edu/admissions/apply/deadlines.
Contact: School of Music, (904) 620-2961,

schoolofmusic@unf.edu, unf.edu/coas/music.

University of North Texas Denton, Texas

Student Body: 39,000 total, 1,600 in College of Music, 225–250 in Jazz Studies.
Tuition: Total cost (tuition, fees, room & board, transportation): undergraduate in-state, \$26,360; undergraduate out-of-state, \$39,020; graduate in-state, \$22,660; graduate out-of-state, \$30,256.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies,

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Faculty: Jennifer Barnes, Quincy Davis, Rich DeRosa, Philip Dizack, Nick Finzer, Brad Leali, Dave Meder, Davy Mooney, Rob Parton, Jonathan "Capital" Patterson, others.

Jazz Bands: Eight big bands, 16 small groups, four vocal jazz ensembles, three guitar ensembles, Latin Jazz lab, popular music ensemble, jazz trombone ensemble, jazz strings ensemble.

Alumni: Michael League, Norah Jones, Ari Hoenig, Lyle Mays, Jeff Coffin, Keith Carlock, Yumiko Sunami, Aaron Lington, Jim Rotundi, Conrad Herwig, Jami Dauber, Jim Snidero.

Auditions: On-campus auditions preferred; recorded auditions accepted for exceptional applicants.

Financial Aid: Available. See financialaid.unt.edu/how-apply. Contact financialaid@unt.edu.

Scholarships: Need-based and merit-based.

Apply by: Dec. 7 (for full priority consideration); applications are accepted after that date. See music.unt.edu/admissions.

Contact: Rob Parton, Chair, Division of Jazz

Studies, 940-565-3758, jazz@unt.edu.

University of South Carolina Columbia, South Carolina

Student Body: 270 Undergraduate Music Majors, 113 Undergraduate Music Minors and 10 Undergraduate Jazz Majors

Tuition: The 2019-'20 tuition rates were \$12,288 for residents, \$33,528 for non-residents.

Jazz Degrees: Bachelor of Music in Jazz studies, Master of Music in performance or composition and Doctoral minor.

Faculty: Bert Ligon, Lauren Meccia, Craig Butterfield.

Jazz Bands: Left Bank Big Band, Swing Shift Big Band, Traditional Jazz Combos, The Jazz String Ensemble and Carolina Alive (jazz choral).

Alumni: Joe Henson, Hans Teuber.

Auditions: See sc.edu.

Financial Aid: Available. Contact 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 Texas at Arlington Arlington, Texas

Student Body: Total: 43,000, 30 Jazz Majors.

Tuition: In-state, \$11,000 per year.

Jazz Degrees: BM Jazz Performance, MM Jazz Performance, MM Jazz Composition.

Faculty: Tim Ishii, Pete Clagett, Mike Drake, Brian Mulholland, others.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Lab/Jazz Combos 1-8.

Alumni: Alan Morrissey, John Auletta.

Auditions: See uta.edu/music/jazz.

Financial Aid: Available. Contact Office of Admissions.

Scholarships: Available to music majors.

Apply by: See uta.edu/music.

Contact: Tim Ishii, tishii@uta.edu.

University of Texas at Austin, Butler School of Music Austin, Texas

Student Body: 650 music students, 30 jazz majors.

Tuition: See onestop.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, Bruce Saunders, others.

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Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble.

Alumni: Helen Sung, Justin Vasquez.

Auditions: Held in January and February. In-person and video accepted.

Financial Aid: Need- and merit-based.

Scholarships: Merit-based. Graduate assistantships and fellowships..

Apply by: Dec. 1.

Contact: Sarah Borshard, sborshard@austin.utexas.edu, (512) 471-0504.

**Vanderbilt University,
Blair School of Music
Nashville, Tennessee**

Student Body: 200–220 in Music, 125 Jazz.

Tuition: \$50,800

Jazz Degrees: Bachelor of Music in Jazz Studies, Minor or Concentration in Jazz Studies.

Faculty: Ryan Middagh (Director of Jazz Studies), Nick Laufer, Jeff Coffin, Bruce Dudley, others.

Jazz Bands: Blair Big Band Ensemble, Jazz Combos, Blair Jazz Choir, Special Ensemble in Jazz and Global Music, Steel Pan ensembles and African Drumming.

Alumni: Roy Agee, Sarah Williams.

Auditions: See blair.vanderbilt.edu/admissions/apply.php. Auditions for Jazz ensembles, lessons or minor/concentrations take place once an admitted student begins classes.

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, \$14,710; out-of-state, \$36,048.

Faculty: Coco Barez, Taylor Barnett, Michael Ess, Antonio García, Wells Hanley, Emre Kartari, J.C. Kuhl, others.

Jazz Degrees: BM in Jazz Studies, B.A. Music

Jazz Bands: Two jazz orchestras, six small jazz ensembles.

Alumni: Steve Wilson, James Genus.

Auditions: Held in January and February. See jazz.vcu.edu.

Financial Aid: (804) 828-6669.

Scholarships: (804) 828-1167.

Apply by: Dec. 1 advisable.

Contact: Music Admissions, (804) 828-1167, music@vcu.edu. See jazz.vcu.edu.



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 Terell Stafford
 Rufus Reid
 Dr. Lonnie Smith
 Bill Evans



Asynchronous Ensembles Come out Swinging

IT DIDN'T TAKE LONG FOR THINGS TO start clicking again. When coronavirus protocols sent students packing and forced school music ensembles to go online like the rest of academia this spring, jazz programs across the country proved adept at adapting to the new reality.

Several schools DownBeat touched base with this summer shared the creative solutions their jazz band directors and students came up with—on the fly—to complete the 2020 spring semester via remote instruction without losing the group dynamic that comes from playing together in the moment.

After all, you can't simply have students dial in to Zoom and start jamming like normal. Latency proves to be a forbidding obstacle when musicians attempt to play together via standard teleconferencing. It takes a lot of tech-savviness and a sizable investment to get properly set up for real-time online jams, making it a luxury that's too rich for most budgets and too complicated to configure for larger groups.

As a result, jazz educators and administrators had to come up with workaround solutions to keep their ensembles up and running—asynchronously—for the remainder of the semester. Some of their more effective ideas promise to shape the future of student ensemble instruction at the college level.

"It was 'emergency remote learning' in the spring," said trombonist Conrad Herwig, a member of the jazz faculty at Rutgers University's Mason Gross School of Music. "We had to pivot very quickly. Classes like improv, theory and private lessons are fairly easy to do remotely. But ensembles are the biggest challenge."

Without a system in place or a standard platform to work within, Herwig and his students set out to record Count Basie's arrangement of "Strike Up The Band" to honor the 50th anniversary

of Rutgers Jazz Ensemble. Recording individually using the most basic of consumer audio and video technology, they were able to sync everything up into a highly presentable performance by a virtual live ensemble.

"It was a learning curve, and we realized that we're going to have to have a system," Herwig said. Their system of choice moving forward is BandLab for Education, a cloud-based collaboration platform that requires students to have a minimum amount of gear: a computer or laptop to capture the audio using a USB mic (or a regular studio-quality mic with an audio interface); a device to capture video, typically a smart phone; and a standard internet connection.

Herwig described each step in the process of making a virtual student big band recording. They start by creating a scratch track upon which the rhythm-section stems are built. Then the lead players record their parts, followed by the section players and soloists. The rhythm section players re-record their parts and comp with the soloists, reacting accordingly. The lead players record again to fine-tune, and in the very last pass, the drummer can go back and play as if it's the first time through with the full band.

"The style, phrasing and articulation comes from the lead players from the top down," Herwig said. "Intonation comes from the bass and the bass trombone and bari sax from the bottom up."

Rutgers uses student mixing assistants to curate the feed and monitor everything as audio tracks are added. A production team will edit and sync up the students' video submissions, so it looks and feels like everyone is jamming together.

"Post-COVID, there's no going back to the way things were," Herwig said. "There's going to have to be some hybrid approach. What we're trying to do is incorporate this technology and this virtual process into live rehearsal and perfor-

mance. So, in the future, we'll have both, which is a cool thing."

The top jazz ensemble at University of Central Oklahoma was able to put together a spring recording project remotely using a combination of basic studio technology and smart phones.

"I was fortunate enough to have a drummer who had a studio in his house, and he was able to lay down tracks and send them to the bass player and keyboard player," said Brian Gorrell, UCO's director of jazz studies. "All three students were studio-savvy enough and had the equipment to do that. Then I sent a rhythm-section stem to the horn players, and most of them used their iPhones to record their part along with it. So, there was a video element. The finished product was one song that we worked on over a period of four or five weeks."

Gorrell mixed the audio in Pro Tools and used video-editing software to bring it all together. "It was a huge time commitment" on his part, he acknowledged.

This fall, UCO jazz ensembles are to meet in person, but with strict CDC guidelines in place. The main performance space and audience space of the school's Jazz Lab will be used for rehearsals, and concerts will take place at Mitchell Hall, UCO's large auditorium.

"If there's any situation where people start getting sick, within 24 hours notice we'll go to a purely online model," Gorrell said. "In that case, we would just be working on remote recording for the semester."

At University of Southern California's Thornton School of Music, jazz students were able to simulate a band experience remotely using material from drummer/educator Peter Erskine's Jazz Essentials play-along apps for combos and big bands. "When the pandemic hit, luckily I had promo codes for all the apps," said Erskine, who used to teach ensembles at Thornton but currently focuses on drum instruction. "So, I offered the apps free of charge to all the students." He was able to accommodate not only the jazz studies department, but Thornton's guitar department and pop music department as well.

"That at least allowed students not only to practice and be part of an ensemble, but use these for jury performances or to submit them for lessons or auditions," Erskine said.

This fall, Thornton ensembles will rely on the new mClassrooms platform, which is similar to Zoom and other teleconferencing methods but uses no audio compression or filtering. It provides a cleaner-sounding online environment that can accommodate instruments with large dynamic ranges and complex transients.

Erskine said online ensemble instruction teaches essential skills for aspiring pros. "It's a perfect opportunity for students to work on their recording chops, learn how to play with a click track and make remote recording feel like it's collaborative."

—Ed Enright



Photo courtesy of David Gross

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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 STREDE, piano, combo

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music.admission@elmhurst.edu



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Ball State University Muncie, Indiana

- Student Body:** 22,500 total, 21 jazz.
- Tuition:** In-state, \$9,234; out-of-state, \$25,806.
- Jazz Degrees:** Bachelor of Music in Jazz Studies (as of 2020), minor in Jazz.
- Faculty:** Mark Buselli (Director of Jazz Studies), Amanda Gardier, Cassius Goens III, Freddie Mendoza, Dr. Scott Routenberg, Joel Tucker, Nick Tucker.
- Jazz Bands:** Three jazz ensembles, six combos.
- Alumni:** Dave Letterman, Sutton Foster, Jim Davis.
- Auditions:** See bsu.edu/academics/collegesanddepartments/music/ensembles/jazz-ensembles/jazz-lab-ensemble.
- Financial Aid:** (765) 285-5600 or (800) 227-4017.
- Scholarships:** Available. Contact Financial Aid.
- Apply by:** See bsu.edu/admissions/undergraduate-admissions/dates-and-deadlines.
- Contact:** Mark Buselli, mbuselli@bsu.edu. See bsu.edu.

Bowling Green State University Bowling Green, Ohio

- Student Body:** 19,000 total, 500 music.
- Tuition:** Resident, \$12,020; out-of-state, \$20,020.
- Jazz Degrees:** Bachelor's in Performance, Jazz Studies; Master's in Performance.
- Faculty:** David Bixler, Ariel Kasler, Dan Piccolo, Charles Saenz, Jeff Halsey.
- Jazz Bands:** Two lab bands, smaller combos.
- Auditions:** See bgsu.edu/musicauditions.
- Financial Aid:** See bgsu.edu/financial-aid.html.
- Scholarships:** Merit/academic-based and music.
- Apply by:** May 1.
- Contact:** Bill Mullins, musicadmissions@bgsu.edu.

Butler University Indianapolis, Indiana

- Student Body:** 4,698 undergraduates, 150 music.
- Tuition:** \$42,410 undergraduate.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Jazz Studies Minor, Jazz Studies Emphasis.
- Faculty:** Matt Pivec, Sean Imboden, Kenny Phelps, Erin Benedict, others.
- Jazz Bands:** Instrumental and vocal jazz ensembles.
- Auditions:** On-campus and regional. Classical and jazz audition required for Jazz majors. See butler.edu/music.
- Financial Aid:** Available. Contact finaid@butler.edu or (877) 940-8200.
- Scholarships:** Merit-based academic and music scholarships available. See butler.edu/music/scholarship-financial-aid.
- Apply by:** Nov. 1 (early action, nonbinding); Feb. 1 (regular decision).
- Contact:** Courtney Trachsel, music@butler.edu, (317) 940-9065.

Capital University Columbus, Ohio

- Student Body:** 275/100.
- Tuition:** \$37,978.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Pedagogy.
- Faculty:** Lou Fischer, Stan Smith, Bob Breithaupt, Michael Cox.
- Jazz Bands:** Big Bands, Combos, Jazz Percussion Ensemble, Fusion Band.
- Alumni:** Matt Billingslea, Zach Compston.
- Auditions:** In person or video.
- Financial Aid:** Available. Contact (614) 236-6511.
- Scholarships:** Need- and merit-based.
- Apply by:** Rolling admission.
- Contact:** Robert Breithaupt, rbreitha@capital.edu.

College of DuPage Glen Ellyn, Illinois

- Student Body:** 26,000 total, 50 jazz.
- Tuition:** \$138/credit hour (in-district); \$324/credit hour (out-of-district).

- Jazz Degrees:** Associate of Fine Arts—Music, Associate in Arts—Music, Associate in Applied Science—Music Business, Audio Production Certificate.
- Faculty:** Matt Shevitz, Dave Rice, Rich Armandi, Ben Wahlund, others.
- Jazz Bands:** Jazz/Pop Ensemble, DuPage Community Jazz Ensemble, small groups.
- Alumni:** Mike Aquino, Anthony Perry.
- Auditions:** Contact Dr. Matt Shevitz for info.
- Financial Aid:** Available. See cod.edu/costs/financialaid.
- Scholarships:** Limited \$1,000 annual scholarships are available. Contact Dr. Matt Shevitz for info.
- Apply by:** See cod.edu/registration.
- Contact:** Dr. Matt Shevitz, (630) 942-2369, shevitzm@cod.edu.

Columbia College Chicago

Chicago, Illinois

- Student Body:** 6,947.
- Tuition:** \$27,142.
- Jazz Degrees:** BA and BM in Contemporary, Urban and Popular Music, BM in Composition and Production.
- Faculty:** Scott Hall (Coordinator of Contemporary Musicianship and Jazz), Gary Yerkins (Coordinator of Contemporary, Urban, and Popular Music), Sebastian Huydts, Bill Boris, Sharel Cassity, Peter Saxe, Raphael Crawford, Charles Heath III, Ruben Alvarez, Martez Rucker, Jarrett Hicks, Chris Forte, Chuck Webb, Typhanie Monique Collier, Jeff Morrow, Nick Tremulis, Derek Fawcett, Ellen Winters, Cassandra O'Neal.
- Jazz Bands:** Jazz Combos, Columbia College Jazz Ensemble (big band), Chicago Vox (vocal jazz ensemble), Fusion Ensemble, Guitar Ensemble, Latin Ensemble, Pop/Rock Ensemble, Blues Ensemble, R&B Ensemble, Hip-Hop Ensemble, Gospel Band, 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, Isaiah Oby, Milton Suggs, Reggie Drake.
- Auditions:** BMus in-person auditions on Feb. 6, Feb. 13 and tentatively March 19. Online video submissions are accepted. BA auditions for talent scholarships are accepted by video submission only. The video submission deadline is Jan. 31. See colum.edu/music.
- Financial Aid:** Contact (866) 705-0200. See colum.edu/student/financial_services/contact-sfs/index.php.
- Scholarships:** Need- and merit-based. Students who apply and are accepted to Columbia are eligible to receive

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Lawrence University

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- Apply by:** BMus deadline is Jan. 15. BA degrees have rolling admissions with a May 1 priority date.
- Contact:** Scott Hall, shall@colum.edu; Gary Yerkins, gyerkins@colum.edu. See colum.edu/music.

Cuyahoga Community College, Tri-C Jazz Studies Program

Cleveland, Ohio

- Student Body:** 9,000; 25–30 jazz students.
- Tuition:** 1–3 credit hours, \$10.00; 4–11 credit hours, \$50.00; 12+ credit hours, \$70.00.
- Jazz Degrees:** AA Degree with transfer capabilities to Berklee College and University of Hartford Hartt School of Music Jackie Mclean Jazz Institute.
- Faculty:** Steve Enos (Jazz Studies Director), Jackie Warren, Jim Rupp, Dave Sterner, Dan Bruce, Demetrius Steinmetz, Brian Kozak, Dominick Farinacci.
- Jazz Bands:** Jazz Workshop, BeBop, Jazz Fusion/Pop, Brazilian Ensemble.
- Alumni:** Dominick Farinacci, Sean Jones, Curtis Taylor, Aaron Kleinstub.
- Auditions:** Hartt School of Music Auditions in December 2020 and Berklee World Scholarship Tour every February 2021. Students interested in Tri-C Jazz Studies should apply at tri-c.edu/creativearts.
- Financial Aid:** See tri-c.edu/paying-for-college/financial-aid-and-scholarships/index.html.
- Scholarships:** See tri-c.edu/paying-for-college/financial-aid-and-scholarships/scholarships/index.html.
- Apply by:** Aug. 1.
- Contact:** Steve Enos, stephen.enos@tri-c.edu, (216) 987-4256. See tri-c.edu/music.

DePaul University

Chicago, Illinois

- Student Body:** Approx. 400.
- Tuition:** Undergraduate, \$41,817; graduate, \$20,760; certificate, \$15,570.
- Jazz Degrees:** Bachelor's and Master's.
- Faculty:** Dana Hall, Dennis Carroll, Jim Trompeter, Bob Lark, Chad McCullough, Scott Burns, Typhanie Coller, Scott Hesse, Bob Palmieri, Thomas Matta, Tim Coffman.
- Jazz Bands:** Jazz Workshop, Jazz Ensemble, Jazz Orchestra, Vocal Jazz Ensemble.
- Alumni:** Marquis Hill, Rudresh Mahanthappa, Orbert Davis.
- Auditions:** All jazz applicants submit a prescreen by Dec. 1. Auditions occur during weekends in February.
- Financial Aid:** Available. Contact musicadmissions@depaul.edu.
- Scholarships:** 100 percent of students receive a School of Music Award.
- Apply by:** Dec. 1. See music.depaul.edu.
- Contact:** Giovanna Jacques, gjacques@depaul.edu; musicadmissions@depaul.edu; (773) 325-7444.

DePauw University Greencastle, Indiana

- Student Body:** Approx. 2,100.
- Tuition:** \$52,710.
- Jazz Degrees:** Minor in Jazz Studies.
- Faculty:** Steve Snyder, Lennie Foy.
- Jazz Bands:** Jazz big band, several combos.
- Alumni:** Pharez Witted.
- Auditions:** See depauw.edu/audition.
- Financial Aid:** Need-based.
- Scholarships:** Music Performance Awards, up to full tuition. Contact George Palton, georgepalton@depauw.edu.
- Apply by:** Dec. 1 (early action, nonbinding); Feb. 1 (regular decision); Audition, March 1.
- Contact:** George Palton, (765) 658-4118, georgepalton@depauw.edu.

Elmhurst University

Elmhurst, Illinois

- Student Body:** 2,500 total, 170 music, 35 jazz.
- Tuition:** \$38,354.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Minor in Jazz Studies, Minor in Digital Music.
- Faculty:** Doug Beach, Tom Garling, Kirk Garrison, Jeremy Kahn, Bob Rummage, Neal Alger, Mike Pinto, Ken Haebich, Chris Siebold, Gayle Bisesi, Carey Deadman, Mark Streder, Alyssa Allgood.
- Jazz Bands:** Two Big Bands, eight Jazz Combos, two Electric Guitar Ensembles, two Vocal Jazz Ensembles.
- Alumni:** Fred Gretschi, Kris Myers, Chris Siebold, Typhanie Monique, Thomas Eby.
- Auditions:** By appointment. See elmhurst.edu.
- Financial Aid:** Available.
- Scholarships:** Available. Need- and merit-based.
- Apply by:** Open. See elmhurst.edu/music.
- Contact:** Gayle Bisesi, (630) 617-3524, gayle.bisesi@elmhurst.edu, music.admission@elmhurst.edu

Gustavus Adolphus College St. Peter, Minnesota

- Student Body:** 2,250 undergrads; approx. 45 jazz.
- Tuition:** Total \$59,430 (tuition, \$48,250; room, \$6,600; meal plan, \$3,830; fees, \$750).
- Jazz Degrees:** Bachelor of Arts in Music, Bachelor of Arts in Music Education, Departmental Honors offered in Performance, Composition or History-Literature. Minors offered in Arts Administration and Music.
- Faculty:** Dave Stamps (Jazz Area Coordinator), Masayoshi Ishikawa, Krissy Bergmark, Jonathan Brandt, John Engebretson, Rolf Erdahl, Johnathan Moeller, Scott Moore, Adam Rappel.
- Jazz Bands:** Gustavus Jazz Ensemble, Adolphus Jazz Ensemble, Jazz Combos, Vocal Jazz Ensemble.
- Alumni:** Kurt Elling.
- Auditions:** See gustavus.edu/music/jazz/ensembleauditions.
- Financial Aid:** Available. Contact finaid@gustavus.edu, (507) 933-7727.
- Scholarships:** Merit- and need-based. See gustavus.edu/financialaid/scholarships.php. For info on Jussi Bjorling Music Scholarship, contact Alan Meier, ameier@gustavus.edu, (507) 933-7682.
- Apply by:** No application deadline or fee. The majority of applications are in by early winter and our class is usually filled by late spring. Early Action applicants must have all materials

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music.msu.edu



Anat Cohen
2017 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.

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Diego Rivera

BASS
Rodney Whitaker
director of jazz studies

2020-2021 MSU FEDERAL CREDIT UNION JAZZ ARTISTS IN RESIDENCE



Oct. 7-9, 2020
TERELL STAFFORD



Photo by George Kopp

Dec. 2-4, 2020
DAVE STRYKER



Feb. 3-5, 2021
WYCLIFFE GORDON



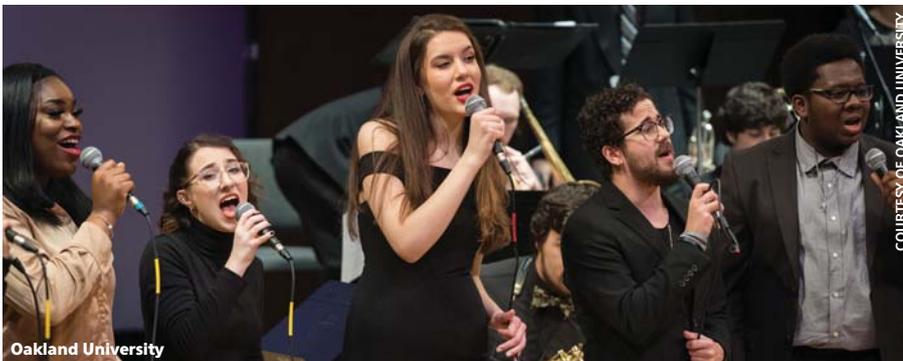
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VISIT MUSIC.MSU.EDU FOR INFORMATION ABOUT ONLINE PERFORMANCES AND ACTIVITIES



College of Music
MICHIGAN STATE UNIVERSITY





in by Nov. 1. Rolling Admission applications are reviewed on a rolling basis beginning Nov. 15.

Contact: Dave Stamps, dstamps@gustavus.edu, (507) 933-7439. See gustavus.edu/music/jazz.

Indiana University, Jacobs School of Music

Bloomington, Indiana

Student Body: 1,600 music students (850 graduate, 750 undergraduate); 65 jazz students.

Tuition: Undergraduate: 12–18 credit hours (flat fee) \$4,907.41/semester (in-state); \$18,097.13/semester (out-of-state) in addition to fees; Graduate/Music \$677.84/credit hour (in-state); \$2,111.17/credit hour (out-of-state) in addition to program fees. See bursar.indiana.edu/tuition-fees/fees-semester.html.

Jazz Degrees: Bachelor, Master and Doctor of Music in Jazz Studies, Bachelor of Science in Music/Outside Field. Undergraduate and graduate minor in Jazz Studies.

Faculty: Christian Dillingham, Sean Dobbins, Luke Gillespie, Pat Harbison, 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, Peter Erskine, John Clayton, Todd Coolman, Robert Hurst, Shawn Pelton, Jim Beard, Ralph Bowen, Jeff Hamilton, Matt Mitchell, Scott Wendholt, Shannon LeClaire, Alan Pasqua, Pharez Whitted.

Auditions: Three annual audition weekends in January, February and March; recordings accepted by the application deadline. Prescreening audition might be necessary. Requirements vary by instrument. See music.indiana.edu/admissions/index.html.

Financial Aid: Available. See studentcentral.indiana.edu/index.html.

Scholarships: Available. All undergraduate applicants to Jacobs are

automatically considered for merit-based financial aid. See music.indiana.edu/admissions/tuition. Limited number of merit-based scholarships and assistantships available for graduate students. Contact Office of Music Admissions, musicadm@indiana.edu.

Apply by: Nov. 1 (undergraduate); Dec. 1 (graduate).

Contact: Music Admissions, (812) 855-7998, musicadm@indiana.edu; Jazz Studies, (812) 855-7560, jazz@indiana.edu. See music.indiana.edu/jazz.

Kansas City Kansas Community College

Kansas City, Kansas

Student Body: 80–100 jazz/audio students.

Tuition: \$82 per credit hour; \$113 Kansas City metro rate; \$195 for out-of-state and international students.

Jazz Degrees: Music, Audio Engineering, Music Industry (Fall 2021).

Faculty: Dr. Justin Binek, Dr. Ian Corbett, Jim Mair, John Stafford.

Jazz Bands: Big Band, Little Big Band, Funk Band, three Vocal Jazz Ensembles, World Music Percussion Ensemble, three combos.

Alumni: Lisa Henry, Bobby Watson.

Auditions: In person or online.

Financial Aid: Work-study positions available.

Scholarships: Full tuition for in-state students and generous amounts for out-of-state and international students.

Apply by: Ongoing.

Contact: Jim Mair, jmair@kckcc.edu; John Stafford, jstafford@kckcc.edu; Dr. Ian Corbett, corbetti@kckcc.edu.

Lawrence University

Appleton, Wisconsin

Student Body: 1,500 total.

Tuition: \$48,822.

Jazz Degrees: Bachelor of Music: Major in Performance (Piano, Strings, Guitar, Percussion, Winds) with Emphasis in Jazz and Improvisational Music; Major in Composition with Emphasis in Jazz and

Improvisational Music. Classical audition required in addition to jazz audition. Bachelor of Musical Arts: Jazz and Contemporary Improvisation track. No classical audition required.

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.

Alumni: James Hall, Adam Meckler, Jeff Ostroski, Fred Sturm, Javier Arau, 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: Available. Merit-based scholarships are determined by quality of application and audition. 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. See go.lawrence.edu/bma.

Lindenwood University

St. Charles, Missouri

Student Body: 6,500 total, 20 jazz.

Tuition: \$18,000.

Jazz Degrees: Music Business and Entrepreneurship with an Emphasis in Jazz and Contemporary Music.

Faculty: Dr. Matt Hoormann, Prof. Adam Donohue.

Jazz Bands: Big Band, Combos, Modern Music Ensemble, Endeavor—Experimental Jazz Ensemble.

Alumni: AJ Griffin, David Gomez-Rios.

Auditions: Rolling auditions. Contact mhoormann@lindenwood.edu.

Financial Aid: Need-based grants and financial aid are available.

Scholarships: Merit-based scholarships.

Apply by: June 1.

Contact: Dr. Matt Hoormann, (636) 949-4740, mhoormann@lindenwood.edu.

Luther College

Decorah, Iowa

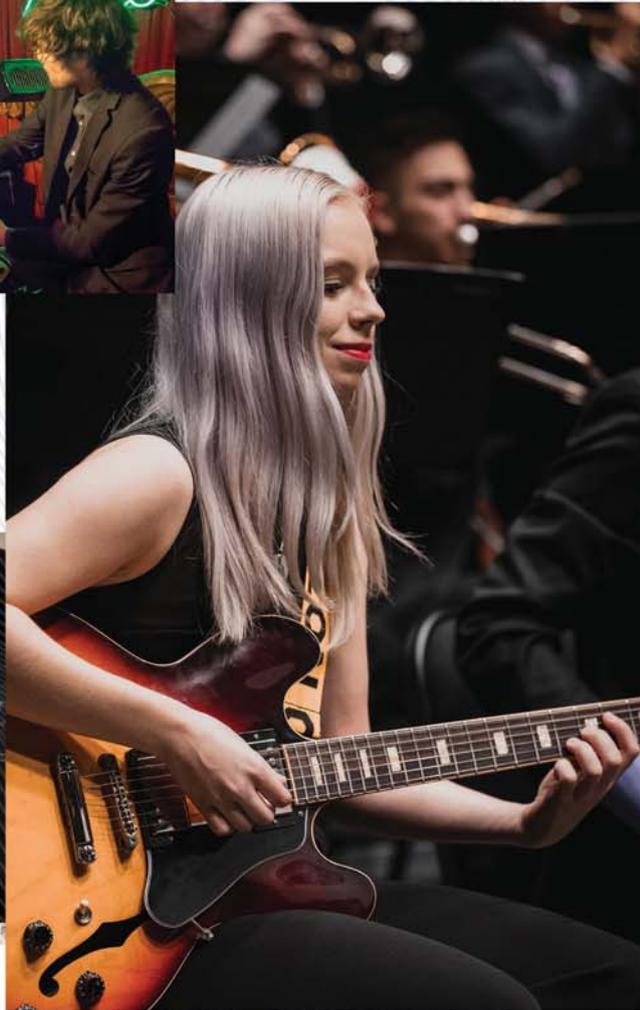
Student Body: 2,050.

Tuition: \$45,000.



Go beyond the music. That's the beauty of studying music at DePaul University. Designed to be rigorous and collaborative, our programs of study give you the experience and the knowledge to confidently pursue a life dedicated to music.

Study with Jazz Studies faculty members
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Dennis Carroll,
Timothy Coffman,
Typhanie Coller,
Dana Hall,
Scott Hesse,
Jeremy Kahn,
Bob Lark,
Thomas Matta,
Chad McCullough,
Bob Palmieri,
and Jim Trompeter.



More than a Conservatory.



Jazz Degrees: Bachelor of Arts in Music, Jazz Area of Study.

Faculty: Juan Tony Guzman, Jon Ailabouni, Lynne Hart, Peter Hart, Christopher Olson.

Jazz Bands: Jazz Orchestra, Jazz Band, three jazz combos, Vocal jazz ensemble.

Alumni: Weston Noble, Adolph "Bud" Herseth, Marty Haugen.

Auditions: See luther.edu/music/prospective-students/scholarships. See audition. luther.edu.

Financial Aid: Available. See luther.edu/admissions/financial-aid.

Scholarships: Merit-based scholarships in addition to music scholarships and talent scholarships are available. See luther.edu/admissions/financial-aid/scholarships.

Apply by: Rolling admission.

Contact: Jana Vorvick, vorvja01@luther.edu, (563) 293-1420.

Michigan State University

East Lansing, Michigan

Student Body: 658 in music, 69 in jazz.

Tuition: \$15,258 in-state; \$40,625 out-of-state.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Rodney Whitaker (Chair), Etienne Charles, Xavier Davis, Michael Dease, Randy Gelispie, Randy Napoleon, Kenneth Prouty, Diego Rivera.

Jazz Bands: Three Jazz Orchestras, four Jazz Octets, 12 Jazz Combos.

Alumni: Markus Howell, Endea Owens, Jocelyn Gould, Anthony Stanco, Zack Adleman, Altin Sencalar.

Auditions: See music.msu.edu/admissions.

Financial Aid: Available.

Scholarships: Merit-based. Contact music.admissions@msu.edu.

Apply by: Dec. 1.

Contact: (517) 355-2140, music.admissions@msu.edu

Millikin University Decatur, Illinois

Student Body: 2,000 total, 40 jazz.

Tuition: \$38,800.

Jazz Degrees: Bachelor of Music in Commercial Music, Certificate in Jazz Studies.

Faculty: Brian Justison (Director of the School of Music), Dr. Perry Rask, Martin Atkins, others.

Jazz Bands: Two Big Bands, three Combos, Guitar Ensemble, Latin Jazz, two Vocal Jazz Groups.

Alumni: Bud Harner, Doug Beach.

Auditions: Live auditions are held in the fall for placement. See millikin.edu.

Financial Aid: See millikin.edu/cost-aid.

Scholarships: Merit-based and talent-based.

Apply by: See millikin.edu.

Contact: Brian Justison, bjustison@millikin.edu, (217) 424-3980; School of Music, (217) 424-6300, auditioncoordinator@millikin.edu.

Minnesota State University Moorhead

Moorhead, Minnesota

Student Body: Approx. 5,836.

Tuition: See mnstate.edu/cost-aid/tuition-fees.

Jazz Degrees: Bachelor of Arts in Music, Certificate in Jazz (for Music Education students).

Faculty: Dr. Allen Carter, Dr. Tom Strait, Erynn Millard.

Jazz Bands: Jazz Ensemble, Jazz Combos, Jazz Guitar Ensemble, Commercial Ensemble.

Auditions: See mnstate.edu/apply.

Financial Aid: mnstate.edu/financial-aid.

Scholarships: mnstate.edu/scholarships.

Apply by: See mnstate.edu/apply.

Contact: mnstate.edu/academics/majors/music/contact.

North Central College

Naperville, Illinois

Student Body: 3,000 total.

Tuition: \$41,000.

Jazz Degrees: Vocal Jazz, Instrumental Jazz.

Faculty: Janice Borla, Mitch Paliga, Art Davis, Tim Coffman, Brad Stirtz, John McLean, Chris White, Kelly Sill, Jack Mouse.

Jazz Bands: Jazz combos, Vocal Jazz Ensemble,

Big Band, Chamber Jazz Ensembles, Training Combo Class.

Alumni: Alyssa Allgood, Brian Riordan.

Auditions: Auditions are for scholarships. See noctrl.edu/music/vocal-and-instrumental-jazz.

Financial Aid: 99% of students receive need-based or earned financial aid. Contact finaid@noctrl.edu.

Scholarships: Merit awarded at time of admission; music scholarship through audition and need-based.

Apply by: Rolling admissions.

Contact: Ashley Chubirka, (630) 637-5816, aechubirka@noctrl.edu. See northcentralcollege.edu.

Northern Illinois University DeKalb, Illinois

Student Body: 265 music, 40–45 jazz.

Tuition: \$12,251 tuition; \$10,880 room & board.

Jazz Degrees: Jazz Studies BM, MM (Individualized).

Faculty: Reggie Thomas, Geof Bradfield, Bobby Broom, Rodrigo Villanueva, Tom Garling, Marlene Rosenberg, Pharez Whitted.

Jazz Bands: Big Bands, Jazz Orchestra, Jazz Ensemble, All University Jazz Band, Graduate Jazztet, 6–9 Jazz Combos.

Alumni: Marquis Hill, Greg Ward, Roosevelt Griffith, Dan Nimmer, Tito Carrillo.

Auditions: Students must apply for general admission and then complete a music application and audition. Auditions are held on campus in February. Private auditions also can be scheduled.

Financial Aid: Contact finaid@niu.edu or see niu.edu/financial-aid.

Scholarships: Merit-based (Dec. 1 priority deadline) and other need-based financial aid. Contact finaid@niu.edu. Music talent scholarships are awarded after February auditions.

Apply by: Dec. 1 (Priority General Admissions Deadline; Music Application & Audition in February).

Contact: Reggie Thomas, reggiethomas@niu.edu; Brigid Crawford, bcrawford@niu.edu.

Northwestern University, Bienen School of Music Evanston, Illinois

Student Body: 600 music, 25 jazz.

Tuition: \$56,230.

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, Brad Mason, Tom Garling.

Jazz Bands: Jazz Orchestra, Jazz Small Ensembles.

Alumni: 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. See music.northwestern.edu.

Financial Aid: Contact musiclife@northwestern.edu or (847) 491-3141.

Scholarships: Need- and merit-based scholarships, as well as assistantships. Contact musiclife@northwestern.edu or (847) 491-3141.

Apply by: BM prescreening videos due Dec. 1; NU application due Jan. 3; MM prescreening videos and app due Dec. 1.

Contact: Patrick Zylka, patrick.zylka@northwestern.edu, or Laura Sauer, laura.sauer@northwestern.edu.

Oakland University Rochester, Michigan

Student Body: 20,000 total, 200 music.

Tuition: Approx. \$14,000.

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: January/February. See oakland.edu/

smtad/admissions-and-auditions.

Financial Aid: Available. See oakland.edu/futurestudents.

Scholarships: Need- and merit-based. Contact smtdadmissions@oakland.edu.

Apply by: March 1.

Contact: smtdadmissions@oakland.edu, (248) 370-2030.

Oberlin College & Conservatory

Oberlin, Ohio

Student Body: 600 total, 85 jazz.

Tuition: \$57,654.

Jazz Degrees: B.M in jazz performance; B.M. in jazz composition.

Faculty: Jay Ashby, Gary Bartz, Bobby Ferrazza, Jamey Haddad, La Tanya Hall, Billy Hart, Eddie Henderson, Paul Samuels, Dan Wall, Gerald Cannon.

Jazz Bands: Oberlin Jazz Ensemble, Oberlin Sonny Rollins Jazz Ensemble, small jazz ensembles, Performance & Improvisation ensembles.

Alumni: Sullivan Fortner, Theo Croker, Kassa Overall, Chris Eldrige, Peter Evans, Moppa Elliott, Neal Smith, Ben Jaffe, Michael Mossman, James McBride.

Auditions: Jazz Performance applicants must submit a prescreening audition

recorded for review via the Audition and Screening Dropbox on the Applicant Portal. Screening Recordings and Recorded Auditions must be video with audio recordings.

Financial Aid: Packages meet 100% of the demonstrated need for every admitted student as calculated by the Office of Financial Aid. Grants typically make up about 75% of a student's award, with the balance composed of work-study and low-interest loans. Contact conservatory.admissions@oberlin.edu.

Scholarships: Conservatory Dean Merit Scholarships are available and awarded by the Conservatory Office of Admissions and are based on audition ratings and ensemble needs. Contact conservatory.admissions@oberlin.edu.

Apply by: Dec. 1.

Contact: Beth Weiss, conservatory.admissions@oberlin.edu, (440) 775-8413. See oberlin.edu/con.

The Ohio State University Columbus, Ohio

Student Body: 61,000 total, 400 music undergraduates, 200 graduate.

Tuition: In-state undergraduate, \$11,518; out-of-state, \$33,502. In-state graduate, \$12,424; out-of-state \$37,140.



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Students will integrate grounding mainstream jazz, stylistically open improvising, myriad compositional approaches, and culturally diverse collaborations in the evolution of the individual creative voice. They will also explore related areas of scholarship—considering philosophical, theoretical, and cultural research contexts.

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Learn more and apply by December 1 at smtad.umich.edu



Jazz Degrees: Bachelor of Music in Jazz Performance or Jazz Composition; Minor in Music or Media and Enterprise

Faculty: Shawn Wallace (Director of Jazz Studies), Kris Keith, Jim Masters, Dave Powers, Jim Rupp, others.

Jazz Bands: Two big bands, six combos.

Auditions: Students must be accepted to the university and accepted to the School of Music by a separate application and successful audition. Auditions are held Dec. 10, Jan. 23 and Feb. 13.

Financial Aid: See sfa.osu.edu.

Scholarships: All prospective students are automatically considered for music scholarships based on audition.

Apply by: University Scholarship and early action deadline is Nov. 1; otherwise, Feb. 1. School of Music application deadline is Jan. 30. If applying to the university by the Nov. 1 early action deadline, we strongly encourage a December audition.

Contact: (614) 292-2870, music-ug@osu.edu.

Ohio University Athens, Ohio

Student Body: See ohio.edu.

Tuition: See ohio.edu/admissions/tuition.

Jazz Degrees: Minor in Jazz Studies.

Faculty: Roger Braun, John Horne, Matthew James, Sean Parsons, others.

Jazz Bands: Two big bands, jazz ensembles, Jazz Percussion Ensemble.

Auditions: See ohio.edu/fine-arts/music/admissions/undergraduate.

Financial Aid: See ohio.edu/fine-arts/music/scholarships-and-aid.

Scholarships: Available.

Apply by: Nov. 15 (early action); Feb. 1 (rolling deadline).

Contact: Matthew James, (740) 593-4244, jamesm1@ohio.edu.

Roosevelt University, Chicago College of Performing Arts Chicago, Illinois

Student Body: 30.
Tuition: \$39,552.

Jazz Degrees: B.M. Jazz & Contemporary Music Studies; B.M. Music Education and Jazz & Contemporary Music Studies (Double Major).

Faculty: Neal Alger, Yvonne Gage, Victor Garcia, Tom Garling, Henry Johnson, Marlene Rosenberg, Jim Trompeter, Marshall Vente, Paul Wertico, Cheryl Wilson, others

Jazz Bands: Style-based combos, Vocal Jazz Ensemble, Large Ensemble, Latin Jazz Ensemble.

Alumni: Herbie Hancock, Robert Lamm, Maurice White, Hannah Ford.

Auditions: See roosevelt.edu/admission/ccpa.

Financial Aid: ccpaadmission@roosevelt.edu.

Scholarships: All admitted applicants are considered for merit-based scholarships up to full tuition.

Apply by: Dec. 1. Contact (312) 341-6735.

Contact: See roosevelt.edu/ccpa.

Saint Mary's University of Minnesota Winona, Minnesota

Student Body: Approx. 1,100 undergraduates, 30 Music majors, 50 Jazz students.

Tuition: \$47,280.

Jazz Degrees: B.A. Music, Music Industry, Music Performance, Music Education.

Faculty: A. Eric Heukeshoven (Director), Dr. John Paulson, Brett Huus, others.

Jazz Bands: Jazz Ensemble, Jazz Combo One, Workshop Jazz Combos.

Auditions: February. See smumn.edu/music.

Financial Aid: (507) 457-1437.

Scholarships: See smumn.edu/music.

Apply by: Rolling admissions.

Contact: A. Eric Heukeshoven, (507) 457-7292, eheukesh@smumn.edu.

St. Olaf College Northfield, Minnesota

Student Body: 3,100 total, 275 music majors.

Tuition: \$51,450.

Jazz Degrees: Bachelor of Arts in Music, Bachelor of Music in Jazz Piano Performance.

Faculty: JC Sanford (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. 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, (507) 786-3297, music@stolaf.edu.

Saint Xavier University Chicago, Illinois

Student Body: 4,200.

Tuition: \$33,630.

Jazz Degrees: BM Jazz and Classical Performance, Education; BA, music minor.

Faculty: Dr. Shawn Salmon (Director of Jazz Studies), Stacy McMichael, Carl Kennedy, Lara Regan, Brett Baxter.

Jazz Bands: Jazz Ensemble, Jazz-X Ensemble, Jazz Combos, Electric Guitar Ensemble.

Alumni: Junius Paul.

Auditions: Feb. 27, March 20, April 17; by appointment or online video submissions.

Financial Aid: See linktr.ee/sxujazz.

Scholarships: Merit, \$16,000–\$20,000; Music Scholarships, need-based and other music awards, \$5,000–\$14,000.

Apply by: Rolling admissions.

Contact: Shawn Salmon, salmon@sxu.edu, (773) 298-3420.

The School for Music Vocations at Southwestern Community College Creston, Iowa

Student Body: 1,500 college-wide, 35 Professional Music majors.

Tuition: \$186/credit, in-state; \$191/credit, out-of-state. Students take an average of 18 credits. Tuition is about \$3,348–\$3,438 per semester.

Jazz Degrees: Associate of Applied Arts (Vocational Degree) in Professional Music.

Faculty: Dr. Jeremy Fox, Ryan Howe, Hannah Fearn, Kathryn Severing Fox, Cindy Taylor, Dr. Lauren Brown, Dustin Baird, Ryan Stier, James Kennedy.

Jazz Bands: SMV Jazz Ensemble, SMV R&B Ensemble, Jazz Guitar Ensemble, Western Swing Ensemble, four Vocal Jazz Ensembles.

Auditions: Dr. Jeremy Fox, fox@swcciw.edu, or schoolformusicvocations.com.

Financial Aid: Music work-study positions.

Scholarships: Available.

Contact: Dr. Jeremy Fox, fox@swcciw.edu, (641) 782-1466.

Southern Illinois University Carbondale

Carbondale, Illinois

Student Body: 14,554 total.

Tuition: See tuition.siu.edu.

Jazz Degrees: Bachelor of Music in Studio Jazz Performance.

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, Hamiet Bluiett.

Auditions: Contact Dr. Richard Kelley, kelley2@siu.edu.

Financial Aid: Available. Contact Dr. Richard Kelley, kelley2@siu.edu.

Scholarships: Need- and merit-based.

Apply by: Contact kelley2@siu.edu.

Contact: Dr. Richard Kelley, kelley2@siu.edu. See siu.edu.

Southern Illinois University Edwardsville

Edwardsville, Illinois

Student Body: 14,000.

Tuition: \$12,219.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Performance (jazz emphasis), Bachelor of Arts in Music (jazz emphasis), Bachelor of Music in

Music Business, Minor in Music (jazz emphasis).

Faculty: Jason Swagler, Garrett Schmidt, Miles Vandiver, Zebadiah Briskovich, Rick Haydon, others.

Jazz Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Jazz Combos.

Auditions: February. See siue.edu/music.

Financial Aid: See siue.edu/financialaid.

Scholarships: Available.

Apply by: Dec. 1 (priority deadline); May 1 (final deadline).

Contact: Jason Swagler, jswagle@siue.edu.

University of Akron Akron, Ohio

Student Body: 19,000 total, 200 music, 25 jazz.

Tuition: Bachelor's Degree, in-state, \$11,880; out-of-state, \$15,500.

Jazz Degrees: Bachelor of Music, Master of Music in Jazz Studies.

Faculty: Dean Newton, Tim Powell.

Jazz Bands: Two jazz bands, multiple jazz combos.

Alumni: Gary Davis, Theron Brown.

Auditions: Contact School of Music.

Financial Aid: See uakron.edu/finaid.

Scholarships: See uakron.edu/finaid.

Apply by: Rolling basis. Auditions for School of Music Scholarship deadline

March 5. See uakron.edu/music.

Contact: Marc Reed, (330) 972-7590, music@uakron.edu.

University of Central Missouri Warrensburg, Missouri

Student Body: 12,000 total, 250 music.

Tuition: Undergraduate in-state, \$237.50/credit; out-of-state, \$475.20/credit; graduate in-state, \$317/credit; graduate out-of-state, \$634/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. 13 and Feb. 15. Other dates available upon request.

Financial Aid: Contact finaid@ucmo.edu.

Scholarships: Students living in eight bordering states might qualify for in-state tuition. Contact (660) 543-4530. Contact (800) 729-2678 or finaid@ucmo.edu for 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: 1,271 in conservatory.

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Tuition: See financialaid.uc.edu/fees/costs.html.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: See ccm.uc.edu.

Jazz Bands: See ccm.uc.edu/areas-of-study/academic-units/jazz-studies.html.

Alumni: See uc.edu.

Auditions: See ccm.uc.edu/areas-of-study/academic-units/jazz-studies.html.

Financial Aid: Contact ccmadmiss@uc.edu.

Scholarships: Contact ccmadmiss@uc.edu.

Apply by: Dec. 1.

Contact: ccmadmiss@uc.edu.

University of Dayton Dayton, Ohio

Student Body: 8,000 undergraduates, 40 jazz.

Tuition: \$44,890.

Jazz Degrees: Bachelor of Arts in Music with a Jazz Studies Concentration.

Faculty: James Leslie, Christian Berg, Philip Burkhead, Jimmy Leach, others.

Jazz Bands: Two big bands, combos.

Alumni: Hal Melia, Bob Bowen.

Auditions: Auditions held in January and February.

Financial Aid: See udayton.edu.

Scholarships: See udayton.edu. In addition to need-based awards, Music Talent awards are available.

Apply by: Nov. 1 (Early Action, nonbinding); Feb. 1 (Regular Admission).

Contact: James Leslie, (937) 229-3222, jleslie1@udayton.edu.

University of Illinois at Chicago, School of Theatre & Music Chicago, Illinois

Student Body: See uic.edu.

Tuition: See financialaid.uic.edu/cost/cost-attendance-coa.

Jazz Degrees: B.M. in Jazz Studies.

Faculty: See uic.edu.

Jazz Bands: Two Jazz Bands, three Combos, Vocal Jazz Ensemble, Pop-Rock Ensemble.

Alumni: Ramsey Lewis, Morgan Pirtle, Rajiv Halim, Andrew Vogt.

Auditions: See theatreandmusic.uic.edu/dreath-auditions.

Financial Aid: See financialaid.uic.edu.

Scholarships: See financialaid.uic.edu/types-of-aid/scholarships/

Apply by: Dec. 2 (Early Action), Feb.1 (Regular Decision), April 1 (Transfers).

Contact: Ben Kenis, bkenis2@uic.edu.

University of Illinois at Urbana-Champaign Urbana, Illinois

Student Body: 700 total, 80 jazz.

Tuition: See admissions.illinois.edu/Invest/tuition.

Jazz Degrees: BM, BME, MM, Artist Diploma, DMA.

Faculty: Chip McNeill, Jim Pugh, Larry Gray, Tito Carrillo, Joan Hickey, others.

Jazz Bands: Four big bands, Latin Jazz, Vocal Jazz, Jazz Sax, Jazz Trombone, Jazz Guitar.

Alumni: Scott Nimmer, Darden Purcell, Shawn Purcell, Kate Paradise.

Auditions: On-campus in November, January, February. Recordings accepted.

Financial Aid: See osfa.illinois.edu.

Scholarships: Merit-based, including graduate assistantships and fellowships.

Apply by: Feb. 5. (Dec. 1 for Graduate study.)

Contact: (217) 244-7899, musicadmissions@illinois.edu.

University of Iowa Iowa City, Iowa

Student Body: 32,000, total, 15 jazz.

Tuition: \$21,420 in-state; \$43,383 out-of-state.

Jazz Degrees: BM Jazz Studies, BA Music (Jazz Studies Emphasis), MA Jazz Studies.

Faculty: Dr. Damani Phillips (Director of Jazz Studies), Dr. William Menefield, Steve Grismore, James Dreier.

Jazz Bands: Two big bands, 4–5 jazz combos.

Alumni: David Sanborn, Alicia Rau.

Auditions: Auditions for both undergraduate and graduate degree majors are held in January and February.

Financial Aid: Contact Financial Aid Office.

Scholarships: Scholarship aid and graduate

teaching assistantships.

Apply by: Dec. 1 for full scholarship, financial aid consideration.

Contact: Dr. Damani Phillips, (319) 384-2835, damani-phillips@uiowa.edu

University of Kansas Lawrence, Kansas

Student Body: 450 music majors, 10 jazz majors.

Tuition: Approx. annual undergraduate tuition and fees, in-state: \$11,148; out-of-state, \$27,358.

Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Composition, Jazz Emphasis.

Faculty: Dan Gailey, Matt Otto, Jeff Harshbarger, Brandon Draper, Timothy Martley, others.

Jazz Bands: Three big bands, six combos.

Alumni: Gary Foster, Ron McCurdy, Bill Bergman, Kerry Marsh, Paul Haar.

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.

Apply by: Nov. 1 (priority academic deadline); Feb. 1 (music scholarship deadline).

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.

Tuition: Undergraduate in-state, \$15,262; out-of-state, \$49,350; grad in-state, \$23,456; out-of-state, \$47,006.

Jazz Degrees: Bachelor of Fine Arts, Jazz and Contemplative Studies; Jazz and Contemporary Improvisation; Jazz Studies; BFA Jazz Studies with BM Music Education Dual Degree; Master of Music, Improvisation; Doctor of Musical Arts, 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: Gerald Cleaver, Matt Bauder, Amy K. Borset, Melissa Gardiner, Randy Napoleon, Sachal Vasandani.

Auditions: Applicants must complete an in-person or recorded audition.

Financial Aid: Grant funds, work-study, loan-programs, as well as scholarships. See finaid.umich.edu.

Scholarships: All admitted students are

automatically considered for a scholarship. Graduate fellowships are available.

Apply by: Dec. 1.
Contact: (734) 764-0593, smt.d.admissions@umich.edu. See smt.d.umich.edu.

University of Minnesota—Duluth Duluth, Minnesota

Student Body: 10,858.
Tuition: Tuition reciprocity available with Wisconsin, North Dakota, South Dakota, Manitoba.
Jazz Degrees: B.M. in Jazz Studies, Minor in Jazz Studies.
Faculty: Ryan Frane, Billy Barnard.
Jazz Bands: UMD Jazz Ensembles I & II, several combos.
Auditions: Required. Admittance into music program is also contingent upon acceptance to the university.
Financial Aid: See onestop.d.umn.edu/finances/receiving-financial-aid.
Scholarships: Need- and merit-based, plus competitive scholarships. Contact Dee Charles, dcharles@d.umn.edu, (218) 726-7890.
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—Kansas City (UMKC) Conservatory Kansas City, Missouri

Student Body: Approx. 16,000 total, 530 in Conservatory, 50 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: Dr. Mitch Butler, Danny Embrey, Jacob Herzog, Stan Kessler, Adam Larson, Marcus Lewis, others.
Jazz Bands: Two big bands, small combos.
Alumni: Hermon Mehari, Eddie Moore, Nate Nall, Bob Brookmeyer, Clint Ashlock.
Auditions: Feb. 6, Feb. 15, March 5.
Financial Aid: See finaid.umkc.edu.
Scholarships: Merit-based. Auditions serve as screening for merit awards. Conservatory considers academic record for scholarships. Contact Julie Koch, kochjc@umkc.edu.
Apply by: Dec. 15.
Contact: Mitch Butler, butlerdm@umkc.edu, (816) 235-6078; Julie Koch, (816) 235-2932.

University of Missouri—St. Louis St. Louis, Missouri

Student Body: See umsl.edu.
Tuition: Missouri/Illinois residents, \$371/

credit; other states, \$999/credit.

Jazz Degrees: Bachelor of Music in Jazz Studies; Minor in Jazz Studies.

Faculty: Adaron Jackson (Director of Jazz Studies), Ken Kehner, Matt Henry.

Jazz Bands: Two big bands; student combos.

Alumni: Steve Schankman, Brian Owens.

Auditions: By appointment for admission and scholarships.

Financial Aid: Music and academic scholarships.

Scholarships: Need- and merit-based.

Apply by: See umsl.edu.

Contact: Adaron Jackson, music@umsl.edu, (314) 516-5980.

University of Nebraska—Lincoln, Glenn Korff School of Music

Lincoln, Nebraska

Student Body: 450.

Tuition: Undergraduate, in-state, \$245/hour; out-of-state, \$771.50/hour. Graduate, in-state, \$323.25/hour; out-of-state \$925.25/hour.

Jazz Degrees: Master of Music, Doctorate

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of Musical Arts in Jazz Studies, with performance or composition emphases. No degree in jazz at undergraduate level. See arts.unl.edu/music/areas-study-and-degree-options.

Faculty: Hans Sturm (Director of Jazz Studies), Peter Bouffard, Paul Haar, Dave Hall, Tom Larson, Greg Simon, 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. 22, Jan. 23, Feb 19, Feb 20. For graduate students: Feb. 5, Feb. 6.

Financial Aid: Contact Kirsten Drennon, (402) 472-6845, music2@unl.edu.

Scholarships: 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: Hans Sturm, (402) 472-2503, hsturms2@unl.edu. See music.unl.edu/jazzstudies/jazz-studies.

University of Nebraska Omaha Omaha, Nebraska

Student Body: 17,000 total, 20 jazz.

Tuition: In-state, \$8,136; out-of-state, \$21,718.

Jazz Degrees: Bachelor of Arts with a concentration in Jazz Studies.

Faculty: Pete Madsen (Coordinator), Patrick Brown, Darren Pettit, Andy Hall, Chris Leach, others.

Jazz Bands: Two big bands, five combos.

Alumni: Karrin Allyson, Marcus Lewis.

Auditions: See unomaha.edu/music.

Financial Aid: See unomaha.edu/admissions/financial-support-and-scholarships/index.php.

Scholarships: Contact Pete Madsen, petermadsen@unomaha.edu.

Apply by: Aug. 1.

Contact: Pete Madsen, (402) 554-2297, petermadsen@unomaha.edu.

University of Northern Iowa Cedar Falls, Iowa

Student Body: See uni.edu.

Tuition: Undergraduate in-state, \$8,938; out-of-state, \$19,480.

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, Bob Dunn.

Jazz Bands: Three large ensembles, several combos.

Alumni: Paul McKee, Dave Link, Ryan Middagh, JC Sanford, James Miller.

Auditions: See music.uni.edu/apply.

Financial Aid: See uni.edu/finaid.

Scholarships: Need- and merit-based. Contact Melinda Boyd, melinda.boyd@uni.edu.

Apply by: Contact (319) 273-2281 or admissions@uni.edu.

Contact: chris.merz@uni.edu.

University of Toledo Toledo, Ohio

Student Body: See utoledo.edu.

Tuition: In-state and partner regions, approx. \$10,556; out-of-state, approx. \$19,916.

Jazz Degrees: B.M. in Jazz Performance, M.M. in Jazz Performance.

Faculty: See utoledo.edu/al/svpa/music/faculty/#Jazz.

Jazz Bands: Jazz Lab Band, Jazz Vocalstra, Jazz Ensemble, Latin Jazz Ensemble.

Alumni: Sean Dobbins, Ellie Martin, Atla DeChamplain, Matt DeChamplain.

Auditions: See utoledo.edu/al/svpa/music/degrees/audition.html.

Financial Aid: See utoledo.edu/financialaid. Contact (419) 530-8700.

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- » Choral Ensembles: Chamber Singers, Concert Choir, Women's Chorale, Cardinal Chorus, Opera Workshop, Naperville Chorus
- » Athletic Bands: Cardinal Marching Band, Basketball Pep Band
- » Jazz Ensembles: Big Band, Jazz Combos, Vocal Jazz Ensemble

MAJORS AVAILABLE:

- » Music Education (Choral or Instrumental)
- » Music Composition
- » Music Performance (Vocal, Piano, Instrumental, String)
- » 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

INDIVIDUALIZED VISIT OPTIONS:

- » On-campus visits, by appointment only
- » 1-on-1 virtual meetings

GROUP VISIT OPTIONS:

- » Student-led virtual campus tour: Thursdays at 6:30 p.m.
- » Virtual information Sessions:
Transfer sessions: select Tuesdays at 6:30 p.m.
Freshman sessions: Wednesdays at 6:30 p.m.

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Scholarships: See utoledo.edu/financialaid/scholarships/search.
Apply by: See utoledo.edu.
Contact: Dr. Lee Heritage, (419) 530-2448, utmusic@utoledo.edu.

**University of Wisconsin—Eau Claire
 Eau Claire, Wisconsin**

Student Body: 10,737 total, 350 music, 100 jazz.
Tuition: In-state, \$8,870; out-of-state, \$17,150.
Jazz Degrees: See uwec.edu.
Faculty: Robert Baca (Director of Jazz Studies), Jeff Crowell, Aaron Hedenstrom, Adi Yeshaya, others.
Jazz Bands: Four big bands, eight jazz combos.
Alumni: John Raymond, Kyle Newmaster.
Auditions: Nov. 7, Jan. 28, Feb. 6, Feb 20.
Financial Aid: See uwec.edu/tuition-financial-aid.
Scholarships: Need- and merit-based. Specific larger scholarships for jazz piano and bass students. See uwec.edu/admissions/scholarships or call (715) 836-3000.
Apply by: Feb. 1.
Contact: Robert Baca, (715) 836-4371, bacarj@uwec.edu.

**University of Wisconsin—Madison
 Madison, Wisconsin**

Student Body: 44,411.
Tuition: \$10,746 (WI resident), \$15,058 (MN resident), \$38,634 (non-resident).
Jazz Degrees: B.M. in Jazz Studies; B.A. in Jazz Studies; jazz minor available in D.M.A. and Ph.D. music degrees.
Faculty: Johannes Wallmann, Les Thimmig, Peter Dominguez, Mark Hetzler, Chad McCullough, Matt Endres, Louka Patenaude.
Jazz Bands: UW Jazz Orchestra, Blue Note Ensemble, Contemporary Jazz, Jazz Composers Group, Afro-Cuban Jazz Ensemble, Jazz Standards Ensemble.
Alumni: Hans Sturm, Jackie Allen, Chris Washburne, Dave Cooper.
Auditions: Undergraduate: Nov. 21, Jan. 30, Feb. 27. For graduate student info, 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, wallmann@wisc.edu. See music.wisc.edu

**University of Wisconsin—
 Stevens Point**

Stevens Point, Wisconsin
Student Body: 7,700 total, 280 music, 30 jazz.
Tuition: \$8,270.



Sean Dobbins,
percussion



Christian Dillingham,
bass

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IU Jazz Faculty

- | | | |
|----------------------|------------------|-------------------------|
| Christian Dillingham | John Raymond | Brent Wallarab |
| Sean Dobbins | Dave Stryker | Tom Walsh, <i>chair</i> |
| Luke Gillespie | Sachal Vasandani | Greg Ward |
| Patrick Harbison | Wayne Wallace | |



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20-0656

Jazz Degrees: B.M. Jazz Studies; Jazz Minor.
Faculty: Mathew Buchman, Brent Turney, Myles Boothroyd, Pat Lawrence, Dave Story, Ryan Korb, Kelvin Kaspar.
Jazz Bands: 2 jazz ensembles, 3–5 combos.
Alumni: Ben Hedquist, Ryan Biesack, Danny Mitchell, Wayne Salzmann.
Auditions: See uwsp.edu/music/pages/forstudents/auditions.aspx.
Financial Aid: Available.
Scholarships: Available. Contact Monica Anderson, monica.anderson@uwsp.edu.
Apply by: March 1 for scholarship consideration.
Contact: Mathew Buchman, (715) 346-4054, mbuchman@uwsp.edu

Wayne State University Detroit, Michigan

Student Body: 18,000 undergraduates, 60 jazz.
Tuition: \$12,000.
Jazz Degrees: Undergraduate: Jazz Studies, Music Business, Music Technology, Instrumental Music Education with Jazz Studies Minor, B. A. Music; Graduate: M.M. Jazz Performance, M.M. Composition.
Faculty: Chris Collins (Director of Jazz), Russell Miller, Vincent Chandler, Dwight Adams, Sean Dobbins, Edward Gooch, Paul Keller, others.
Jazz Bands: Big Band I, II and 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: See music.wayne.edu.
Scholarships: Talent- and merit-based.
Apply by: Dec. 1. See music.wayne.edu.
Contact: Chris Collins, jazz@wayne.edu, music@wayne.edu, (313) 577-1795.

Webster University

St. Louis, Missouri
Student Body: 125 music, 20 jazz.
Tuition: \$27,000.
Jazz Degrees: B.M. Jazz Performance, B.M. Jazz/ Music Technology, M.M. Jazz Studies.
Faculty: Paul DeMarinis (Director of Jazz Studies), 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/

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Graduate Audition Date: February 6, 2021

Glenn Korff School of Music Faculty
Hans Sturm, Bass, Head of Jazz Studies Area
Peter Bouffard, Guitar
Paul Haar, Saxophone

Dave Hall, Percussion
Tom Larson, Composition/Piano
Greg Simon, Composition
Darryl White, Trumpet

music.unl.edu

The University of Nebraska does not discriminate based upon any protected status. Please see go.unl.edu/nondiscrimination.

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 is Feb. 28.

Contact: Paul DeMarinis, (314) 968-7039, demaripa@webster.edu. See webster.edu/music.

Tuition: See ysu.edu.

Jazz Degrees: B.M. Jazz Performance.

Faculty: Kent Engelhart, David Morgan, Glenn Schaft, David Kana, Theron Brown.

Jazz Bands: Jazz ensembles, jazz combos.

Alumni: Sean Jones, Ralph Lalama, Dave Rivello, Jason Rigby.

Auditions: See ysu.edu/academics/college-creative-arts-and-communication/

Financial Aid: See ysu.edu/tuition-financial-aid.

Scholarships: Jazz scholarships, music scholarships, housing scholarships, graduate assistantships.

Apply by: Aug. 1. See ysu.edu/admissions/apply-to-ysu/application-deadlines.

Contact: Randall Goldberg, (330) 941-3636, regoldberg@ysu.edu.

Western Illinois University Macomb, Illinois

Student Body: Approx. 250 music, 40 jazz.

Tuition: \$12,000.

Jazz Degrees: BM in Jazz Studies, Music Minor in Jazz Studies, MM in Jazz Studies.

Faculty: Dr. John Cooper (Director), Whitney Ashe, Dr. Matt Hughes, others.

Jazz Bands: Jazz Studio Orchestra, Jazz Band, Jazz Combo I, II and III.

Alumni: Dr. Jim Buennig, Dr. Steve Hawk.

Auditions: See wiu.edu/cofac/music/howtoapply.php.

Financial Aid: See wiu.edu/financialaid.

Scholarships: Academic and music scholarships.

Apply by: Rolling admissions. Audition for music scholarship deadline: March 1.

Contact: Dr. John Cooper, jb-cooper@wiu.edu.

Western Michigan University Kalamazoo, Michigan

Student Body: 25,000 total, 500 music.

Tuition: In-state undergraduate, \$13,000; nonresident undergraduate, \$16,000; in-state graduate, \$17,200; nonresident graduate, \$25,800.

Jazz Degrees: BM Jazz Studies, MM Jazz Studies.

Faculty: Scott Cowan, Matthew Fries, Keith Hall, John Hébert, Greg Jasperse, Matthew Landon, Andrew Rathbun.

Jazz Bands: Advanced Jazz Ensemble, Drum Choir, GCII, Gold Company, Jazz Lab Band, Jazz Orchestra, Songbird, numerous combos.

Alumni: Jennifer Barnes, Max Brown, Benje Daneman, Quincy Davis, Xavier Davis, Randy Gist.

Auditions: See wmich.edu/music/apply.

Financial Aid: See wmich.edu/music/apply.

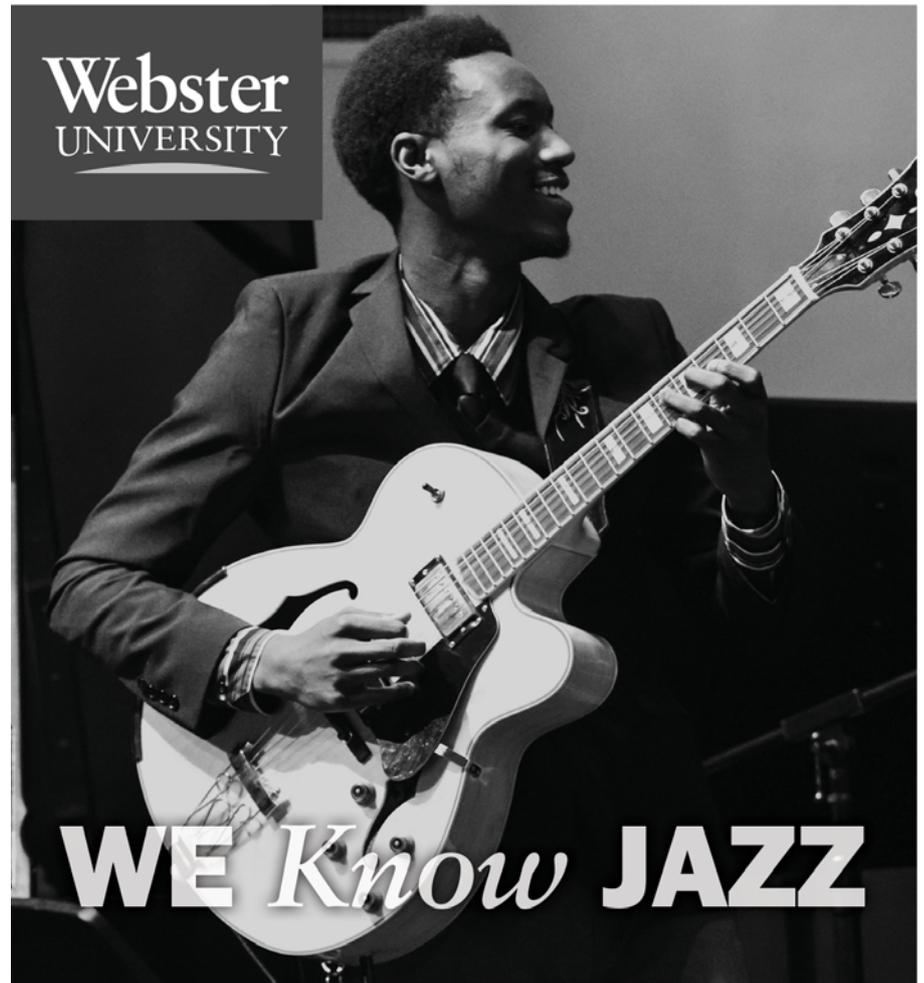
Scholarships: Need- and merit-based scholarships and assistantships. See wmich.edu/music/apply.

Apply by: See wmich.edu/music/apply.

Contact: (269) 387-4672, music-ugrd@wmich.edu or music-grad@wmich.edu.

Youngstown State University, Dana School of Music Youngstown, Ohio

Student Body: See ysu.edu.



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California State University, Sacramento

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American River College Sacramento, California

- Student Body:** 40.
- Tuition:** Free with CA Promise Grant.
- Jazz Degrees:** Jazz Studies AA.
- Faculty:** Dyne Eifertsen, Joe Gilman, Art LaPierre.
- Jazz Bands:** Multiple Combos, Latin Jazz Ensemble, Big Bands, Vocal Jazz Ensembles.
- Alumni:** Endre Rice.
- Auditions:** Held in May. See arc.losrios.edu/academics/programs-and-majors/music.
- Financial Aid:** See arc.losrios.edu/student-resources/financial-aid.
- Scholarships:** See arc.losrios.edu/student-resources/financial-aid/types-of-financial-aid/scholarships.
- Apply by:** Ongoing.
- Contact:** Dyne Eifertsen, (916) 484-8676, eifertdc@arc.losrios.edu.

Arizona State University Tempe, Arizona

- Student Body:** 740 in program, 40 in Jazz.
- Tuition:** See catalog.asu.edu/tuitionandfees.
- Jazz Degrees:** B.M. Performance (Jazz), Master of Music: 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:** For undergraduate info, see music.asu.edu/admissions/undergraduate-steps-to-apply. For graduate info, see music.asu.edu/admissions/graduate-steps-to-apply.
- Financial Aid:** Contact musicadmissions@asu.edu or see music.asu.edu/admissions/tuition-and-paying-college.
- Scholarships:** Contact musicadmissions@asu.edu or see music.asu.edu/admissions/tuition-and-paying-college.
- Apply by:** Dec. 1 (graduate), Jan. 5 (undergraduate).
- Contact:** Julie Krause, Music Admissions Office, (480) 965-5069, musicadmissions@asu.edu.

Brigham Young University Provo, Utah

- Student Body:** 33,600 total, 406 music, 63 in Commercial Music.
- Tuition:** Undergraduate, \$2,895 per semester, \$1,448 per term (LDS); \$5,500 per semester, \$2,895 per term (non-LDS); graduate, \$3,645 per semester, \$1,823 per term (LDS); \$7,290 per semester, \$3,645 per term (non-LDS).
- Jazz Degrees:** Bachelor of Music in Commercial Music, with Jazz Emphasis Studies, Film/Media Composer, Audio Engineering, Studio Performance, Singer/Songwriter and General Studies sub-tracks. Master of Arts and Master of Music, 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:** Live auditions are held on the last Saturday of January.
- Financial Aid:** See enrollment.byu.edu/financialaid.
- Scholarships:** See enrollment.byu.edu/financialaid/scholarships.
- Apply by:** Dec. 1. See music.byu.edu.
- Contact:** 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:** Dr. Mark Watkins (Director of Jazz Studies), Andrew Allphin, Bryce Mecham, Aaron Miller, Kobie Watkins, Justin Nielsen, Nori Brower.
- Jazz Bands:** Sound Alliance, Jazz Lab Band, combos, Vocal Union.
- 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 or call (208) 496-1300.
- Contact:** Mark Watkins, watkinsm@byui.edu or (208) 496-1261.

California Institute of the Arts (CalArts)—Herb Alpert School of Music

Valencia, California

- Student Body:** 300 total, 27 jazz.
- Tuition:** \$52,850.
- Jazz Degrees:** BFA and MFA.
- Faculty:** See calarts.edu.
- Jazz Bands:** 16 faculty-led ensembles. Unlimited number of student-led bands. See jazzarchive.calarts.edu.
- Alumni:** Ralph Alessi, Tony Austin, Amino Belyamani, Adam Benjamin, Geof Bradfield, Michael Cain, James Carney, Scott Colley, Ravi Coltrane, Gene Coye, John Daversa, Peter Epstein, Pedro Eustache, Danny Grissett, Barbara Gruska, Willie Jones III, Greg Kurstin, Sam Minaie, Matt Otto, Cathlene Pineda, Tina Raymond, Stephanie Richards, Dave Robaire, Otmaro Ruiz, Beth Schenck, Aaron Serfaty, Todd Sickafoose, Asdrú Sierra, Clark Sommers, Yunior Terry, Nedra.
- Auditions:** By recording only. See calarts.edu/admissions/portfolio-audition-requirements/music/graduate/jazz.
- Financial Aid:** Contact finaid@calarts.edu.
- Scholarships:** Amy Knoles, aknoles@calarts.edu.

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uidaho.edu/downbeat





Fresno City College

Apply by: Undergraduate preferred deadline is Dec. 1; regular deadline is Jan. 4. Graduate deadline is Dec. 1.

Contact: Music Admissions Counselor Sarah Melnick, smelnick@calarts.edu; or Jazz Program Director David Roitstein, roit@calarts.edu.

Tuition: Undergraduate, \$6,589/year; graduate, \$8,023/year.

Jazz Degrees: BA and MA in Jazz Studies, Performance, Composition, and Music Education.

Faculty: Richard Lloyd Giddens Jr., Dr. Benjamin Boone, Dr. Alan Durst, Max Hembd, Dr. Jaz Sawyer, Craig VonBerg.

Jazz Bands: Two big bands, several jazz combos.

Alumni: Barb Catlin-Bergeron, Justin Copeland, Mike Dana, Brian Hamada, Paul Lucckesi, Les Nunes, Paul Shaghoian, Tim Shaghoian, Benny Torres.

Auditions: Required. See fresnostate.edu/artshum/music/degrees-programs.

Financial Aid: See fresnostate.edu/studentaffairs/financialaid.

Scholarships: Need- and merit-based. Contact Thomas Loewenheim, tloewenheim@mail.fresnostate.edu.

Apply by: See fresnostate.edu/studentaffairs/are/apply/fall.html.

Contact: Richard Lloyd Giddens Jr., Director of Jazz Studies, rgiddensjr@mail.fresnostate.edu.

California Jazz Conservatory

Berkeley, California

Student Body: Approx. 50 jazz students.

Tuition: Instrumentalists: \$10,500/semester (full-time), \$850/credit (part-time). Private Instruction: \$1,800; Trio Ensemble: \$1,200. Vocalists: \$11,000/semester (full-time); \$850/credit (part-time); Private Instruction: \$1,800; Trio Ensemble: \$1,200.

Jazz Degrees: M.M., B.M., A.A. in Jazz Studies.

Faculty: Dr. Jeff Denson, Gerald Cleaver, 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, Michael Echaniz, Ian Faquini, Tyler Harlow, Henry Moser.

Auditions: Contact Dr. Jeff Denson, jeff@cjc.edu. (510) 845-5373.

Financial Aid: Contact Karen Shepherd, karen@cjc.edu.

Scholarships: Contact Dr. Susan Muscarella, susan@cjc.edu.

Apply by: June 1. See info@cjc.edu.

Contact: Dr. Jeff Denson, Dean of Instruction, jeff@cjc.edu.

California State University, Fresno Fresno, California

Student Body: 22,000 total, 300 music, 10 jazz.

Jazz Bands: Two big bands, Latin Ensemble,

Jazz Singers, six to eight combos.

Alumni: Tom Ranier, Grant Geissman, Dave Siebels, Gwen Stefani, Jubilant Sykes.

Auditions: Video prescreening in September and October; deadline for application for fall, Nov. 30 (for spring semester, Aug. 31). Live auditions are held in early February for the fall.

Financial Aid: Available. Apply at time of application for entrance.

Scholarships: See fullerton.edu.

Apply by: Nov. 30.

Contact: Bill Cunliffe, (818) 903-5523, bcunliffe@fullerton.edu; Nicole Baker (admissions issues), nbaker@fullerton.edu.

California State University, Sacramento (Sacramento State) Sacramento, California

Student Body: Approx. 30,000 total, 300 music, 40 jazz.

Tuition: Undergraduate, \$6,900/year; graduate, \$7,200/year.

Jazz Degrees: B.M. Jazz Studies—Performance or Jazz Education.

Faculty: Steve Roach, Brian Landrus, Joe Gilman, Gaw Vang Williams, Mike McMullen, Rick Lotter, Gerry Pineda, Steve Homan, Phil Tulga, Melissa Fulkerson.

Jazz Bands: Two Jazz Ensembles, seven Jazz Combos, three Vocal Jazz Ensembles.

Alumni: Steve Turre, Bobby McFerrin.

Auditions: See csus.edu/college/arts-letters/music.

Financial Aid: Contact Mark Allen, mallen@csus.edu.

Scholarships: Contact Steve Roach, roach@csus.edu.

Apply by: Nov. 30.

Contact: Dr. Steve Roach, Director of Jazz Studies, roach@csus.edu.

Cornish College of the Arts Seattle, Washington

Student Body: See cornish.edu.

Tuition: See cornish.edu.

Jazz Degrees: Bachelor of Music

Faculty: James Falzone, 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.

Alumni: Brad Shepik, Briggan Krauss, Gregg Belisle-Chi, Jovino Santos Neto, Dawn Clement.

Auditions: See cornish.edu.

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Hancock Institute of Jazz Performance at UCLA

Financial Aid: Available. Contact finaid@cornish.edu.

Scholarships: Need-based. Contact finaid@cornish.edu.

Apply by: See cornish.edu.

Contact: James Falzone, Music Dept. Chair, jfalzone@cornish.edu.

Fresno City College

Fresno, California

Student Body: 25,000.

Tuition: \$46/unit.

Jazz Degrees: A.A. with emphasis on Jazz Studies/Commercial Music; Certificate in Jazz Studies.

Faculty: Paul Lucckesi, Chris Brady, George Ramirez.

Jazz Bands: Jazz Ensemble, Jazz Combos, Latin Jazz Ensemble.

Alumni: Gilbert Castellanos, Pete Ortega, Rick Helzer.

Auditions: Contact Paul Lucckesi, paul.lucckesi@fresnocitycollege.edu.

Financial Aid: Contact Paul Lucckesi.

Scholarships: Contact Paul Lucckesi.

Apply by: See fresnocitycollege.edu.

Contact: Paul Lucckesi, (559) 442-8260 ext. 8462, paul.lucckesi@fresnocitycollege.edu.

Fullerton College

Fullerton, California

Student Body: 25,000 total, 50 jazz.

Tuition: \$46/unit.

Jazz Degrees: A.A. in Music with Emphasis on Jazz Studies.

Faculty: Bruce Babad, Mike Scott, Jamie Shew, Jeremy Siskind, Chad Willis.

Jazz Bands: Two Jazz Bands, four Combos, two Vocal Jazz Ensembles.

Alumni: Dave Carpenter, Sheila Gonzalez, Mike Scott, Francisco Torres, Alan Palmer, Steve Dillard, Matt Johnson,

Wendell Kelly, Charlie Peterson, Kye Palmer.

Auditions: Held during the first week of the fall semester.

Financial Aid: See fullcoll.edu.

Scholarships: See fullcoll.edu.

Apply by: Open enrollment.

Contact: Bruce Babad, bbabad@fullcoll.edu.

Herbie Hancock Institute of Jazz Performance at UCLA

Los Angeles, California

Student Body: 6–8 students.

Tuition: Full scholarship.

Jazz Degrees: M.M. in Jazz Performance.

Faculty: Herbie Hancock, Terri Lyne Carrington, Billy Childs, Dick Oatts, Jerry Bergonzi, Christian McBride, Chris Potter, Terrell Stafford, Dr. JB Dyas.

Jazz Bands: Combo.

Alumni: Ambrose Akinmusire, Lionel Loueke, Michael Mayo, Gretchen Parlato, Walter Smith III, Dayna Stephens, Helen Sung.

Auditions: Required. See hancockinstitute.org.

Financial Aid: Full scholarship.

Scholarships: Full scholarship.

Apply by: See hancockinstitute.org.

Contact: Daniel Seeff, West Coast Director, dseeff@hancockinstitute.org.

Long Beach City College

Long Beach, California

Student Body: 25,000 total, 60 music majors.

Tuition: \$46/unit.

Jazz Degrees: A.A. in Music, A.D.T. in Music.

Faculty: Andrea Calderwood, Mike Higgins, Kevin Kearney, Phil Keene, Dean Koba, Drew Ninmer, Anthony Shadduck, Pat Sheng, Jim Simmons.

Jazz Bands: Big Band, 5–8 Combos, two Vocal Jazz Ensembles.

Alumni: Wayne Bergeron, Rickey Minor, Rich Bullock.

Auditions: See lbcc.edu/discipline-auditions.

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

Scholarships: Merit-based and audition-based.

Apply by: See lbcc.edu.

Contact: Instrumentalists, contact Pat Sheng, psheng@lbcc.edu; vocalists, contact Andrea Calderwood, acalderwood@lbcc.edu.

Los Angeles College of Music

Pasadena, California

Student Body: 300.

Tuition: \$8,350 per quarter.

Jazz Degrees: Bachelor of Music, Associate of Arts, Diploma.

Faculty: Bryan Lipps, Gordon Goodwin, Wayne Bergeron, Howie Shear, Garrett Smith, Ramsey Castaneda. See lacm.edu/faculty.

Jazz Bands: LACM Big Band, LACM Jazz Combos.

Auditions: See lacm.edu/brass-and-woodwind-program.

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

Scholarships: See lacm.edu/financial-aid.

Apply by: See lacm.edu/apply.

Contact: LACM Admissions, admissions@lacm.edu, (626) 568-8850. See lacm.edu.

Lower Columbia College

Longview, Washington

Student Body: 2,100 total, 12 jazz.

Tuition: \$4,000/year.

Jazz Degrees: Associate Degree for Transfer in Arts.

Faculty: Ryan Meagher (director).

Jazz Bands: 1 jazz band, 1 jazz combo.

Alumni: Krist Novoselic, Beau Wood, Matt Olason, Ian McTamaney, Willow Calabrese.

Auditions: Sight-reading, playing scales, improvising over tunes of various styles/rhythmic feels.

Financial Aid: Scholarship, tuition waivers, work-study and financial aid all available. Contact Ryan Meagher, rmeagher@lcc.ctc.edu.

Scholarships: Need- and merit-based. Contact Ryan Meagher, rmeagher@lcc.ctc.edu.

Apply by: Sept. 1. See lcc.ctc.edu.

Contact: Ryan Meagher, Director, rmeagher@lcc.ctc.edu, (917) 971-2775.

Metropolitan State University of Denver

Denver, Colorado

Student Body: 20,000 total, 47 jazz.

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Edward Simon, *piano*
David Sánchez, *saxophone*
Jeff Cressman, *trombone*
Julian Lage, *guitar*
Link Lyle, *saxophone*
Mario Guarneri, *trumpet*
Matt Brewer, *bass*
Matt Wilson, *drums*
Mike Rodriguez, *trumpet*
Patrick Wolff, *jazz history*

Randy Vincent, *guitar*
Rebeca Mauleón, *piano*
Steve Davis, *trombone*
Warren Wolf, *vibraphone*

 **SFCM**
sfc.edu/admissions



University of Utah

Tuition: Undergraduate, in-state, \$4,075; undergraduate out-of-state, \$10,864.

Jazz Degrees: B.M. in Jazz & American Improvised Music.

Faculty: Dawn Clement (Director of Jazz Studies), Dave Devine, Ron Miles, Adam Barczak, Shane Endsley, Dru Heller, Patrick McDevitt, Tania Katz, Anisha Rush, Peter Stoltzman.

Jazz Bands: MSU Denver Jazz Orchestra, Jazz Combos, Jazz Voice, Guitar Ensemble.

Auditions: Required for private lesson instruction. Held in January, February, April and August. Contact music@msudenver.edu.

Financial Aid: See msudenver.edu/financialaid.

Scholarships: Need- and merit-based. See msudenver.edu/financialaid.

Apply by: See msudenver.edu.

Contact: Dawn Clement, Director of Jazz Studies, (303) 605-5872, dcleme15@msudenver.edu.

Mt. Hood Community College Gresham, Oregon

Student Body: 30,000 total, 90 music majors.

Tuition: \$125.50 per credit hour (in-state); \$233 (out-of-state).

Jazz Degrees: A.S. in Music.

Faculty: Dan Davey, John Nastos, Tim Gilson, Ryan Meagher, Clay Giberson, Tim Rap, Mike Horsfall.

Jazz Bands: Large Jazz Ensemble, 5-plus jazz combos.

Alumni: Chris Botti, Phil Baker, Dave Barduhn, Steve Christofferson, Tom DeLibero, Peter Dyer, Essiet Okon Essiet, Gary Hobbs, Keller Coker, Patrick Lamb, Terry Layne, Martin Mueller, Donny Osborne, Dick Sarpola, Jeff Uusitalo, Ben Wolfe, Alan Yankee.

Auditions: By appointment. Contact Dan Davey, daniel.davey@mhcc.edu.

Financial Aid: See mhcc.edu/financialaid.

Scholarships: See mhcc.edu/scholarships.

Apply by: See mhcc.edu/register.

Contact: Dan Davey, Director of Jazz Studies, (503) 491-7010, daniel.davey@mhcc.edu.

Portland State University

Portland, Oregon

Student Body: Approx. 28,000 total, 40–60 jazz.

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./B.S., M.M in Jazz Studies, Minor in Jazz.

Faculty: George Colligan, Darrell Grant, Sherry Alves, Charlie Porter, Joe Manis.

Jazz Bands: PSU Jazz Ensemble, Vocal Jazz Collective, PSU Salsa Band, Park Avenue combo.

Alumni: Nicole Glover, Jimmie Herrod, Micah Hummel, Nicole McCabe.

Auditions: Held fall, winter, spring plus Scholarship Weekend. Video auditions accepted. Contact George Colligan, ghc@pdx.edu.

Financial Aid: See pdx.edu.

Scholarships: 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: 20,000 total, 400 music, 70 jazz.

Tuition: \$1,420 per year.

Jazz Degrees: AA arts, AA Music Transfer.

Faculty: Charlie Richard, Kevin Mayse, James Rocillo, Peter Curtis, Rick Shaw, Jeff Benedict, Bob

Dominguez, Joel Paat, Jody Fisher, Brian Mantz, Alex Henderson.

Jazz Bands: Six jazz bands, six combos.

Alumni: Jeff Ellwood, Saul Miller, Mark Masters, Bill Brendle, Kelly Corbin, Marcus Wilcher, Jim Honeyman, Charlie Richard.

Auditions: Open all year. Contact charles.richard@rcc.edu.

Financial Aid: See rcc.edu or rccjazz.com.

Scholarships: See rcc.edu or rccjazz.com.

Apply by: See rcc.edu or rccjazz.com.

Contact: Charlie Richard, (951) 222-8331, charles.richard@rcc.edu.

San Diego State University San Diego, California

Student Body: 37,000.

Tuition: \$6,866.

Jazz Degrees: BM & MM Jazz Studies (also Artists Diploma & Jazz Minor).

Faculty: Bill Yeager, Rick Helzer, Richard Thompson, Bob Magnusson, Bob Boss, John Rekevics, Charlie Weller, Derek Cannon, Scott Kyle.

Jazz Bands: Two bands, five combos.

Alumni: Joshua White, Danny Green, Derek Cannon, Scott Kyle.

Auditions: Held in February. See jazz.sdsu.edu.

Financial Aid: Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Scholarships: 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.

San Francisco Conservatory of Music

San Francisco, California

Student Body: 440 total, 40 jazz.

Tuition: \$47,800 annually.

Jazz Degrees: Bachelor of Music–Jazz Performance, Bachelor of Music–Jazz Composition, Professional Studies Diploma.

Faculty: Joshua Redman, Jason Hainsworth, Carmen Bradford, Akira Tana, Matt Brewer, Carlos Caro, Clairdee, Steve Davis, Jeff Cressman, Julian Lage, Chad Lefkowitz-Brown, Rebeca Mauleón, Michael Rodriguez, Mario Guarneri, David Sánchez, Edward Simon, Randy Vincent, Matt Wilson, Warren Wolf, Patrick Wolff.

Jazz Bands: 6 combos (seminar ensembles), 1 Big Band, 1 Latin Jazz Ensemble.

Auditions: Live auditions (after prescreening) on campus in January and February.

Scholarships: 99% of students receive assistance, both need- and merit-based.

Contact finaid@sfc.edu.

Apply by: Dec. 1.

Contact: Lisa Nickels, Director of Admission, apply@sfc.edu. See sfc.edu/admissions.

San Jose State University

San Jose, California

Student Body: 30,000 total, 400 music, 50 jazz.

Tuition: Approx. \$7,700 per year.

Jazz Degrees: BM Jazz Studies; MM with emphasis in Jazz Studies.

Faculty: Dr. Aaron Lington, Jeff Lewis, Jamie Dubberly, Rick Vandivier, Dahveed Behroozi, Dan Robbins, Jason Lewis, Ren Geisick, Jon Dryden, Tom Langan.

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: See sjsu.edu/faso

Scholarships: See sjsu.edu/music/prospective_students/scholarship_auditions.

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: 27,000.

Tuition: \$46/unit.

Jazz Degrees: Associate of Arts in Jazz Studies, AA in Digital Media.

Faculty: Bennett Friedman, Jerome Fleg, Peter Estabrook.

Jazz Bands: One big band, three combos.

Alumni: David Balakrishnan, Jeff Carney, Eric Crystal, Ben McKee, Liberty Elman.

Auditions: Beginning of semester.

Financial Aid: Contact aid@santarosa.edu.

Scholarships: Available by audition. Contact Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu.

Apply by: Aug. 14.

Contact: Bennett Friedman, bfriedman@santarosa.edu. See santarosa.edu.

Sonoma State University

Rohnert Park, California

Student Body: 9,000 total, 25 jazz.

Tuition: \$7,952/year.

Jazz Degrees: BM Jazz Studies, BM Music Education Instrumental Jazz Track.

Faculty: Doug Leibinger, Kasey Knudsen, Andrew Stephens, 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: Music Dept. scholarships available; see web.sonoma.edu/finaid.

Apply by: Nov. 1.

Contact: Doug Leibinger, douglas.leibinger@sonoma.edu.

Stanford University

Stanford, California

Student Body: See music.stanford.edu.

Tuition: \$55,473 (based on 3-quarter year, which may be changing).

Jazz Degrees: B.A. in Music with a concentration in Performance (jazz options available), Minor in Music.

Faculty: Michael Galisatus, Murray Low, James Nadel.

Jazz Bands: Stanford Jazz Orchestra, Stanford Afro-Latin Jazz Ensemble, jazz combo program.

Alumni: Charles Altura, Ray Drummond, Larry Grenadier, Tom Harrell.

Auditions: Ensemble and lesson auditions for admitted students held in



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first week of autumn quarter or by arrangement. Optional, non-binding arts supplement for applicants to Stanford through Admission.

Financial Aid: See financialaid.stanford.edu.

Scholarships: Need-based lesson scholarships for admitted students. 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 (UCLA)—Herb Alpert School of Music

Los Angeles, California

Student Body: 556 music, approx. 58 jazz.

Tuition: Approx. \$5,400 per quarter, plus housing costs. \$15,000 for out-of-state tuition.

Jazz Degrees: B.A. Global Jazz Studies, M.M. Music Performance Jazz.

Faculty: Terence Blanchard, Arturo O’Farrill, Luciana Souza, Barbara Morrison, Cheryl L. Keyes, Clayton Cameron, Eddie S. Meadows, Justo Almarino, Michele Weir, Robin Kelley, Shana Redmond, Steven Loza, Tamir Hendelman.

Jazz Bands: Afro-Cuban Ensemble, Afro Latin Jazz Orchestra, Commercial Studio Ensemble, Contemporary Jazz Orchestra, Intercultural Improvisation Ensemble, Jazz Orchestra, Mingus Ensemble.

Alumni: Gretchen Parlato, John Daversa, Kamasi Washington.

Auditions: All applicants are required to submit prescreening material on their main instrument. See schoolofmusic.ucla.edu/admissions/undergraduate/global-jazz-studies. If selected, applicants are required to complete a live or video audition.

Financial Aid: See financialaid.ucla.edu.

Scholarships: Merit- and need-based partial scholarships; occasional full scholarships. Contact Emily Spitz, espitz@schoolofmusic.ucla.edu.

Apply by: Nov. 30. See uclamusic.info/globaljazz.

Contact: Emily Spitz, espitz@schoolofmusic.ucla.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: Bachelor of Science in Music, with concentration in Music Business, Recording Arts, Singer/Songwriter,



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Faculty: David Bondevitch, 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: Prescreen audition video through ucdenver.edu.

Financial Aid: Contact (303) 556-2400.

Scholarships: Available. One-time audition for entering freshmen.

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.

Tuition: \$52,596.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Recording and Production, Master of Music in Performance with Jazz Emphasis, Master of Music in Composition with Jazz Emphasis.

Faculty: Art Bouton, Steve Wiest, Mike Abbott, Al Hood, Eric Gunnison, Ken Walker, Bijoux Barbosa, Mike Marlier, David Hanson, Malcolm Lynn Baker, Donna Wickham, Michael Schulze.

Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, multiple small groups.

Alumni: Rudy Royston, Ron Miles, Ramon Ricker, Jeff Benedict, Paul Romaine, Nate Wooley.

Auditions: Jan. 25, Feb. 1, Feb. 8. See du.edu/ahss/lamont/apply-audition.

Financial Aid: See musicadmission@du.edu.

Scholarships: Merit-based scholarships plus stipend available. See du.edu/lamont.

Apply by: Jan. 15. See du.edu.

Contact: Steve Wiest, Co-Chair of Jazz Studies, steve.wiest@du.edu; Art Bouton, Co-Chair of Jazz Studies, abouton@du.edu. See jazzatlamont.com.

Jazz Degrees: Minor in Jazz Studies; may be attached to any major.

Faculty: Vern Seilert, 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: See uidaho.edu/financial-aid.

Scholarships: Merit-based. See uidaho.edu/class/music/future-students.

Apply by: Feb. 29 for priority consideration.

Contact: Vern Sielert, Director of Jazz, (208) 885-4955, verns@uidaho.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, Nathan Tanouye, Adam Schroeder, Uli Geissendoerfer, Larry

**University of Idaho,
Lionel Hampton School of Music**

Moscow, Idaho

Student Body: 11,500 total, 200 music.

Tuition: In-state, \$7,232; out-of-state, \$22,040.

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Dr. Susan Muscarella
President, CJC



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- 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:** 3 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, 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:** See unlv.edu/finaid.
- Scholarships:** 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/music.

University of Northern Colorado Greeley, Colorado

- Student Body:** Approx. 11,500 total, 375 music, 102 jazz.
- Tuition:** Undergraduate, in-state, approx. \$9,000; Western States residents, approx. \$14,500; non-resident, approx. \$20,000. Graduate, in-state or Western State resident, approx. \$11,000–\$12,000; non-resident, approx. \$21,000–\$22,000.
- Jazz Degrees:** Bachelor of Music, Master of Music and Doctor of Arts in Jazz Studies (instrumental and vocal), Bachelor of Music Education (jazz track), Bachelor of Music in Business (jazz track), Bachelor of Arts (jazz track).
- Faculty:** Dana Landry, Jim White, Steve Kovalcheck, Erik Applegate, Drew Zarembo, Brian Casey, Socrates Garcia, plus artists-in-residence: Kerry Marsh, Julia Dollison, Greg Gisbert, Brian Claxton, Joel Harris.
- Jazz Bands:** 3–4 Big Bands, 13 Combos, 4 Vocal Jazz Ensembles, Funk/Soul Band, Jazz Guitar Ensemble.
- Alumni:** Connaître Miller, Bill Frisell, Trist Curless, Angela Parrish, Kate Skinner, Ryan Middagh, Dan Gailey, Steve Owen.
- Auditions:** See arts.unco.edu/music. Contact Mark Allwein, Marketing and Recruitment Specialist, mark.allwein@unco.edu.
- Financial Aid:** See unco.edu/financial-aid.

- Scholarships:** Need-based is handled by Financial Aid Office. Merit-based via audition; contact Mark Allwein, mark.allwein@unco.edu.
- Apply by:** Open, but last auditions are held in February, so it is recommended to apply by mid-December.
- Contact:** Dana Landry, Director of Jazz Studies, dana.landry@unco.edu.

University of Oregon

Eugene, Oregon

- Student Body:** 22,760 total, 800 music, 30–40 jazz.
- Tuition:** Undergraduate in-state, \$13,857; undergraduate out-of-state, \$39,309; graduate in-state, \$17,787; graduate out-of-state, \$29,991.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies–Composition, Master of Music in Jazz Studies–Performance.
- Faculty:** Steve Owen, Mike Denny, Toby Koenigsberg, Paul Krueger, Idit Shner, Torrey Newhart, Gary Hobbs, Tyler Abbott.
- Jazz Bands:** Oregon Jazz Ensemble, Jazz Lab Bands II and III, Herbert J. Merker JazzArts Combo, 10 jazz combos total, Latin Jazz Ensemble, Guitar Ensemble.
- Alumni:** Nathan Alef, Tony Glausi, John Adler, Dan Cavanagh, Todd DelGuidice, Josh Deutsch, Greg Goebel, Josh Hettwer, Matt Hettwer, Paul Krueger, Joe Manis, James Miley, Jessika Smith, Dan Meinhardt, Justin Morell, Torrey Newhart, Jason Palmer, Randy Rollofson, Ryan Biesack.
- Auditions:** Live auditions are preferred, but recorded auditions are accepted. See music.uoregon.edu. For graduate students, preliminary screening audition (recorded) is required, due Dec. 10.
- Financial Aid:** See financialaid.uoregon.edu.
- Scholarships:** See financialaid.uoregon.edu. Also see music.uoregon.edu/apply/undergraduate-music/financial-aid, music.uoregon.edu/apply/graduate-music. There are multiple graduate employee positions (teaching assistantships) in the Jazz Studies area; each includes a tuition waiver and stipend.
- Apply by:** Jan. 15 (undergraduate), Dec. 10 (graduate).
- Contact:** Steve Owen, Director of Jazz Studies, sowen@uoregon.edu. See jazz.uoregon.edu and/or music.uoregon.edu.

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Dr. Jeff Denson
Dean of Instruction, CJC



University of the Pacific, Conservatory of Music

Stockton, California

- Student Body:** 260 in Conservatory, 25 in Jazz Studies.
- Tuition:** \$50,370 per year.
- Jazz Degrees:** BM Jazz Studies (performance track), BM Jazz Studies (composition track), BM Jazz Studies Honors (3-Year accelerated). Minor in Jazz Studies available.
- Faculty:** Patrick Langham, Dee Daniels, Lewis Nash, Jamie Dubberly, Randy Sandoli, Brian Kendrick, Alex Reyes, Gerry Pineda.
- Jazz Bands:** Big Band, Vocal Jazz Ensemble, combos (Pacific Jazz Ambassadors, Pacific Jazz Collective, others).
- Alumni:** Dave Brubeck, Lucas Pino, Glenn Zaleski, Mark Zaleski, Cory Cox, Sean Britt, Malachi Whitson, Chad Lefkowitz-Brown, Ben Flocks, Joe Sanders, Joel Ross, Justin Brown.
- Auditions:** Dec. 5 (early action), Jan. 23, Feb. 6, Feb. 13. Live auditions are preferred but recordings are accepted.
- Financial Aid:** Contact Jessica Siena, jsiena@pacific.edu.
- Scholarships:** Need- and merit-based. Contact Jessica Siena, (209) 946-2418.
- Apply by:** Jan. 15.
- Contact:** Jessica Siena, (209) 946-2418 or jsiena@pacific.edu. See go.pacific.edu/jazzstudies.

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University of Southern California (USC), Thornton School of Music

Los Angeles, California

Student Body: 48,500 total, 1,000 Thornton, 80 jazz students.

Tuition: Undergraduate, \$59,260/year (flat-rate tuition for 12–18 units)

Graduate: \$31,920/year (based on full-time status of 8 units). See music.usc.edu/admission/finaid.

Jazz Degrees: Bachelor of Arts (voice only), Bachelor of Music (instrumental only), Master of Music (instrumental only), Graduate Certificate (instrumental only), Doctor of Musical Arts (instrumental only).

Faculty: David Arnay, 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, Bob Mintzer, 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. For live audition info, see music.usc.edu/admission/auditions.

Financial Aid: Academic Scholarships (undergraduate only), merit-based scholarships (varies by program), Fed Title IV Aid (grants, loans and work study), institutional grants, private loans, private scholarships and grants. See music.usc.edu/admission/finaid.

Scholarships: Academic scholarships (undergraduate only), merit-based

scholarships (varies by program). See music.usc.edu/admission/finaid.

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.

University of Utah

Salt Lake City, Utah

Student Body: 356 total, 24 jazz.

Tuition: Undergraduate in-state, \$5,454/semester (15 credit hours); undergraduate out-of-state, \$15,901/semester (15 credit hours); graduate in-state, \$4,537/semester (9 credit hours); graduate out-of-state, \$12,872/semester (9 credit hours). See fbs.admin.utah.edu/income/tuition.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Denson Angulo, Brian Booth, Randall Clark, Steven Erickson, David Halliday, Geoffrey Miller, John Petrucelli, Donn Schaefer, Patrick Terry, Dan Waldis, Kelly Wallis.

Jazz Bands: Jazz Ensemble, Jazz Repertory Ensemble, Jazz Guitar Ensemble, Jazz Small Groups.

Alumni: Dave Chisholm, Kelly Eisenhour, Christoph Luty, Melanie Shore.

Auditions: Jan. 30, Feb. 13. See music.utah.edu/admissions.auditions.php.

Financial Aid: Contact Financial Aid Office, financialaid.utah.edu.

Scholarships: Need- and merit-based. See financialaid.utah.edu/types-of-aid/scholarships/index.php. For info on School of Music scholarship, see music.utah.edu/students/ScholarshipsStudents.php.

Apply by: Undergraduate (admissions.utah.edu/apply/#freshman), Nov. 1 priority deadline; Feb. 1 for need-based scholarships; transfer students (admissions.utah.edu/apply/#transfer), Feb. 1 for scholarship priority. April 1, final deadline. For international admissions, see admissions.utah.edu/apply/#international. Graduate admissions, Feb. 15; see music.utah.edu/admissions/graduate.php; international graduate applicants, Jan. 15.

Contact: Donn Schaefer, (801) 581-7884, d.schaefer@utah.edu. See music.utah.edu.

University of Washington Seattle, Washington

Student Body: Approx. 47,000 total, 300 music.

Tuition: See admit.washington.edu/costs/coa.

Jazz Degrees: BM and MM in Jazz Studies & Improvised Music.

Faculty: Cuong Vu, Marc Seales, Steve

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Rodby, Ted Poor, Bill Frisell.

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: Live auditions held in January and February for admission the following autumn. See music.washington.edu/undergraduate-graduate-auditions.

Financial Aid: See washington.edu/financialaid.

Scholarships: Merit-based scholarships and assistantships available.

Apply by: Undergraduate, Nov. 15; graduate, Dec. 1.

Contact: School of Music Admissions, somadmit@uw.edu.

University of Wyoming Laramie, Wyoming

Student Body: 130 Music Majors.

Tuition: In-state, \$4,350; out-of-state, \$18,090.

Jazz Degrees: B.M. Jazz Studies, M.M.

Faculty: Ben Markley, Andy Wheelock, Scott Turpen, Ryan Fourt, Gonzalo Teppa.

Jazz Bands: Two jazz bands, four combos.

Auditions: See uwyo.edu/music/auditions-and-scholarships/index.html.

Financial Aid: See uwyo.edu/sfa.

Scholarships: See uwyo.edu/music/auditions-and-scholarships/index.html.

Apply by: Feb. 19.

Contact: Ben Markley, (307) 223.1020, bmarkley@uwyo.edu.

Washington State University Pullman, Washington

Student Body: 20,976 total, 70 jazz.

Tuition: Undergraduate, in-state, \$10,510 per year.

Jazz Degrees: Master of Arts in Music with a Jazz Emphasis, Bachelor of Music with an Emphasis in Jazz, Jazz Minor.

Faculty: Greg Yasinitsky, Horace Alexander Young, Gabe Condon, F. David Snider, 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.

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: See financialaid.wsu.edu.

Scholarships: Merit- and need-based. See

financialaid.wsu.edu/scholarships. For School of Music Scholarships, see music.wsu.edu/how-to-apply.

Apply by: Jan. 31 for priority consideration.

Contact: Greg Yasinitsky, Coordinator of Jazz Studies, (509) 335-4244, yasinits@wsu.edu. See music.wsu.edu.

Willamette University Salem, Oregon

Student Body: Approx. 1,650.

Tuition: See willamette.edu.

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 Nobel Flannery, Mike Horsfall.

Jazz Bands: Big band, vocal jazz ensemble, free improvisation group, combos.

Alumni: Vijay Singh, Jeff Baker.

Auditions: Contact music-info@willamette.edu.

Financial Aid: Available. Contact Office of Financial Aid, (503) 370-6273, finaid@willamette.edu.

Scholarships: Available. Contact Music Dept., (503) 370-6255, jmiley@willamette.edu.

Apply by: Contact Music Dept., (503) 370-6255.

Contact: James Miley, Director of Jazz Studies, (503) 370-6873, jmiley@willamette.edu.



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Division of Jazz and Commercial Music

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Winner – Graduate Blues/Rock/Pop Group <i>UNLV Contemporary Jazz Ensemble</i>	Outstanding Performance – Graduate Large Ensemble <i>UNLV Jazz Ensemble 1</i>

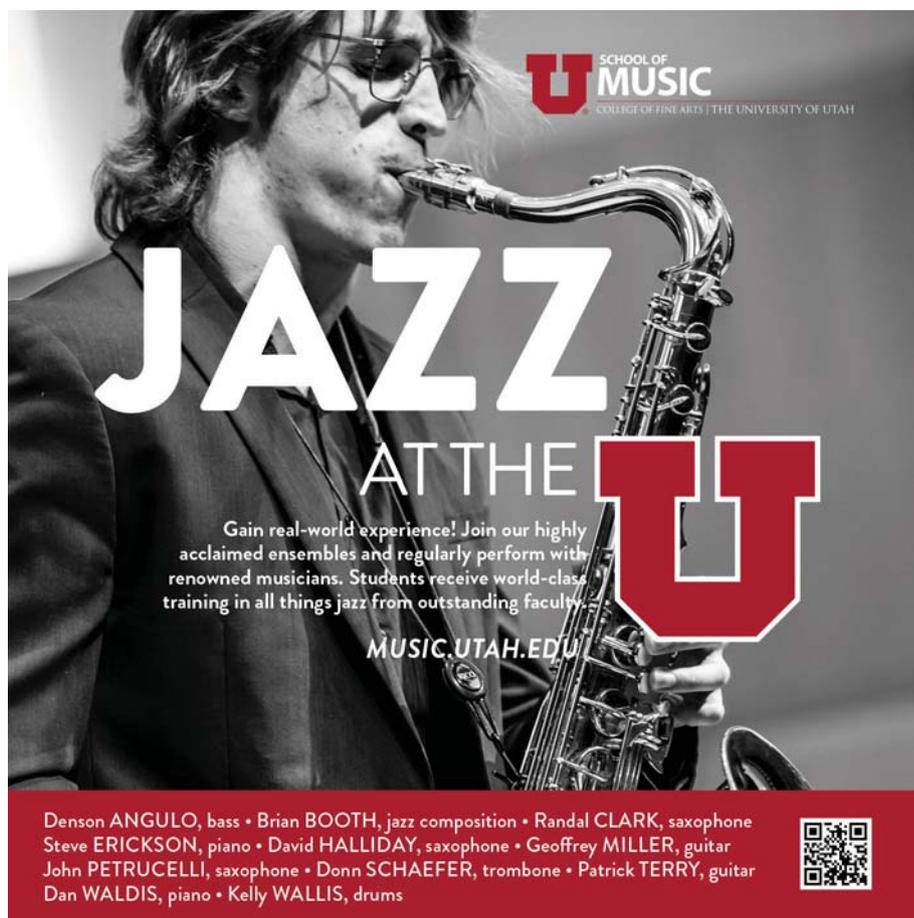
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Steve ERICKSON, piano • David HALLIDAY, saxophone • Geoffrey MILLER, guitar
John PETRUCCELLI, saxophone • Donn SCHAEFER, trombone • Patrick TERRY, guitar
Dan WALDIS, piano • Kelly WALLIS, drums





Royal Conservatoire of The Hague

andrew.scott@humber.ca@
humber.ca.

IMEP- Paris College of Music

Paris, France

Student Body: 250 total

Tuition: 3,300 to 3,900€ per year.

Jazz Degrees: Five-year Diploma in Jazz and Contemporary Music Studies, Three-Year Diploma in Jazz and Contemporary Music (first degree). Credits transfer possible with Berklee College of Music.

Faculty: Rick Margitza, Peter Giron, Manuel Rocheman, Chris Culpo, François Fichu, Phil Hilfiker, Josiah Woodson, Romain Pilon, Sylvain Bellegarde, Tony Saba, Damien Ropars, Dominique Assié.

Jazz Bands: Jazz Ensemble, Big Band, Vocal Ensemble.

Alumni: Lionel Loueke, Stephane Wrembel, Lou Tavano, Agathe Iracema.

Auditions: In-person or distance auditions via Skype. See imep.pro/en.

Financial Aid: Available, mostly for French residents. Contact info@imep.pro.

Scholarships: Available, merit-based.

Apply by: Early April to mid-September.

Contact: Fabienne Pluss, info@imep.pro.

James Morrison Academy of Music Mount Gambier, South Australia, Australia

Student Body: 50 Students, all jazz.

Tuition: See jamesmorrisonacademy.com.

Jazz Degrees: Diploma in Jazz Studies.

Faculty: James Morrison, Matthew Jodrell, Carl Mackey, Grant Windsor.

Jazz Bands: JMA Jazz Orchestra.

Alumni: Lachlan Hamilton, Bernard Alexander, Harry Morrison.

Auditions: Auditions given by James Morrison; can be done via Skype.

Financial Aid: Available.

Scholarships: Need- and merit-based.

Apply by: Dec. 20 (for the Australian school year beginning in March).

Contact: Michelle Moore, michelle.moore@jamesmorrisonacademy.com.

Jazz Music Institute Brisbane, Queensland, Australia

Student Body: 80.

Tuition: \$17,400 per year.

Jazz Degrees: Bachelor of Music in Jazz Performance, Diploma of Music in Jazz Performance.

Faculty: Dan Quigley, Ben Hauptmann, Paula Girvan, Kristin Berardi, Andrew Shaw, David Sanders, Sharny Russell, Steve Russell, Josh Hatcher, James Sandon, Travis

INTERNATIONAL

A color banner indicates there is an ad for the school in this guide.

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.

Alumni: Carl Maraghi.

Auditions: Video auditions only. See concordia.ca/finearts/music/programs/undergraduate/music-bfa/music-admissions-requirement.html.

Financial Aid: 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 total, 350 Jazz.

Tuition: 5200€. See ahk.nl/en/facilities/student-affairs/financial-matters/tuition-fees.

Jazz Degrees: Undergraduate/Bachelor and Graduate/Master.

Faculty: Jesse van Ruller, Martijn van Iterson, Ben van Gelder, Jasper Blom, Ruud Breuls, Ilja Reijngoud, Bert Boeren, Martijn Vink, Lucas van Merwijk, Rob van Bavel, Harmen Fraanje, plus artists in residence.

Jazz Bands: Jazz and improv groups, big bands, choirs, ensembles for r&b, Brazilian, Afro-Cuban, flamenco, pop.

Alumni: Jesse van Ruller, Tineke Postma,

Ben van Gelder, Reinier Baas.

Auditions: See conservatoriumvanamsterdam.nl/en/applicationapplication-and-admission/entrance-examination.

Financial Aid: Available.

Scholarships: Need- and merit-based. See conservatoriumvanamsterdam.nl/en/studying-at-the-cva/scholarships.

Apply by: March 15.

Contact: Annemiek de Jager, +315277550, cva-studadmin@ahk.nl.

Humber College, School of Creative & Performing Arts Toronto, Ontario, Canada

Student Body: 29,200 full-time students, 23,000 part-time students; 400 jazz students.

Tuition: For the 2019-'20 academic year, it was approx. \$8,499 (domestic) and \$17,920 (international).

Jazz Degrees: Bachelor of Music.

Faculty: Mike Downes, Brian Dickinson, Hilario Durán, Jocelyn Gould, Robi Botos, Kelsley Grant, Mark Kelso, Mark Promane, Larnell Lewis, Kirk MacDonald, Lisa Martinelli, Brian O'Kane, Shirantha Beddage, Denzal Sinclair, Nancy Walker.

Jazz Bands: 50 large and small ensembles covering a variety of styles: jazz, fusion, Latin, r&b, world, classical.

Alumni: Allison Au, Emilie-Claire Barlow, Laila Biali, Eli Bennett, Brad 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: Feb. 1 (equal consideration deadline). Post-Feb. 1 applications will be considered on a first-come, first-served basis, depending on the available space in the program.

Contact: Andrew Scott, Associate Dean, 1.416.675.6622, ext. 3444, or

Jenkins.

Jazz Bands: JMI Jazz Orchestra, JMI New Orleans Street Band.

Auditions: Auditions by appointment. See jazz.qld.edu.au/how-to-apply.

Financial Aid: FEE-HELP available.

Scholarships: None.

Apply by: Dec. 1.

Contact: Nick Quigley, nquigley@jazz.qld.edu.au.

Lucerne University of Applied Sciences and Arts

Lucerne, Switzerland

Student Body: 500 in program, 120 Jazz.

Tuition: Approx. \$1,600 (USD) per year (state-funded)

Jazz Degrees: BA and MA Performance, MA Music Pedagogy.

Faculty: Michael Arbenz, Nat Su, Nils Wogram, Magda Mayas, Kalle Kalima, Sarah Buechi.

Jazz Bands: Repertoire, Performance Bands, Composition-Performance, band coaching.

Alumni: Manuel Troller, Lea Fries.

Auditions: Contact Michael Arbenz, michael.arbenz@hslu.ch.

Financial Aid: State funding available.

Scholarships: Available.

Apply by: Feb. 28.

Name: Michael Arbenz, +41 41 249 2678, michael.arbenz@hslu.ch.

McGill University, Schulich School of Music

Montreal, Quebec, Canada

Student Body: 900 total, 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: Joe Sullivan (Area Chair), John Hollenbeck, Remi Bolduc, Jean-Michel Pilc, Christine Jensen, Kevin Dean.

Jazz Bands: Jazz Orchestra I and II, Chamber Jazz Ensemble I, II and III, Vocal Jazz Choir, 25 combos.

Alumni: Darcy James Argue, Christine Jensen, Nico Dann, Anna Webber.

Auditions: Live or recorded auditions accepted.

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: Melanie Collins, (514) 398-4991, melanie.collins@mcgill.ca; Joe Sullivan, joe.sullivan@mcgill.ca.

Prince Claus Conservatory Groningen, The Netherlands

Student Body: Approx. 450 total, 100 in Jazz Dept.

Tuition: Per year EU €2,083; Non-EU, € 7,700.

Jazz Degrees: Preparatory Program, Bachelor's and Master's degree.

Faculty: Some based in New York and some based in Holland; Billy Hart, Don Braden, Joris Teepe, Mark Gross, Helen Sung, David Berkman, JD Walter, Steve Nelson, Conrad Herwig, Rogerio Boccato.

Jazz Bands: Big Band, Latin, bebop, numerous others.

Alumni: Tarek Yamani, Kaja Draksler, Alina Engibaryan, Alex Simu, Rose Ellis.

Auditions: See hanze.nl/admissionpcc.

Financial Aid: Contact prinsclausconservatorium@org.hanze.nl.

Scholarships: Contact prinsclausconservatorium@org.hanze.nl.

Apply by: April 1.

Contact: Jan-Gerd Krüger, Head of Jazz Department, j.kruger@pl.hanze.nl.

Royal Conservatoire of The Hague The Hague, the Netherlands

Student Body: 700 in program, 100 in Jazz Dept.

Tuition: € 2,143 for European students, € 7,500 for Non-European students. See koncon.nl/en/application-process/tuitionfees#content.

Jazz Degrees: BA, MA, PhD.

Faculty: Rolf Delfos, Toon Roos, John Ruocco, Louk Boudesteijn, Gulli Gudmundsson, Mark Haanstra, Tony Overwater, Wolfert Brederode, Rob van Bavel, Juraj Stanik, Wim Bronnenberg, Martijn Van Iterson, Rik Mol, Eric Ineke, Stefan Krüger, Felix Schlarmann, Miro Herak, Anka Koziel, Yvonne Smeets, Susanne Abbuehl.

Jazz Bands: Repertoire, Thematic Ensembles, Band Coaching, Big Band.

Alumni: Marc van Roon, Joachim Badenhorst, Anette von Eichel.

Auditions: See koncon.nl/en/application-process/entrance-exams.

Financial Aid: Available. Contact Elke de Roos, Student Counselor, e.deroos@koncon.nl.

Scholarships: Available.

Apply by: Feb. 28.

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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.

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Wolfgang Muthspiel

APPLICATION
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JAZZCAMPUS  Musik Akademie Basel

Contact: Susanne Abbuehl, s.abbuehl@koncon.nl, +31 70 315 15 15. See koncon.nl.

St. Francis Xavier University Antigonish, Nova Scotia, Canada

Student Body: 4,200 total; 40.

Tuition: See stfx.ca/admissions/tuition-fees.

Jazz Degrees: Bachelor of Music.

Faculty: Kevin Brunkhorst, Ryan Billington, Jake Hanlon, Hee-Jung Omae, Kenji Omae, Tom Roach, Paul Rushka, Paul Tynan.

Jazz Bands: Small groups, Nonet, Guitar Ensemble, Vocal Jazz Ensemble, plus others as needed.

Alumni: Steve Haines, Ted Warren, Ken Aldcroft, Josh Hanlon.

Auditions: Residents of Atlantic Canada should audition in person; others may submit video. See mystfx.ca/music/admissions-auditions-scholarships.

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: May 1. Applications can be submitted after that date, but there is no guarantee of studio space.

Contact: Kevin Brunkhorst, Chair, (902) 867-2467, kbrunkho@stfx.ca. See sites. stfx.ca/music.

Selkirk College, Contemporary Music and Technology Program Nelson, British Columbia, Canada

Student Body: 90.

Tuition: Domestic, \$4,500; International, \$14,000.

Jazz Degrees: Two-year non-degree program.

Faculty: Dave Restivo, Mike Rud.

Jazz Bands: 12, covering many styles.

Alumni: Kiesa, Tom Samuluk.

Auditions: See selkirk.ca/program/music/admission-requirements.

Financial Aid: See selkirk.ca/financial-information/financial-aid/contact-us.

Scholarships: Not at this time.

Apply by: June 1.

Contact: Daryl Jolly, djolly@selkirk.ca.

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, Dr. Lyndon Gray.

Jazz Bands: Big Band, Latin Jazz Ensemble, small ensembles, the Adelaide Connection (vocal ensemble).

Alumni: Matthew Sheens, Jo Lawry.

Auditions: Contact music@adelaide.edu.au.

Financial Aid: Available. See adelaide.edu.au/student/finance/assistance.

Scholarships: Available. See adelaide.edu.au/scholarships.

Apply by: Domestic applicants, see satac.edu.au. International applicants, see international.adelaide.edu.au/apply/deadlines.

Contact: music@adelaide.edu.au.

University of Guelph Guelph, Ontario, Canada

Student Body: 26,000 undergraduate, 2,800 graduate.

Tuition: See uoguelph.ca/registrar/studentfinance/fees/index.

Jazz Degrees: BA in Music, MA in Critical Studies in Improvisation, PhD in Critical Studies in Improvisation.

Faculty: Daniel Fischlin, Kimberly Francis, 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.

Scholarships: Available. See uoguelph.ca/registrar/studentfinance/scholarships/index.

Apply by: For BA, see admission.uoguelph.ca/admininfo; Jan. 15 (for MA/PhD).

Contact: For BA, contact Barbara Merrill, (519) 824-4120 x54671, bmerrill@uoguelph.ca. For MA/PhD, contact Olga Petrik, (519) 824-4120 x56315, petriko@uoguelph.ca, or Daniel Fischlin, 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: 280 music, 60 jazz.

Tuition: Undergraduate (Canadians/Permanent Residents/Residents of MN, USA) \$5,100; Undergraduate (International) \$18,200. For graduate info, see umanitoba.ca/student/records/fees.

Jazz Degrees: Bachelor of Jazz Studies, Post Bacc. (Jazz Performance), Master of Music (Jazz Performance)

Faculty: Will Bonness, Karly Epp, Derrick Gardner, Jon Gordon, Karl Kohut, Fabio Ragnelli, Larry Roy.

Jazz Bands: Small Ensembles, Jazz Orchestra,

Jazz Vocal Ensemble.

Alumni: Jocelyn Gould, Curtis Nowosad.

Auditions: See umanitoba.ca/faculties/music/applyandaudition.html.

Financial Aid: See umanitoba.ca/student/fin_awards.

Scholarships: See umanitoba.ca/faculties/music/prospective/index.html.

Apply by: Jan. 15 (Undergraduate), Dec. 1 (Master's), Feb. 15 (Post Bacc.).

Contact: Louella Yambot, Music Admissions Coordinator, (204) 474-9915, louella.yambot@umanitoba.ca.

University of Music and Performing Arts Graz (KUG) Graz, Austria

Student Body: 1,600 total, 120 jazz.

Tuition: No tuition for EU citizens; non-EU citizens, 726.72€ per semester. Additional mandatory fee for student union (approx. 20€/semester).

Jazz Degrees: Bachelor of Arts–Jazz Performance, Master of Arts–Jazz Performance, Master of Arts–Jazz Composition/Arranging.

Faculty: Julian Argüelles, Luis Bonilla, Renato Chicco, Howard Curtis, Dena DeRose, Guido Jeszenszky, Heinrich von Kalnein, Ed Partyka, Olaf Polziehn, Morten Ramsbøl, Jim Rotondi, Wolfgang Tozzi.

Jazz Bands: 16 combos, two big bands.

Auditions: Live auditions and theory test required. See kug.ac.at/en/study/prospective-students/fields-of-study/jazz.

Financial Aid: Contact KUG Welcome Center, welcome@kug.ac.at.

Scholarships: Contact KUG Welcome Center, welcome@kug.ac.at.

Apply by: March 1.

Contact: Benjamin Hrdina, jazz@kug.ac.at. See kug.ac.at; jazz.kug.ac.at.

University of Toronto Toronto, Ontario, Canada

Student Body: 900 Music, 125 Jazz.

Tuition: \$9,000 (CAD) (domestic); \$35,000 (CAD) (international).

Jazz Degrees: Jazz Performance, Jazz Comprehensive, Jazz Education. Master's in Jazz Performance, DMA in Jazz Performance.

Faculty: Jim Lewis, Mike Murley, Terry Promane, Chase Sanborn.

Jazz Bands: Jazz Orchestra, 12Tet, Octet, Vocal Jazz Ensemble, Hybrid (Classical and Jazz), DOG Improvising Ensemble, 20 small jazz ensembles.

Alumni: Kris Davis, Quinsin Nachoff, Lina Allemano, Nancy Walker, Ernesto Cervini, Laura Swankey.

Auditions: Video pre-screening; live and video auditions.

Financial Aid: See uoftjazz.ca.
Scholarships: Need- and merit-based. See uoftjazz.ca.
Apply by: Dec. 1 (Graduate); Jan. 10 (Undergraduate).
Contact: Mike Murley, mike.murley@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: See viu.ca.
Jazz Degrees: Bachelor of Music in Jazz Studies, Diploma of Music in Jazz Studies.
Faculty: Ben Henriques, Greg Bush, Sasha Koerbler, James Mark, Rosemary Lindsay, Hans Verhoeven, Ken Lister, Brent Jarvis, Lee Ellefson.
Jazz Bands: One big band and 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: Entrance awards, scholarships.
Apply by: Aug. 15.
Contact: James Mark, Music Department Chair, james.mark@viu.ca.

**York University
 Toronto, Ontario, Canada**

Student Body: 100 jazz students.
Tuition: Approx. \$7,000 CDN for Canadian students; \$29,500 CDN for international students.
Jazz Degrees: Bachelor of Arts, Bachelor of Fine Arts, Master of Arts with Concentration in Jazz Studies, Ph.D. with Concentration in Jazz Studies.
Faculty: Al Henderson, Ron Westray, Sundar Viswanathan, Kevin Turcotte, Lorne Lofsky, Kelly Jefferson, Mark Eisenman, Richard Whiteman, Artie Roth, Anthony Michelli, Roy Patterson, Barry Romberg, Tara Davidson, Robb Cappelletto, Frank Falco, Jim Vivian, Matt Brubeck, Rita di Ghent, Sherie Marshall, Sacha Williamson.
Jazz Bands: Many small jazz ensembles, Jazz Orchestra, Jazz Choir.
Auditions: On-campus evaluations take place February through April. Online auditions are available for distance applicants.
Financial Aid: See futurestudents.yorku.ca/funding.
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Contact: (416) 736-5186, musicprg@yorku.ca. Laura Sykes, (416) 736-2100 x 20838, ampd@yorku.ca.

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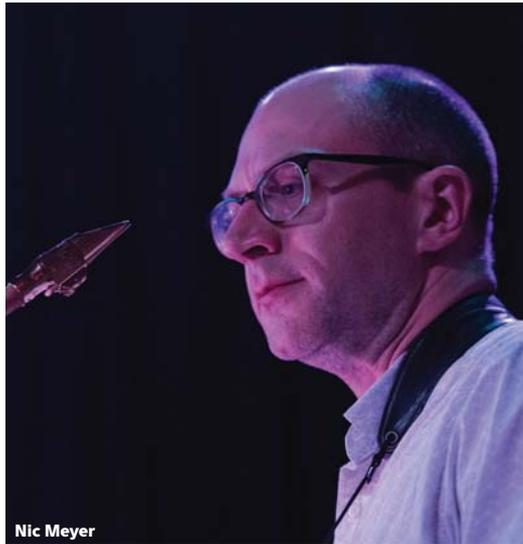
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Frank Lozano



Nic Meyer

The 'Misterioso' Approach

Imagine paying your cover charge and walking into a jazz club having missed the first two minutes of the set. You didn't catch the melody of the first tune, but as you get settled and begin to listening critically, you start to lock in to what they are playing.

The musicians remain respectful of the composition while applying their own personality, taste and sound to the form, harmony and vibe that creates the framework for the blowing. The melody of the tune may have passed, but it isn't disregarded. They could be playing a standard, but if not, you can still assemble an understanding for the tune based on the choices of the improviser and accompanists. We'll call that "minding the tune," and it's a characteristic of thoughtful improvisa-

tion that can and should be practiced. It's also a hallmark of many of our favorite improvisers (Sonny Rollins representing a gold standard). What follows are a few ideas that I hope you might find helpful as you challenge yourself to find new creative pathways through tunes.

The brilliant trumpeter Clay Jenkins, who teaches at the Eastman School of Music, has a framework for thinking of playing over tunes that I've found very insightful. Two of his concepts—minding the tune and mining the tune—apply to what we'll call the "Misterioso" approach. This clever blues, composed by Thelonious Monk, features an unusually strict adherence to a constant melodic structure, and written out looks a lot like an etude (Example 1). The melody itself is a great blues workout in

multiple keys, but also presents many opportunities for permutation. The constant interval of an ascending sixth (sometimes major, sometimes minor) forms the entire structure of the melody.

Sixths, of course, can imply triads, so a first permutation or expansions of the material could be the completion of the triad implied by each sixth interval (Example 2). Playing a different inversion of the triad moves the sixth to another place in the sequence (Example 3). This kind of work helps to both expand and strengthen what Frank Lozano, one of Montreal's preeminent saxophonists and educators, calls "mental mapping." Lozano is a master of creative navigation through tunes, and his mental mapping concept refers to the navigable routes one can take through a tune's harmonic structure. As one strengthens and expands their mental map of a tune, their playing becomes more liberated without abandoning the original material. In this way, mining the tune for new routes allows for more creative and informed minding of the tune.

While "Misterioso" employs a uniquely constant melodic structure, many tunes from the jazz cannon present opportunities for melodic mining. Here are a few examples I've had success with. You will surely discover others, either from existing tunes or from your own original compositions.

Cole Porter's "I Love You" manages to be effortlessly tuneful, despite the "A" sections relying heavily on the descending major seventh interval. Example 4 illustrates a straight-forward strategy for moving through the harmony in sevenths. However, by starting on different chord tones as the harmonic progressions repeat, a complex mental map for this tune can be created using the often non-intuitive descending major seventh interval. After working through the sevenths, I went looking for a permutation and decided to add a short scalar approach line into each new measure (Example 5). This is, of course, just one way to expand the material while staying connected to the tune.

The melody of Joe Henderson's "Inner Urge" contains several strong, angular melodic structures. By taking one of those structures and applying it throughout the entire form, we get some challenging practice material that deepens our mental mapping of the tune while still very strictly minding the tune. Example 6 shows Henderson's second structure (beginning in measure 9 of the melody), while Example 7 uses the third structure (from measure 13 of the melody). These get particularly challenging in the last eight bars of the

Example 1

Ex. 1 - from the first two measures of *Misterioso*

Example 2

Ex. 2 - now with each triad filled in

Example 3

Ex. 3 - from the the ninth and tenth measures of *Misterioso*

tune when the harmonic rhythm accelerates. By mining a bit deeper and allowing the possibilities to broaden, we can begin to chart what might be some new territory. Here are a couple possibilities:

- Take the first melodic structure (the first two measures of the melody), add the seventh and do a bit of reorganization to preserve the contour of the melody (Example 8).

- Remove the fifth, add the third and begin the line on the sharp 11 (Example 9). The contour remains, so we're still minding the tune.

So far, our "Inner Urge" examples have stayed within the lydian tonality, but we could explore what happens if we change that, say, to lydian augmented. Example 10 shows how one of these structures sounds in this new tonality. While the sharp 11 remains, the new, distinguishing sound in lydian augmented is sharp five, which creates augmented triads. This tonality also reveals an interesting common-tone relationship for the major chords descending in whole steps: the sharp 11 from F major becomes the sharp five in E \flat major.

Follow us down this last rabbit hole. The lydian augmented tonality creates an augmented triad, and because of this triad's symmetry, it's really three triads (Example 11). If we take these three triads, switch them back to major triads and arrange the resulting pitches into a scale (omitting repeated pitches), we get the augmented scale. This gives us even more possibilities, and if we continue to consider the minding the tune paradigm, we might find ways to incorporate augmented scale-sounds into our improvisation while still honoring the tune.

I can attest to the power of this type of practicing. When I begin a practice segment by looking for opportunities to use and exploit unique features of a tune, my improvisation seems freer, but also more connected to the tune. I also invariably come up with new material to practice, move around the horn and put through the keys. Intervallic practice using this process feels easier than when simply working out on an interval, likely due to the melodic origin of the material. In this article, our minding and mining of a tune has focused on melodic structure and contour, but other considerations and opportunities, especially rhythmic, abound. **DB**

Saxophonist and educator Nic Meyer is the director of jazz ensembles at New Trier High School in Winnetka, Illinois. He also teaches at the Birch Creek Summer Music Academy, and performs in the Chicago area. Currently on sabbatical, he's living with his family in Montreal while studying jazz performance and composition at McGill University.

Saxophonist and educator Frank Lozano studied with Pat LaBarbera and Jerry Bergonzi. He has toured extensively across Canada and Europe and has performed and/or recorded with Michel Donato, Slide Hampton, Donny McCaslin, Craig Taborn, Ted Nash, Karen Young, Paul McCandless and David Binney, to name a few. He's a member of l'Orchestre National de Jazz de Montreal, Donato Bourassa Lozano Tanguay, Altsys Jazz Orchestra, and No Codes. Lozano teaches at McGill University and Vanier College.

Example 4

Ex. 4 - descending sevenths on I Love You

Example 5

Ex. 5 - descending sevenths with a scalar approach

Example 6

Ex. 6 - Inner Urge second melodic structure through several moments in the form

Example 7

Ex. 7 - Inner Urge third melodic structure through several moments in the form

Example 8

Ex. 8 - Inner Urge first melodic structure, adding the seventh

Example 9

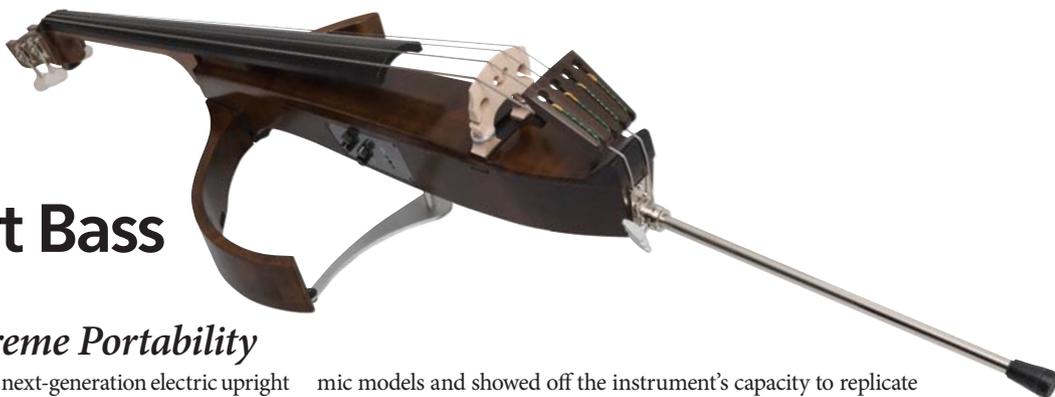
Ex. 9 - same structure, now omit the fifth, add the third, and begin on the 11 or #11. We still retain melodic contour.

Example 10

Ex. 10 - first melodic structure, now in Lydian Augmented

Example 11

Ex. 11 - three augmented triads (same triad in three inversions) Now back to major Now as an augmented scale



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Yamaha's SLB300SK Silent Bass is a next-generation electric upright instrument that models the full tone and feel of a real acoustic bass, right down to the finest detail.

Studio response technology allows the SLB300SK to reproduce the sound of an acoustic upright being played through different top-shelf studio microphones, ranging from the clear, crisp sound of a dynamic mic to the well-balanced timbre and warm low-frequency emphasis of classic and vintage vacuum-tube mics. "They actually took a 100-year-old bass and used three different high-end studio mics to develop a picture of what that sounded like," said Ken Dattmore, strings marketing manager at Yamaha.

The SLB300SK sounds great when played through any contemporary bass amp or when plugged into a mixing console.

"As long as I have a modern amp, I can dial in a certain amount of bass, midrange and treble to suit the room," said Kenny Davis, professional bassist and Rutgers professor, who previously has used the SLB300SK on tour. "After I get the sound with the amp, sometimes I might need a bit of extra treble, like if I'm going to play with the bow. I can fine-tune that right from the instrument itself."

Davis proceeded, via Zoom, to give a full demonstration, during which he compared and contrasted the sounds of the different onboard

mic models and showed off the instrument's capacity to replicate all kinds of upright bass nuances, techniques and touch points, including pitch slides, string harmonics, vibrato, bowing, twangs, snaps and slaps. He also pointed out how the SLB300SK's onboard controls let you blend different modeling tones to suit the music at hand. "If you close your eyes, you would never think it was an electric instrument," Davis said.

The SLB300SK is made of maple and mahogany, and has the same resonating chamber and adjustable bridge as its predecessor, the Yamaha SLB200LTD. It's lightweight, breaks down in about 30 seconds and can be packed, with bow and stand, into a standard TSA keyboard case.

With the SLB300SK, bass players can take their upright acoustic sound to places where they might have feared bringing an expensive, weather-sensitive instrument. "You don't have to worry about taking out your hand-carved antique German bass to a gig in a park on a Sunday afternoon when it's supposed to rain," Dattmore said.

With a street price of \$3,800, the SLB300SK is a worthwhile investment for upright bass players, especially considering its extreme durability and the fact that it won't require nearly as much time in the shop as an old-school upright.

—Ed Enright

usa.yamaha.com

Austrian Audio OC818 Condenser Mic

Classic Sound With a Modern Twist

When AKG decided to pack up its facilities in Vienna, Austria, in 2017, a small group of employees intent on honoring the AKG legacy of designing and manufacturing high-quality microphones—while also blazing their own unique path—stayed behind and formed Austrian Audio. The company's OC818 large condenser mic is a prime example of its ability to offer exceptional quality and innovation.

The microphones AKG produced in the mid-20th century still are considered to be some of the best on the planet. The CK12 capsule, which first appeared in 1953 on the AKG C12 tube mic and later the C414, has reached holy grail status among recording engineers. Over the years, AKG modified the CK12 design, resulting in changes in the capsule's tonal characteristics, which many believed diminished the special magic of the original.

Austrian Audio decided to bring that magic back by developing the CKR12 ceramic capsule, which lies at the heart of the new OC818. Although the company was dedicated to replicating the quality of the C12, it did not want to offer another clone microphone. "We did not want to bring another 'me too' mic to the market," said Walter Rührig, Austrian Audio's manager of market development and artist relations. "We wanted to add some value for the customer in the 21st century."

The OC818 exudes quality with a sleek and sturdy design, delivered in a rugged aluminum storage case that includes a shock mount, windscreens and mic clip. It's a very attractive package at \$999, especially considering it is entirely manufactured in Austria. The OC818 is a dual-diaphragm microphone and can detect audio signals from both sides simultaneously, which allows it to offer a variety of polar patterns: figure-8, hypercardioid,

omnidirectional, dual-cardioid and even a preset for storing user-customized settings. The dual mode offers the ability to record the front and back signals as separate channels using a special cable (included). The OC818 also features a high pass filter with three selectable frequency options and a pad switch. The signal path is 100 percent analog.

The onboard features alone make this mic an incredibly versatile tool, but the OC818 takes things to a new level with the Polar Pilot app, which puts wireless control over the mic's settings in the palm of your hand. An optional OCR8 Bluetooth dongle is required for this functionality, and it opens up an array of possibilities for configuring settings and fine-tuning polar patterns. An audio plug-in called Polar Designer offers even more control, providing the ability to assign individual polar patterns to specific frequencies within your DAW software.

Austrian Audio has raised the bar with these new features while staying true to its roots. Its tone is clear and detailed, with a tight bass and smooth top-end, making it suitable for vocals, acoustic instruments, amp cabinets, piano, drums and much more.

—Keith Baumann

austrian.audio



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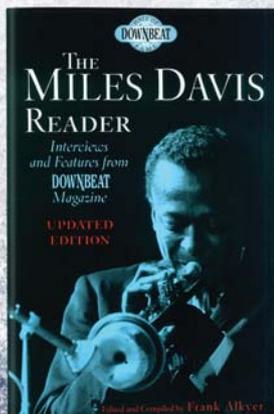
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Jeremy Pelt

In addition to being a member of the all-star sextet The Black Art Jazz Collective, trumpeter Jeremy Pelt has recorded a string of albums for the HighNote label, including *The Art Of Intimacy, Vol. 1*, a trio date with pianist George Cables and bassist Peter Washington. For this Blindfold Test, Pelt commented on the music via Zoom from his home in New York City.

Charlie Parker

"Move" (*One Night In Birdland*, Columbia, rec'd 1950) Parker, alto saxophone; Fats Navarro, trumpet; Bud Powell, piano; Curly Russell, bass; Art Blakey, drums.

The name of the song is "Move" by Denzil Best. It sounds like Bird, live at Birdland around 1951. The trumpet sounds like Miles [Davis]. A lot of people sleep on Miles in terms of his dexterity around the period, but he was actually very productive in how he played around that time. That said ... I'm 90 percent confident that it's Miles, but at the same time, there's certain things there that make me think it might be Fats. The only reason why I don't actually say Fats is because at a certain point it would have been in the upper register, and there was none of that happening. That bass drum sounds like it might be Art Blakey on the drums.

I really can't distinguish who that might be on piano. Period-wise, I could say Bud Powell. Who was that on bass, Curly Russell? [after] It either had to be Miles or it had to be Fats. It can't be anything less than 5 stars.

Cecil Payne

"Bird Gets The Worm" (*Bird Gets The Worm*, Muse, 1976) Payne, baritone saxophone; Tom Harrell, trumpet; Duke Jordan, piano; Buster Williams, bass; Al Foster, drums.

The baritone saxophone sounds like Cecil Payne. For the trumpet player ... there are some things that sound like Bill Hardman, but I don't think that it was Bill Hardman. It could be Terumasa Hino, but I'm just throwing shit out there now.

I would say that's Sam Jones on bass. I still can't guess that piano or the drums. This is going to haunt me. There's things about the bass that remind me of Sam Jones during that period. I hate the way the bass was recorded in the '70s. There were certain players from that period that were able to get their sound, Ron [Carter] and Buster [Williams] being two amongst them.

That little glimpse of a drum solo at the end reminded me of something that Alan Dawson would play. At this point I'm throwing in the towel. [after] I was going to say Tom Harrell. There were certain things that didn't sound as precise as I knew him to be that led me off the scent. Big fail for me on that one. 3½ stars.

Horace Silver Quintet

"Not Enough Mama" (*Jazz Has A Sense Of Humor*, Verve, 1998) Silver, piano; Ryan Kisor, trumpet; Jimmy Greene, tenor saxophone; John Webber, bass; Willie Jones III, drums.

This is Horace Silver, with Jimmy Greene, Ryan Kisor and Willie Jones. I forgot who was on bass—was that Webber on bass? *Jazz Has A Sense Of Humor*. This came out when I just moved to New York.

I've known Jimmy since we were both in college together. The press was swarming around him because he had just [placed second in] the Monk Competition, and that was right around the time that Willie moved to New York, too. Willie's one of my favorite drummers.

Horace just jumps right at you. Ryan is a complete badass. Ryan is one of the people that really has taken Kenny Dorham's playing and put his own kind of consistency on top of the playing, and ornamented it with some Woody Shaw-isms, and his own ideas. I'm feeling friendly today. I had a little white wine, so everyone's getting 5 stars.



KASIA IDZCOWSKA

Vijay Iyer/Wadada Leo Smith

"Passages" (*A Cosmic Rhythm With Each Stroke*, ECM, 2016) Iyer, piano; Smith, trumpet. Well, I made it to the end of that one. There's no way that I'd be able to tell who that was on either instrument. I do like the way that it was recorded, and the touch that the pianist had.

It's a completely ugly-sounding piece, right? I think that was the intent of it. There's a reason why [Thelonious] Monk wrote a song called "Ugly Beauty" ... So, when I say it's ugly, I don't necessarily mean it from a staunch, derogatory feeling, though I've heard enough right now. It does nothing for me, and I don't feel bad about it at all. There are people who this is very much their bag; I'm not one of them. I'm so much into melodies and into sound and the presence of sound, that I don't necessarily want to try to play in between the cracks of a note.

Joshua Redman

"Unanimity" (*Still Dreaming*, Nonesuch, 2018) Redman, tenor saxophone; Ron Miles, trumpet; Scott Colley bass, Brian Blade, drums.

This is Josh Redman and Ron Miles? I forgot who's in the rhythm section, though. It's very Ornette Coleman-ish, right? And Ron reminds me of Don Cherry. I like the energy involved, so I would be willing to give it 4 stars.

The bass and the drums sound bloated to me—the recording quality, not them. It sounds boomy. I really can't dial into the drummer's sound, and the same thing with the bass. [after] I was actually going to say Scott Colley and relate it to who these cats are known to play with. I know there's going to be cats who go, "Damn, you're not listening enough, you don't know who Brian Blade is," but the shit just sounds boomy to me.

Theo Croker

"Crestfallen" (*Star People Nation*, Sony Music Masterworks, 2019) Croker, trumpet; Irwin Hall, flute; Michael King, Fender Rhodes; Eric Wheeler, bass; James McNaughton, drums.

I think there was something enjoyable about whoever this was. It's definitely a generation that's younger than mine. I feel like younger generations are going deaf, because everything is so fuckin' bass-heavy. I'm the type of person that will point out the faults in a recording, but I'll also relate to the shit that I've gone through in my own recordings, where it's the same problem.

Musically, there were some good things happening. They got to the point where they were trying to really mess with the time, do some other kind of effects, the drummer in particular, which kind of took it out of the groove. I think we need to get back to the respect of honoring that groove.

[after] I remember Theo when he first moved to town, he was hangin' with Donald Byrd. Donald had talked to Louis [Hayes], and told Louis to look out for Theo anytime I couldn't make a gig.

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.

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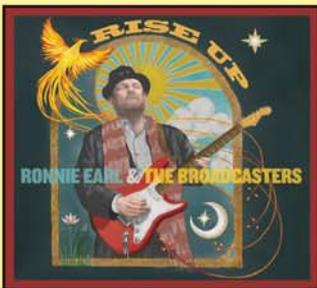
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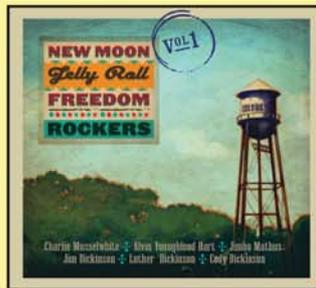
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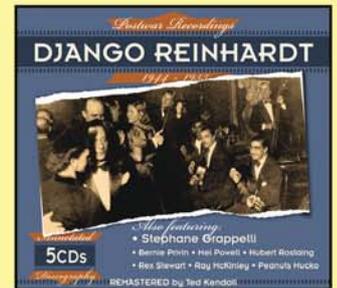
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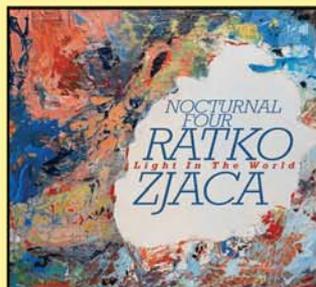
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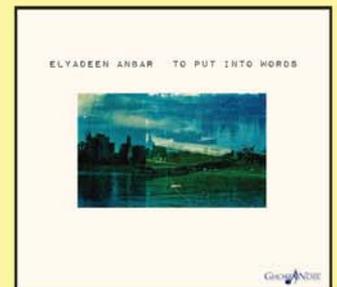
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